

Billboard

*****3-DIGIT 908
000817973 4401 8922 MAR90TGZ
MCNTY GREENLY
APT A
3740 ELM
CA 90807



VOLUME 101 NO. 22

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

June 3, 1989/\$3.95 (U.S.), \$5 (CAN.), £3.50 (U.K.)

CEMA, BMG, MCA To Take Longform Video Plunge

BY STEVEN DUPLER

NEW YORK Three of the music industry's big-six distributors—CEMA, BMG, and MCA—will begin dealing longform music video directly to music retailers and home video distributors by the fall.

Previously, labels distributed by these firms had licensed all or most of their longform releases to outside parties.

The other three music majors—PolyGram, WEA, and CBS—already distribute music video longform to retail, and have enjoyed strong success with the configuration. Staffers involved in longform programming at labels distributed by all three of these firms say music video release schedules are being stepped up this

year.

According to Russ Bach, president of CEMA, which distributes Capitol, EMI, SBK, and Angel, and may soon handle Chrysalis in the U.S., distribution of longform music videos from these labels will "hopefully begin by July."

(Continued on page 76)

Conviction 1st Under 29-Year-Old Fed Statute Tashjian Pleads Guilty To Payola

BY DAVE DIMARTINO

LOS ANGELES Independent record promoter Ralph Tashjian became the first person ever to be convicted under the 29-year-old federal payola statute when he pleaded guilty here May 22 to charges of distributing cash and cocaine to a radio

station in order to obtain airplay on recordings he was promoting.

The guilty plea signifies a turning point in the long-standing government investigation into alleged payola practices in the music industry. It came a full 15 months after Tashjian and three others were indicted by a federal grand jury here in Feb-

ruary 1988.

As part of the plea agreement struck between Tashjian and the government, the independent promoter pleaded guilty to one payola charge, one count of obstruction of justice, and one count of subscribing to a false tax return. In return, the government dropped all other charges against him—charges that, under the superseding indictment handed down by a grand jury here April 20 (Billboard, May 6), boosted the number of payola counts against him to 168.

Additionally, the plea agreement stipulates that Tashjian will "testify truthfully and completely before federal grand juries and/or trial juries" regarding "any matters of" (Continued on page 87)

Most Labels Take Five On 3-Inch CD

BY KEN TEFRY

NEW YORK Does the 3-inch CD single have a future? Not to judge by the comments of label reps who gathered to discuss the topic last week in Chicago. The consensus of those in attendance was that com-

mercial prospects for the CD-3 are not good and that the 5-inch CD single may be a more viable configuration.

But even marketing executives who like the CD-3, as it is known, have doubts that it will become a major consumer item, since the cas-

sette single is dominating the U.S. market.

Except for CBS Records, which is still releasing CD-3s on superstar and priority acts, most record companies have placed new CD-3 releases "on hold," according to Jerry (Continued on page 81)

Cleveland Told 'Now Or Never' On Rock Hall

This story was prepared by Carlo Wolff in Cleveland and Ken Terry in New York.

CLEVELAND Three years after Cleveland was selected as the site for the Rock and Roll Hall of Fame and Museum, the city has been put on notice that it must raise \$40 million by Nov. 15 or risk forfeiting the project.

This message is embodied in a joint operating agreement signed May 22 by the Cleveland and New York sponsors of the hall.

On one hand, the written memorandum gives Cleveland the imprimatur "to proceed on all fronts to raise the necessary dollars to fund" (Continued on page 80)

ADVERTISEMENTS



All it takes is A PINCH OF LYNX and you'll be under his "Magic Spell" forever.

This well-seasoned performer is already a veteran at the ripe age of 18. He's performed worldwide at numerous clubs and arenas with Zapp featuring his father Roger Troutman. Now on his own, Lynch's musical wizardry comes through on the first single "Magic Spell," and debut album *A Pinch Of Lynch*. On Capitol.



Vern Gosdin's always been crazy about country music, pure and simple. And on his new smash single, Vern states categorically, "I'm Still Crazy." It's Vern's fifth giant hit in a row since joining Columbia... and the first from his great new album, *Alone*. Produced by Bob Montgomery on Columbia Cassettes, Compact Discs, and Records. 45104.

Capitol-EMI Buys 50% Interest In Enigma Corp.

BY CHRIS MORRIS

LOS ANGELES Continuing a recent program of investment in other labels, Capitol-EMI Music has purchased a 50% interest in Enigma Entertainment Corp.

While neither Capitol-EMI president/CEO Joe Smith nor Enigma chairman William Hein would put a dollar figure on the deal, the buy-in is rumored to be valued at more than \$12 million.

The Capitol-Enigma joint venture follows close on the heels of parent company Thorn-EMI's purchase of SBK Entertainment's publishing interests and the establishment of SBK Records and Thorn's acquisition of a (Continued on page 77)



JACKSON BROWNE'S • WORLD IN MOTION

IN STORES JUNE 6.

ON TOUR NOW.

ON ELEKTRA CASSETTES, COMPACT DISCS AND RECORDS.

© 1989 Elektra/Asylum Records, a Division of Warner Communications Inc.

ADVERTISEMENT

diana



Work
'in'
Over
time



The 1st Single
and Title Track
from the
1st Lady
of Motown

Album coming
in May

Produced by:
Nile Rodgers



A trademark
of Image Equity
Management, Inc.

Billboard CONTENTS

VOLUME 101 NO. 22

JUNE 3, 1989

AND NOW A WORD FROM SMALL SPONSORS

You don't have to be a corporate giant to get in on the music sponsorship game. Smaller companies are finding a niche by sponsoring events that appeal to targeted markets. Jim Bessman reports. **Page 37**

ATTENDEES MEET AT SHOPPING CENTER

Retailers and developers traded ideas on store policies and tenant rights at the International Council of Shopping Centers confab, May 14-19 in Las Vegas. Billboard's Earl Paige continues his coverage. **Page 48**

NAB TUNES IN TO HDTV

High-definition television has been called "the television of tomorrow." But, as demonstrations at the recent National Assn. of Broadcasters convention showed, that tomorrow has arrived. David Hodes has the first of a two-part look at HDTV developments. **Page 57**

SPOTLIGHT ON JAPAN

Industry leaders review and preview directions in audio and video, hardware and software, concert promotion, music publishing, and retailing. Billboard correspondent Shig Fujita reports from Tokyo. **Follows page 66**

FEATURES

73 Album & Singles Reviews	53 Jazz/Blue Notes
37 The Beat	33 Latin Notas
41 Boxscore	72 Lifelines
6 Chartbeat	72 Market Action
33 Classical/Keeping Score	44 Nashville Scene
66 Clip List	8 Newsmakers
35 Dance Trax	22 Power Playlists
4 Executive Turntable	50 Retail Track
53 Gospel Lectern	25 The Rhythm & the Blues
51 Grass Route	29 Rossi's Rhythm Section
79 Hot 100 Singles Spotlight	10 Vox Jox
88 Inside Track	

SECTIONS

25 Black	65 Music Video
68 Canada	57 Pro Audio/Video
9 Commentary	10 Radio
44 Country	48 Retailing
58 Home Video	37 Talent
66A International	72 Update
	55 Video Retailing

MUSIC CHARTS

Top Albums		Hot Singles	
26 Black	15 Adult Contemporary	28 Black	29 Black Singles Action
50 Compact Disks	28 Black	46 Country	47 Country Singles Action
45 Country	29 Black Singles Action	81 Crossover 30	34 Dance
69 Hits of the World	46 Country	69 Hits of the World	31 Rap
53 Inspirational	47 Country Singles Action	78 Hot 100 Singles	79 Hot 100 Singles Action
33 Latin	81 Crossover 30		
16 Modern Rock Tracks	34 Dance		
52 New Age	69 Hits of the World		
82 Pop	31 Rap		
17 Rock Tracks	78 Hot 100 Singles		
	79 Hot 100 Singles Action		

VIDEO CHARTS

64 Business And Education	54 Videocassette Rentals
64 Health And Fitness	63 Videocassette Sales
56 Kid Video	58 Videodisks

CLASSIFIED ACTIONMART

Page 70

©Copyright 1989 by Billboard Publications Inc., a subsidiary of Affiliated Publications Inc. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly (except for the first week in January) by Billboard Publications Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$178.00. Continental Europe £165. Billboard, Quadrant Subscription Service Ltd., Perrymount Road, Haywards Heath, West Sussex, England. Registered as a newspaper at the British Post Office. Japan Y92,000. Music Labo, Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Second class postage paid at New York, N.Y. and at additional mailing office. Postmaster: please send changes of address to Billboard, P.O. Box 2071, Mahopac, N.Y. 10541-2071. Current and back copies of Billboard are available on microfilm from Kraus Microform, One Water Street, White Plains, N.Y. 10601 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Subscriber Services and Information: Billboard, P.O. Box 2071, Mahopac, NY 10541-2071, 914-628-7771

Vestron, MGM/UA, IVE Slip Under \$15 Mark More Vid Makers Drop Price Points

BY AL STEWART

LOS ANGELES Vestron Video, MGM/UA Home Video, and International Video Entertainment are the latest major video suppliers to join the less-than-\$15 retail price parade.

Announcements from the three companies come on the heels of similar pricing strategies launched by Paramount Home Video and HBO Video (Billboard, May 20). All the titles in the newly announced programs have been on the sell-through market for at least one year and will be duplicated in the standard play mode.

All told, the wave of low-priced videos from the five firms will give retailers some 65 titles—including a number of top box-office hits—priced at less than \$15 and available well before the holiday selling season.

Here are highlights from the three most recent announcements:

- Vestron will offer seven titles at \$14.98: "Hoosiers," "Mr. Mom," "Mad Max," "Good Guys Wear Black," "The Flamingo Kid," "Fort Apache—The Bronx," and "Meatballs." In addition, three hit films—"Dirty Dancing," "The Running Man," and "Hamburger Hill"—will be dropped from \$89.98 to \$19.98. All of the titles will be available at retail beginning Aug. 1. The prebook cutoff date is July 12.

- IVE plans to release 13 titles for \$14.95—eight in August and five in

September. The initial shipment, scheduled for release Aug. 10, will consist of "Rambo: First Blood Part II," "Extreme Prejudice," "Angel Heart," "Lady Beware," "Eye Of The Tiger," "Breaker Morant," "Dudes," and "Maid To Order." The prebook cutoff date is July 19. The five titles slated for September are all horror films targeted for Halloween sales. They are "The Brain,"

"The Outing," "The Offspring," and "Silent Night Deadly Night" and its sequel, "Silent Night Deadly Night, Part II." The street date for the horror titles is Sept. 4. The prebook cutoff date is Aug. 23.

- MGM/UA plans six titles at \$14.95. They are "War Games," "Red Dawn," "Thief," "Big Bad Mama, II," "Walk Like A Man," and

(Continued on page 84)

WCI, Chris-Craft Settle Time-ly Stock Dispute

BY DON JEFFREY

NEW YORK Warner Communications and Chris-Craft Industries have settled a dispute that threatened to sabotage Warner's mega-merger with Time Inc.

WCI, conceding that its proposed stock swap with Time violated a contract it had with Chris-Craft, agreed to terms that will make Chris-Craft, through its subsidiary BHC, the biggest shareholder in the new Time Warner Inc. media communications company, with 11% of the stock.

Meanwhile, Warner and Time have downplayed continued speculation that some other company might try to acquire Time before

shareholders vote June 23 on the \$20 billion merger.

"This is a done deal," says Warner senior VP Geoffrey Holmes. "We don't think there is anything that will hold up the merger. We don't see any evidence of any outsiders whatsoever." Speculation has centered on such companies as Capital Cities/ABC and Gulf & Western.

The dispute between Warner and Chris-Craft arises from an exchange of stock the companies agreed to make five years ago to prevent hostile takeovers. In the deal, Warner acquired 42.5% of the shares of BHC, which operates seven TV stations in the U.S., and

(Continued on page 77)

June Jammed With Soundtrack Releases From 'Batman' To Bond, Film Fare Abounds

BY MELINDA NEWMAN

NEW YORK Retailers should be free of jokers, international thugs and, above all, slime in June as soundtracks from "Batman," James Bond's "License To Kill," and "Ghostbusters II" burst into music stores.

Two real-life superstars, Paul McCartney and Pete Townshend, will also have June product. Other

gold or platinum artists with new releases are White Lion, Yes-men Anderson Bruford Wakeman Howe, Exposé, L.L. Cool J, and Don Henley.

Capitol has high hopes for McCartney's return to the label with "Flowers In The Dirt," due out June 6. The first single, a collaboration with Elvis Costello, is already climbing the Hot 100 Singles chart.

Atlantic has similar expectations for Townshend's first effort since 1985's gold "White City." "The Iron Man," which ships June 19, is based on a children's fairy tale by British writer Ted Hughes. Two of the album's songs are performed by the Who; Townshend will spotlight the material during this summer's 25th anniversary Who tour.

On June 20, Arista releases the debut effort of Anderson Bruford Wakeman Howe—better known as four of the founding members of Yes. Storm Thorgeson, known for his work with Pink Floyd, directed the video for the first single, "Brother Of Mine." The group starts a worldwide tour July 29.

As the summer slew of post-Memorial Day films unfolds, songs from soundtracks will attempt to dominate the airwaves and retail shelves. In a novel move, "Batman" will benefit from two soundtracks, both on Warner Bros. The first, by Prince, is due out June 20. The Purple One's album includes nine songs inspired by the Caped Crusader and five from the film. The first single is "Batdance." Also included on the album is a duet with Sheena Easton not in the movie. The official movie score, by Oingo Boingo's Danny Elfman, will be released Aug. 8.

Retailers can call MCA's "Ghostbusters II" soundtrack on June 12. The first single, "On Our Own" by Bobby Brown, has al-

(Continued on page 76)

To Some, Radio-Campaign Silence Is Not Golden

This story was compiled by Sean Ross, Peter Ludwig, and Caryn Bruce in New York and Bill Holland in Washington.

NEW YORK Organizers of a campaign to demonstrate the power and influence of radio were still lobbying for support as their planned 30-seconds of morning-drive-time silence grew near.

The "Radio: What Would Life Be Without It" campaign, coordinated by the National Assn. of Broadcasters and the Radio Advertising Bureau, centers around a national broadcast of a 90-second spot—featuring 30 seconds of silence—at 7:42 a.m. Friday, May 26 (Billboard, May 13).

At press time, it appeared that the NAB/RAB's Radio Futures Committee might indeed line up a respectable number of participants in its mass silence—due largely to the number of major broadcast groups that had participated in the spot's inception and committed their entire chain. But both RAB and NAB have conceded that the campaign won't have the across-the-board participation of the nation's 10,000 commercial radio stations that they had hoped for. And those who were planning to air the spot—voiced by actor James Earl Jones—were more grudging than gung-ho about it.

Broadcasters were complaining

(Continued on page 84)

Music Pumped At Cannes Film Fest

Soundtracks Key To Array Of Flicks

BY DORIS TOUMARKINE

CANNES Music-oriented films, music personalities, and the music itself once more "pumped up the volume" at the world's foremost annual film festival by figuring in a vast array of films and upcoming product presented here.

Although soundtracks do not a

New Columbia Sr. Veeps Eye A&R Challenge

BY THOM DUFFY

NEW YORK Combining distinct strengths and stressing the goal of a diversified roster, Rick Chertoff and Dave Novik have assumed joint positions at Columbia Records as senior VPs of A&R.

Chertoff, former Columbia VP/executive producer, East Coast, and Novik, former VP of A&R, West Coast, for Epic/Portrait, will co-direct day-to-day artist development activities at the label, reporting to Mickey Eichner, who continues as Columbia senior VP of A&R (Billboard, May 27).

"The challenge for us," says Chertoff, "is to seek out the great new artists of the next decade and to build the kind of roster with artists of different levels of success co-existing. I mean a healthy, living, breathing roster. There are places for artists that need nurturing, for existing superstars, and for artists who fall somewhere in between."

Novik adds: "The key word here is 'heritage,' because Columbia has an incredible roster already. To turn this roster into music and catalog for the next century is what we're talking about."

The appointments of Chertoff and Novik—as well as the recruitment of Steve Tipp, former national promotion manager for modern music/college radio at Warner Bros., to head a new alternative marketing department at Columbia (Billboard, May 20)—reflect a need at the label for improved artist development, particularly of young acts.

"There are no quotas in my mind for the kind of new artists we need," says Chertoff, stressing a desired mix of "intelligence and musical energy, artists with something to say. We just want great artists. Wherever that falls musically, we're interested."

The two bring complementary skills to their posts. Chertoff has been a producer for such acts as Cyndi Lauper, the Hooters, and Tommy Conwell, as well as an A&R rep. Novik has worked in international A&R with such artists as Paul

(Continued on page 76)

movie hit make—and vice versa—the scores to a number of this year's films stood out in terms of overall production value and audience appeal. Spike Lee's father, Bill Lee, supplied a well-received score to his son's "Do The Right Thing," with Branford Marsalis handling sax solos.

Also notable was Manu Dibango's soundtrack for the Cannes market entry "How To Make Love To A Negro . . ." the provocatively titled but far from pornographic specialty film that last month was close to breaking box-office records in its native Canada.

Bob Telson, who created the popular score to Percy Adlon's art-house hit, "Bagdad Cafe," also provided the music for Adlon's competition entry, "Rosalie Goes Shopping." Happy with his collaboration with Telson, Adlon told the press that both of them "hate ordinary film music."

Cliff Martinez's compositions provided just the right tone for "Sex, Lies And Videotape," the U.S. indie surprise that is expected to be a big art-house hit stateside.

Music has always been a key to the films of Jim Jarmusch, including his current Cannes entry, "Mystery Train," which features a John Lurie score and an atmospheric Memphis locale. Jarmusch told reporters that "R&B and rock and so-called 'roots music' have always been extremely important to me. I've always felt that I'm a musician without really being one."

Music personalities Rick Aviles and Screamin' Jay Hawkins both have prominent roles in Jarmusch's film, as does the memory (and ghost!) of Elvis. Japanese electronics giant JVC makes its debut in film production with this work (Billboard, May 27).

The Vangelis score for the big-

(Continued on page 74)

Parent To Invest \$40 Mil In New Arm EMI Classics Label Formed

BY NIGEL HUNTER

LONDON EMI Music Worldwide has formed EMI Classics, a new division to be headed by Richard Lyttleton. EMI says it will invest \$40 million over the next four years in the new division.

EMI Classics represents the first major reorganization of the EMI Records U.K. classical division in 20 years and is designed to unify EMI's international classical interests into a single and cohesive force. EMI's aim is to take the company's share of the world market for classical recorded music past the 20% barrier by 1993.

To that end, the company plans to invest \$40 million (taking the exchange rate as \$1.60 U.S. to the pound sterling) in the classical unit over the next four years. This "financial and strategic commitment to classics" will strengthen the company's catalog with regard to

new recordings by a wide range of both established and developing artists, says a company representative.

EMI Classics, to be based in London, has evolved from the former international classical division, but now includes senior representation from EMI's major operating companies.

Lyttleton presides over a seven-man board. The six other members are Peter Alward, VP, international A&R; John Patrick, VP, international marketing; Wilfried Jung, managing director, central Europe; Brown Meggs, president, Angel Records U.S.A.; Alain Lanceron, artistic and creative services director, Pathe Marconi; and Stefan Bown, GM, EMI Records classical division. Lyttleton reports directly to Jim Fifield, president and CEO in New York.

EMI is building what it de-

(Continued on page 76)

WEA/Canada Restructures, Names 3 New Senior VPs

BY KIRK LaPOINTE

OTTAWA WEA Music of Canada Ltd. has formally restructured its operations into two divisions, one focusing on its enormous U.S. repertoire and the other dealing with domestic artists and those from WEA International affiliates.

The reorganization was announced May 24 in Toronto and New York following a period of executive shuffling.

WEA Canada president Stan Kulin now will have three deputies, one for each of the two new divisions and one for finance.

Garry Newman, a former VP of the company, now takes charge of the U.S. repertoire division as senior VP/managing director. And Dave Tollington, who gradually worked his way up through the company to take

charge of its domestic marketing activities in recent years, has been made senior VP/managing director of the domestic and WEA International arm of the company.

Claude Sasson has also moved up from VP administration and finance to senior VP/chief financial officer.

Kulin says the company recognized the trend toward greater "internationalism" within WEA's affiliates, noting similar changes at WEA operations in Britain and Australia but also saying the Canadian reorganization had been in the works for more than a year.

After years of being portrayed as the fat cat that put little back into the country, WEA has in recent years signed a well-regarded roster that has enjoyed strong success domestically but little of the same abroad.

(Continued on page 77)



So Fine. MCA/I.R.S. group Fine Young Cannibals receive platinum certification for their "The Raw And The Cooked" album. Pictured, from left, are Al Teller, president, MCA Records; David Steele, Andy Cox, and Roland Gift of Fine Young Cannibals; David Z., producer; and Tony Meilandt, manager.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Rick Chertoff and Dave Novik are appointed senior VPs, A&R, for Columbia Records in New York. They were, respectively, VP, executive producer, East Coast A&R, for the label and VP, A&R, West Coast, for Epic/Portrait Records (see story, this page).

PolyGram Records in Nashville names Ed Mascolo VP, national country promotion, and promotes Bobby Young to director, national country promotion. They were, respectively, senior VP of product development for RCA Records and Southeast regional promotion manager for the label.

CBS Records in Nashville names Mike Kraski VP, sales. He was Southwest sales manager for the label.



CHERTOFF



NOVIK



MASCOLO



KRASKI

Janice Azrak is promoted to senior VP, press and artist development, for Warner Bros. Records in Nashville. She was VP of press and artist development for the label.

Polydor Records & Associated Labels in New York promotes Wynn Jackson to VP, album promotion. He was senior director, album promotion, for the label.

RCA Records in New York appoints Worthy Patterson VP, product development, black music, and Roland Edison director, national field promotion, black music, in the Dallas office. They were, respectively, East Coast marketing director for Motown Records and Southwest regional promotion manager for Virgin Records. RCA in Nashville promotes Brenna Davenport-Leigh to director, national media relations. She was manager of national media relations for the label.

PUBLISHING. Frans de Wit is appointed European director for ASCAP in London. He was managing director, EMI Music Publishing London.



AZRAK



JACKSON



PATTERSON



DE WIT

Linda Goldner Perry and Steve Stone are named VPs, creative, for Warner/Chappell Music Group in Los Angeles. They were, respectively, VP for Lorimar Telepictures Music and VP/GM for Lorimar Music Group.

Chameleon Music Group in Los Angeles appoints Jack Hopke VP, promotion, and Bill Meehan VP, sales. They were, respectively, national promotion manager for Windham Hill Records and VP of sales and marketing for Island Records in Canada.

RELATED FIELDS. The Recording Industry Assn. Of America in Washington, D.C., makes the following promotions: Hilary B. Rosen to senior VP, business and government affairs; Steven J. D'Onofrio to VP, director of anti-piracy operations; Neal Edelson to deputy general counsel, deputy director of anti-piracy operations; and Neil Turkewitz to associate general counsel, international. Rosen was VP of government relations; D'Onofrio was director of anti-piracy operations, deputy general counsel; Edelson was associate general counsel, anti-piracy; and Turkewitz was assistant general counsel, anti-piracy, all for the association.

ANY MORE OF US AT THE TOP

AND WE'LL NEED ANOTHER PAGE!

CONGRATULATIONS TO OUR 1989 POP AWARD-WINNING
SONGWRTIERS AND PUBLISHERS.

Angel
Writer: Desmond Child
Publishers: Desmobile Music Co.,
Inc., SBK April Music Inc.

Brilliant Disguise
Writer: Bruce Springsteen
Publisher: Bruce Springsteen

Catch Me (I'm Failing)
Writers: Whey Cooler, Jade Starling
Publisher: Genetic Music.

Causing A Commotion
Writers: Stephen Bray, Madonna
Publishers: Black Lion Music, Bleu
Disque Music Co., Inc., WB Music
Corp., Webo Girl Publishing, Inc.

Cherry Bomb
Writer: John Mellencamp
Publisher: Riva Music, Inc.

Circle In The Sand
Writer: Rick Nowels
Publisher: Future Furniture

Devil Inside
Writers: Andrew Farriss (APRA),
Michael Hutchence (APRA)
Publisher: MCA, Inc.

Didn't We Almost Have It All
Writer: Michael Masser
Publisher: Prince Street Music

Do You Love Me
Writer: Berry Gordy
Publisher: Jobete Music Co., Inc.

Don't Make Me Wait For Love
Writers: Walter Afanasieff, Narada
Michael Walden
Publisher: Gratitude Sky Music, Inc.

Don't Shed A Tear
Writer: Rob Friedman
Publishers: Little Life Music, Wood
Monkey Music

Don't You Want Me
Writer: David Paul Bryant
Publisher: Ardavan Music

Electric Blue
Writer: Iva Davies (APRA)
Publisher: SBK April Music Inc.

Endless Summer Nights
Writer: Richard Marx
Publisher: Chi-Boy Music

Faith
Writer: George Michael
Publisher: Warner/Chappell
Music, Inc.

Father Figure
Writer: George Michael
Publisher: Warner/Chappell
Music, Inc.

The Flame
Writer: Bob Mitchell
Publisher: Lorimar Music A Corp.

Foolish Beat
Writer: Debbie Gibson
Publishers: Deborah Ann's Music,
Walden Music, Inc.

**Get Outta My Dreams,
Get Into My Car**
Writers: Robert John "Mutt" Lange
(SAMRO), Billy Ocean (PRS)
Publisher: Zomba Enterprises Inc.

Greatest Love Of All
Writer: Michael Masser
Publisher: Golden Torch Music Corp.

Hands To Heaven
Writers: David Gasper (PRS),
Marcus Lillington (PRS)
Publisher: Virgin Music, Inc.

Heaven Is A Place On Earth
Writer: Rick Nowels
Publisher: Future Furniture

Here I Go Again
Writers: David Coverdale, Bernie
Marsden (PRS)
Publisher: WB Music Corp.

Hold On To The Nights
Writer: Richard Marx
Publisher: Chi-Boy Music

Hungry Eyes
Writers: John De Nicola,
Franke Previte
Publishers: Damusic Co., Inc.,
Knockout Music Company,
R U Cyrius Publishing

**I Don't Wanna Go On With
You Like That**
Writers: Elton John (PRS),
Bernie Taupin
Publisher: Warner/Chappell
Music, Inc.

I Don't Want To Live Without You
Writer: Mick Jones
Publisher: Heavy Petal Music, Inc.

I Found Someone
Writers: Michael Bolton,
Mark Mangold
Publishers: Bul For Music Ltd.,
Is Hot Music Ltd., SBK April Music
Inc.

I Got Weak
Writer: Diane Warren
Publisher: Realsongs

I Live For Your Love
Writer: Pam Reswick
Publishers: BMG Songs, Inc.,
Reswick/Werfel Music

I Want Her
Writers: Teddy Riley, Keith Sweat
Publishers: Donril Music, E/A Music,
Inc., Keith Sweat Publishing,
Vintertainment Publishing, WB Music
Corp., Zomba Enterprises

(I've Had) The Time Of My Life
Writers: John De Nicola, Donald
Markowitz, Franke Previte
Publishers: Damusic Co., Inc.,
Donald Jay Music Ltd., Knockout
Music Company, R U Cyrius
Publishing

In My Dreams
Writers: Kevin Cronin, Tom Kelly
Publishers: Denise Barry Music,
Fate Music

Is This Love
Writers: David Coverdale,
John Sykes (PRS)
Publisher: WB Music Corp.

Little Lies
Writer: Eddy Quintela
Publisher: WB Music Corp.

Love Power
Writer: Burt Bacharach
Publisher: New Hidden Valley
Music Co.

Make It Real
Writers: Linda Mallah, Don Powell
Publishers: Demerie Music, Meow
Baby Music

Man In The Mirror
Writers: Siedah Garrett, Glen Ballard
Publishers: Aerostation Corporation,
MCA, Inc., YellowBrick Road Music

Mercedes Boy
Writer: Pebbles
Publishers: Jenn-A-Bug Music,
MCA, Inc.

My Girl
Writers: William "Smokey" Robinson,
Ronald White
Publisher: Jobete Music Co., Inc.

Need You Tonight
Writers: Andrew Farriss (APRA),
Michael Hutchence (APRA)
Publisher: MCA, Inc.

Never Thought (That I Could Love)
Writer: Dan Hill (CAPAC)
Publishers: A Question of Material
Music, SBK April Music Inc.

New Sensation
Writers: Andrew Farriss (APRA),
Michael Hutchence (APRA)
Publisher: MCA, Inc.

Nite And Day
Writers: Al B. Sure!, Kyle West
Publishers: Across 110th St. Publish-
ing, Al B. Sure! Industries, Inc.,
SBK April Music Inc., Willarie Publish-
ing Co.

Nothing's Gonna Stop Us Now
Writers: Albert Hammond,
Diane Warren
Publishers: Albert Hammond
Enterprises, Inc., Edition Sunset
Publishing, Inc., Realsongs

One More Try
Writer: George Michael
Publisher: Warner/Chappell
Music, Inc.

One Step Up
Writer: Bruce Springsteen
Publisher: Bruce Springsteen

Only In My Dreams
Writer: Debbie Gibson
Publishers: Deborah Ann's Music,
Walden Music, Inc.

Out Of The Blue
Writer: Debbie Gibson
Publishers: Deborah Ann's Music,
Walden Music, Inc.

Piano In The Dark
Writers: Scott Cutler, Brenda Russell
Publishers: Colgems-EMI Music Inc.,
Rutland Road Music, WB Music Corp.

Pink Cadillac
Writer: Bruce Springsteen
Publisher: Bruce Springsteen

Say You Will
Writers: Lou Gramm, Mick Jones
Publishers: Colgems-EMI Music
Inc., Heavy Petal Music, Inc., Little
Doggies Productions, Inc.

Shake Your Love
Writer: Debbie Gibson
Publishers: Deborah Ann's Music,
Walden Music, Inc.

Should've Known Better
Writer: Richard Marx
Publisher: Chi-Boy Music

So Emotional
Writers: Tom Kelly, Billy Steinberg
Publishers: Denise Barry Music, Billy
Steinberg Music

Stand By Me
Writer: Jerry Leiber, Mike Stoller
Publisher: Leiber-Stoller Songs, Inc.

Tell It To My Heart
Writers: Ernie Gold, Seth Swirsky
Publishers: Goldpoint, November
Nights Music, Inc., Warner/Chappell
Music, Inc.

That's What Love Is All About
Writers: Michael Bolton, Eric Kaz
Publishers: Is Hot Music Ltd.,
Kaz Music Company, SBK April Music,
Inc.

Tunnel Of Love
Writer: Bruce Springsteen
Publisher: Bruce Springsteen

U Got The Look
Writer: Prince
Publisher: Controversy Music

Valley Road
Writers: Bruce Homsby,
John Homsby
Publishers: Basically Gasp Music,
Zappo Music

What Have I Done To Deserve This
Writers: Chris Lowe (PRS), Neil
Tennant (PRS)
Publisher: Virgin Music, Inc.

Where Do Broken Hearts Go
Writers: Chuck Jackson,
Frank Wildhorn
Publishers: Baby Love Music, Inc.,
Rare Blue Music, Inc., Scaramanga
Music

Wishing Well
Writer: Sean Oliver (PRS)
Publisher: Rare Blue Music, Inc.

SONGWRTIERS OF THE YEAR

Debbie Gibson
Bruce Springsteen

SONG OF THE YEAR

(I've Had)
The Time of My Life

Writers: John De Nicola,
Donald Markowitz,
Franke Previte

Publishers: Damusic Co., Inc.,
Donald Jay Music Ltd.,
Knockout Music Company,
R U Cyrius Publishing

PUBLISHER OF THE YEAR

Warner/Chappell
Music, Inc.



A S C A P

A M E R I C A N S O C I E T Y O F C O M P O S E R S , A U T H O R S & P U B L I S H E R S

BMI Pop Awards Peg Top Tunes

Estefan, Winwood Among Big Winners

BY DAVE DIMARTINO

LOS ANGELES Gloria Estefan, Steve Winwood & Will Jennings' "Valerie," and the Warner Music Group took top honors May 23 at the BMI Pop Awards Dinner at the Beverly Wilshire Hotel here.

A total of 66 citations of achievement were awarded to the writers and publishers of BMI's most-performed songs during the performing rights organization's 1988 survey year.

Estefan, lead vocalist for the Miami Sound Machine, was named songwriter of the year for her hits

"Anything For You," "Can't Stay Away From You," "1-2-3," and "Rhythm Is Gonna Get You."

Song-of-the-year honors went to "Valerie," penned by Steve Winwood and Will Jennings and published by Blue Sky Rider Songs, Warner-Tamerlane Pub. Corp., and Willin' David Music.

The Warner Music Group was named publisher of the year with a total of eight citations for "Don't Be Cruel," the Jody Watley hit "Don't You Want Me," "I Heard A Rumour," "La Bamba," "Mary's Prayer," "Roll With It," "Valerie," and "Why Does It Have To Be (Wrong

Or Right)."

Multiple-award winners included Michael Jackson, Jennings, and writer/producer team Stock, Aitken, Waterman, each receiving three citations, and Ritchie Cordell, Terence Trent D'Arby, Kenneth "Babyface" Edmonds, Kiki Garcia, Christine McVie, Ellen Shipley, and Winwood, who received two each.

"(Sittin' On) The Dock Of The Bay" received its fourth award for the version recently recorded by Michael Bolton. Additionally, six songs received awards for the second consecutive year, including "Didn't We Almost Have It All," "Doin' It (All For My Baby)," "I Just Can't Stop Loving You," "La Bamba," "One Heartbeat," and

(Continued on page 87)



Boone To Mankind. Debby Boone is surrounded by the creative team behind her upcoming Lamb & Lion/Benson album, "Hymns." Pictured standing, from left, are Gabriel Ferrer, manager/executive producer; Dan Posthuma, producer; and Ronn Huff, arranger.

NARAS Broadens Eligibility In Some Grammy Categories

BY CRAIG ROSEN

LOS ANGELES The splitting of hard rock/heavy metal into two categories, new eligibility rules for singles, and a broadening in the new artist and producer-of-the-year categories were among the Grammy Award changes made by NARAS at the recording academy's annual meeting, May 18-20 in St. Petersburg, Fla.

According to NARAS president Michael Greene, the changes were made to keep the Grammy Awards process more in tune with the evolving record industry.

Among the most important changes announced were new rules allowing eligibility in certain categories of singles and songs from previously released albums. This move will make it possible for singles to be eligible for a Grammy even after the initial eligibility of their albums has passed.

Greene pointed out that releases from Guns N' Roses and Def Leppard, which were issued late in the eligibility year, were "regrettably" only eligible in the record-of-the-year category for this year's Grammy telecast.

(Continued on page 84)

Young Cannibals Cook Up A No. 1 Album; Bonnie Raitt's 'Time' Is Up—To No. 24

FINE YOUNG CANNIBALS' second album, "The Raw And The Cooked," jumps to No. 1 on the Top Pop Albums chart, seven weeks after the leadoff single, "She Drives Me Crazy," hit No. 1 on the Hot 100. This represents a tremendous improvement over the performance of the trio's 1986 debut album, "Fine Young Cannibals," which peaked at No. 49 and yielded just one minor chart single, "Johnny Come Home."

"The Raw And The Cooked" could be settling in for a long run at No. 1. The follow-up single, "Good Thing," leaps to No. 19 on the Hot 100, and is expected to gather steam for another six weeks before it, too, vies for No. 1.

This spectacular success far outstrips the chart accomplishments of the **English Beat**, from which two of the Cannibals came: bassist David Steele and guitarist Andy Cox. The English Beat's highest-charting album, "Special Beat Service," topped out at No. 39 in 1982.

The Cannibals—fronted by Roland Gift—are the eighth English group to top both the pop albums and singles charts in the '80s, following **Pink Floyd**, **Queen**, the **Police**, **Wham!**, **Tears For Fears**, **Dire Straits**, and **Def Leppard**.

"The Raw And The Cooked" is the second No. 1 album for I.R.S., following the **Go-Go's'** "Beauty And The Beast" in 1982. The Cannibals album was released in conjunction with MCA; the Go-Go's' smash was distributed by A&M.

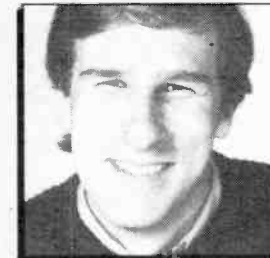
BONNIE RAITT's "Nick Of Time" jumps to No. 24 on the pop albums chart, becoming the veteran singer's highest-charting album to date. Her previous top-charting album, "Sweet Forgiveness," reached No. 25 in 1977, when the California rock genre—led by the **Eagles** and **Linda Ronstadt**—was at its peak.

Raitt first hit the charts in 1972 while on Warner Bros. She had steady but unspectacular success before being dropped by the label in 1986. "Nick Of Time" is her first album for Capitol. Raitt's comeback has been far more convincing than those being mounted by two other female veterans who hit it big in the '70s. **Phoebe Snow** levels off at No. 80 this week with "Something Real"; **Carole King** holds at No. 112 with "City Streets."

FAST FACTS: Michael Damian's remake of David Essex's 1974 hit, "Rock On," jumps to No. 1 on the Hot 100. It is the third remake of a top 10 '70s hit to reach No. 1 in the '80s, following **Bananarama's** update of the **Shocking Blue's** "Venus" and **Club Nouveau's** remake of **Bill Withers'** "Lean On Me." Damian's single is the first No. 1 hit for A&M-distributed Cypress Records.

Madonna's "Express Yourself" is the top new entry on the Hot 100 at No. 41. It's her 15th consecutive single to earn top debut honors, which is her entire output since "Lucky Star" five years ago... **Elvis Costello** lands his first top 30 hit as "Veronica" jumps to No. 29. Costello wrote the song with **Paul McCartney**, who leaps to No. 54 with a second McCartney/Costello collaboration, "My Brave Face."

Tom Petty's first solo album, "Full Moon Fever," jumps to No. 9 on the pop albums chart. Petty is the second member of the **Traveling Wilburys**—following the late **Roy Orbison**—to land a top 10 album this year... **John Cougar Mellencamp's** "Big Daddy" vaults from No. 42 to No. 13 in its second week... **10,000 Maniacs'** third album, "Blind Man's Zoo," is the top new entry at No. 68. It's almost certain to top the No. 37



by Paul Grein

peak of the group's 1987 breakthrough album, "In My Tribe." Both albums were produced by **Peter Asher**, who is coming off the top 10 **Cher/Peter Cetera** duet.

Natalie Cole's "Miss You Like Crazy" jumps to No. 1 on both the Hot Black Singles chart and the Hot Adult Contemporary chart, and advances to No. 21 on the Hot 100. It's Cole's first No. 1 black hit since "Our Love" in 1978. Her 1987 comeback hit, "Jump Start," peaked at No. 2 on the black chart. "Miss You Like Crazy" is the second No. 1 black hit for producer/composer **Michael Masser**, following **Whitney Houston's** Grammy-winning "Saving All My Love For You." **Gerry Goffin** collaborated on both songs.

Donna Summer lands her first top 20 pop hit in six years as "This Time I Know It's For Real" jumps to No. 16 on the Hot 100. Surprisingly, the record isn't even listed on the Hot Black Singles chart. Summer has always been more of a pop artist than an R&B artist, and this record, produced by **Stock**, **Aitken**, **Waterman**, is especially pop oriented, but its inability to even crack the lower reaches of the black chart is noteworthy.

WE GET LETTERS: Mike Perini of Ypsilanti, Mich., notes that the all-star version of "Ferry Cross The Mersey" to aid survivors of the recent Liverpool, England, soccer disaster is the first single to enter the U.K. chart at No. 1 since **Mick Jagger & David Bowie's** "Dancing In The Street" in 1985. That, too, was a charity record, with proceeds targeted to Live Aid.

David Harris of Glasgow, Ky., notes that hit songs keep getting longer. The combined running times of **Madonna's** "Like A Prayer" and **Bon Jovi's** "I'll Be There For You"—which were back-to-back No. 1 hits last month—topped 11 minutes. "Prayer" clocked in at 5:19; "There" ran 5:43.

Rhino, EMI Divide 'Spoils' In Buyout Of Levy Labels

NEW YORK The Rhino and EMI labels plan to begin marketing this fall a series of anthology albums drawn from masters in the vaults of ABZ Inc., the centerpiece of which is Roulette Records.

Rhino, the 11-year-old specialty label, is a partner with EMI U.K. in ownership of the label as a result of their buyout of Morris Levy's interest in ABZ Inc., which has a catalog of about 50,000 sessions.

Under terms of the deal announced May 24 by Rupert Perry, managing director of EMI Records U.K., and Richard Foos, president of Rhino, distributed by CEMA in

the U.S., retains rights to market Roulette-originated product in North America, while EMI will release product in other parts of the world.

However, EMI will have world rights, including North America, to what are defined as jazz recordings in the Roulette catalog. They include such names as Dinah Washington, Joe Williams, Pearl Bailey, Count Basie, Sonny Stitt, and Maynard Ferguson. In the U.S., Blue Note president Bruce Lundvall will supervise the Roulette jazz catalog.

Although no purchase price was

(Continued on page 77)

Sony Posts \$2.57 Bil For Record Group CBS Sales Figure Disputed

NEW YORK Sony Corp.'s just-release report for its fiscal year ended March 31 states that consolidated worldwide revenues for its records group—including CBS Records Inc., CBS/Sony Records, Digital Audio Disc Corp. (U.S.), and Digital Audio Disc of Austria—were \$2.577 billion or 340.2 billion yen.

A CBS Records spokesman, however, said that the true figure is approximately \$2.7

billion, including CBS Records and CBS/Sony but not either of the manufacturing subsidiaries.

Asked to explain the discrepancy, a Sony spokesman stood fast on his company's numbers, noting they had been audited by Price Waterhouse. He also reiterated that the manufacturing subsidiaries are included in the overall revenue figure. He speculated that the difference between the two companies' numbers may be related to the fact that Sony's dollar amount is based on a conversion rate of 132

(Continued on page 86)

LATE NEWS

MAVIS

Stables

TIME WAITS FOR NO ONE

(4/21-25798)

SIMPLY MAVIS.

AVAILABLE NOW ON PAISLEY PARK
CASSETTES, COMPACT DISCS AND RECORDS.

PRODUCED BY PRINCE
ASSOCIATE PRODUCERS: AL BELL,
HOMER BANKS, LESTER SNELL

FEATURING THE SINGLE
"20TH CENTURY EXPRESS" (4/7-22968)

Paisley Park

RICK FRIO PERSONAL MANAGEMENT © 1989 WARNER BROS. RECORDS INC.



SONGWriters HALL OF FAME MARKS 20 YEARS

The Songwriters Hall Of Fame celebrated its 20th anniversary in a star-studded presentation at New York's Radio City Music Hall on May 11. Dick Clark and Anita Baker hosted the event, titled "The Magic Of Music," which will be broadcast as a two-hour special by CBS-TV in early June. The ceremony also honored Lifetime Achievement Award winner Quincy Jones, as well as new Hall Of Fame inductees Lee Adams, Leslie Bricusse, Anthony Newley, and the late Roy Orbison. (Photos: Chuck Pulin)



Dropping in on the postshow dinner party are, from left, Freddy Jackson, Paula Abdul, and Hall Of Fame board member Gregory Abbott.



Songwriters Hall Of Fame president Sammy Cahn takes a moment to greet Barbara Orbison.



Three great American ladies of song raise their voices for the Hall Of Fame: In photo at left, Cissy Houston; in photo above, Judy Collins; and in photo at right, Maureen McGovern.



Dwight Yoakam, k.d. lang, and Eddie Money take the stage for the tribute to Hall Of Fame inductee Roy Orbison.



In photo above, Eric Clapton makes the Hall Of Fame presentation to Barbara Orbison for her late husband; and in photo at right, past Hall Of Fame inductees Cynthia Weil and Barry Mann attend the postshow festivities.



As well as serving as MC for the Radio City celebration, Anita Baker belted out a rendition of "Summertime" from "Porgy & Bess".

Group Publisher:
JOHN BABCOCK JR.
Associate Publisher/Director of Marketing & Sales:
GENE SMITH
Managing Editor:
KEN SCHLAGER
Associate Publisher/Research & Development:
THOMAS NOONAN
International Editorial Director:
MIKE HENNESSEY
General Manager/Nashville:
GERRY WOOD

EDITORIAL
Deputy Editor: IRV LICHMAN
Senior News Editor: Ken Terry
Special Issues:
Ed Ochs (L.A.) Robyn Wells (N.Y.)
Bureau Chiefs:
Dave DiMartino (L.A.), Bill Holland (Washington)
Senior Editors:
Steven Dupler, Technology/Music Video (N.Y.)
Geoff Mayfield, Retailing (N.Y.)
Art Director: Jeff Nisbet
Senior Copy Editor: Janine Coveney McAdams
Copy Editor: Marilyn Gillen

Editors:
Radio: Sean Ross (N.Y.)
Home Entertainment: Jim McCullough (L.A.)
Home Video: Al Stewart (N.Y.)
Marketing: Earl Paige (L.A.)
Talent: Thom Duffy (N.Y.)
Black Music: Nelson George (N.Y.)
Dance Music/Singles Reviews: Bill Coleman (N.Y.)
International News: Peter Jones (London)
Associate Editors: Ed Morris (Nashville),
Melinda Newman (N.Y.), Chris Morris (L.A.)
Reporters: Bruce Haring (N.Y.), Craig Rosen (L.A.)
Music Research/Analysis: Paul Grein (L.A.)
Editorial Assistants: Debbie Holley (Nashville),
Drew Wheeler (N.Y.), Deborah Russell (L.A.)
Contributors:

Jim Bessman (N.Y.), Bob Darden (Gospel),
Is Horowitz (Classical), Don Jeffrey (Financial),
Kirk LaPointe (Canada), Jeff Levenson (Jazz),
Peter Ludwig (Radio), Moira McCormick (Chicago)

CHARTS & RESEARCH

Dir. of Charts/Mgr., Hot 100, AC: MICHAEL ELLIS
Chart Managers:
Carlos Agudelo (Latin), Ron Cerrito (Rock),
Ed Coakley (Classical), Anthony Colombo (New Age),
Marie Ratiiff (Country),
Terri Rossi (Black, Jazz, Rap, and Crossover),
Sharon Russell (Dance), Marc Zubatkin (Video)
Manager of Retail Research: Bob Benjamin
Systems Manager: JoDean Adams
Asst. Systems Manager: James Richliano
Research (N.Y.): Ron Cerrito (radio supervisor),
Harry Michel (retail supervisor), Michael Cusson,
Roger Fitton, Eleanor Greenberg, Mark Marone
(archives), Rosemary Perez, David Runco

MARKETING & SALES

Advertising Director, Special Issues: Ron Willman
Advertising Director, Video/Pro: Dave Nelson
Advertising Director, Music: Jim Beloff
Promotion Manager: Sumya Ojaki
Advertising Services Mgr.: Karen O'Callaghan
N.Y.: Norm Berkowitz, Ken Karp, Melissa Subatch,
Peggy Dold, Teresa Bowler, Jeff Serrette (classified)
L.A.: Christine Matuschek, Arty Simon,
Anne Rehman, Mary Fisher, Emily Vaughn
Nashville: Lynda Emon, Carole Edwards
London: Tony Evans
Tokyo: Bill Hersey, Tsukasa Shiga, Aki Kaneko
Amsterdam: Ron Betist, 011-31-20-662-8483
Milan: Lidia Bonguardo, 011-39-31-90-4521
Sydney: Mike Lewis, 011-61-2-417-7577

PRODUCTION

Director: MARIE R. GOMBERT
Advertising Production Mgr.: John Wallace
Advtg. Production Coordinator: Jane Beal
Systems Manager: James B. Dellert
Edit. Production Manager: Terrence C. Sanders
Asst. Edit. Production Mgr.: Renate L. Foster
Directories Production Mgr.: Len Durham

ADMINISTRATION

V.P. & Executive Editorial Director: Lee Zhitto
Divisional Controller: Peter Philipps
Directories Publisher: Ron Willman
Director of Database Services: Raymond H. Heitzman
Director of Circulation: Thomas Kraemer
Distribution Director: Edward Skiba
Circulation Manager: Eileen Bell
Dealer Copy Sales: Brad Lee
Dir. of Licensing/Special Projects: Georgina Challis
Credit: Nick Caligiuri
Asst. to the Group Publisher: Nadine Reis

ENTERTAINMENT DIVISION

President: SAM HOLDSWORTH

BILLBOARD PUBLICATIONS INC.

President & Chief Executive Officer:
GERALD S. HOBBS
Executive Vice President: Sam Holdsworth
Senior Vice Presidents: Ann Haire, Paul Curran
Vice Presidents: Rosalee Lovett
Martin R. Feely, Lee Zhitto, John Babcock Jr.
Glenn Heffernan, Howard Lander, Robert J. Dowling
Managing Director, Billboard Ltd.: Mike Hennessey
Publisher, Billboard Operations Europe: Theo Roos
Chairman Emeritus: W.D. Littleford

BILLBOARD OFFICES:

New York 1515 Broadway N.Y., N.Y. 10036 212-764-7300 telex 710-581-6279 fax 212-827-0152	Los Angeles 9107 Wilshire Blvd Beverly Hills, Calif. 90210 213-273-7040 telex 66-4969 fax 213-859-5302
Nashville 49 Music Square W. Nash., Tenn. 37203 615-321-4290 fax 615-327-1575	Washington, D.C. 806 15th St. N.W. Wash., D.C. 20005 202-783-3282 fax 202-737-3833
London 71 Beak St W1R 3LF London 011-441-439-9411 telex 262100 fax 011-44-1-437-0029	Tokyo Hersey-Shiga International 402 Utsunomiya Building 6-19-16 Jimgumae Shibuya-ku, Tokyo 150 011-81-3-498-4641 fax 011-81-3-581-5822

Plum Jobs Should Be Accessible To All

BLACKS ADVANCE SLOWLY IN WHITE RADIO

BY JOYCE KING

Denzel Washington is a talented young actor who has definitely paid dues. Yet, many focus on my favorite actor's skin color: black. I prefer to think of Washington as a superb actor who happens to be black. As an entertainer, that's a struggle I can relate to.

For the last 11 years, my voice has been heard on news, rock, adult contemporary, urban contemporary, and country radio formats, just to name a few. Sacrificing and paying dues has afforded me opportunities to work with some well-known organizations. Unfortunately, few of these companies have utilized me to my fullest potential. Part of the problem seems to be something people in radio seldom discuss—racism.

As a black female air personality, there are still doors in white radio I can't begin to open. I've met a lot of people in the industry who love my personality, my sound, and my 11 years in the business. Nevertheless, those with the power to make changes are reluctant to do so. As a result, I find myself sitting back, watching white females with far less experience and talent get the nods for jobs I'm supposedly over-qualified for. Usually, when I do get the nod, it's for overnights or late-night shifts.

Subtle forms of racism are hard to prove and even harder for most people to admit. I have seen racism rear its familiar head in the way some companies conduct business. This discrimination, I believe, is transmitted to listeners, who are subliminally conditioned to hear "white."

After working as an air personality for several white stations, I have many stories to tell. During my stint in news at a country station,

for example, I hosted a call-in talk show. I'll never forget having the local National Assn. for the Advancement of Colored People chapter president as a guest on one particular show. Except for a few irate rednecks, the show ran smoothly and was fairly informative.

However, a few days later, a listener called me to ask why a good white girl like me would help the "nigras" drum up the NAACP's membership. I didn't want to give the old geezer a heart attack by an-

ger with a gun, and a wetback sneaking into the U.S. And without even taking a breath, he then demanded an autographed picture of me to hang over his bed!

The man assumed I was white, not because I sound white, but because he was listening to a traditionally white station. It never occurred to him that someone black might be qualified to work there—even on overnights.

One of my biggest concerns is the fact that far too few qualified black

meet me, whether they had an opening or not. One programmer even confided to me that my tape was one of the few he didn't trash.

That entire string of PDs all had one thing in common: They initially thought I was white. When they discovered I was black, this exclusive group advised me to return to my "roots" in radio. I was also told I'd be happier working with my own kind. The worst thing I heard was there might be an image problem if I worked for them.

As a practical matter, it is impossible for black personalities to stay in this profession and work only for black stations. It is my greatest wish that there were more urban/minority-owned stations. Realistically, though, all of us simply can't work at black stations, regardless of whether we want to or not.

Owners and managers who want to head into the hi-tech '90s on top of this ever-changing profession should strive for more balance in their operations. This balance requires the hiring of more qualified black personalities for day shifts as well as overnights.

Five years ago, few believed an Oprah Winfrey could ever dominate and help popularize TV talk shows. That day is here, because viewers were given the chance to see something different, and they latched onto a new concept. To judge by the ratings, they have remained loyal.

After a decade of working mostly nights and overnights, I'm ready to be that dynamic female personality who just happens to be black. Radio listeners deserve as many choices as TV viewers have.

Denzel Washington may be waiting for that romantic leading-man role that will propel him to superstardom. Me, I just want my turn on the mike.



'There are still doors in white radio I can't begin to open'

Joyce King is an air personality on KSON San Diego and has also worked for such stations as KMJQ (Magic 102) and KODA, Houston and KWKH Shreveport, La.

nouncing to him that I, too, was a member of the NAACP. Instead, I jokingly told him, "Because I like black men." The old fellow was not amused.

This would be easy to dismiss as yet another isolated incident if it was limited only to ignorant backwoods types. Unfortunately, racial ignorance has no bounds.

At an AC station I once worked for, listeners used to phone in and bravely say things they wouldn't dare say to a black person's face. One caller shared a bigoted riddle with me that not only attacked African Americans, but Jews and Hispanics as well. The joke was, there are three things that aren't tolerated: a Jew with some money, a nig-

personalities are being allowed to cross over into daytime shifts at predominantly white stations. How will the sophisticated listener of the '90s accept and understand the sign of the times, if we, as trendsetters, don't offer it to him or her? The sign reads "white radio isn't all white anymore." If "females/minorities encouraged to apply" was more than just a slogan that some companies list near the bottom of their employment applications, listeners would indeed meet more black faces behind the voices.

Recently, I sent out several tapes to various programmers. The feedback was tremendous. Most of the PDs with whom I talked over the phone made it clear they wanted to



SUPPORT THE LP

I'm tired of hearing about the "imminent demise" of the LP. Even if the profit margin is not as great on LPs as on cassettes or CDs, there are still people like myself who value their LPs.

As a Billboard reader for more than 14 years (I'm 27), I find it unconscionable that a music magazine of your size and influence would do nothing to support the continuation of LPs but rather support their obliteration.

Will Billboard publish two blank pages for top LPs in the not-so-distant future?

Russ Roif
Brooklyn, N.Y.

WHAT'S WRONG WITH S.A.W.?

Regarding recent reviews of the new Donna Summer LP and single (Billboard, May 6 and April 29), I must take exception to the negative references to the production talents of the U.K.'s Stock, Aitken, Waterman

team. Although I consider myself a Summer fan, if "even a familiar SAW production can't keep this singer's distinctive delivery from winning," as your review states, why is this SAW production shaping up to be her first major hit since 1983's "She Works Hard For The Money"?

My store is singles oriented, with 12-inch sales dominating, and we've noticed an avalanche of hit product in recent years coming from the SAW team. While it might be premature to call them geniuses, their track record speaks for itself. Their many success stories include Samantha Fox, Dead Or Alive, Laura Branigan, Kylie Minogue, and Rick Astley.

To me as a retailer, a production genius is one who is most consistently in tune with the public's taste. Regardless of what your critics say, there is no current producer or production team that can compare with these three gentlemen.

Perhaps the U.S. music industry is jealous of these British hit makers. As far as I am concerned, if the SAW-bashing by critics (and top 40 programmers) would stop, the public would be exposed to many more excellent, commercial (not a dirty

word!) productions, and we'd all sell a lot more music. Isn't that the bottom line, anyway?

Dean Ferguson
D.J. Records
North Babylon, N.Y.

'SOLDIER' CREDITS

In a May 6 Billboard article about Donny Osmond's comeback with "Soldier Of Love," the impression is given that George Acogny made the most significant production contributions to Osmond's album and that such other producers as Evan Rogers and Carl Sturkens made only subordinate contributions.

Rogers and Sturkens did, however, write and produce the single "Soldier Of Love" as well as the follow-up single, "Sacred Emotion." Their contribution was significant and should receive the proper credit.

Kevin Harewood
VP/GM, Hush Productions
New York, N.Y.

CDs AND THE SINGLES SCENE

Before CDs arrived, I purchased all music recordings on vinyl records. Records were the best configuration available to music collectors. Now I

purchase CDs exclusively.

The problem is, with the decline of the 7-inch vinyl single, the CD single counterparts are not filling in the gap left by it. If I want to buy the current single, I'm usually forced to get it on cassette or go without. The availability of CD singles is laughable. I've been trying to find Fleetwood Mac's last single, "As Long As You Follow," for several months, although according to the Hot 100 Singles chart, it was available on CD. In the local Camelot Music, I bought the single on cassette. Later, I went to a National Record Mart to purchase the 7-inch counterpart on vinyl.

If vinyl is to be deleted (hey, no problem), let's get the current singles out there on CD. There are thousands of music buyers who do not like to buy cassettes.

Timothy W. Kee
N. Huntingdon, Pa.

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.

Oldies FMs Battle For Air Space The Fighting Got Nasty in Philadelphia

BY SEAN ROSS

NEW YORK "When disco was big, there was always a station changing to that, regardless of whether there was room for it, but now there are no longer two disco stations in any market," says KRTH-FM Los Angeles PD Phil Hall. "Now a lot of people have jumped on the oldies bandwagon. When the next big thing comes along, I'm sure people will end up jumping on that, too."

As the last few holes for oldies FM in the top 50 markets fill in—Buffalo, N.Y., and Charlotte, N.C., are two recent converts—gold PDs are being confronted with the one-time rarity of FM oldies wars. While mainstream oldies PDs are used to sharing some listeners with classic rock stations, FM oldies wars now exist in Houston (KLDE v. KFMK), Chicago (WJMK v. WFYR), Detroit (WKSG v. CKMR), Albany, N.Y. (WNYJ v. WKOL-FM), and most recently in Norfolk, Va., where the sudden switch of gold-based AC WLTY (Y96) to gold preceded the debut of WZCL (Cool 105) by just hours last month.

Oldies' biggest new battleground is Los Angeles, where, since March, CBS' KODJ—long considered one of the market's most volatile properties—has taken on KRTH-FM (K-Earth 101) shortly before the latter station's transfer from RKO General to Beasley Broadcasting. The heavily promoted launch comes despite CBS' involvement in the deleterious WOGL v. WIOQ Philadelphia battle, where neither FM (nor their two AM competitors) could post much of a market share until WIOQ's new owners changed it to the crossover format in January.

MORE THAN ONE TYPE OF OLDIES FM?

Despite the top 40 roots that many oldies programmers have, most insist

that their oldies wars don't include *that much* of the constant monitoring, personnel and promotion stealing, or on-air bickering that mark a really good top 40 battle. Even within oldies, they say, there are subniches that allow them to concentrate on their own formats instead of worrying about the other guy.

In Chicago and L.A., for instance, the battle is between stations that acknowledge the '70s (WFYR and KRTH-FM) and competitors who emphasize '50s and '60s oldies (WJMK and KODJ). In Detroit and Houston, CKMR and KLDE run tight lists against the wider, more personality-driven KFMK and WKSG.

"Our presentation is a little softer than WJMK, and we're looking for growth in women, although the format traditionally does better with men," says WFYR PD Kenny Lee. As a result, while Lee *will* punch between WFYR and WJMK to see who has the better song, as do PDs in other formats, "it's an apples-to-oranges comparison. I keep my eyes on them to make sure we're not missing any power records, but I don't react to anything they do."

And while WJMK PD Gary Price says that WFYR is his top-sharing radio station, he also speaks for most of the PDs contacted for this story when he says, "We share in double digits with virtually everybody—[N/T] WGN and WBBM, all the ACs, [urban-leaning top 40] WBBM-FM—oddly enough, and country WUSN (US99). It really isn't restricted to any one format."

"As far as I'm concerned, we compete with [top 40] KIIS and [AC] KOST," says KRTH's Hall. "They're the people who compete with us for 25-54 ad dollars and the people who have something to compete with. We won't do anything to respond to KODJ; I'm not a big believer in re-

sponding to a station that has a one-share."

(WKSG's Paul Christy makes similar comments about CKMR: "Our philosophy is not to refer to anybody who has lower ratings, and fortunately all the other oldies stations do. If we talked about anybody, it would be somebody from another format.")

When rumors that CBS would flip its then-KNX-FM to oldies became thick over Los Angeles, Hall allows that KRTH-FM did make some changes in strategy, punching up the '60s part of its music library and adding some bus cards. Otherwise, he says, "We haven't changed or really even picked up our promotional activity. We're still giving away \$1,000 and trips to Hawaii every day, we're

(Continued on page 15)



Answers To Something. Chrysalis artist Midge Ure performed recently at album KOME San Jose, Calif.'s Rescue The Future rally, one of several held across the country on Earth Day in conjunction with the Pollack Media Group. Ure, left, is shown with rally speaker Ralph Nader.

Radio Takes Homeless To Heart, Or Malibu; Power 96 MD Makes Alternative Move

IT ISN'T A SPONSORED REMOTE. There aren't free hot dogs and balloons for the kids. But two members of the WPOW (Power 96) Miami morning team—newsman **Jim Reihle** and producer **Mark Mosley**—have been taking to the streets of South Florida anyway, spending the night with the area's homeless, and not bringing food or money for themselves.

Projects of this sort always risk bordering on dilettantism and Reihle says that the pair *did* encounter some veteran homeless who didn't want to be bothered with them. But some of the stories the pair came back with from their first trip to downtown Miami are harrowing; among them: the man with the plastic bag of banana peels that he had collected for dinner; the 25-year-old woman who washed herself in sewer water; and the man who wanted a knife so he could turn an empty tin can into a crack pipe.

WPOW has several follow-ups planned: The team is planning a similar trip to Fort Lauderdale's strip—a favorite spot for teenage runaways; Reihle is working on a story about the plight of homeless people who get on the buses that recruit migrants in downtown Miami and who, he says, are often paid in crack or alcohol as a way of keeping them in involuntary servitude.

In a somehow related development, syndicated talk host **Rush Limbaugh**, heard on 125 stations including WABC New York and KFI Los Angeles, planned to have 15 buses available to transport homeless people to Malibu, Calif., on May 27, but hadn't at press time figured out where the vehicles would park. Limbaugh organized the event as a response to a statement made by honorary Malibu mayor Martin Sheen, in which the actor declared Malibu a sanctuary for the dispossessed. Limbaugh told the Los Angeles Times that his intention is not to embarrass Malibu or the homeless, but to "discredit Sheen."

PROGRAMMING: Power 96 MD **Shirley Maldonado** crosses town for her first PD job at adult alternative **WXDJ**, where she'll replace **Terry Hickman**. Maldonado says her first concern will be adjusting the music: "We'd been playing a lot of new age and while some of that was good, the amount we were playing was making the station sound too sleepy, so we'll back that off," she says. Music duties at WPOW will be divided between APD **Frank Walsh** and newly promoted music coordinator **John Rogers**. Hickman can be reached at 305-856-4281.

KZRK Dallas, which announced that it would drop

Satellite Music Network's Z-Rock format last week, is now putting in for the call letters **KDGE** (The Edge) and will pick up consultant **Fred Jacobs'** modern rock format. Target date is set for July 1... Spanish-language network Cadena Radio Central adds two new affiliates in early June, **WAOS** (La Favorita) Atlanta and new outlet **WOPA** Chicago. PD of the latter is **Armando Perez**, formerly with crosstown **WIND**.

After being kept out of Salt Lake City by a no-compete clause since late last year, **Lou Simon** is programming again there at **KZHT** (Hot 94.9), replacing **J.J. Morgan**. Simon, who previously worked with **GM Terry Schmidt** at top 40 **KCPX**, says he has finally reached an agreement with **KCPX** allowing him to work in the market. **KZHT's** modern/dance hybrid format won't change, Simon says.

Afternoon drive host **Ed Tyll** is promoted to PD at N/T **WSMB** New Orleans, replacing **Michael Creasy**... At country **CJJR** Vancouver, British Columbia, PD **Frank Callahan** is relinquishing those duties to concentrate on his airshift; contact consultant **Jay Albright** at 800-340-3277... Simulcast **AC WVEZ-AM** Louisville, Ky., changes calls to **WWKY** and picks up Far West's True Country format. **WVEZ-FM**, meanwhile, is dropping **Transtar's** Format 41 to go live under consultant **Pete Salant**.

More than a year after the advent of the computer/rotation-generated playlist at **WAPW** Atlanta, another convert has trickled in. **WGY-FM** (Electric 99) Albany, N.Y., is now using the list under consultant **Mike Joseph** as a way of listing the album cuts that it packets together like singles... Album rock **WIOT** Toledo, Ohio, promotes MD **Jim Steel** to PD, as **Mark Benson** moves to late nights. Former late-nighter **Michael York** will handle evenings and music.

Bob Mallery, former VP/operations for the Lincoln Group—owners of **WVOR** Rochester, N.Y., and **WBUF** Buffalo, N.Y.—is the new day-to-day PD at top 40 **WCCK** (K104) Erie, Pa., as **Bill Shannon** concentrates on group PD duties with Burbach Broadcasting. Mallery says K104 will keep its longstanding rock edge, but that its unusual AC/album/top 40 mix will become "more focused."

Longtime **AC WTRX** Flint, Mich., has fired 15 staffers—most of the station, save the sales staff—and become Satellite Music Network Z-Rock affiliate **WDLZ**, giving the market its first rock station since **WWCK's** switch to top 40 last January. Former **WWCK** PD **Sean McNeil** is OM replacing **Michael Thorpe**... The ads

(Continued on page 14)

But Some Stations Require Vinyl Choice Labels Increasing CD Service

This story was prepared by **Craig Rosen** in Los Angeles and **Melinda Newman** in New York.

NEW YORK The gradual phasing out of vinyl that has taken place at retail (Billboard, April 29) is also happening in radio as stations move to compact disks and record labels emphasize CDs over LPs.

While I.R.S.' recent announcement that it will no longer service commercial radio with vinyl unless specifically requested hasn't been matched per se by other labels, most are in various phases of deleting LP service to different formats.

A Billboard survey found album rock and top 40 stations leading the move to CD, with country stations not far behind. Some adult contemporary and urban stations are gradually making the change, while college outlets—ironically, I.R.S.' stronghold—are slow to switch.

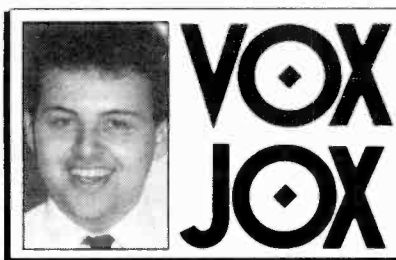
KLUC Las Vegas PD **Jerry Dean** welcomes the change. "I think CDs are basically becoming the standard at most radio stations

and the record companies are realizing that," says **Dean**, whose station plays 90% CDs on the air. "Maybe a year ago record companies had a wait-and-see attitude to see if radio was really going to play [CDs]. Now, labels are making sure the key stations have as good service on CDs as they did with vinyl."

Top 40 **KDON** Monterey, Calif., takes nearly all of its music from CD, but dubs the material from the disks onto cartridges for broadcast. "There are too many chances for error with CD players," says PD **Jamie Hyatt**. "Carts rarely screw up, but with CD players I have trouble with them going back to the first cut or skipping because of dust."

"Our vinyl singles are way down," says **Burt Baumgartner**, Columbia's VP of national singles. "For top 40, we're 90% CDs. Radio has demanded it. And we've found that when programmers listen to new singles they listen to CDs first, cassettes, and then vinyl, so CDs symbolize a priori-

(Continued on page 18)

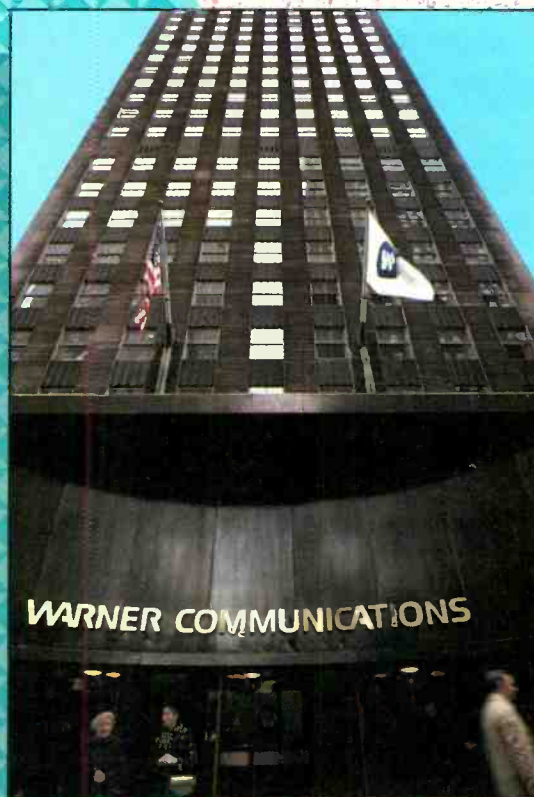


by Sean Ross

R y u z o **K** o s u g i
M a r i y a **T** a k e u c h i
T a t s u r a **Y** a m a s h i t a
and all the artists and friends of
A L F A M O O N



W *elcome to our world.*



wea
International

BMI 1989 POP AWARDS

BMI proudly congratulates
the writers and publishers
of the year's most performed songs

*S*ongwriter of the Year
Gloria Estefan

ALWAYS ON MY MIND★★
Wayne Carson, Johnny
Christopher, Mark James
Screen Gems-EMI Music, Inc.,
Sebzinae Music, Inc.

ANGEL
Steve Tyler
Aerc Dynamic Music
Publishing, Inc.

ANYTHING FOR YOU
Gloria Estefan
Foreign Imported Productions
and Publishing, Inc.

**ARE YOU STILL IN LOVE
WITH ME**
Mark Spiro
Edition Sanrise Publishing, Inc.

BAD
Michael Jackson
Mijac Music

BREAKOUT
Andrew Connell (PRS),
Corinne Crewery (PRS),
Martin Jackson (PRS)
Virgin Songs, Inc.

CANDLE IN THE WIND
Elton John (PRS),
Bernie Taupin
Dick James Music, Inc.

CAN'T STAY AWAY FROM YOU
Gloria Estefan
Foreign Imported Productions
and Publishing, Inc.

CARRIE
Michael Jackson (PRS),
Joey Tempest (PRS)
Screen Gems-EMI Music, Inc.

CASANOVA
Reggie Calloway
Cal-Joc Music, Inc.,
Hip Trip Music Co.

CIRCLE IN THE SAND
Ellen Shipley
Shipwreck Music

COULD'VE BEEN
Lois Blaisch
George Tobin Music

CRYING★★
Joe Melsby, Roy Orbison
Acuff-Rose Music, Inc.

**DIDN'T WE ALMOST
HAVE IT ALL**★★
Will Jennings
Blue Sky Rider Songs,
Willin' David Music

**DON'T (ALL FOR
MY BABY)**★★
Michael Duke
Lew-Bob Songs, Songs of
Polygram International, Inc.

DON'T BE CRUEL★★
Otis Blackwell, Elvis Presley
Elvis Presley Music,
Unichappell Music, Inc.

**DON'T MAKE ME WAIT
FOR LOVE**
Preston Glass
Earl Boy Music

DON'T SHED A TEAR
Eddie Schwartz
SBK-Blackwood Music, Inc.

DON'T YOU WANT ME
Franne Golde, Jody Watley
Frenne Gee Music,
Right Song Music, Inc.

**EVERYTHING YOUR
HEART DESIRES**
Daryl Hall
Careers Music, Inc.,
Hot Cha Music Co.

EVERYWHERE
Christine McVie
Fleetwood Mac Music

THE FLAME
Nick Graham (PRS)
Hidden Pun Music, Inc.

GOT MY MIND SET ON YOU
Rudy Clark
Carbert Music, Inc.

HAPPY TOGETHER★★
Garry Bonner, Alan Gordon
Abej Music Corp.,
Trio Music Co., Inc.

HAZY SHADE OF WINTER
Paul Simon
Paul Simon

HEART OF MINE
Bobby Caldwell,
Jasmin Randolph Scheff
SBK-Blackwood Music, Inc.,
Str-Drome Music,
Teascity Music, Inc.

Song of the Year

VALERIE

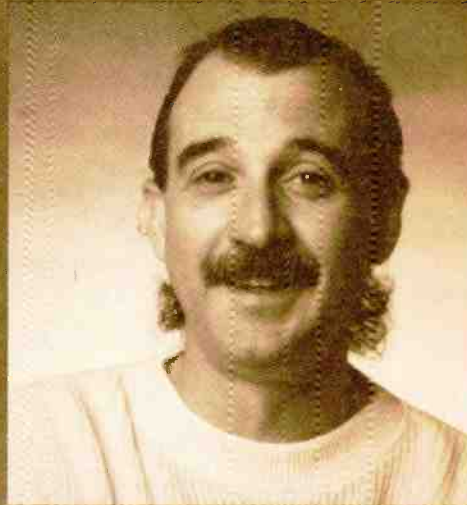
written by

Will Jennings and Steve Winwood (PRS)

Blue Sky Rider Songs • Warner-Tamerlane Pub. Corp. • Willin' David Music

Publisher of the Year

Warner Music Group



HEAVEN IS A PLACE ON EARTH
Ellen Shipley
Shipwreck Music

I HEARD A RUMOUR
Matt Aitken (PRS), Sarah
Dallin (PRS), Siobhan Fahey
(PRS), Mike Stock (PRS), Peter
Waterman (PRS), Keren
Woodward (PRS)
All-Boys USA Music,
Warner-Tamerlane Pub. Corp.

**I JUST CAN'T STOP
LOVING YOU**★★
Michael Jackson
Mijac Music

I LIVE FOR YOUR LOVE
Alan Rich, Steve Werfel
Beeemo West Music, Nelana
Music, O'Lyric Music,
Tuneworks Music Company

I THINK WE'RE ALONE NOW
Ritchie Cordell
Longitude Music Co.

EVE BEEN IN LOVE BEFORE
Nick Van Eede (PRS)
Virgin-Songs, Inc.

I WANT TO BE YOUR MAN
Larry Troutman,
Roger Troutman
Saja Music Company,
Troutman's Music

LA BAMBA★★
Ritchie Valens
Warner-Tamerlane Pub. Corp.,
Picture Our Music

LIES
Jolyon Skinner
Jo Skin Music,
Willesden Music, Inc.

LITTLE LIES
Christine McVie
Fleetwood Mac Music

LOST IN EMOTION
Paul Anthony, Baby Gerry,
B-Fine, Bowlegged Lou,
Curt-T-T, Shy Shy
Forceful Music, My My Music
Publishing, Inc.,
Willesden Music, Inc.

MAKE IT REAL
Rick Kelly
Rick Kelly Music

MAKE ME LOSE CONTROL
Eric Carmen, Dean Pitchford
Eric Carmen Music,
Island Music, Inc.,
Pitchford Music

MARY'S PRAYER
Gary Clark (PRS)
Warner-Tamerlane Pub. Corp.

MONY MONY★★
Bobby Bloom, Ritchie Cordell,
Bo Gentry, Tommy James
Longitude Music Co.

NEVER DIE YOUNG
James Taylor
Country Road Music, Inc.

NEVER GONNA GIVE YOU UP
Matt Aitken (PRS), Mike Stock
(PRS), Peter Waterman (PRS)
All-Boys USA Music

NO ONE IN THE WORLD
Kenneth Hirsch
ATV Music

ONE GOOD WOMAN
Patrick Leonard
Johnny Yuma Music

ONE HEARTBEAT★★
Brian Ray, Steven R. LeGassick
Bright Ray Music,
Chubb Music,
Le Gassick Publishing Co.,
Somkey Music Company
1-2-3

Gloria Estefan, Kiki Garcia
Foreign Imported Productions
and Publishing, Inc.

PAMELA
Joseph Williams
Jogi Winball Music,
Texascity Music, Inc.

PERFECT WORLD
Alex Call
Lew-Bob Songs

**PIANO IN THE DARK
(CRY JUST A LITTLE)**
Jeffrey Bennett Hull
Dwarf Village Music

RHYTHM IS GONNA GET YOU
Gloria Estefan, Kiki Garcia
Foreign Imported Productions
and Publishing, Inc.

ROCK STEADY
Kenneth "Babyface" Edmonds,
Antonio "L.A." Reid,
Boaz Watson
Hip Chic Music, Hip Trip Music
Co., Midstar Music, Inc.,
Splash Down Music

ROLL WITH IT
Will Jennings,
Steve Winwood (PRS)
Blue Sky Rider Songs,
Warner-Tamerlane Pub. Corp.,
Willin' David Music

SEASONS CHANGE
Lewis Martinez
Panchin Publishing, Screen
Gems-EMI Music, Inc.

SHATTERED DREAMS
Clark Datchler (PRS)
Virgin Songs, Inc.

SHE'S LIKE THE WIND
Patrick Swayze, Stacy Widelitz
Plainview Diner Music,
Very Tony Music

SIGN YOUR NAME
Terence Trent D'Arby (PRS)
Virgin Songs, Inc.

**(SITTIN' ON) THE DOCK
OF THE BAY**★★★
Steve Cropper, Otis Redding
Irving Music, Inc.

TOGETHER FOREVER
Matt Aitken (PRS), Mike Stock
(PRS), Peter Waterman (PRS)
All-Boys USA Music

TWO OCCASIONS
Kenneth "Babyface" Edmonds,
Dee Bristol, Sidney
Dewayne Johnson
Hip Chic Music, Hip Trip Music
Co., Mister Johnson's Jams
Music, Incorporated

VALERIE
Will Jennings,
Steve Winwood (PRS)
Blue Sky Rider Songs,
Warner-Tamerlane Pub. Corp.,
Willin' David Music

THE WAY YOU MAKE ME FEEL
Michael Jackson
Mijac Music

**WHAT HAVE I DONE
TO DESERVE THIS?**
Atlee Willis
Streamline Moderne Music,
Texascity Music, Inc.

WHEN SMOKEY SINGS
Martin Fry (PRS),
Mark White (PRS)
Virgin Songs, Inc.

**WHY DOES IT HAVE TO BE
(WRONG OR RIGHT)**★★
Randy Sharp
Rumble Seat Music,
Warner-Tamerlane Pub. Corp.

WISHING WELL
Terence Trent D'Arby (PRS)
Virgin Songs, Inc.

★★ second award
★★★ fourth award



VOX JOX

(Continued from page 10)

you've seen for a PD job at album WRKI Bridgeport, Conn., mean that PD Ray Graham is being moved into the program administrator job concentrating research and systems ... Ceacer Gooding, former PD of urban WQOK Raleigh, N.C., is now PD/mornings at AM rival WLLE.

PEOPLE: After 13 years and two different stints at urban WBLS New York, veteran morning man Ken "Spider" Webb is gone, setting off a series of shift changes at the station. Midday man Lawrence Gregory

Jones moves to mornings. Part-timer Charlie Burger takes middays. And p.m. driver Fred Buggs and night jock Sergio Dean switch shifts. The new lineup is the first major change by PD Ray Boyd, who'll also take the station's music "in a more adult direction. We'll still play rap, but there'll be less of it."

After several days of being known on-air only as "The Guy After Dick Purtan," former WHYT Detroit jock John Lodge is now doing middays on crosstown top 40 WCZY (Z95.5) as David Hunter. He replaces Jeff Jen-

nings, whose MD duties are now being split by PD Gary Berkowitz and APD Michael Waite ... Lou Adler, most recently president of N/T consultancy Eagle Media, joins WCNN Atlanta's morning team; Adler consulted WCNN's change to N/T last fall ... A week after being displaced as PD of WGHT Baltimore (now WWIN-FM), Zak Szabo joins top 40 WBZZ (B94) Pittsburgh for nights.

The fight over WHFS Washington, D.C., personality Damian Einstein continues. Now album rival WJFK is airing a promo by p.m. driver Cerphe asking that Einstein be reinstated to his airshift. Einstein—whose speech has been impaired since a 1974 car crash—came off the air recently, ostensibly because he had been promoted to APD.

Cerphe worked at WHFS in 1970-78. Before joining WJFK, he worked at another Washington album outlet, WWDC-FM (DC101). With the recent addition of DC101 overnigher Vinny Brewster, four of WJFK's six on-air staffers now come from that station. The only one not to make the transition directly was satellite-delivered morning man Howard Stern.

At crossover WQUE New Orleans, 20-year-old Chuck Fields joins for afternoons from weekends at top 40 KKLQ (Q106) San Diego as PD Bob West comes off the air. Meanwhile, after only a few weeks at top 40 WAPW (Power 99) Atlanta, Hurricane Eddie Munson rejoins former WQUE PD Jay Stevens for nights at

KOY-FM (Y95) Phoenix ... After a month, Jeff France is out at album WAZU Dayton, Ohio, leaving PD Jim Levin with a morning opening ... Sunny Joe Stevens adds MD stripes to his p.m. drive duties at top 40 WMGZ Youngstown, Ohio, replacing Dancin' Doug Night.

EVENTS: Top 40 KXXX-FM (X100) San Francisco insists this isn't a station-sponsored hoax. After signing on with a showing of billboards reading "Hits Happen [on the] New X100," the station found two of its boards changed recently to read,

"Shit Happens—New Exxon." The station later received a press release from the Billboard Liberation Front (no relation) declaring that "in a show of solidarity with our beleaguered and unjustly maligned corporate comrades at Exxon Corp.," it had decided to "re-enter the vital field of outdoor advertising improvement." The billboards were restored before the station could get a picture.

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

newsline...

ACKERLY COMMUNICATIONS has agreed in principle to buy RKO General's WAXY Fort Lauderdale, Fla., for \$21 million. RKO tried to sell WAXY to Evergreen Media last fall for \$24 million, but that deal fell apart—partially because RKO was unable to settle with its license challengers—before a contract could be signed. Ackerly owns five other stations.

GROUP W BROADCASTING has agreed to sell two FMs—KODA Houston and KJQY San Diego—to Metropolitan/Legacy Broadcasting co-chairman Robert Sillerman for an estimated \$32 million, contingent on a larger deal between Group W and Metropolitan/Legacy (Billboard, April 29). In addition, Legacy's KDWB-AM-FM Minneapolis are no longer part of the Group W/Sillerman deal but will be sold separately.

CHARLES MICHELSON INC. has added two VPs: Bob Michelson, based in New York, and Steve Michelson, based in San Francisco. The company will be known as Charles Michelson & Sons.

FCC Mulls License Process Hands Off On Convicted Owners?

BY BILL HOLLAND

WASHINGTON Does broadcast deregulation stop when the FCC renews or approves the license of a station whose owner has been convicted of drug trafficking? Is such a conviction outside the purview of the commission's touted "hands-off" style under former chairmen Mark Fowler and Dennis Patrick?

Those are the questions facing the FCC ever since Williamsburg County Broadcasting Corp. applied for renewal last year for its 5-kilowatt AM, WKSP Kingstree, S.C. The commission approved the re-

WASHINGTON ROUNDUP

newal in November, never investigating a reference in the renewal application to the fact that company president Gregory Knop is serving a five-year jail term for cocaine distribution.

But now an embarrassed FCC is faced with another application from Williamsburg—for a license swap from AM to FM—and this time the

(Continued on page 16)

BILLBOARD REGISTERS HERE.

The
Los Angeles
REGISTRY
Hotel
THE NEW STANDARD.

555 UNIVERSAL TERRACE PARKWAY, UNIVERSAL CITY, CA 91608. 818-506-2500 TOLL-FREE 800-247-9810.

OLDIES FMS BATTLE FOR AIR SPACE

(Continued from page 10)

the exclusive station for Disneyland's Blast to the Past, and we're doing our pet parade again this year—basically the same stuff we've always done."

Similarly, KODJ PD Kurt Kelly says that on his station testimonial promos, when listeners specify K-Earth as the station they switched from, he bleeps out their call letters. "We just want to be the best-sounding oldies station in America. We're not specifically after K-Earth, [oldies AM] KRLA, or KOST."

DROOL IN THE SUN

Yet, despite PDs' protestations to the contrary, there are incidents of on-air sniping between oldies outlets similar to those found elsewhere. Early in its format change, WJMK's Price says WFYR was running a promo referring to WJMK's veteran jock staff as "drooling old men who scream at you" and another that accused it of playing "songs your grandparents used to listen to." "We chose not to be drawn into an on-air battle and after three to four weeks, they dropped it," he says. Lee says that he was not comfortable with the

promos and pulled them when he arrived last winter.

KLDE PD R.C. Rodgers is one of the few PDs who will acknowledge following his competitor, KFMK, saying "they sneeze and we wipe our nose." During the winter book, both oldies FMs ran "live free" promotions where KFMK paid bills for a number of listeners and KLDE gave a grand prize of \$25,000 to one winner. KFMK PD John Stevens claims his contest was on "probably two weeks before theirs." Rodgers insists that KLDE was a few days first and that KFMK's contest was "a blocking move."

(In Chicago, both WFYR and WJMK are running the traditional listener-voted top 500 countdown on Memorial Day. Lee, however, dismisses that as something both stations "stumbled onto independently.")

Perhaps the bloodiest fighting, however, took place in Philadelphia, where CBS' WOGL fought a war of attrition with WIOQ, then owned by Outlet, that lasted from November

1987 until January 1989. During that time, CBS FM VP George Sosson says, the market's advertising time buyers "were in the driver's seat. Philadelphia is not known for being one of the better rate markets in the country; they used to pit the two of us against each other and just drive the rates into the ground."

Against that background, Sosson says, "there was a lot of mudslinging, mainly among salespeople. When you're down and out like both stations were, you start to do dumb things that you really shouldn't do. They stole one of our salespeople. We stole one of their jocks."

WAR: WHAT IS IT GOOD FOR?

The Philadelphia war raises the question of whether the oldies format, having only recently come into its own on FM, can support a rivalry on that band. In Chicago, WJMK was down 4.2-3.4 this winter, although WFYR had only a 1.9-share 12-plus overall. In Detroit last fall, WKSG had a 3.4 to CKMR's 2.1; this winter, both were down sharply. In Albany, both FMs are behind AM format leader WTRY, which has also fallen 5.5-3.6 since their debuts.

Those numbers would tend to suggest that second FMs have a spoiler effect—lowering the numbers for everybody. While Sosson readily acknowledges that WOGL could not have made a respectable living under any circumstances without WIOQ's departure, he also says that because L.A. is the country's No. 1 revenue market, "The degree of audience success needed to produce profits can be less than in Philadelphia and the return can be huge."

"We're going to expand the market. We don't expect K-Earth to take a major bath because of us. In our weekly research, they're holding their own, yet we're growing like wildfire," Sosson says.

"We're pretty much sold out through July at this point," adds Kelly. "So it's not a question of whether the revenue is there. Look at all the years when [album rockers] KLOS and KMET were duking it out. I'm surprised how long the market has gone without two oldies FMs because it's a very viable format."

"It's not as crowded here as it was in Philadelphia, but it's getting to that point," says KLDE's Rodgers. "People notice that we're still going, and that classic rock KZFX is still going, and the lights are still on in all our towers, and think maybe they should jump on the bandwagon too." Even before the Exxon tanker spill boosted oil prices, Rodgers says "almost every station was sold out two to three weeks in advance. It's like somebody just turned on the spigot."

In Chicago, market observers had thought that WJMK might get some relief from WFYR's imminent takeover by Summit Communications. Now, however, sources close to Summit say WFYR will remain oldies for the foreseeable future following the ownership change.

WJMK's Price would be much happier without WFYR. "Undoubtedly, every listener that bounces between the two stations now would be here all the time. It would be much easier to crack a four-share without them." But he also says, "In the overall scheme of things, they haven't negatively impacted us to any great degree."

FOR WEEK ENDING JUNE 3, 1989

Billboard

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	2	3	9	MISS YOU LIKE CRAZY EMI 50185	◆ NATALIE COLE 1 week at No. One
2	4	7	9	EVERLASTING LOVE ELEKTRA 7-69308	◆ HOWARD JONES
3	5	6	8	THROUGH THE STORM ARISTA 1-9809	ARETHA FRANKLIN & ELTON JOHN
4	1	1	16	SECOND CHANCE A&M 1273	◆ THIRTY EIGHT SPECIAL
5	3	2	13	AFTER ALL Geffen 7-27529	CHER & PETER CETERA
6	7	10	8	THINKING OF YOU CUTTING 872 502-7/POLYGRAM	◆ SA-FIRE
7	6	4	16	WIND BENEATH MY WINGS ATLANTIC 7-88972	◆ BETTE MIDLER
8	8	9	11	PROMISES EPIC 34-68608/E.P.A.	◆ BASIA
9	10	14	6	THE BEST YEARS OF OUR LIVES COLUMBIA 38-68741	NEIL DIAMOND
10	11	12	10	TALK IT OVER RCA 8802	◆ GRAYSON HUGH
11	13	16	7	GIVING UP ON LOVE RCA 8872	◆ RICK ASTLEY
12	16	23	6	CRY POLYDOR 871 110-7/POLYGRAM	◆ WATERFRONT
13	14	17	10	IF I CAN JUST GET THROUGH THE NIGHT ELEKTRA 7-69305	◆ PHOEBE SNOW
14	21	24	5	KEEP EACH OTHER WARM ARISTA 1-9838	BARRY MANILOW
15	17	21	9	CITY STREETS CAPITOL 44336	◆ CAROLE KING
16	9	5	12	LIKE A PRAYER SIRE 7-27539/WARNER BROS.	◆ MADONNA
17	26	43	3	IF YOU DON'T KNOW ME BY NOW ELEKTRA 7-69297	◆ SIMPLY RED
18	18	20	8	DOWNTOWN A&M 1272	◆ ONE 2 MANY
19	20	22	7	ALL IS LOST WARNER BROS. 7-27530	SOUTHERN PACIFIC
20	22	27	7	FOREVER YOUR GIRL VIRGIN 7-99230	◆ PAULA ABDUL
21	24	31	5	WHERE ARE YOU NOW? WTG 31-68625	JIMMY HARNEN WITH SYNCH
22	15	11	13	HEAVEN HELP ME MCA 871 538-7/POLYGRAM	◆ DEON ESTUS
				★★★ POWER PICK ★★★	
23	28	38	3	UNBORN HEART COLUMBIA 38-68714	DAN HILL
24	12	8	13	ORINOCO FLOW (SAIL AWAY) Geffen 7-27633	◆ ENYA
25	27	29	6	SOLDIER OF LOVE CAPITOL 44369	DONNY OSMOND
26	23	26	7	SHE'S A MYSTERY TO ME VIRGIN 7-99227	◆ ROY ORBISON
27	19	13	20	DREAMIN' WING 871 078-7/POLYGRAM	◆ VANESSA WILLIAMS
28	31	37	5	I'LL BE LOVING YOU (FOREVER) COLUMBIA 38-68671	◆ NEW KIDS ON THE BLOCK
29	33	47	3	WAITING GAME FONTANA 874 190-7/POLYGRAM	◆ SWING OUT SISTER
30	25	15	17	ETERNAL FLAME COLUMBIA 38-68533	◆ BANGLES
31	35	49	4	THIS TIME I KNOW IT'S FOR REAL ATLANTIC 7-88899	◆ DONNA SUMMER
32	32	32	5	LEAD ME INTO LOVE ELEKTRA 7-69299	ANITA BAKER
33	29	19	19	YOU GOT IT VIRGIN 7-99245	◆ ROY ORBISON
34	37	46	4	ALL THIS I SHOULD HAVE KNOWN A&M 1401	◆ BREATHE
35	50	—	2	MY BRAVE FACE CAPITOL 44367	◆ PAUL MCCARTNEY
36	30	25	20	THE LIVING YEARS ATLANTIC 7-88964	◆ MIKE + THE MECHANICS
37	36	30	18	WE'VE SAVED THE BEST FOR LAST ARISTA 1-9785	◆ KENNY G
38	44	—	2	WE CAN LAST FOREVER REPRISE 7-22985	CHICAGO
39	42	48	3	HOLD AN OLD FRIEND'S HAND MCA 53612	TIFFANY
40	43	50	3	MY ONE TEMPTATION ISLAND 7-99252/ATLANTIC	◆ MICA PARIS
41	40	34	19	LOST IN YOUR EYES ATLANTIC 7-88970	◆ DEBBIE GIBSON
				★★★ HOT SHOT DEBUT ★★★	
42	NEW ▶		1	INTO THE NIGHT POLYDOR 889 348-7/POLYGRAM	BENNY MARDONES
43	47	—	2	ROOMS ON FIRE MODERN 7-99216/ATLANTIC	◆ STEVIE NICKS
44	39	28	18	YOU'RE NOT ALONE REPRISE 7-27757	◆ CHICAGO
45	41	36	25	MY HEART CAN'T TELL YOU NO WARNER BROS. 7-27729	◆ ROD STEWART
46	38	35	21	JUST BECAUSE ELEKTRA 7-69327	◆ ANITA BAKER
47	34	18	12	ROMANCE (FROM "SING") COLUMBIA 38-68580	◆ PAUL CARRACK & TERRI NUNN
48	45	33	20	DON'T TELL ME LIES A&M 1267	◆ BREATHE
49	48	44	18	GOT IT MADE ATLANTIC 7-88966	CROSBY, STILLS, NASH & YOUNG
50	49	45	5	I KO I KO (FROM "RAIN MAN") CAPITOL 44343	◆ THE BELLE STARS

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

BROADCAST SERVICES

LET US PAY YOU
WHILE WE TRAIN YOUR
FUTURE EMPLOYEES

Call The Columbia School
of Broadcasting.
Steve Slutzah

800-32-RADIO
Or in California call collect;
213-469-1677

FULL SERVICE AC, AC &
MOR PD'S--

We have several great jingle packages available that have proven track records in markets like Chicago and Milwaukee. These packages cost thousands of dollars to produce originally but are available in some markets at a fraction of the original cost. Id's, jock jingles, talk show bumpers, promo beds, news themes and more! These packages were produced by our award winning company and feature the best singers and musicians in the country. For more information call:

Terry Sweet & Associates, Inc.
(414) 771-6505

GET YOUR MESSAGE
TO KEY RADIO
STATION PERSONNEL.
PLACE YOUR AD
TODAY.

CALL
1 (800) 223-7524
ASK FOR
JEFF SERRETTE
IN NY STATE
1 (212) 536-5174

JAY LENO

Doesn't use ghostwriters but then again HE doesn't have to come up with new material every day. For FREE details on GHOSTWRITERS comedy and sound effects, write on station letterhead to:

GHOSTWRITERS
2301 Unity Ave., N., Dept. BB
Minneapolis, MN 55422 or call
(612) 522-6256 anytime!

TELE-JOKE

A WEEKLY/DAILY Joke Service
Pre-tested, topical one-liners.
Jokes by Fax or mail.

For a free sample call (209) 476-1511
or write: TELE-JOKE, Suite 33-376,
4555 N. Pershing Ave.
Stockton, CA 95207

RADIO HUMOR
PERSONALIZED AND GENERIC

Material to fit your needs. Wide variety including song title humor (country). Send for free sample and rate schedule.

Rathbone Comedy Services
12 Martin Ave.
Salem HN 03079

AFFORDABLE QUALITY

Promos-Sweepers-Power ID's
Custom Promotional Packages
Put our major market team to work
for your station!

Hot Spots
(713) 242-4171
CREATIVE SERVICES

"Just For Laughs..."

FUNNY · CLEAN · USABLE FREE SAMPLE!
MONTHLY JOKE SERVICE USE
LETTERHEAD
P.O. Box 2333, Denton, TX 76202
or Call 24 Hr. 817-382-2275

PROGRAMMING/MANAGEMENT

A good consultant can make a DIFFERENCE.
For critiques, motivation, staff training, market analysis & much more!

Depend on . . .
DONNA HALPER
AND ASSOCIATES
304 Newbury Street, Suite 506, Boston, MA 02115
617-786-0666
9 YEARS OF RESULTS!

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	5	3	★★ NO. 1 ★★ THE DOCTOR CAPITOL 44376	THE DOOBIE BROTHERS 2 weeks at No. One
2	2	3	5	ROOMS ON FIRE MODERN 7-99216/ATLANTIC	STEVIE NICKS
3	6	7	4	I WANT IT ALL CAPITOL 44372	QUEEN
4	5	4	9	FIRE WOMAN SIRE 7-27543/REPRISE	THE CULT
5	7	9	5	SATISFIED EMI 50189	RICHARD MARX
6	8	11	5	RUNNIN' DOWN A DREAM MCA LP CUT	TOM PETTY
7	4	1	8	I WON'T BACK DOWN MCA 53369	TOM PETTY
8	15	—	2	UNDER THE GOD EMI LP CUT	TIN MACHINE
9	13	22	3	HEY BABY CBS ASSOCIATED 4-68891/E.P.A.	HENRY LEE SUMMER
10	12	25	3	MARTHA SAY MERCURY LP CUT/POLYGRAM	JOHN COUGAR MELLENCAMP
11	NEW ▶	—	1	★★★ FLASHMAKER ★★★ BROTHER OF MINE ARISTA LP CUT	ANDERSON, BRUFORD, WAKEMAN, HOWE
12	NEW ▶	—	1	WORLD IN MOTION ELEKTRA LP CUT	JACKSON BROWNE
13	17	—	2	MY BRAVE FACE CAPITOL 44367	PAUL MCCARTNEY
14	3	2	6	POP SINGER MERCURY 874 012-7/POLYGRAM	JOHN COUGAR MELLENCAMP
15	10	10	10	LOVE HAS TAKEN ITS TOLL POLYDOR LP CUT/POLYGRAM	SARAYA
16	11	12	8	OPEN LETTER TO A LANDLORD EPIC LP CUT/E.P.A.	LIVING COLOUR
17	9	6	10	ONCE BITTEN TWICE SHY CAPITOL 79598	GREAT WHITE
18	NEW ▶	—	1	DON'T SAY YOU LOVE ME CAPITOL LP CUT	BILLY SQUIER
19	22	30	5	POP SONG 89 WARNER BROS. 7-27640	R.E.M.
20	18	13	10	COMING HOME MERCURY 872 982-7/POLYGRAM	CINDERELLA
21	21	17	7	ONE BIG RUSH WTG LP CUT	JOE SATRIANI
22	20	20	6	BAD MAN ATLANTIC LP CUT	BAD COMPANY
23	31	36	4	SO ALIVE RCA 8956	LOVE AND ROCKETS
24	30	39	3	HEADED FOR A HEARTBREAK ATLANTIC 7-88922	WINGER
25	34	—	2	★★★ POWER TRACK ★★★ THE WANT OF A NAIL WARNER BROS. LP CUT	TODD RUNDGREN
26	29	28	6	CLOSE MY EYES FOREVER RCA 8899	LITA FORD/OZZY OSBOURNE
27	27	32	5	FASCINATION STREET ELEKTRA 7-69300	THE CURE
28	16	15	7	ROCK THIS PLACE CBS ASSOCIATED LP CUT/E.P.A.	THE FABULOUS THUNDERBIRDS
29	33	34	5	IS THIS LOVE VIRGIN LP CUT	KING SWAMP
30	28	33	4	CHROME PLATED HEART ISLAND LP CUT/ATLANTIC	MELISSA ETHERIDGE
31	38	—	2	LAY YOUR HANDS ON ME MERCURY LP CUT/POLYGRAM	BON JOVI
32	25	23	6	PRECIOUS STONE RCA LP CUT	THE FIXX
33	14	8	11	VOICES OF BABYLON COLUMBIA 38-68601	THE OUTFIELD
34	23	18	5	FEEL A WHOLE LOT BETTER MCA LP CUT	TOM PETTY
35	19	16	7	NINETEEN FOREVER A&M LP CUT	JOE JACKSON
36	39	49	3	TROUBLE ME ELEKTRA 7-69298	10,000 MANIACS
37	47	—	2	ROADHOUSE BLUES ARISTA LP CUT	THE JEFF HEALEY BAND
38	37	37	4	THIS IS YOUR LAND A&M 1413	SIMPLE MINDS
39	35	38	4	EYES OF A STRANGER EMI LP CUT	QUEENSRYCHE
40	40	43	3	HANG TOUGH Geffen LP CUT	TESLA
41	42	44	3	(BETWEEN A) ROCK AND A HARD PLACE VIRGIN 7-99215	CUTTING CREW
42	24	21	7	DO YOU LIKE IT POLYDOR LP CUT/POLYGRAM	KINGDOM COME
43	48	50	3	BACK TO BACK SIRE LP CUT/REPRISE	THE REPLACEMENTS
44	NEW ▶	—	1	PRAYING TO A NEW GOD Geffen 7-22969	WANG CHUNG
45	NEW ▶	—	1	NEED A LITTLE TASTE OF LOVE CAPITOL LP CUT	THE DOOBIE BROTHERS
46	NEW ▶	—	1	LET IT ALL HANG OUT MERCURY CD CUT/POLYGRAM	JOHN COUGAR MELLENCAMP
47	45	41	5	... THIS TOWN ... WARNER BROS. LP CUT	ELVIS COSTELLO
48	NEW ▶	—	1	GOOD THING I.R.S. 53639/MCA	FINE YOUNG CANNIBALS
49	41	29	15	DOWN BOYS COLUMBIA 38-68606	WARRANT
50	44	42	5	FREE FALLIN' MCA LP CUT	TOM PETTY

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

WASHINGTON ROUNDUP

(Continued from page 14)

commission is mulling whether its rules have been so streamlined as to allow a license change to a company headed by a convicted felon.

Since December 1985, the commission has only investigated evidence of perjury, fraud, and crimes that "shock the conscience" on new-license or license-renewal applications, on the grounds that these violations cast doubt on an applicant's honesty and reliability in holding a license. But there is now no rule about drug violations. Prior to the rule change, any felony conviction was considered relevant to a license proceeding.

However, the recently passed federal drug law has FCC staffers considering a change back to a "personal character" consideration that specifically includes drug-related

crimes. The recently enacted law contains a provision that gives federal judges the right to revoke for five years any federal licenses for drug convictions.

The commission is also now saying that staffers should have looked a little closer at the WKSP application, which described Knop's offense as being "of a nonbroadcast" nature.

USER FEES MAY JUMP

Just as critics predicted, the fees that the government, through the FCC, charges broadcasters to provide services may soon rise—by as much as the consumer price index percentage since April 1986, the time the fees were made part of the budget act. Those broadcasters who have gone through commission proceedings for any number of services know that prices are getting steeper. A construction permit for an AM, for example, now costs \$2,000, as do such major actions as changing location or class.

Now the FCC, in a report just submitted to Congress, is suggesting that some of the fees—it doesn't spell out which—might be subject to the rise in the CPI, which increased by 12.6% since April 1986. The commission emphasizes that the adjusted fees are not yet in effect, and won't be in place until August at the earliest, and probably not until the fall.

NEW REQUIREMENTS FOR FORM 301

The FCC will soon require additional financial, ownership, and integration information in its Form 301—the form used by applicants for new-construction permits that critics of the comparative renewal process say is also used by "nonserious challengers" who are more interested in "buyout" money than actually challenging a licensee and taking over a station. The revised 301 is part of a series of commission initiatives begun this spring to clean up abuses in renewal hearings and new-application proceedings.

FOR WEEK ENDING JUNE 3, 1989

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	7	★★ NO. 1 ★★ FASCINATION STREET ELEKTRA 7-69300	THE CURE 5 weeks at No. One
2	2	2	5	SO ALIVE RCA 8956	LOVE AND ROCKETS
3	3	3	8	FIRE WOMAN SIRE LP CUT/REPRISE	THE CULT
4	4	6	6	NINETEEN FOREVER A&M 1404	JOE JACKSON
5	7	7	7	MONKEY GONE TO HEAVEN 4AD LP CUT/ELEKTRA	PIXIES
6	10	20	3	EARDRUM BUZZ MUTE 7-5040/ENIGMA	WIRE
7	15	—	2	TROUBLE ME ELEKTRA 7-69298	10,000 MANIACS
8	6	4	9	THIS TOWN WARNER BROS. LP CUT	ELVIS COSTELLO
9	5	5	11	GOOD THING I.R.S. 53639/MCA	FINE YOUNG CANNIBALS
10	18	28	3	SEE A LITTLE LIGHT VIRGIN LP CUT	BOB MOULD
11	13	10	6	SUBOCEANA SIRE LP CUT/REPRISE	TOM TOM CLUB
12	9	13	4	PET SEMATARY SIRE LP CUT/WARNER BROS.	THE RAMONES
13	8	9	4	SHE GIVES ME LOVE EPIC LP CUT/E.P.A.	THE GODFATHERS
14	21	—	2	KING FOR A DAY Geffen LP CUT	XTC
15	17	15	4	GOIN' SOUTHBOUND Geffen LP CUT	STAN RIDGWAY
16	12	29	3	THIS IS YOUR LAND A&M 1413	SIMPLE MINDS
17	19	—	2	OH DADDY ATLANTIC LP CUT	ADRIAN BELEW
18	16	21	5	OBSESSION WING LP CUT/POLYDOR	XYMOX
19	11	12	12	ROUND & ROUND QUEST 7-27524/WARNER BROS.	NEW ORDER
20	NEW ▶	—	1	DISAPPOINTED VIRGIN LP CUT	PUBLIC IMAGE LTD.
21	22	22	8	EVERYTHING COUNTS SIRE LP CUT/WARNER BROS.	DEPECHE MODE
22	NEW ▶	—	1	THE BEATEN GENERATION EPIC LP CUT/E.P.A.	THE THE
23	14	8	9	SOMETHING TO SAY TVT LP CUT	THE CONNELLS
24	NEW ▶	—	1	UNDER THE GOD EMI LP CUT	TIN MACHINE
25	27	24	4	GOD IS A BULLET I.R.S. LP CUT/MCA	CONCRETE BLONDE
26	28	26	6	THE SHEEP'S A WOLF I.R.S. LP CUT/MCA	CATERWAUL
27	26	27	3	BRING ME EDELWEISS ATLANTIC 7-88911	EDELWEISS
28	NEW ▶	—	1	SHAKE THAT COSMIC THING SIRE LP CUT/REPRISE	B-52'S
29	RE-ENTRY	—	5	SUN GONE DOWN RHINO LP CUT	HOUSE OF FREAKS
30	NEW ▶	—	1	SAVED UNI LP CUT/MCA	SWANS

Billboard, copyright 1989.

Canadian Stats Show Slim Station Profits

OTTAWA Canada's private radio stations made a mere \$10,397,462 on revenue of more than \$723 million in 1988, new figures from the federal government show.

Statistics Canada's preliminary information from 481 stations indicated that 265 made money and 216 lost some last year. Stations in the heavily populated and competitive Ontario market actually lost money overall while industry profits were highest in Quebec.

Overall, private-station revenues were \$723,720,675. \$705,699,990—or 97.5%—came from spot sales. Only \$463,446 was brought in by syndication. Programming was the biggest expense—\$224,789,854—followed by administration and general expenses (\$206,781,496) and sales and promotion (\$172,809,984). The weekly average of station employees was \$10,337.

The most startling information concerned Ontario. Of the 143 stations monitored, 73 made money and 70 lost, giving the province a net after-tax loss of \$1,453,914. Heavy promotion costs may be one reason: Some \$60 million was spent on promotion and sales expenses, a high proportion of the more than \$243 million in operating expenses. The prairie provinces of Saskatchewan and Alberta also showed overall losses among their stations.

In Quebec, on the other hand, there were after-tax profits totaling \$8,097,407. Of the 98 stations reporting to Statistics Canada for the survey, 58 made money and 40 lost. Other places where winners outnumbered losers were the Atlantic Provinces, Manitoba, and the combined region of British Columbia, the Northwest Territories, and the Yukon. (Despite the wide edge of winners to losers in the last-mentioned area, however, overall profits were only \$1,854,297.)

KIRK LaPOINTE

PLEASE ENTER MY BILLBOARD SUBSCRIPTION

Name _____

Title _____

Company _____

Address _____ Apt. No. _____

City _____ State _____ Zip _____

Signature _____

Domestic

- 6 months (26 issues) \$105
- 1 year (51 issues) 178
- 2 years (102 issues) 290
- 1 year (First Class) 275
- Alaska (First Class Only) 275

Canada

- 6 months \$115 U.S.
- 1 year 185 U.S.
- 1 year via First Class 290 U.S.

Overseas - 1 year

- Australia & New Zealand (Airjet) \$290
- Central America & Caribbean (Air Mail) 275
- Mexico (Air Mail) 275
- South America (Air Mail) 335
- Continental Europe (Air Mail)** £165
- Asia, Africa & all others (Air Mail) 410
- Japan (Air Mail) ¥92,000

Please remit in U.S. Currency only (except Continental Europe and Japan).

OR

Charge my credit card as follows:

\$ _____
Total Amount Enclosed

American Express _____

Card Number

Visa _____

Card Expires

Master Card _____

Master Card Bank #

Bill me

New

Renewal

*Not handled in continental Europe

I do not wish to receive promotional material from other mailers.

**Send to: Billboard, Quadrant Subscription Service Ltd., Oakfield House, Perrymount Road, Haywards Heath, West Sussex, England RH16 3DH

Billboard "The Magazine of Hit Making."

Subscription Service Dept., P.O. Box 2071, Mahopac, N.Y. 10541-2071

Please allow 6 weeks for delivery of first copy.

In order to process your order we *must* receive your business classification. Please indicate your primary industry function in the correct box. Thank you.

Retailers

- 30-Only records, CDs, prerecorded and blank tapes
- 31-Only Video or computer software
- 33-Records, CD's, tapes and video or computer software
- 32-Primarily playback and communication hardware, software and accessories

Mass Merchandisers

- 34-Discount Chains
- 35-Supermarkets
- 36-Convenience Stores
- 37-Drug Chains
- 38-Variety/General Merchandise
- 39-Book Stores
- 40-Other Retailers

Distributors

- 44-Rack Jobbers
- 45-Record, CD, tape, video or computer software
- 46-One Stops
- 47-Juke box operators
- 48-Exporters and importers of records, tapes and video

Radio/Broadcasting

- 50-Radio Programmers, Music Directors, General Mgrs., Air Personalities
- 53-Disco DJ's, owners, managers
- 55-Television and Cable personnel
- 56-Radio Syndicators

Manufacturers/Production

- 60-Record companies, independent producers, independent promotion companies
- 61-Pressing plants, manufacturers of software, hardware and/or equipment
- 62-Recording Studios
- 63-Video/Motion picture industry personnel

Artists and Artists Relations

- 70-Recording artists, performers
- 71-Attorneys, agents and managers

Buyers of Talent

- 74-Concert promoters, impresarios
- 75-Clubs, hotels, concert facilities
- 76-Light and sound companies for concerts, discos
- 77-Corporate Event/Entertainment Planner

Music Publishers

- 91-Music Publishers, songwriters
- 92-Performing unions, licensing and rights organizations
- 93-Industry Associations

Miscellaneous

- 82-Music fans, audiophiles
- 81-Public, school and university libraries
- 86-Financial Institutions
- 87-Government
- 95-Newspaper and magazine personnel, journalists
- 96-Advertising and public relations
- 83-Schools
- 11-Other, please specify _____

B9F1A



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

BUSINESS REPLY MAIL

FIRST CLASS

PERMIT NO. 209

MAHOPAC, NY

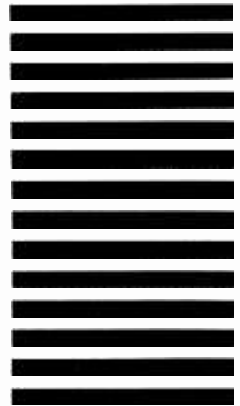
POSTAGE WILL BE PAID BY ADDRESSEE:

Billboard

Subscription Dept.

P.O. Box 2071

Mahopac, NY 10541-9855



What'll Folks Do For Cash? Picture A Slug Sandwich . . .

BY PETER LUDWIG

NEW YORK If the number of stations using outrageous-stunt contests this spring is any indication, the idea will be one of radio's most popular throughout the summer. Brad Wallace, promotions director of classic rock WKLH Milwaukee, says that although hardly new, "The idea has exploded from a programming stunt, to a morning show bit for ticket giveaways, to a full promotional concept."

Wallace traces the current trend to WDJX Louisville, Ky., morning man Joe Caruso, "who gave away Michael Jackson tickets to the first listener who flashed the staff through the studio window. Then KLOS Los Angeles got a guy to eat a charbroiled football for Super Bowl tickets. Now you have MTV as the king of outrageous contests with its Change Your Miserable Life promotion. They're giving away a new job, a move, a makeover, and lots of cash."

The first contestant in WKLH's own \$10,000 outrageous-stunt contest attempted to stilt-walk 200 miles across Wisconsin. Wallace says, "He only made it 60 miles, but we still gave him \$1,000. That's very important. If you put them through hell and there's no consolation, you can create a lot of bad feelings. The promotion has to maintain its fun quality."

"It's not a bad idea to pick a stunt that's unsuccessful," Wallace adds. "Choose good stunts that meet your requirements, but keep the contest running as long as possible without losing the excitement level."

WKLH got its winner on the second try as David Post cut his car in half using only hand tools in less than the four hours allotted him; Post's stunt drew a crowd of more than 250 listeners to the Milwaukee

County Stadium parking lot. Had Post failed, Wallace had a listener waiting to fill his Toyota with frozen custard and have his friends eat it clean without using their hands, as well as his favorite, a man who wanted to water-ski the 70 miles from Milwaukee to Chicago.

Top 40 WAPI-FM (195) Birmingham, Ala., just finished its \$10,000 outrageous-stunt contest. "We've been giving out lots of cash, but instead of call-in promotions, we wanted a promotion that would give the community a good show," says promotion director Terri Watts. "Even at client remotes we stage a full production."

195's finalists were the Hog Cowgirl who wore a tutu and bikini top and rode a 600-pound hog whose sign read, "My Hams Jam With 195," a team of sisters who covered themselves with peanut butter, corn flakes, and M&Ms and then raced on stilts as the 195 Fudge Sundae, the Tub Of Worms Extravaganza with a bikini-clad woman who buried herself up to her armpits in dirt and live worms, and the Torso Singer who wore a grass skirt and had a face painted on his belly—which sang Van Halen's "Big Bad Bill" as he tap-danced.

"You had to be there to know how funny the bit was," says Watts. "All our acts were chosen as much for their performance quality as for the stunt itself. The winner was a man who had his wife shave his head into a weird mohawk then dye it purple, orange, and yellow to match our logo. For the stunt, he ate several worms, pogo-sticked around, and then catapulted himself into a kiddie pool of manure and garbage."

"It sounds horrible, but the stunt was so beautifully staged. There was a soundtrack, it was fully choreographed with the wife holding up hysterical silent-movie-type cue

PROMOTIONS

cards, and they had friends planted in the audience with bullhorns who were great.

"Our aim was not to disgrace someone, but to let people get a little wacky. The way we positioned the contest on the air kept it from being a gross-out or degrading." Watts says the station got a lot of entries that ended up in the "gross/nudity/animal abuse stack. But there was a rule that the stunts couldn't break any laws or cause bodily or property damage."

"We didn't want people to run through the streets nude or hurt animals. We stressed creativity, and read entry letters on the air in our promotion spots. We told them what they could do, and then used the disqualified letters to show them what they couldn't do in a funny way."

In top 40 KKRZ (Z100) Portland, Ore.'s recent contest, the winner ate a slug sandwich for \$5,000, but instead of a public exhibition, promotion director Gus Swanson says the stunts were done at listeners' homes with PD Mark Capps, the Z100 Morning Zoo members, and Swanson as judges. "Mark wanted to allow contestants what he called the 'comfort zone factor,' so they could be even more outrageous in the privacy of their home. We brought along one TV station's film crew, and they ran a five-minute segment on us, including showing the guy eat the slug sandwich."

"It was pretty horrible to watch. He took five slugs out of his garden, most of them the size of your finger, dropped them in a blender, whipped 'em up, spread them on a piece of bread with lettuce and tomato, and ate it. The worst part was that one of the littler slugs didn't get blended, and fell out of the sandwich. It was still crawling when it hit the counter, but he just picked it up and put it back between

the slices. It was real hard to watch him take that next bite.

"He tried to do it the night before and lost it. That didn't happen the next day. If it had, I don't know if that would have disqualified him. Fortunately, we didn't have to deal with it."

That wasn't the only gross-out of the Z100 contest. One contestant bobbed for a Baby Ruth chocolate bar in a commode of vanilla pudding. Swanson says, "We like promotions on the edge and wanted to see how far we could go. This certainly caused talk on the street."

Both WKLH and KKRZ had listeners offer to give birth on the air, but had to pass because they wouldn't come to term until the contest was over. Both Wallace and Swanson think it is only a matter of time before that stunt gets done.

Wallace researched a number of similar contests and says his favorite stories came from KBPI Denver, which went through four people before getting a winner. "Their 'House Full Of Popcorn' settled and got disqualified. The guy who tried to chop his cabin cruiser in half before it sank didn't make it. I guess it's hard to swing and ax through three feet of water. The guy who tried to swim a mile pulling pigs in a rowboat didn't make it either."

"The winner dropped 105 watermelons from 105 feet into the sunroof of his Mercedes in 105 minutes. Misses didn't count, and they had to open the doors a number of times to empty it out so he could get more in. It thoroughly destroyed the car."

Wallace's research also turned up a WKBQ St. Louis winner who put a string up his nose and pulled it out of his mouth for \$5,000, and the WDVe Pittsburgh contestant who let 30 pigs run through her \$160,000 townhouse for 30 minutes. "I don't think that stunt had a lot of inherent visibility," he says, "but the footage might make a great TV spot."

WARNING
This album may prove
dangerous to your complacency.



J. C. MARK
"ON THE MARK"
THE HIDDEN GUN

B/W
I'LL LIVE AND DIE IN FREEDOM
CYBERVOC RECORDS

P.O. Box 2893 Ventura, California 93002 • Fax (805) 653-0106



Two contestants in the outrageous stunt contest at KKRZ (Z100) Portland, Ore., display their animal instincts. In the photo above, Deborah McKean brushes her teeth with the tail of her pet ferret. At left, winner Randy George goes to work on his slug sandwich.

PIONEER PRESENTS

Hot Picks in Tokio

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

Week of May 14, 1989

- 1 Real Love Jody Watley
- 2 The Look Roxette
- 3 Room To Move
- 4 Satisfied Richard Marx
- 5 After All Cher & Peter Cetera
- 6 She Drives Me Crazy Fine Young Cannibals
- 7 Like A Prayer Madonna
- 8 Heaven Help Me Deon Estus
- 9 Second Chance 3B Special
- 10 Every Little Step Bobby Brown
- 11 Electric Youth Debbie Gibson
- 12 Everlasting Love Howard Jones
- 13 Yakuza No Love Danny Jones
- 14 I'll Be There For You Bon Jovi
- 15 Patience Guns N' Roses
- 16 Thinking Of You Sa-Fire
- 17 Sincerely Yours Sweet Sensation
- 18 Vox Sarah McLachlan
- 19 Funky Cold Medina Tone Loc
- 20 Stand R.E.M.
- 21 My First Love Atlantic Star
- 22 Girl You Know It's True Milli Vanilli
- 23 Miss You Like Crazy Natalie Cole
- 24 Blue Murder Blue Murder
- 25 Birthday Suit Johnny Kemp
- 26 Juice Of Babylon The Outfield
- 27 Ain't No Way 2ber

FM JAPAN
81.3 FM

Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

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

TOP SINGLES—20 Years Ago

1. **Get Back**, Beatles, APPLE
2. **Love (Can Make You Happy)**, Mercy, SUNOI
3. **Aquarius/Let The Sunshine In**, Fifth Dimension, SOUL CITY
4. **O Happy Day**, Edwin Hawkins Singers, PAVILLION
5. **Hair**, COWSILLS, MGM
6. **These Eyes**, Guess Who, RCA
7. **Atlantis**, Donovan, EPIC
8. **Gitarzan**, Ray Stevens, MONUMENT
9. **In The Ghetto**, Elvis Presley, RCA
10. **Grazin' In The Grass**, Friends Of Distinction, RCA

TOP ALBUMS—10 Years Ago

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

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. **Romeo & Juliet**, Soundtrack, CAPITOL
8. **In-A-Gadda-Da-Vida**, Iron Butterfly, ATCO
9. **Bayou Country**, Creedence Clearwater Revival, FANTASY
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. **Sail Away**, Oak Ridge Boys, MCA
3. **She Believes In Me**, Kenny Rogers, UNITED ARTISTS
4. **When I Dream**, Crystal Gayle, UNITED ARTISTS
5. **Red Bandana/I Must Have Done Something Bad**, Merle Haggard, MCA
6. **Nobody Likes Sad Songs**, Ronnie Milsap, RCA
7. **You Feel Good All Over**, T.G. Sheppard, WARNER/CURB
8. **Lying In Love With You**, Jim Ed Brown & Helen Cornelius, RCA
9. **Lay Down Beside Me**, Don Williams, MCA
10. **Sweet Melinda**, Randy Barlow, REPUBLIC

SOUL SINGLES—10 Years Ago

1. **Ain't No Stoppin' Us Now**, McFadden & Whitehead, P.I.R.
2. **I Wanna Be With You**, Isley Brothers, T-NECK
3. **Reunited**, Peaches & Herb, MVP/POLYDOR
4. **Hot Stuff**, Donna Summer, CASABLANCA
5. **Shake**, The Gap Band, MERCURY
6. **We Are Family**, Sister Sledge, COTILLION
7. **You Can't Change That**, Raydio, ARISTA
8. **Boogie Wonderland**, Earth, Wind & Fire With The Emotions, ARC
9. **Disco Nights**, G.Q., ARISTA
10. **Bustin' Out**, Rick James, GORDY

Transtar Gets Exclusive On CNN Headline News

NEW YORK Transtar Radio Network began satellite distribution of Turner Broadcasting's CNN Headline News in mid-May after signing an agreement to become the cable television channel's exclusive radio licensing and distribution agent. In essence, Transtar is now simulcasting the cable channel 24 hours a day as a radio format. Transtar president Terry Robinson says the radio network pays Turner a flat annual fee "as producer," but would not disclose any additional financial details of the agreement.

Transtar has been offering the traditionally formatted CNN Radio News as its satellite news feed since 1986, and Robinson says it currently has 140 affiliates. With CNN Headline News as a full-service news format, Transtar now has its first complete nonmusic format. It will be affiliated on a combination cash-and-bartered basis, as are the eight other Transtar music formats. Seven stations are already signed for the CNN Headline News satellite feed.

Transtar will be substituting CNN's commercials with two national radio spots each hour. Affiliates will then have 11 minutes of local avails each hour, but Transtar says affiliates will be able to take only the CNN programming they want. Robinson expects most affiliates to produce their own live local morning programming, and cut back to the satellite feed for a portion of CNN's 13-minute national and international news segments on the hour and half-hour.

Robinson calls CNN "the only credible news service left to deal with. It will be a real boon to AM stations in particular." Transtar director of marketing Wendy Green elaborates, "CNN News has developed a tremendous national reputation as a news source, and local radio stations can now capitalize on that high profile. Theoretically, stations could run this all by itself."

TRANSTAR/HOLLYWOOD SWINGIN'

Meanwhile, according to sources close to the production, Transtar's Special Programming Division will launch a new live five-hour top 40 Saturday night party show July 8. "Hangin' With Hollywood" will have KIIS Los Angeles night jock Hollywood Hamilton as host, and former KIIS-FM Rick Dees morning show producer Tracy Hodes at the controls. Transtar VP/GM, special programming, Carl Goldman and KIIS PD Steve Rivers will be the show's executive producers.

At press time, Transtar would not confirm the information, but did hint that a major announcement would be made shortly. The network is said to be spending close to \$1 million to build a special studio for "Hangin' With Hollywood." The Transtar Special Programming Division launched "Radio Kandy" this past January, and the new project will be the division's fifth since its 1982 launch.

The high-energy "Hangin'" will include a number of the same features Hamilton incorporates on his nightly KIIS shift. Plans call for Hamilton to feature a "Top 8 At 8" and "Lovelines Dedications," with an 800 number for requests and on-

air banter.

"Hangin'" is said to closely resemble Boston-area-based Superadio's "Open House Party," hosted by John Garabedian. Superadio has been trying to clear its live five-hour "Open House" in Los Angeles, particularly on KIIS, since before it debuted on May 28, 1988. (Superadio has since added a Sunday-night segment.) "Open House" also uses an 800 number to fuel two "Make It Or Break It" features each night along with a number of morning-show-type bits. "Open House" currently has 45 affiliates in the top 25 markets, and was planning to add 12 more in Canada on Saturday (3).

Transtar has not yet announced how much national spot inventory "Hangin'" will require. Superadio is currently taking 90 seconds of its allotted two minutes an hour. That feed carries eight minutes of local avails and Superadio allows stations to cut away from the feed to do local features. Affiliates are still allowed to strip its national spots and run them at a comparably rated time.

The Saturday-night party idea has been picking up steam across the industry over the past year. DIR Broadcasting launched its new weekly two-hour call-in "Rick Dees On The Line" as a canned evening party show this March. Nashville-based Emerald Entertainment is now readying a country counterpart, tentatively called "The Saturday Night House Party," and has a signed agreement with WSIX-FM Nashville morning man Gerry House to host. The show is being planned as a live three-hour satellite feed from the Emerald studios.

VINYL PHASEOUT

(Continued from page 10)

ty for a label. The programmers also like the cassettes for their cars."

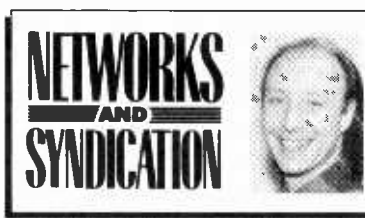
"You're kind of kidding yourself if you're not in the CD business in radio," says A&M senior VP of promotion Charlie Minor. "We've basically gone to shipping radio all CD. To ship vinyl is an expense [for something] people take and throw in the garbage can. For the few that ask for it, we still try to obviously deal with it."

"If you took the whole industry, including secondary market AC stations, college and alternative, somewhere around 90% are using CD," says Minor. That estimate may still be a bit high on the college side; of four noncommercial stations surveyed, one played no CDs; two played CDs 15% of the time; and another used CDs 30%-40% of the time.

Sean Curry, PD of WEGL Auburn, Ala.—one of the 15-percenters, with two broadcast-equipped CD players—says, "As far as college radio goes, CDs are good to have, but it is still going to be dominated by vinyl. The smaller labels can't afford to send out CDs."

"College radio is the one format that we'll continue to ship LP product to," says Barry Lyons, I.R.S. VP of promotion. "About 40% are CD capable. Particularly for a label with a history such as ours, we'd be foolhardy to ignore the realities of that format."

Randy Hock, MCA's VP of rock promotion for the East Coast, says



by Peter Ludwig

LIVING COLOUR IN LIVING AUDIO

ABC Radio Networks will simulcast ABC Television's coverage of the International Rock Awards on Wednesday (31). The 90-minute special is touted as the first prime-time TV network special to consist entirely of live rock. Scheduled guests are Keith Richards, Robert Palmer, Living Colour, the Bangles, and David Bowie's Tin Machine.

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 31, The International Rock Awards, ABC Radio Networks (special live simulcast with ABC Television), 90 minutes.
- June 2-3, Bangles, On The Radio, On The Radio Broadcasting, one hour.
- June 2-4, Cinderella, Metalshop, MJI Broadcasting, one hour.
- June 2-4, The Peter Cetera Story, The Weekly Special, United Stations, 90 minutes.
- June 2-4, LuLu/the Cletones, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.
- June 2-4, The Beatles... Beginnings, The British Invasion Series, United Stations special series,

90 minutes.

June 2-4, Heather Locklear/Kirk Cameron/Elton John, Party America, Cutler Productions, two hours.

June 2-4, the O'Jays, Star Beat, MJI Broadcasting, one hour.

June 2-4, Deja, On The Move With Tom Joyner, CBS RadioRadio, three hours.

June 3-4, Kid N' Play/James Ingram/Wendy & Lisa, RadioScope, Lee Bailey Communications, one hour.

June 4, Jackson Browne/Richard Marx/Tin Machine, Powercuts, Global Satellite Network, two hours.

June 4, Donna Summer, Hitline U.S.A., James Paul Brown Entertainment, one hour.

June 4, Statler Brothers, Nashville Live, Emerald Entertainment Group, 90 minutes.

June 4, Randy Travis, Countryline U.S.A., James Paul Brown Entertainment, one hour.

June 5-9, Deniece Williams/Natalie Cole/Clifton Davis, Inside Gospel, Lee Bailey Communications, one hour.

June 5-11, Pete Townshend, Superstars Rock Concert Series, Westwood One Radio Networks, 90 minutes.

June 5-11, Tom Petty, The World Of Rock With Scott Muni, DIR Broadcasting, four hours.

June 5-11, Kansas, King Biscuit Flower Hour, DIR Broadcasting, one hour.

June 5-11, John Cougar Mellencamp/Yes, Classic Cuts, MJI Broadcasting, one hour.

June 5-11, Richard Marx, Rock Today, MJI Broadcasting, one hour.

June 5-11, Eddie Rabbit, Country Today, MJI Broadcasting, one hour.

June 5-11, Rodney Crowell, Listen In With Lon Helton, Westwood One Radio Networks, one hour.

June 5-11, Lyle Lovett, Westwood One Presents, Westwood One Radio Networks, one hour.

June 5-11, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.

June 5-11, America's Concert In The Country, Westwood One Radio Networks special, three hours.

his label still provides college radio with vinyl and sends complete albums in vinyl as well as CD to commercial stations. He says the CD has, however, taken the place of the 12-inch promotional single featuring one cut that used to go to album rock radio each time a label put forth a new emphasis track.

"We've completed a [survey] of all the stations we service and we give them what they need," says Rick Dobbis, RCA's executive VP and GM. "Some prefer CD, but still need vinyl for production. At some point we will eliminate vinyl altogether, but not yet."

One interesting scenario developed around new alternative band Mary My Hope, on the nascent RCA-distributed Silverstone Records, when a CD-only track became the preferred single, says Dobbis. Since many college stations don't have CD players, the album was then recut to include that tune.

Other record labels take a more scattershot approach and service every station with vinyl, cassette, and CD. "We're servicing whatever it takes to get the song on the radio," says Elektra VP of promotion Brad Hunt. "Urban radio still needs 12-inch vinyl, so we're using whatever configuration they need. At this time, until the individual stations tell us to stop, they get all three formats."

The same goes for urban stations serviced by Columbia, according to

Eddie Pugh, VP of black music and jazz promotion. "We're still servicing 7-inches, 12-inches, and CDs. Right now, everyone on the mailing list gets all three, though they usually opt for the CD or the 12-inch. We'll rethink this at some point."

Los Angeles' urban KDAY plays only about 15% CDs. Although the station only has one CD player for broadcast use, PD Jack Patterson says the station is in the process of assembling a CD library. While Patterson feels it may be a bit premature for labels to stop servicing vinyl, he thinks the labels' move to service more CDs may prompt more stations to install CD players.

While many stations initially made a big deal about announcing their CD use, fewer PDs now see them as something worth mentioning on air. AC KYYX San Diego doesn't talk about CDs, despite being 90% converted. And KLUC's Dean says, "I don't think it's that hip anymore. CDs aren't quite the oddity they were when they came out, so we stopped [talking about CDs] six months ago."

However, country WDEN Macon, Ga., does promote the fact that it's "99.9% CD." PD Walter Bartlett says, "We definitely have the cleanest and best sound in the market and CDs are a very big part of it." And top 40 KHYI (Y95) Dallas has been known to refer to an act's new song (as opposed to album) as "the new CD from..."

WARNER-PIONEER

A GREAT TRADITION

A NEW ERA



STOCK AITKEN

5 Years 80 Hits

RICK ASTLEY • BANANARAMA • LAURA BRANNIGAN •
BRILLIANT • BROTHER BEYOND • O'CHI BROWN • DEAD
OR ALIVE • HAZELL DEAN • DIVINE • JASON DONOVAN •
PHIL FEARON • FERRY AID • SAMANTHA FOX • DEBBIE
HARRY • HAYWOODE • CAROLE HITCHCOCK • AUSTIN
HOWARD • LATOYA JACKSON • MANDY • MEL & KIM
• KYLIE MINOGUE • MONDO KANE • PAT & MICK •
PRINCESS • THE REYNOLDS GIRLS • SABRINA •
SEQUAL • SIGUE SIGUE SPUTNIK • SINITTA • EDWIN
STARR • STOCK AITKEN WATERMAN • DONNA SUMMER
• THE THREE DEGREES

WATERMAN

Dear Mike, Matt, and Pete,
Congratulations on winning 3 BMI Pop Awards for 3 fantastic songs you wrote (and produced): "I Heard A Rumour" by Bananarama (#4 in BB); "Together Forever" by Rick Astley (#1 in BB); and "Never Gonna Give You Up" by Rick Astley (#1 for 2 weeks in BB).



Terrace Entertainment is proud to represent you in the U.S., one of the many countries the  Empire has captured with your music.

FLM,
Robert John Jones

TERRACE ENTERTAINMENT/ALLBOYS/USAMUSIC (BMI)

217 East 86th St., Suite 384 • New York, NY 10028
Tel: (212) 570-1177 Fax: (212) 570-1524

POWER PLAYLISTS™

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

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

PLATINUM



New York O.M.: Steve Kingston

1	Bette Midler, Wind Beneath My Wings (From "Rain")
2	Bon Jovi, I'll Be There For You
3	Guns N' Roses, Patience
4	Paula Abdul, Forever Your Girl
5	Madonna, Like A Prayer
6	Donna Summer, This Time I Know It's F
7	Michael Damian, Rock On (From "Dream")
8	Bobby Brown, Every Little Step
9	Fine Young Cannibals, She Drives Me C
10	Debbie Gibson, Electric Youth
11	Thirty Eight Special, Second Chance
12	Donny Osmond, Soldier Of Love
13	Neneh Cherry, Buffalo Stance
14	Cher & Peter Cetera, After All (Love)
15	The Belle Stars, Iko Iko (From "Rain")
16	Pajama Party, Yo No Se
17	Bangles, Eternal Flame
18	Living Colour, Cult Of Personality
19	Soul II Soul, Keep On Movin'
20	Richard Marx, Satisfied
21	Madonna, Express Yourself
22	Cher & Peter Cetera, After All (Love)
23	Bangles, Be With You
24	Sa-Fire, Thinking Of You
25	Expose, What You Don't Know
26	Fine Young Cannibals, Good Thing
27	Bon Jovi, Lay Your Hands On Me
28	Benny Mardones, Into The Night
29	Cruel Story Of Youth, You're What You



New York P.D.: Gary Bryan

1	Bette Midler, Wind Beneath My Wings (From "Rain")
2	Bon Jovi, I'll Be There For You
3	Paula Abdul, Forever Your Girl
4	The Belle Stars, Iko Iko (From "Rain")
5	Guns N' Roses, Patience
6	New Kids On The Block, I'll Be Loving
7	Bobby Brown, Every Little Step
8	Sa-Fire, Thinking Of You
9	Donna Summer, This Time I Know It's F
10	Michael Damian, Rock On (From "Dream")
11	Jody Watley, Real Love
12	Madonna, Like A Prayer
13	Fine Young Cannibals, She Drives Me C
14	Thirty Eight Special, Second Chance
15	Samantha Fox, I Only Wanna Be With You
16	Debbie Gibson, Electric Youth
17	Pajama Party, Yo No Se
18	Cher & Peter Cetera, After All (Love)
19	Steve B, I Wanna Be The One
20	Richard Marx, Satisfied
21	Milli Vanilli, Girl You Know It's Tru
22	Def Leppard, Rocket
23	Neneh Cherry, Buffalo Stance
24	Madonna, Express Yourself
25	Expose, What You Don't Know
26	Benny Mardones, Into The Night
27	Fine Young Cannibals, Good Thing
28	Lisa Lisa & Cult Jam, Little Jackie W
29	Lita Ford (Duet With Ozzy Osbourne), Real Life, Send Me An Angel '89
30	Bon Jovi, Lay Your Hands On Me



Chicago P.D.: Buddy Scott

1	Bette Midler, Wind Beneath My Wings (From "Rain")
2	Jody Watley, Real Love
3	Paula Abdul, Forever Your Girl
4	Bobby Brown, Every Little Step
5	Neneh Cherry, Buffalo Stance
6	Debbie Gibson, Electric Youth
7	Michael Damian, Rock On (From "Dream")
8	Donna Summer, This Time I Know It's F
9	Milli Vanilli, Baby Don't Forget My N
10	New Kids On The Block, I'll Be Loving
11	Steve B, I Wanna Be The One
12	Madonna, Like A Prayer
13	Sa-Fire, Thinking Of You
14	Expose, What You Don't Know
15	Donny Osmond, Soldier Of Love
16	Aretha Franklin & Elton John, Through
17	Lisa Lisa & Cult Jam, Little Jackie W
18	Tone Loc, Funky Cold Medina
19	Simply Red, If You Don't Know Me By N
20	Dino, I Like It
21	Maritka, Toy Soldiers
22	Pajama Party, Yo No Se
23	Rick Astley, Giving Up On Love
24	Edelweiss, Bring Me Edelweiss
25	Rob Base & D.J. E-Z-Rock, Joy And Pai
26	100B, I Second That Emotion
27	Ten City, That's The Way Love Is
28	Samantha Fox, I Only Wanna Be With You
29	Sweet Sensation, Hooked On You
30	Real Life, Send Me An Angel '89



Chicago P.D.: Brian Kelly

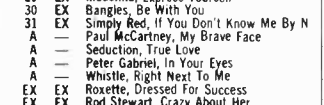
1	Guns N' Roses, Patience
2	Madonna, Like A Prayer
3	Living Colour, Cult Of Personality
4	Donny Osmond, Soldier Of Love
5	Bette Midler, Wind Beneath My Wings (From "Rain")
6	Paula Abdul, Forever Your Girl
7	Michael Damian, Rock On (From "Dream")
8	Jody Watley, Real Love
9	Bobby Brown, Every Little Step
10	New Kids On The Block, I'll Be Loving
11	Neneh Cherry, Buffalo Stance
12	Tone Loc, Funky Cold Medina
13	Madonna, Like A Prayer
14	Debbie Gibson, Electric Youth
15	Sa-Fire, Thinking Of You
16	Madonna, Dear Jesse
17	Def Leppard, Excitable
18	Fine Young Cannibals, Good Thing
19	Milli Vanilli, Baby Don't Forget My N
20	Thirty Eight Special, Second Chance
21	Guns N' Roses, Patience
22	Richard Marx, Satisfied
23	Jimmy Harnen With Synch, Where Are You
24	Skid Row, You Gonna Go Wild
25	Warrant, Down Boys
26	Peter Gabriel, In Your Eyes
27	Michael Morales, Who Do You Give Your
28	Madonna, Express Yourself
29	Real Life, Send Me An Angel '89
30	Edelweiss, Bring Me Edelweiss

A



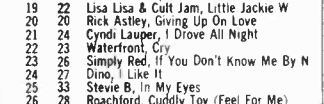
Los Angeles P.D.: Steve Rivers

1	New Kids On The Block, I'll Be Loving
2	Bette Midler, Wind Beneath My Wings (From "Rain")
3	Guns N' Roses, Patience
4	Paula Abdul, Forever Your Girl
5	Donny Osmond, Soldier Of Love
6	Michael Damian, Rock On (From "Dream")
7	Howard Jones, Everlasting Love
8	Neneh Cherry, Buffalo Stance
9	Richard Marx, Satisfied
10	Cher & Peter Cetera, After All (Love)
11	Bobby Brown, Every Little Step
12	Benny Mardones, Into The Night
13	Donna Summer, This Time I Know It's F
14	Bon Jovi, Lay Your Hands On Me
15	Elvis Costello, Veronica
16	Thirty Eight Special, Second Chance
17	Madonna, Like A Prayer
18	Real Life, Send Me An Angel '89
19	Milli Vanilli, Baby Don't Forget My N
20	Lisa Lisa & Cult Jam, Little Jackie W
21	Natalie Cole, Miss You Like Crazy
22	Aretha Franklin & Elton John, Through
23	Maritka, Toy Soldiers
24	Cyndi Lauper, I Drove All Night
25	Fine Young Cannibals, Good Thing
26	K.T.C., The Mayor Of Simpleton
27	Dino, I Like It
28	Expose, What You Don't Know
29	Madonna, Express Yourself
30	Bangles, Be With You



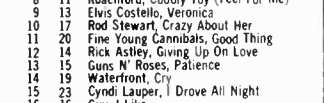
Hartford P.D.: Dave Shakes

1	Neneh Cherry, Buffalo Stance
2	Michael Damian, Rock On (From "Dream")
3	Bobby Brown, Every Little Step
4	New Kids On The Block, I'll Be Loving
5	Bette Midler, Wind Beneath My Wings (From "Rain")
6	Jody Watley, Real Love
7	Bon Jovi, I'll Be There For You
8	Donny Osmond, Soldier Of Love
9	Milli Vanilli, Baby Don't Forget My N
10	Fine Young Cannibals, Good Thing
11	Jimmy Harnen With Synch, Where Are You
12	Madonna, Like A Prayer
13	Paula Abdul, Forever Your Girl
14	Cher & Peter Cetera, After All (Love)
15	Natalie Cole, Miss You Like Crazy
16	Howard Jones, Everlasting Love
17	Richard Marx, Satisfied
18	Lisa Lisa & Cult Jam, Little Jackie W
19	Rick Astley, Giving Up On Love
20	Cyndi Lauper, I Drove All Night
21	Simply Red, If You Don't Know Me By N
22	Dino, I Like It
23	Stevie B, In My Eyes
24	Roachford, Cuddly Toy (Feel For Me)
25	Bangles, Be With You
26	Expose, What You Don't Know
27	Rod Stewart, Crazy About Her
28	Fine Young Cannibals, She Drives Me C
29	Stevie Nicks, Rooms On Fire
30	Karyn White, Secret Rendezvous



Boston P.D.: Sunny Joe White

1	Donna Summer, This Time I Know It's F
2	Bobby Brown, Every Little Step
3	New Kids On The Block, I'll Be Loving
4	Neneh Cherry, Buffalo Stance
5	Donny Osmond, Soldier Of Love
6	Natalie Cole, Miss You Like Crazy
7	Aretha Franklin & Elton John, Through
8	Rick Astley, Giving Up On Love
9	Elvis Costello, Veronica
10	Rod Stewart, Crazy About Her
11	Fine Young Cannibals, Good Thing
12	Rick Astley, Giving Up On Love
13	Guns N' Roses, Patience
14	Waterfront, Cry
15	Cyndi Lauper, I Drove All Night
16	Chicago, We Can Last Forever
17	Ten City, That's The Way Love Is
18	Milli Vanilli, Baby Don't Forget My N
19	Michael Damian, Rock On (From "Dream")
20	XTC, The Mayor Of Simpleton
21	Richard Marx, Satisfied
22	John Cougar Mellencamp, Pop Singer
23	Expose, What You Don't Know
24	Simply Red, If You Don't Know Me By N
25	The Cult, Fire Woman
26	Wes (Not Was), Anything Can Happen
27	Maritka, Toy Soldiers
28	Diana Ross, Workin' Overtime
29	The Jacksons, Nothing That Compares Y
30	Lita Ford (Duet With Ozzy Osbourne), Real Life, Send Me An Angel '89



Chicago P.D.: Brian Kelly

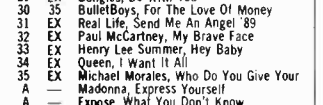
1	Guns N' Roses, Patience
2	Madonna, Like A Prayer
3	Living Colour, Cult Of Personality
4	Donny Osmond, Soldier Of Love
5	Bette Midler, Wind Beneath My Wings (From "Rain")
6	Paula Abdul, Forever Your Girl
7	Michael Damian, Rock On (From "Dream")
8	Jody Watley, Real Love
9	Bobby Brown, Every Little Step
10	New Kids On The Block, I'll Be Loving
11	Neneh Cherry, Buffalo Stance
12	Tone Loc, Funky Cold Medina
13	Madonna, Like A Prayer
14	Debbie Gibson, Electric Youth
15	Sa-Fire, Thinking Of You
16	Madonna, Dear Jesse
17	Def Leppard, Excitable
18	Fine Young Cannibals, Good Thing
19	Milli Vanilli, Baby Don't Forget My N
20	Thirty Eight Special, Second Chance
21	Guns N' Roses, Patience
22	Richard Marx, Satisfied
23	Jimmy Harnen With Synch, Where Are You
24	Skid Row, You Gonna Go Wild
25	Warrant, Down Boys
26	Peter Gabriel, In Your Eyes
27	Michael Morales, Who Do You Give Your
28	Madonna, Express Yourself
29	Real Life, Send Me An Angel '89
30	Edelweiss, Bring Me Edelweiss

EX



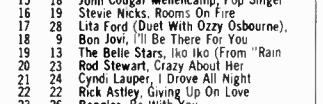
Boston P.D.: Tom Jeffries

1	Bette Midler, Wind Beneath My Wings (From "Rain")
2	New Kids On The Block, I'll Be Loving
3	Jody Watley, Real Love
4	Guns N' Roses, Patience
5	Donny Osmond, Soldier Of Love
6	Bobby Brown, Every Little Step
7	Neneh Cherry, Buffalo Stance
8	Aretha Franklin & Elton John, Through
9	Natalie Cole, Miss You Like Crazy
10	Howard Jones, Everlasting Love
11	Cher & Peter Cetera, After All (Love)
12	Robbie Nevil, Somebody Like You
13	Richard Marx, Satisfied
14	Waterfront, Cry
15	John Cougar Mellencamp, Pop Singer
16	Rick Astley, Giving Up On Love
17	Simply Red, If You Don't Know Me By N
18	Thirty Eight Special, Second Chance
19	Cyndi Lauper, I Drove All Night
20	Many, Had A Good Friend's Hand
21	Cinderella, Coming Home
22	Tom Petty, I Won't Back Down
23	Stevie Nicks, Rooms On Fire
24	Roachford, Cuddly Toy (Feel For Me)
25	Jimmy Harnen With Synch, Where Are You
26	Guns N' Roses, Patience
27	Warrant, Down Boys
28	Guy, I Like It
29	Swing Out Sister, Waiting Game
30	Bangles, Be With You



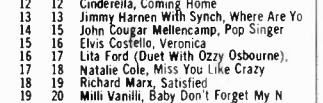
Pittsburgh P.D.: Bill Cahill

1	Donny Osmond, Soldier Of Love
2	New Kids On The Block, I'll Be Loving
3	Michael Damian, Rock On (From "Dream")
4	Bette Midler, Wind Beneath My Wings (From "Rain")
5	Benny Mardones, Into The Night
6	Paula Abdul, Forever Your Girl
7	Guns N' Roses, Patience
8	Jody Watley, Real Love
9	Bon Jovi, I'll Be There For You
10	Howard Jones, Everlasting Love
11	Jimmy Harnen With Synch, Where Are You
12	Milli Vanilli, Baby Don't Forget My N
13	Richard Marx, Satisfied
14	Bobby Brown, Every Little Step
15	John Cougar Mellencamp, Pop Singer
16	Stevie Nicks, Rooms On Fire
17	Lita Ford (Duet With Ozzy Osbourne), Real Life, Send Me An Angel '89
18	Bon Jovi, I'll Be There For You
19	The Belle Stars, Iko Iko (From "Rain")
20	Chicago, We Can Last Forever
21	Cyndi Lauper, I Drove All Night
22	Rick Astley, Giving Up On Love
23	Bangles, Be With You
24	Expose, What You Don't Know
25	Thirty Eight Special, Second Chance
26	Fine Young Cannibals, She Drives Me C
27	Bon Jovi, Lay Your Hands On Me
28	EX Simply Red, If You Don't Know Me By N
29	EX Paul McCartney, My Brave Face
30	EX Madonna, Express Yourself



Philadelphia P.D.: Charlie Quinn

1	Neneh Cherry, Buffalo Stance
2	Jody Watley, Real Love
3	Bobby Brown, Every Little Step
4	New Kids On The Block, I'll Be Loving
5	Guns N' Roses, Patience
6	Michael Damian, Rock On (From "Dream")
7	Paula Abdul, Forever Your Girl
8	Donny Osmond, Soldier Of Love
9	Bette Midler, Wind Beneath My Wings (From "Rain")
10	Donna Summer, This Time I Know It's F
11	Lisa Lisa & Cult Jam, Little Jackie W
12	Cinderella, Coming Home
13	Jimmy Harnen With Synch, Where Are You
14	John Cougar Mellencamp, Pop Singer
15	Elvis Costello, Veronica
16	Lita Ford (Duet With Ozzy Osbourne), Real Life, Send Me An Angel '89
17	Natalie Cole, Miss You Like Crazy
18	Richard Marx, Satisfied
19	Milli Vanilli, Baby Don't Forget My N
20	Benny Mardones, Into The Night
21	The Doobie Brothers, The Doctor
22	Fine Young Cannibals, Good Thing
23	EX Rob Base & D.J. E-Z-Rock, Joy And Pai
24	EX Expose, What You Don't Know
25	EX Aretha Franklin & Elton John, Through
26	EX Howard Jones, Everlasting Love
27	EX Bangles, Be With You
28	EX Madonna, Express Yourself
29	EX Bon Jovi, Lay Your Hands On Me
30	EX Karyn White, Secret Rendezvous



Washington P.D.: Lorrin Palagi

1	Michael Damian, Rock On (From "Dream")
2	Donny Osmond, Soldier Of Love
3	Thirty Eight Special, Second Chance
4	Howard Jones, Everlasting Love
5	New Kids On The Block, I'll Be Loving

6

Cher & Peter Cetera, After All (Love)

6	Cher & Peter Cetera, After All (Love)
7	Bon Jovi, I'll Be There For You
8	Bobby Brown, Every Little Step
9	Jody Watley, Real Love
10	Natalie Cole, Miss You Like Crazy
11	Guns N' Roses, Patience
12	Sweet Sensation (With Romeo J.D.), Si
13	Sa-Fire, Thinking Of You
14	Paula Abdul, Forever Your Girl
15	Bette Midler, Wind Beneath My Wings (From "Rain")
16	Richard Marx, Satisfied
17	The Belle Stars, Iko Iko (From "Rain")
18	Jimmy Harnen With Synch, Where Are You
19	Madonna, Like A Prayer
20	Neneh Cherry, Buffalo Stance
21	Madonna, Like A Prayer
22	Fine Young Cannibals, Good Thing
23	Rod Stewart, Crazy About Her
24	Waterfront, Cry
25	Milli Vanilli, Baby Don't Forget My N
26	Donna Summer, This Time I Know It's F
27	Warrant, Down Boys



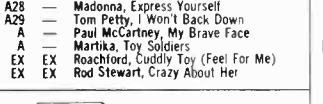
Washington P.D.: Matt Farber

1	Michael Damian, Rock On (From "Dream")
2	Bobby Brown, Every Little Step
3	Donny Osmond, Soldier Of Love
4	Thirty Eight Special, Second Chance
5	Bette Midler, Wind Beneath My Wings (From "Rain")
6	Guns N' Roses, Patience
7	Fine Young Cannibals, She Drives Me C
8	Paula Abdul, Forever Your Girl
9	New Kids On The Block, I'll Be Loving
10	Richard Marx, Satisfied
11	Howard Jones, Everlasting Love
12	Aretha Franklin & Elton John, Through
13	Fine Young Cannibals, Good Thing
14	Neneh Cherry, Buffalo Stance
15	Jody Watley, Real Love
16	Donna Summer, This Time I Know It's F
17	Donna Summer, This Time I Know It's F
18	Natalie Cole, Miss You Like Crazy
19	Cher & Peter Cetera, After All (Love)
20	Expose, What You Don't Know
21	Benny Mardones, Into The Night
22	Madonna, Express Yourself
23	Dino, I Like It
24	EX Karyn White, Secret Rendezvous
25	EX The Jacksons, Nothing That Compares Y
26	EX Cyndi Lauper, I Drove All Night
27	EX Madonna, Express Yourself
28	EX The Doobie Brothers, The Doctor
29	EX Bon Jovi, Lay Your Hands On Me
30	EX Maritka, Toy Soldiers



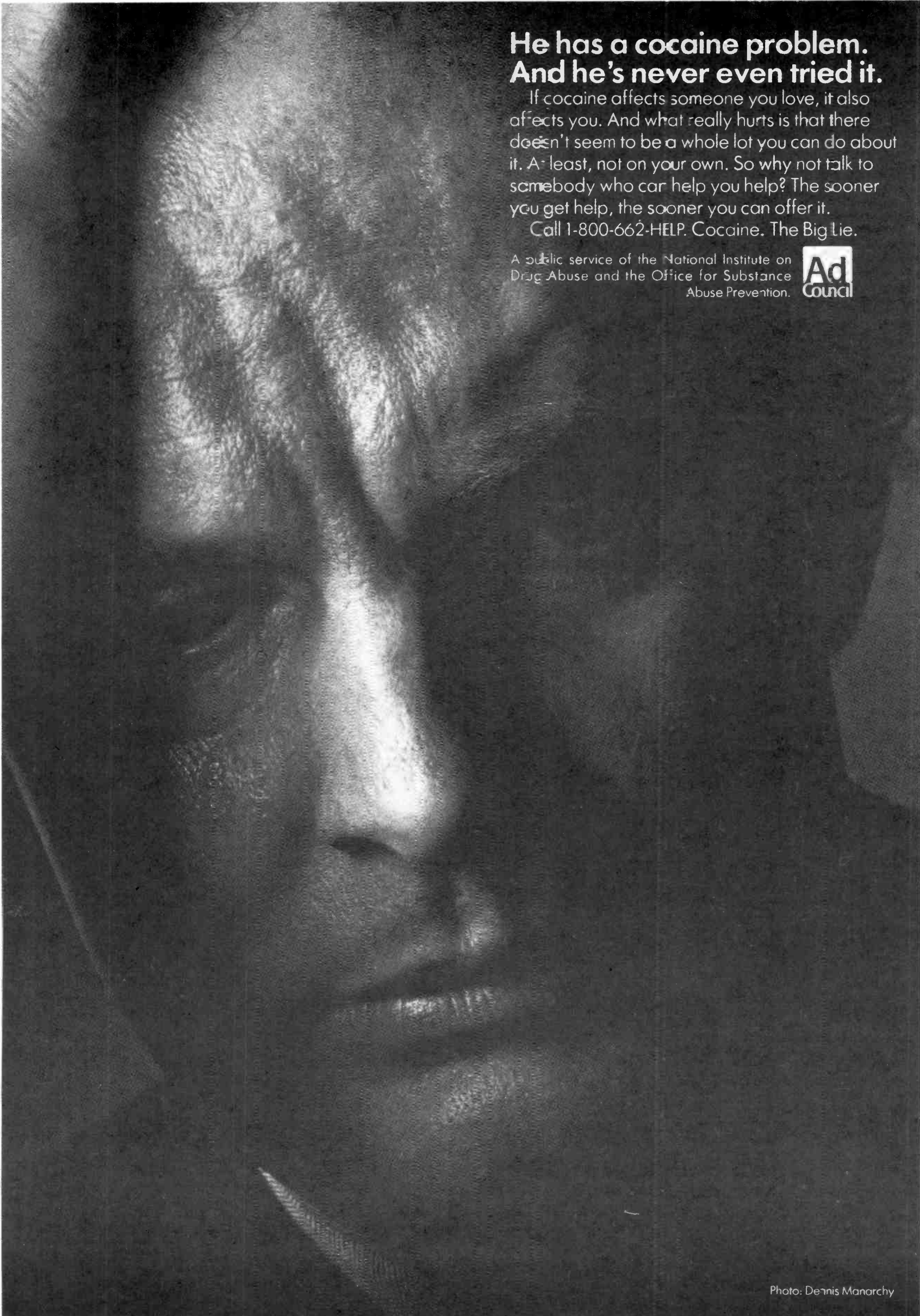
Tampa O.M.: Mason Dixon

1	Michael Damian, Rock On (From "Dream")
2	Guns N' Roses, Patience
3	Bon Jovi, I'll Be There For You
4	Lita Ford (Duet With Ozzy Osbourne), Real Life, Send Me An Angel '89
5	Howard Jones, Everlasting Love
6	New Kids On The Block, I'll Be Loving
7	Paula Abdul, Forever Your Girl
8	Sa-Fire, Thinking Of You
9	Edie Brickell & New Bohemians, Circle
10	Bangles, Be With You
11	Bobby Brown, Every Little Step
12	Cher & Peter Cetera, After All (Love)
13	Richard Marx, Satisfied
14	Cinderella, Coming Home
15	Rod Stewart, Crazy About Her
16	Waterfront, Cry
17	The Doobie Brothers, The Doctor
18	EX Cyndi Lauper, I Drove All Night
19	EX Rick Astley, Giving Up On Love
20	EX Modern English, I Melt With You
21	EX Aretha Franklin & Elton John, Through
22	EX Waterfront, Cry
23	EX Love And Rockets, So Alive
24	EX Thirty Eight Special, Second Chance
25	EX Milli Vanilli, Baby Don't Forget My N
26	EX Warrant, Down Boys
27	EX Neneh Cherry, Buffalo Stance
28	EX Fine Young Cannibals, Good Thing
29	EX Simply Red, If You Don't Know Me By N
30	EX Madonna, Express Yourself



Minneapolis P.D.: Brian Phillips

1	Bette Midler, Wind Beneath My Wings (From "Rain")
2	Paula Abdul, Forever Your Girl
3	Donny Osmond, Soldier Of Love
4	Guns N' Roses, Patience
5	Bobby Brown, Every Little Step
6	Richard Marx, Satisfied
7	Bon Jovi, I'll Be There For You
8	Neneh Cherry, Buffalo Stance
9	Fine Young Cannibals, She Drives Me C
10	Cher & Peter Cetera, After All (Love)
11	Sa-Fire, Thinking Of You
12	Jody Watley, Real Love
13	The Belle Stars, Iko Iko (From "Rain")
14	New Kids On The Block, I'll Be Loving
15	Natalie Cole, Miss You Like Crazy
16	Donna Summer, This Time I Know It's F
17	Lita Ford (Duet With Ozzy Osbourne), Real Life, Send Me An Angel '89
18	Milli Vanilli, Baby Don't Forget My N
19	Cyndi Lauper, I Drove All Night
20	Jimmy Harnen With Synch, Where Are You
21	Maritka, Toy Soldiers
22	Real Life, Send Me An Angel '89
23	Waterfront, Cry
24	John Cougar Mellencamp, Pop Singer
25	Madonna, Express Yourself
26	Roxette, Dressed For Success



**He has a cocaine problem.
And he's never even tried it.**

If cocaine affects someone you love, it also affects you. And what really hurts is that there doesn't seem to be a whole lot you can do about it. At least, not on your own. So why not talk to somebody who can help you help? The sooner you get help, the sooner you can offer it.

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

A public service of the National Institute on Drug Abuse and the Office for Substance Abuse Prevention.



Photo: Dennis Manarchy

Billboard's **PD** of the week

Bruce Sherman
WSM-FM Nashville



DESPITE THE FACT that WSM-FM (Nashville 95) and WSIX-FM have been weaving back and forth for Nashville's country lead for more than a year and a half now, WSM-FM PD Bruce Sherman insists he is not fighting WSIX. Instead, he says, top 40 WYHY (Y107) "is our main competition and we want 'em bad. Our numbers have remained consistent over the past five-and-a-half years. WSIX hops around us—above and below."

In the winter '89 Arbitron, 100,000-watt WSM-FM recaptured Music City's format lead again, actually doing a little better than usual, and rose 9.3-11.2 12-plus-overall (its previous two books had been in the 10-share range). That made it second to Y107, which shot up 10.3-14.8, and put Nashville 95 well ahead of WSIX-FM, which fell 9.9-7.9.

WSM-FM dropped its still-successful AC format for country in 1983, becoming the first station in that format to be No. 1 in the market, and remained dominant until the return of WSIX-FM morning man Gerry House to the market in late 1987 turned the country race into a seesaw battle again.

Shortly before House returned, and WSIX became more aggressive under new owners, WSM-FM went through a major review of its game plan and decided not to fight WSIX-FM for the personality franchise, but to stay with its music-intensive position. At that time, Sherman moved from middays to mornings, where he teamed with night jock Katie Haas. That, he says, is the last major change the station has made.

"We stay consistent and our listeners stay loyal," says Sherman. "We've done some fine-tuning, but we haven't really changed any of the major elements that make the station successful. When we did change the morning show, the only thing that changed was the personnel. We still played 12 records an hour in the morning."

So if WSM-FM hasn't changed in 18 months, why have Nashville's country listeners gone back and forth every book? "It's hard to tell over the long run what causes people to do that. WSIX-FM has spent a lot of money over the last year-and-a-half to promote the morning show and on contests. A couple of high-personality morning shows disappeared around the time that House debuted and WSIX was the beneficiary of all that came."

During the books when WSIX-FM controls the format lead, Sherman says WSM-FM basically just waits it out. "We have a close enough handle on the market to know what is and isn't right. We haven't made any drastic changes because of where they've shown up. There have been stations that went and lost everything because they got scared of a competitor."

So will the format lead change hands every other book for the foreseeable future? "I don't think it will. We were No. 1 for two

books in a row before and I anticipate it again in the future. I think WSIX-FM's grand opening is over. I could be wrong—they are a great radio station—but I think the person who establishes themselves in any position in a market, as long as they hold that position and don't give it up, will be the long-term winner."

One loyalty that hasn't wavered much during the format battle is the music industry's general partiality to WSIX-FM. Sherman is clearly referring to that station when he says, "In this market, country stations have to be careful about getting involved in the music industry and talking about them and to them, rather than talking about and to the listeners."

To that end, he makes a point of using a tremendous amount of research: call-out, auditorium tests, focus groups, one-on-one studies, perceptual studies, and market studies—but not requests. "We can't rely on call-ins in Music City. There are too many relatives, record labels, artists, and industry execs."

In keeping with WSM-FM's emphasis on consistency, its music doesn't change significantly from daypart to daypart. A recently monitored hour of late nights featured the following: George Jones, "The Right Left Hand"; Desert Rose Band, "She Don't Love Nobody"; Don Williams, "I Wouldn't Be A Man"; Exile, "She's Too Good

To Be True"; Paul Overstreet, "Sowing Love"; the Judds, "Had A Dream (For The Heart)"; Dwight Yoakam, "I Sang Dixie"; Gary Morris, "The Love She Found In Me"; Vern Gosdin; "Who You Gonna Blame It On This Time"; Ed Bruce, "Girls, Women, Ladies"; McCarters, "The Gift"; George Strait, "What's Going On In Your World"; Charley Pride, "If You Ever Want A Fool Around"; Kenny Rogers, "Planet Texas"; and Glen Campbell, "I Have You."

Despite their fondness for WSIX-FM, industry types call Sherman easy to work with. And Sherman says he maintains a good relationship with the labels and industry executives. "We're here to make sure they have a lot of listeners to hear their records on the radio."

Sherman started in radio 16 years ago at Tennessee Tech—where he married his college station's GM—then went straight to a PD/mornings job at WLAR Athens, Tenn. He has been in Nashville radio since 1976, working at WBYQ (now WQQK), where he was MD, WLAC, WKQB (now WLAC-FM), and then WSM-FM in May 1981. Sherman became PD of WSM-FM in 1981, relinquished those duties when it went country, then took them back several years later. "A programmer is a programmer is a programmer—good, bad, or otherwise," he says. "Strategies don't differ greatly from format to format. You just learn what works and doesn't work, and make the necessary changes."

DEBBIE HOLLEY

6	6	Jimmy Harnen With Synch, Where Are You
7	11	Neneh Cherry, Buffalo Stance
8	5	Paula Abdul, Forever Your Girl
9	7	Howard Jones, Everlasting Love
10	9	Michael Damian, Rock On (From "Dream
11	12	Bobby Brown, Every Little Step
12	14	New Order, Round & Round
13	19	Milli Vanilli, Baby Don't Forget My N
14	20	Cyndi Lauper, I Drove All Night
15	15	The Outfield, Voices Of Babylon
16	17	Waterfront, Cry
17	18	The Cure, Fascination Street
18	22	Donna Summer, This Time I Know It's F
19	24	Fine Young Cannibals, Good Thing
20	21	Richard Marx, Satisfied
21	23	Bangles, Be With You
22	26	Martika, Toy Soldiers
23	25	Expose, What You Don't Know
24	28	Stevie Nicks, Rooms On Fire
25	29	Warrant, Down Boys
26	27	Roachford, Cuddly Toy (Feel For Me)
27	30	Simply Red, If You Don't Know Me By N
28	31	Tom Petty, I Won't Back Down
29	34	Love And Rockets, So Alive
30	33	The Cult, Fire Woman
31	32	Depeche Mode, Everything Counts
32	35	Dino, I Like It
A33	—	Madonna, Express Yourself
A35	—	Rod Stewart, Crazy About Her
A	—	Paul McCartney, My Brave Face
A	—	Roxette, Dressed For Success
A	—	Peter Gabriel, In Your Eyes
EX	EX	XTC, The Mayor Of Simpleton
EX	EX	Michael Morales, Who Do You Give Your
EX	EX	Edelweiss, Bring Me Edelweiss

KUBE 93.1 FM

Seattle		P.D.: Tom Hutylar
1	1	Paula Abdul, Forever Your Girl
2	2	Jody Watley, Real Love
3	3	Donny Osmond, Soldier Of Love
4	4	Michael Damian, Rock On (From "Dream
5	6	New Kids On The Block, I'll Be Loving
6	5	Guns N' Roses, Patience
7	8	Lita Ford (Duet With Ozzy Osbourne),
8	9	Milli Vanilli, Baby Don't Forget My N
9	10	Bobby Brown, Every Little Step
10	11	Howard Jones, Everlasting Love
11	16	Waterfront, Cry
12	14	Aretha Franklin & Elton John, Through
13	19	Richard Marx, Satisfied
14	18	Jimmy Harnen With Synch, Where Are You
15	26	Neneh Cherry, Buffalo Stance
16	23	Natalie Cole, Miss You Like Crazy
17	22	Elvis Costello, Veronica
18	24	Roachford, Cuddly Toy (Feel For Me)
19	29	Expose, What You Don't Know
20	27	Donna Summer, This Time I Know It's F
21	25	XTC, The Mayor Of Simpleton
22	28	Cinderella, Coming Home
23	30	Fine Young Cannibals, Good Thing
24	EX	Martika, Toy Soldiers
25	EX	Cyndi Lauper, I Drove All Night
26	EX	The Doobie Brothers, The Doctor
27	EX	Great White, Once Bitten Twice Shy
28	EX	Bangles, Be With You
29	EX	Simply Red, If You Don't Know Me By N
A30	—	Peter Gabriel, In Your Eyes
A	—	Paul McCartney, My Brave Face
A	—	Roxette, Dressed For Success
A	—	Sweet Sensation, Hooked On You
A	—	Madonna, Express Yourself
A	—	Bonnie Raitt, Thing Called Love
A	—	Henry Lee Summer, Hey Baby
EX	EX	Rod Stewart, Crazy About Her
EX	EX	Queen, I Want It All
EX	EX	John Cougar Mellencamp, Pop Singer
EX	EX	Stevie Nicks, Rooms On Fire
EX	EX	Tom Petty, I Won't Back Down
EX	EX	Michael Morales, Who Do You Give Your
EX	EX	Chicago, We Can Last Forever

SILVER

92.1 PRO FM

Providence		P.D.: Mike Osborne
1	6	Michael Damian, Rock On (From "Dream
2	2	Jody Watley, Real Love
3	3	Paula Abdul, Forever Your Girl
4	5	New Kids On The Block, I'll Be Loving
5	4	Bobby Brown, Every Little Step
6	4	Bette Midler, Wind Beneath My Wings (
7	8	Guns N' Roses, Patience
8	9	Donny Osmond, Soldier Of Love
9	14	Lita Ford (Duet With Ozzy Osbourne),
10	19	Aretha Franklin & Elton John, Through
11	24	Neneh Cherry, Buffalo Stance
12	11	Don DeLorenzo, Heaven Help Me
13	16	Waterfront, Cry
14	21	Benny Mardones, Into The Night
15	22	Donna Summer, This Time I Know It's F
16	18	Cinderella, Coming Home
17	17	Lisa Lisa & Cult Jam, Little Jackie W
18	20	Tiffany, Hold An Old Friend's Hand
19	35	Martika, Toy Soldiers
20	27	Richard Marx, Satisfied
21	26	John Cougar Mellencamp, Pop Singer
22	23	Natalie Cole, Miss You Like Crazy
23	25	The Outfield, Voices Of Babylon
24	28	Roachford, Cuddly Toy (Feel For Me)
25	30	Elvis Costello, Veronica
26	EX	Howard Jones, Everlasting Love
27	EX	Warrant, Down Boys
28	EX	Jimmy Harnen With Synch, Where Are You
29	EX	Fine Young Cannibals, Good Thing
30	33	Eddie Money, Let Me In
31	34	Cyndi Lauper, I Drove All Night
32	EX	Tom Petty, I Won't Back Down
33	EX	Rod Stewart, Crazy About Her
34	EX	The Doobie Brothers, The Doctor
35	EX	Simply Red, If You Don't Know Me By N
A	—	Swing Out Sister, Waiting Game
A	—	Dino, I Like It
A	—	Michael Morales, Who Do You Give Your
A	—	Sweet Sensation, Hooked On You
A	—	Stevie Nicks, Rooms On Fire
A	—	Madonna, Express Yourself
A	—	The Cure, Fascination Street
A	—	The Cult, Fire Woman
A	—	The Neville Brothers, Yellow Moon
EX	EX	Edie Brackell & New Bohemians, Circle
EX	EX	Rick Astley, Giving Up On Love
EX	EX	Vanessa Williams, Darlin'
EX	EX	Milli Vanilli, Baby Don't Forget My N

BIO 4

Baltimore		P.D.: Chuck Morgan
1	1	Bon Jovi, I'll Be There For You
2	5	Guns N' Roses, Patience
3	5	Michael Damian, Rock On (From "Dream
4	6	Jody Watley, Real Love
5	8	Donny Osmond, Soldier Of Love
6	9	New Kids On The Block, I'll Be Loving
7	15	Bette Midler, Wind Beneath My Wings (
8	18	Paula Abdul, Forever Your Girl
9	14	Sa-Fire, Thinking Of You
10	12	Benny Mardones, Into The Night
11	13	Bobby Brown, Every Little Step
12	16	Cher & Peter Cetera, After All (Love
13	17	Richard Marx, Satisfied
14	13	Thirty Eight Special, Second Chance
15	4	Debbie Gibson, Electric Youth
16	20	Donna Summer, This Time I Know It's F
17	7	Madonna, Like A Prayer
18	23	Howard Jones, Everlasting Love
19	21	Jimmy Harnen With Synch, Where Are You

20	10	Samantha Fox, I Only Wanna Be With You
21	24	John Cougar Mellencamp, Pop Singer
22	26	Milli Vanilli, Baby Don't Forget My N
23	19	Fine Young Cannibals, She Drives Me C
24	28	Fine Young Cannibals, Good Thing
25	29	Cyndi Lauper, I Drove All Night
A26	—	Madonna, Express Yourself
A27	—	Natalie Cole, Miss You Like Crazy
A28	—	Warrant, Down Boys
A29	—	Paul McCartney, My Brave Face
30	18	The Belle Stars, Iko Iko (From "Rain

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

100.7 FM

Miami		P.D.: Frank Amadeo
1	1	Bette Midler, Wind Beneath My Wings (
2	2	New Kids On The Block, I'll Be Loving
3	3	Bon Jovi, I'll Be There For You
4	4	Donny Osmond, Soldier Of Love
5	5	Cher & Peter Cetera, After All (Love
6	5	Debbie Gibson, Electric Youth
7	6	Guns N' Roses, Patience
8	8	Madonna, Like A Prayer
9	9	Roxette, The Look
10	10	Jody Watley, Real Love
11	11	Michael Damian, Rock On (From "Dream
12	12	Benny Mardones, Into The Night
13	13	Jimmy Harnen With Synch, Where Are You
14	14	Donna Summer, This Time I Know It's F
15	15	R.E.M., Stand
16	16	Bobby Brown, Every Little Step
17	17	Paula Abdul, Forever Your Girl
18	18	Lita Ford (Duet With Ozzy Osbourne),
19	19	Neneh Cherry, Buffalo Stance
20	20	Cyndi Lauper, I Drove All Night
21	21	Richard Marx, Satisfied
22	22	Expose, What You Don't Know
23	23	Fine Young Cannibals, She Drives Me C
24	24	Fine Young Cannibals, Good Thing
25	25	New Kids On The Block, I'll Be Loving
26	26	Simply Red, If You Don't Know Me By N
27	27	Thirty Eight Special, Second Chance
28	28	Milli Vanilli, Girl You Know It's Tru
29	29	The Cure, Fascination Street
30	30	Madonna, Express Yourself
EX	EX	The Jacksons, Nothing That Compares Y
EX	EX	Milli Vanilli, Baby Don't Forget My N
EX	EX	Aretha Franklin & Elton John, Through
EX	EX	Bangles, Be With You

102.1 FM

Saginaw		P.D.: Rick Belcher
1	2	Michael Damian, Rock On (From "Dream
2	3	Thirty Eight Special, Second Chance
3	6	Jimmy Harnen With Synch, Where Are You
4	7	Donny Osmond, Soldier Of Love
5	8	The Outfield, Voices Of Babylon
6	9	New Kids On The Block, I'll Be Loving
7	12	Lita Ford (Duet With Ozzy Osbourne),
8	13	Richard Marx, Satisfied
9	15	Skid Row, Youth Gone Wild
10	1	Bon Jovi, I'll Be There For You
11	14	Paula Abdul, Forever Your Girl
12	16	Great White, Once Bitten Twice Shy
13	12	Guns N' Roses, Patience
14	18	Howard Jones, Everlasting Love
15	10	Winger, Seventeen
16	11	Tone Loc, Funky Cold Medina
17	17	Living Colour, Cult Of Personality
18	19	Sa-Fire, Thinking Of You
19	22	Cinderella, Coming Home
20	23	Chicago, We Can Last Forever
21	24	Animotion, Room To Move
A22	—	Warrant, Down Boys
A23	—	Michael Morales, Who Do You Give Your
EX	EX	Madonna, Like A Prayer
EX	EX	Kevin Raleigh, Moonlight On Water
EX	EX	Eddie Money, Let Me In
EX	EX	Roxette, The Look
EX	EX	Fine Young Cannibals, She Drives Me C
EX	EX	Def Leppard, Rocket
EX	EX	Donna Summer, This Time I Know It's F
EX	EX	Milli Vanilli, Girl You Know It's Tru

94.1 WKTI

Milwaukee		P.D.: Todd Fisher
1	1	Benny Mardones, Into The Night
2	2	Bette Midler, Wind Beneath My Wings (
3	7	New Kids On The Block, I'll Be Loving
4	4	Michael Damian, Rock On (From "Dream
5	5	Bon Jovi, I'll Be There For You
6	8	Thirty Eight Special, Second Chance
7	3	Fine Young Cannibals, She Drives Me C
8	10	Debbie Gibson, Electric Youth
9	11	Guns N' Roses, Patience
10	15	Neneh Cherry, Buffalo Stance
11	6	Lita Ford (Duet With Ozzy Osbourne),
12	12	Donny Osmond, Soldier Of Love
13	13	Jody Watley, Real Love
14	14	Lita Ford (Duet With Ozzy Osbourne),
15	17	Bangles, Be With You
16	18	Bobby Brown, Every Little Step
17	19	Richard Marx, Satisfied
18	19	Tom Petty, I Won't Back Down
19	21	Peter Gabriel, In Your Eyes
20	22	Natalie Cole, Miss You Like Crazy
21	23	Madonna, Express Yourself
22	24	Milli Vanilli, Baby Don't Forget My N
A24	—	Donna Summer, This Time I Know It's F
A25	—	Fine Young Cannibals, Good Thing
EX	EX	Michael Morales, Who Do You Give Your
EX	EX	Stevie Nicks, Rooms On Fire
EX	EX	Sweet Sensation, Hooked On You

EX	EX	Elvis Costello, Veronica
EX	EX	Roxette, Dressed For Success

WNCI 97.9

Columbus		P.D.: Dave Robbins
1	2	Tommy Page, A Shoulder To Cry On
2	3	Bette Midler, Wind Beneath My Wings (
3	5	Jody Watley, Real Love
4	6	Guns N' Roses, Patience
5	8	Howard Jones, Everlasting Love
6	10	New Kids On The Block, I'll Be Loving
7	1	Thirty Eight Special, Second Chance
8	12	Bobby Brown, Every Little Step
9	14	Richard Marx, Satisfied
10	16	Natalie Cole, Miss You Like Crazy
11	18	Donna Summer, This Time I Know It's F
12	4	Paula Abdul, Forever Your Girl
13	9	Cher & Peter Cetera, After All (Love
14	20	Neneh Cherry, Buffalo Stance
15	23	Waterfront, Cry
16	29	

'Bust This!' Boosts Arista Rappers Label Commits To Genre, Adds Staffers

BY JANINE C. McADAMS

NEW YORK Arista Records has made a firm commitment to rap music by hiring a consultant and a national special projects director to handle the genre. The label recently trumpeted its new rap roster via a promotional eight-song sampler.

Arista mailed 3,500 pieces of the "Bust This" sampler to hundreds of radio stations and retailers April 1. It features two tracks by Three Times Dope, two by K-9 Posse, two by Too Nice, and one each by Serious-Lee-Fine and Bobcat. The album cover is a sepia-and-black collage of the artists with

the legend "Arista's Funky Dope Maneuver Is In Effect."

According to Tony Anderson, director of R&B promotion, response to the sampler has been

'Arista may be new to this, but they're true to this'

positive. "The feedback we're getting is great," he says. "Sales on the two albums we have out now, [by] K-9 Posse and Three Times Dope, are both climbing toward the 200,000 mark."

"We really just used ['Bust This'] to acquaint radio and retail with our artists, for format solicitation, and for clubs to get a jump

on it and create a buzz," says Kirk Bonin, director of R&B marketing.

"The immediate effect of the sampler has been a big response to two songs. 'I Git Minze' by Too Nice is a hip-house track that we've been getting calls on from DJs. It's ready to happen in the clubs. The other is the Bobcat cut, 'I Need You.' It's only on 12-inch right now, but the song's been getting video play."

Heading up the new effort with the R&B division is Troy Shelton, who was named Arista's national director of special projects May 1. Shelton comes to the label after a stint as national promotion director at Select Records and will be responsible for overseeing all aspects of the label's rap product—talent, promotion, and pro-

(Continued on page 30)



The Butler Did It. After a concert at Los Angeles' Pantages Theater, Jive/RCA singer/guitarist Jonathan Butler was greeted by a slew of industry guests. The backstage scene included, from left, KDAY DJ J.J. Johnson, RCA black music VP Skip Miller, Butler, RCA Western regional black music promotion representative Gary O'Neal, KACE program director Steve Woods, and Jive/Zomba West Coast VP Neil Portnow.

Anti-Violence Message Sparks Response To Essay Contest STV Movement Single Raises \$100,000

THE STOP THE VIOLENCE MOVEMENT began as a dream last fall—a combined effort of young industry professionals and rappers to clean up the image of rap music and make a larger statement against the black-on-black crime ravaging our young people. Since the release of "Self Destruction" on Martin Luther King's birthday in January, the single has sold 380,000 copies, making it the biggest-selling 12-inch in RCA distribution's history. The nonprofit recording will donate more than \$100,000 to the National Urban League this summer as a result of domestic sales and more in the future.

The video of "Self Destruction," along with the support of all elements of the industry that support rap music, made the record and its message accessible to thousands of young people. Black radio was, in many cities, quite supportive. Others, feeling it didn't fit their format, didn't give "Self Destruction" a chance, which is more a commentary on their state of mind than the record. Right now plans are under way for the production of a longform home video documentary on the Stop The Violence Movement and a book about black-on-black violence is being readied for Black History Month 1990.

But the most striking aspect of the STV Movement effort for me, as one of its organizers, has been the letters it has generated. In cooperation with Word Up! magazine, the STV Movement sponsored an essay contest. Letters came from all over the country, chronicling the pain and despair that haunts the lives of our young people. The letters communicated the everyday violence these kids endure.

Tracy Ross, 18, of Detroit, wrote: "Me and my boyfriend were driving down the street. This car pulled up on the side of us with two guys inside. One of them started talking to me. I ignored them. When we came to a red light I looked back over there and they both had guns and pointed them at us. My boyfriend pulled off and we dodged them. Ever since then I get scared when someone pulls up on the side of me."

"When I think of blacks selling this crack and other drugs, it's nothing but slavery all over again... [We] women aren't going to have anyone to marry because our black men are going to be dead or in jail."

Latrice Anderson, 15, of Chester, Pa., wrote: "Parents are scared to let their children play outside

because they are scared that they will get shot or hurt. In '87 we lost a little girl, her name was Keshana Lathem. She was an innocent bystander. She was in her own home and was killed by a stray bullet that came right through her front door.

"There is one way that this can be eliminated. But the cops aren't handling it the right way. I know that the people selling it should be arrested but that's not solving the problem. You can arrest the people that's selling it, but they're not arresting the people that they are getting it from. First, they should go after the people who are growing it. Second, arrest the people who are smuggling it into the different countries and cities."

Tenille Bates, 13, of Oak Park, Ill., wrote: "When my family and I went [to an L.L. Cool J show] there was a lot of

gang members there. Some had guns and knives stuck in their jackets, gold chains hanging down their chest, and beepers hanging off of them. I thought it was so tacky and pitiful-looking, but yet frightening. Unfortunately we were sitting beside some despicable people [gang members]. They were saying lots of unnecessary things about L.L. Yet they would pay money to see him, which I thought was pretty stupid at the time."

These young people, who compose the core audience not just for rap but all forms of African-American youth music, are under seige. The Stop The Violence Movement is just one small effort. With the summer coming, the dangers to children increase. Hopefully our musicians and radio will offer more than hit records.

SHORT STUFF: The Manhattans have replaced Gerald Alston with Roger Harris and have a new record and video on Valley Vue Records. The song is titled "Sweet Talk." For more info contact Valley Vue Records, 7454 Vista Del Monte, Van Nuys, Calif. 91405; 818-781-9400... "The Best Of Jimmy Smith" has just been issued on Blue Note. For fans of organ funk who've worn out their original copies, this is a must. The package includes the classic "Back At The Chicken Shack" with Smith backed by Stanley Turrentine on tenor sax, Kenny Burrell on guitar, and Donald Bailey on drums... The fine reggae magazine Reggae Report has moved its offices to 8191 NW 91 Terr. A-1, Miami, Fla. 33166; 305-887-4460... Al B. Sure! has remixed cuts for Al Green, Robert Palmer, and Rod Stewart... Luke

(Continued on page 30)

The Rhythm and the Blues

by Nelson George



GET BUSY WITH WENDELL STONE'S RELATIONSHIP

The 1st single from his debut album RELATIONSHIP. Due for release in May 1989. Produced and written by Charles Smith.

ADDED AT THE FOLLOWING STATIONS:
WAAA WEAL WASC WMBS WYLD WRVS D73 WEUP
WGOK KNON KXOJ KWTD WPAL KCXL WFXE WGSW
WDKS WCPS KKDA WOIK KATZ V103 WGVW WXVI
WJTT KIIS WBIL JET94 WPEG WFXA JD MOTOR CITY
WBBQ WBBB

(213) 674-5081

ON KAB'N-D RECORDS & TAPES

Billboard POWER PLAYLISTS FOR WEEK ENDING JUNE 3, 1989

Sample Playlists of the Nation's Largest Black Radio Stations

Pittsburgh	P.D.: Eric Faison	Los Angeles	P.D.: Jack Patterson
1 6 New Kids On The Block, I'll Be Loving You (Fore)	1 4 Kwame, The Man We All Know And Love	2 7 Al B. Sure!, I'm Not Your Lover	2 7 De La Soul, Me Myself And I
2 10 Atlantic Starr, My First Love	2 7 Natalie Cole, Miss You Like Crazy	3 2 De La Soul, Me Myself And I	3 2 Sick Rick, Children's Story
3 11 Freddie Jackson, Crazy (For Me)	3 2 The O'Jays, Have You Had Your Love Today	4 3 King Tee, Act A Fool	4 8 The Real Roxanne, Roxanne's On A Roll
4 9 Aretha Franklin & Elton John, Through The Storm	5 15 Luther Vandross, For You To Love	5 1 Bobby Brown, Every Little Step	5 1 Bobby Brown, Every Little Step
5 15 Luther Vandross, For You To Love	6 20 De La Soul, Me Myself And I	6 20 De La Soul, Me Myself And I	6 20 De La Soul, Me Myself And I
6 20 De La Soul, Me Myself And I	7 21 Tony! Toni! Toné!, For The Love Of You	7 21 Tony! Toni! Toné!, For The Love Of You	7 21 Tony! Toni! Toné!, For The Love Of You
7 21 Tony! Toni! Toné!, For The Love Of You	8 7 Lisa Lisa & Cult Jam, Little Jackie Wants To Be	8 7 Lisa Lisa & Cult Jam, Little Jackie Wants To Be	8 7 Lisa Lisa & Cult Jam, Little Jackie Wants To Be
8 7 Lisa Lisa & Cult Jam, Little Jackie Wants To Be	9 25 The O'Jays, Have You Had Your Love Today	9 25 The O'Jays, Have You Had Your Love Today	9 25 The O'Jays, Have You Had Your Love Today
9 25 The O'Jays, Have You Had Your Love Today	10 12 Kiara, Every Little Time	10 12 Kiara, Every Little Time	10 12 Kiara, Every Little Time
10 12 Kiara, Every Little Time	11 18 Anita Baker, Lead Me Into Love	11 18 Anita Baker, Lead Me Into Love	11 18 Anita Baker, Lead Me Into Love
11 18 Anita Baker, Lead Me Into Love	12 33 Milli Vanilli, Baby Don't Forget My Number	12 33 Milli Vanilli, Baby Don't Forget My Number	12 33 Milli Vanilli, Baby Don't Forget My Number
12 33 Milli Vanilli, Baby Don't Forget My Number	13 19 Mica Paris, My One Temptation	13 19 Mica Paris, My One Temptation	13 19 Mica Paris, My One Temptation
13 19 Mica Paris, My One Temptation	14 16 Donna Summer, This Time I Know It's For Real	14 16 Donna Summer, This Time I Know It's For Real	14 16 Donna Summer, This Time I Know It's For Real
14 16 Donna Summer, This Time I Know It's For Real	15 26 Joyce "Fenderella" Irby, Mr. D.J.	15 26 Joyce "Fenderella" Irby, Mr. D.J.	15 26 Joyce "Fenderella" Irby, Mr. D.J.
15 26 Joyce "Fenderella" Irby, Mr. D.J.	16 22 BeBe & CeCe Winans, Lost Without You	16 22 BeBe & CeCe Winans, Lost Without You	16 22 BeBe & CeCe Winans, Lost Without You
16 22 BeBe & CeCe Winans, Lost Without You	17 29 Neneh Cherry, Buffalo Stance	17 29 Neneh Cherry, Buffalo Stance	17 29 Neneh Cherry, Buffalo Stance
17 29 Neneh Cherry, Buffalo Stance	18 23 Diana Ross, Workin' Overtime	18 23 Diana Ross, Workin' Overtime	18 23 Diana Ross, Workin' Overtime
18 23 Diana Ross, Workin' Overtime	19 41 Soul II Soul, Keep On Movin'	19 41 Soul II Soul, Keep On Movin'	19 41 Soul II Soul, Keep On Movin'
19 41 Soul II Soul, Keep On Movin'	20 30 Peabo Bryson, Show & Tell	20 30 Peabo Bryson, Show & Tell	20 30 Peabo Bryson, Show & Tell
20 30 Peabo Bryson, Show & Tell	21 39 Chuckii Booker, Turned Away	21 39 Chuckii Booker, Turned Away	21 39 Chuckii Booker, Turned Away
21 39 Chuckii Booker, Turned Away	22 24 Sick Rick, Children's Story	22 24 Sick Rick, Children's Story	22 24 Sick Rick, Children's Story
22 24 Sick Rick, Children's Story	23 37 James Ingram, It's Real	23 37 James Ingram, It's Real	23 37 James Ingram, It's Real
23 37 James Ingram, It's Real	24 38 The Jacksons, Nothin' (That Compares 2 U)	24 38 The Jacksons, Nothin' (That Compares 2 U)	24 38 The Jacksons, Nothin' (That Compares 2 U)
24 38 The Jacksons, Nothin' (That Compares 2 U)	25 35 Freddie Jackson, Crazy (For Me)	25 35 Freddie Jackson, Crazy (For Me)	25 35 Freddie Jackson, Crazy (For Me)
25 35 Freddie Jackson, Crazy (For Me)	26 27 Jazz Hawaiian, Hawaiian Sophie	26 27 Jazz Hawaiian, Hawaiian Sophie	26 27 Jazz Hawaiian, Hawaiian Sophie
26 27 Jazz Hawaiian, Hawaiian Sophie	27 44 LeVert, Gotta Get The Money	27 44 LeVert, Gotta Get The Money	27 44 LeVert, Gotta Get The Money
27 44 LeVert, Gotta Get The Money	28 32 Eugene Wilde, I Can't Stop (This Feeling)	28 32 Eugene Wilde, I Can't Stop (This Feeling)	28 32 Eugene Wilde, I Can't Stop (This Feeling)
28 32 Eugene Wilde, I Can't Stop (This Feeling)	29 34 La Rue, I Want Your Love	29 34 La Rue, I Want Your Love	29 34 La Rue, I Want Your Love
29 34 La Rue, I Want Your Love	30 43 Surface, Shower Me With Your Love	30 43 Surface, Shower Me With Your Love	30 43 Surface, Shower Me With Your Love
30 43 Surface, Shower Me With Your Love	31 46 Miles Jaye, Objective	31 46 Miles Jaye, Objective	31 46 Miles Jaye, Objective
31 46 Miles Jaye, Objective	32 EX Karyn White, Secret Rendezvous	32 EX Karyn White, Secret Rendezvous	32 EX Karyn White, Secret Rendezvous
32 EX Karyn White, Secret Rendezvous	33 EX The System, Midnight Special	33 EX The System, Midnight Special	33 EX The System, Midnight Special
33 EX The System, Midnight Special	34 36 Roachford, Cuddly Toy	34 36 Roachford, Cuddly Toy	34 36 Roachford, Cuddly Toy
34 36 Roachford, Cuddly Toy	35 42 The Boys, A Little Romance	35 42 The Boys, A Little Romance	35 42 The Boys, A Little Romance
35 42 The Boys, A Little Romance	36 40 Vesta, Congratulations	36 40 Vesta, Congratulations	36 40 Vesta, Congratulations
36 40 Vesta, Congratulations	37 45 Vanessa Williams, Darlin' I	37 45 Vanessa Williams, Darlin' I	37 45 Vanessa Williams, Darlin' I
37 45 Vanessa Williams, Darlin' I	38 47 Kwame, The Man We All Know And Love	38 47 Kwame, The Man We All Know And Love	38 47 Kwame, The Man We All Know And Love
38 47 Kwame, The Man We All Know And Love	39 48 Cheryl "Pepsi" Riley & Full Force, Every Little	39 48 Cheryl "Pepsi" Riley & Full Force, Every Little	39 48 Cheryl "Pepsi" Riley & Full Force, Every Little
39 48 Cheryl "Pepsi" Riley & Full Force, Every Little	40 EX Alton "Wokie" Stewart, She's So Cold	40 EX Alton "Wokie" Stewart, She's So Cold	40 EX Alton "Wokie" Stewart, She's So Cold
40 EX Alton "Wokie" Stewart, She's So Cold	41 EX Heavy D & The Boys, We've Got Our Own Thing	41 EX Heavy D & The Boys, We've Got Our Own Thing	41 EX Heavy D & The Boys, We've Got Our Own Thing
41 EX Heavy D & The Boys, We've Got Our Own Thing	42 EX Donna Allen, Can We Talk	42 EX Donna Allen, Can We Talk	42 EX Donna Allen, Can We Talk
42 EX Donna Allen, Can We Talk	43 EX Leotis, On A Mission	43 EX Leotis, On A Mission	43 EX Leotis, On A Mission
43 EX Leotis, On A Mission	44 49 Gerald Alston, I Can't Tell You Why	44 49 Gerald Alston, I Can't Tell You Why	44 49 Gerald Alston, I Can't Tell You Why
44 49 Gerald Alston, I Can't Tell You Why	45 EX 100b, I Second That Emotion	45 EX 100b, I Second That Emotion	45 EX 100b, I Second That Emotion
45 EX 100b, I Second That Emotion	46 EX Kool Moe Dee, They Want Money	46 EX Kool Moe Dee, They Want Money	46 EX Kool Moe Dee, They Want Money
46 EX Kool Moe Dee, They Want Money	47 EX Christopher Medcalf, A Woman's Touch	47 EX Christopher Medcalf, A Woman's Touch	47 EX Christopher Medcalf, A Woman's Touch
47 EX Christopher Medcalf, A Woman's Touch	48 EX B-Fats, I Found Love	48 EX B-Fats, I Found Love	48 EX B-Fats, I Found Love
48 EX B-Fats, I Found Love	49 50 Rick James, This Magic Moment/Dance With Me	49 50 Rick James, This Magic Moment/Dance With Me	49 50 Rick James, This Magic Moment/Dance With Me
49 50 Rick James, This Magic Moment/Dance With Me	50 EX Christopher Medcalf, A Woman's Touch	50 EX Christopher Medcalf, A Woman's Touch	50 EX Christopher Medcalf, A Woman's Touch
50 EX Christopher Medcalf, A Woman's Touch	51 EX June Pointer, Tight On Time (I'll Fit U In)	51 EX June Pointer, Tight On Time (I'll Fit U In)	51 EX June Pointer, Tight On Time (I'll Fit U In)
51 EX June Pointer, Tight On Time (I'll Fit U In)	52 EX Tony Terry, Forget The Girl	52 EX Tony Terry, Forget The Girl	52 EX Tony Terry, Forget The Girl
52 EX Tony Terry, Forget The Girl	53 EX Deja, Made To Be Together	53 EX Deja, Made To Be Together	53 EX Deja, Made To Be Together
53 EX Deja, Made To Be Together	54 EX Information Society, Something In The Air	54 EX Information Society, Something In The Air	54 EX Information Society, Something In The Air
54 EX Information Society, Something In The Air	A55 AL Green, As Long As We Are Together	A55 AL Green, As Long As We Are Together	A55 AL Green, As Long As We Are Together
A55 AL Green, As Long As We Are Together	A56 Joy Watley, Friends	A56 Joy Watley, Friends	A56 Joy Watley, Friends
A56 Joy Watley, Friends	A57 Perrin, No Place To Go	A57 Perrin, No Place To Go	A57 Perrin, No Place To Go
A57 Perrin, No Place To Go	A58 Cameo, Pretty Girl	A58 Cameo, Pretty Girl	A58 Cameo, Pretty Girl
A58 Cameo, Pretty Girl	A59 Dingo, I Like It	A59 Dingo, I Like It	A59 Dingo, I Like It
A59 Dingo, I Like It	A60 Stephanie Mills, Something In The Way You Make M	A60 Stephanie Mills, Something In The Way You Make M	A60 Stephanie Mills, Something In The Way You Make M
A60 Stephanie Mills, Something In The Way You Make M	A61 L.L. Cool J., I'm That Type Of Guy	A61 L.L. Cool J., I'm That Type Of Guy	A61 L.L. Cool J., I'm That Type Of Guy
A61 L.L. Cool J., I'm That Type Of Guy	A62 Cherelle, What More Can I Do For You	A62 Cherelle, What More Can I Do For You	A62 Cherelle, What More Can I Do For You
A62 Cherelle, What More Can I Do For You	A63 Third World, Forbidden Love	A63 Third World, Forbidden Love	A63 Third World, Forbidden Love
A63 Third World, Forbidden Love	A64 David Peaston, Two Wrongs Don't Make It Right	A64 David Peaston, Two Wrongs Don't Make It Right	A64 David Peaston, Two Wrongs Don't Make It Right
A64 David Peaston, Two Wrongs Don't Make It Right	A65 Attention, Crazy About You	A65 Attention, Crazy About You	A65 Attention, Crazy About You



Physical Fitness!

"MORE THAN PHYSICAL"

(46992)

The debut album that includes More than Physical, If It Takes Me Forever and the smash ballad I Burn For You.

Written & Produced by Christopher Max and Nile Rodgers Management: Steven Steinberg



Billboard

TOP BLACK ALBUMS™

FOR WEEK ENDING
JUNE 3, 1989

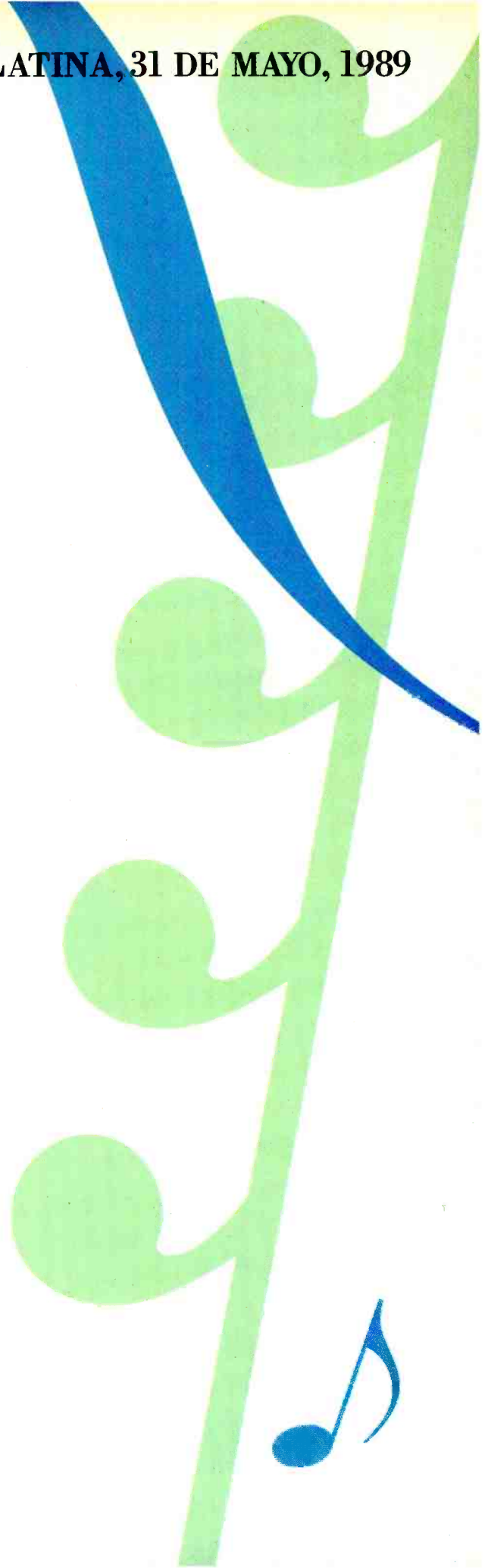
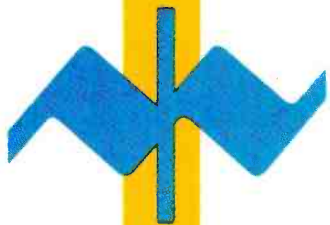
©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★ ★ NO. 1 ★ ★	
1	1	4	13	DE LA SOUL TOMMY BOY 1019 (8.98) (CD)	2 weeks at No. One 3 FEET HIGH AND RISING
2	2	2	22	SLICK RICK ● DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
3	3	1	47	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
4	5	5	31	M.C. HAMMER ● CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
5	4	3	15	TONE LOC ▲ ² DELICIOUS VINYL 3000/ISLAND (8.98) (CD)	LOC'ED AFTER DARK
6	7	7	30	SURFACE COLUMBIA FC 44284 (CD)	2ND WAVE
7	6	6	47	BOBBY BROWN ▲ ⁴ MCA 42185 (8.98) (CD)	DON'T BE CRUEL
8	10	11	7	JODY WATLEY MCA 6276 (8.98) (CD)	LARGER THAN LIFE
9	12	12	15	TOO SHORT JIVE 1149/RCA (8.98) (CD)	LIFE IS... TOO SHORT
10	8	8	36	KARYN WHITE ▲ WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
11	9	9	14	N.W.A. ● RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
12	11	10	28	KID 'N PLAY ● SELECT 21628 (8.98) (CD)	2 HYPE
13	13	13	11	MILLI VANILLI ● ARISTA 8592 (8.98) (CD)	GIRL YOU KNOW IT'S TRUE
14	14	14	28	LEVERT ● ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
15	15	16	21	BEBE & CECE WINANS CAPITOL 90959 (8.98) (CD)	HEAVEN
16	21	25	8	KWAME ATLANTIC 81941 (8.98) (CD)	THE BOY GENIUS (FEAT. A NEW BEGINNING)
17	17	24	10	SKYY ATLANTIC 81853 (9.98) (CD)	START OF A ROMANCE
18	19	17	31	ANITA BAKER ▲ ³ ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
19	16	15	32	THE BOYS ● MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
20	20	20	10	JUST-ICE FRESH 82010/SLEEPING BAG (8.98) (CD)	THE DESOLATE ONE
21	18	18	26	TODAY MOTOWN 6261 (8.98) (CD)	TODAY
22	29	29	9	E.U. VIRGIN 91021 (9.98) (CD)	LIVIN' LARGE
23	24	22	44	PAULA ABDUL ▲ VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
24	23	23	28	EAZY-E ● RUTHLESS 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
25	22	21	32	JONATHAN BUTLER JIVE 1136/RCA (8.98) (CD)	MORE THAN FRIENDS
26	26	26	35	ROB BASE & D.J. E-Z ROCK ● PROFILE 1267 (8.50) (CD)	IT TAKES TWO
27	37	51	6	SPECIAL ED PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE
28	33	35	9	KOOL G RAP & D.J. POLO COLD CHILLIN' 25820/WARNER BROS. (9.98) (CD)	ROAD TO THE RICHES
29	25	19	47	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
30	27	28	49	VANESSA WILLIAMS ● WING 835 694/POLYGRAM (CD)	THE RIGHT STUFF
31	28	32	9	THREE TIMES DOPE ARISTA 8571 (8.98) (CD)	ORIGINAL STYLIN'
32	40	45	3	LISA LISA & CULT JAM COLUMBIA OC 44378 (9.98) (CD)	STRAIGHT TO THE SKY
33	38	46	4	JOYCE "FENDERELLA" IRBY MOTOWN 6267 (8.98) (CD)	MAXIMUM THRUST
34	30	27	27	RODNEY O JOE COOLEY EGYPTIAN EMPIRE 00777/WEST COAST (8.98) (CD)	ME AND JOE
35	32	30	33	LUTHER VANDROSS ▲ EPIC OE 44308/E.P.A. (CD)	ANY LOVE
36	36	34	9	BOY GEORGE VIRGIN 91022 (9.98) (CD)	HIGH HAT
37	52	—	2	NATALIE COLE EMI 48902 (9.98) (CD)	GOOD TO BE BACK
38	31	31	37	KIARA ARISTA 8533 (8.98) (CD)	TO CHANGE AND/OR MAKE A DIFFERENCE
39	34	36	12	ALEX BUGNON ORPHEUS 75602/EMI (8.98) (CD)	LOVE SEASONS
40	50	—	2	THE O'JAYS EMI 90921 (9.98) (CD)	SERIOUS
41	45	52	5	GRADY HARRELL RCA 8341 (8.98) (CD)	COME PLAY WITH ME
42	35	33	12	ASHFORD & SIMPSON CAPITOL 46946 (9.98) (CD)	LOVE OR PHYSICAL
43	43	41	12	TAKE 6 REPRISE 25670/WARNER BROS. (8.98) (CD)	TAKE 6
44	60	—	2	ARETHA FRANKLIN ARISTA 8572 (9.98) (CD)	THROUGH THE STORM
45	42	37	11	M.C. TWIST & THE DEF SQUAD LUKE SKYYWALKER 106 (8.98) (CD)	COMIN' THROUGH LIKE WARRIORS
46	41	39	10	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD)	RAW
47	44	47	8	DEON ESTUS MIKA 835 713/POLYDOR (CD)	SPELL
48	48	49	32	NEW KIDS ON THE BLOCK ▲ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
49	62	87	3	ATLANTIC STARR WARNER BROS. 25849 (9.98) (CD)	WE'RE MOVIN' UP

50	39	38	14	K-9 POSSE ARISTA 8569 (8.98) (CD)	K-9 POSSE
51	54	59	6	OAKTOWN'S 3-5-7 CAPITOL 90926 (8.98) (CD)	WILD & LOOSE
52	49	54	56	TONY! TON! TONE! WING 835 549/POLYGRAM (CD)	WHO?
53	46	40	32	KENNY G ▲ ² ARISTA 8457 (9.98) (CD)	SILHOUETTE
54	75	—	2	MICA PARIS ISLAND 90970 (8.98) (CD)	SO GOOD
55	53	56	5	VARIOUS ARTISTS LUKE SKYYWALKER 5001 (8.98) (CD)	MIAMI BASS WAVES VOL. II
56	56	53	8	BLUE MAGIC COLUMBIA FC 45092 (CD)	FROM OUT OF THE BLUE
57	55	43	22	GUCCI CREW II GUCCI 3309/HOT PRODUCTIONS (8.98)	WHAT TIME IS IT
58	47	44	43	FREDDIE JACKSON ● CAPITOL 48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
59	NEW ▶	—	1	UTFO SELECT 21629 (8.98) (CD)	DOIN' IT
60	51	48	12	EL DEBARGE MOTOWN 6264 (8.98) (CD)	GEMINI
61	59	58	12	MIAMI BOYZ ON TOP 9001/JOEY BOY (8.98) (CD)	GETTING OFF
62	78	—	2	MILES JAYE ISLAND 91235 (8.98) (CD)	IRRESISTIBLE
63	66	66	9	SIMPLY RED ELEKTRA 60828 (9.98) (CD)	A NEW FLAME
64	63	57	10	DINO 4TH & B'WAY 4011/ISLAND (8.98) (CD)	24/7
65	57	42	26	GERALD ALSTON TAJ 6265/MOTOWN (8.98) (CD)	GERALD ALSTON
66	58	55	25	CHAKA KHAN WARNER BROS. 25707 (9.98) (CD)	C.K.
67	81	74	3	ANNE G. ATLANTIC 81946 (9.98) (CD)	ON A MISSION
68	67	76	4	MAGGOTRON JAMARC 9001/PANDISC (8.98) (CD)	THE INVASION WILL NOT BE TELEVISED
69	72	82	4	JOE SAMPLE WARNER BROS. 25781 (9.98) (CD)	SPELLBOUND
70	61	50	11	THE PASADENAS COLUMBIA FC 45065 (CD)	TO WHOM IT MAY CONCERN
71	NEW ▶	—	1	ROY AYERS ICHIBAN 1040 (8.98) (CD)	WAKE UP
72	69	64	54	2 LIVE CREW ● LUKE SKYYWALKER 101 (8.98) (CD)	MOVE SOMETHIN'
73	71	71	11	MARCUS LEWIS AEGIS FZ 45055/E.P.A. (CD)	SING ME A SONG
74	65	61	55	AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
75	77	73	46	PUBLIC ENEMY ● DEF JAM FC 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
76	64	62	8	MADONNA SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
77	73	67	31	SWEET OBSESSION EPIC FE 44419/E.P.A. (CD)	SWEET OBSESSION
78	80	65	22	Z'LOOKE ORPHEUS 75600/EMI (8.98) (CD)	TAKE U BACK TO MY PLACE
79	76	70	14	TEN CITY ATLANTIC 81939 (8.98) (CD)	FOUNDATION
80	87	88	5	NAPPY BROWN MELTONE 1502 (8.98)	DEEP SEA DIVER
81	74	69	76	KEITH SWEAT ▲ ² WINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
82	68	72	4	LEGENDARY BLUES BAND ICHIBAN 1039 (8.98) (CD)	WOKE UP WITH THE BLUES
83	83	86	24	KING TEE CAPITOL 90544 (8.98) (CD)	ACT A FOOL
84	70	68	31	CAMEO ● ATLANTA ARTISTS 886 002/POLYGRAM (CD)	MACHISMO
85	89	—	2	DONNA SUMMER ATLANTIC 81987 (9.98) (CD)	ANOTHER PLACE AND TIME
86	79	60	26	AL JARREAU REPRISE 25778/WARNER BROS. (9.98) (CD)	HEART'S HORIZON
87	94	92	3	GEORGE DUKE ELEKTRA 60778 (9.98) (CD)	NIGHT AFTER NIGHT
88	88	77	20	CASH MONEY & MARVELOUS SLEEPING BAG 42016 (8.98) (CD)	WHERE'S THE PARTY AT?
89	95	91	11	STEVIE B LMR 5531 (8.98) (CD)	IN MY EYES
90	82	75	28	CHERRELLE TABU OZ 44148/E.P.A. (CD)	AFFAIR
91	NEW ▶	—	1	SHOCKY SHAY ORPHEUS 75608/EMI (8.98) (CD)	NO JOKE
92	96	98	53	DOUG E. FRESH & THE GET FRESH CREW REALITY/DANIA 9658/FANTASY (8.98) (CD)	THE WORLD'S GREATEST ENTERTAINER
93	85	80	30	VESTA A&M 5223 (8.98) (CD)	VESTA 4 U
94	NEW ▶	—	1	THE DRAMATICS VOLT 3402/FANTASY (8.98) (CD)	POSITIVE STATE OF MIND
95	NEW ▶	—	1	VARIOUS ARTISTS HOT PRODUCTIONS 3312 (8.98) (CD)	THIS IS BASS
96	NEW ▶	—	1	DEJA VIRGIN 91060 (9.98) (CD)	MADE TO BE TOGETHER
97	92	90	47	SIR MIX-A-LOT ● NASTYMIX 70123 (8.98) (CD)	SWASS
98	84	79	16	THE BAR-KAYS MERCURY 836 774/POLYGRAM (CD)	ANIMAL
99	91	89	46	NAJEE EMI 90096 (9.98) (CD)	DAY BY DAY
100	90	63	27	ANQUETTE LUKE SKYYWALKER 103 (8.98) (CD)	RESPECT

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.

PREMIO LO NUESTRO A LA MUSICA LATINA, 31 DE MAYO, 1989



WE'RE HOT ALL OVER

CBS DISCOS LATIN MUSIC AWARDS NOMINEES

POP/BALLADS

Album Of The Year

"Con Todos Los Sentidos" — Braulio

Best Male Artist Of

The Year
Braulio
Roberto Carlos

Best Female Artist Of

The Year
Ana Gabriel
Yolandita Monge
Yuri

Best Duo Or Group Of The Year

Eydie Gorme/
Roberto Carlos
Gloria Estefan and
Miami Sound Machine

Best Record Of The Year

"Toco Madera" — Raphael

Best New Artist

Carlos Vives
Hombres G

REGIONAL MEXICAN MUSIC

Album Of The Year

"El Cuatrero" —
Vicente Fernandez

Best Male Artist

Of The Year
Vicente Fernandez

TROPICAL MUSIC

Album Of The Year

"Amor Y Alegria" — Luis Enrique

Best Male Artist Of The Year

Luis Enrique

Best Record Of The Year

"Tu No Le Amas, Le Temes"
Luis Enrique

Best New Artist

Luis Enrique

Best Producer Of The Year

Braulio and Ricardo Eddie,
"Con Todos Los Sentidos"
(Braulio)

Best Composer Of The Year

Roberto Livi and
Alberto Campoy,
"Toco Madera"

Crossover Artist Of The Year

Eydie Gorme
Gloria Estefan and
Miami Sound Machine

You ignite the world
with your music...
Congratulations to all
our nominees.



CBS Records International. Wherever you're listening, our music is there.

"CBS,"  are trademarks of CBS Inc. © 1989 CBS Records Inc.

31 de mayo de 1989

¡Saludos!

Univisión y la revista *Billboard* se enorgullecen en presentar PREMIO LO NUESTRO A LA MÚSICA LATINA 1989, una producción de la televisión hispana que premia a los mejores y mas reconocidos talentos de la música latina.

Las nominaciones para este prestigioso premio están basadas en las listas semanales de música latina de la revista *Billboard*, en las tres siguientes categorías: música Pop/Balada, Tropical/Salsa y Regional/Mexicana. También se otorgarán premios al mejor productor, mejor compositor y mejor artista "crossover" del año.

Lo mejor del talento creativo y equipo de producción de Univisión se han unido para realizar este programa televisivo, el cual será transmitido en vivo. Estamos seguros de que PREMIO LO NUESTRO A LA MÚSICA LATINA resultará en un evento de gran categoría, a la altura de los festivales musicales mas reconocidos, y se constituirá en una tradición que ambicionamos mantener durante muchos años por venir.

Gracias por su apoyo a la música latina. Y "¡Qué viva la música!"

JOAQUIN BLAYA
Presidente
Univisión

JOHN BABCOCK JR.
Vice Presidente Editor de Grupo
Billboard Publications

May 31, 1989

¡Saludos!

Univision and *Billboard* are proud to present the 1989 *Premio Lo Nuestro a la Música Latina*, a much anticipated recognition of Latin music excellence.

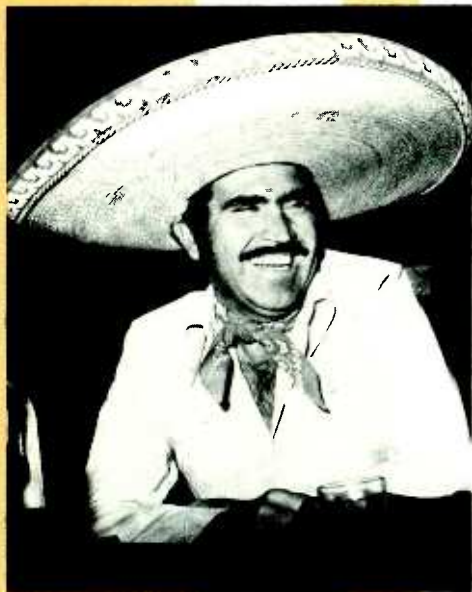
Nominees for this prestigious award have been determined from *Billboard's* weekly charts of Latin music in three categories: Pop/Ballad, Tropical/Salsa and Regional/Mexican. Furthermore, we have nominated artists in three additional categories: Producer of the Year, Composer of the Year and Crossover Artist of the Year.

Univision's finest creative and production talent have created a live television program that is sure to place *Premio Lo Nuestro a la Música Latina* in a category that rivals other established music awards programs. It is a tradition we intend to maintain for many years to come.

Thank you for your support of Latin music. And as we say, "¡Qué viva la música!"

Joaquín Blaya
President
Univisión

John Babcock Jr.
Vice President and Group Publisher
Billboard Publications



VICENTE FERNANDEZ



YOLANDITA MONGE



ANA GABRIEL

El Desarrollo de la Música Latina

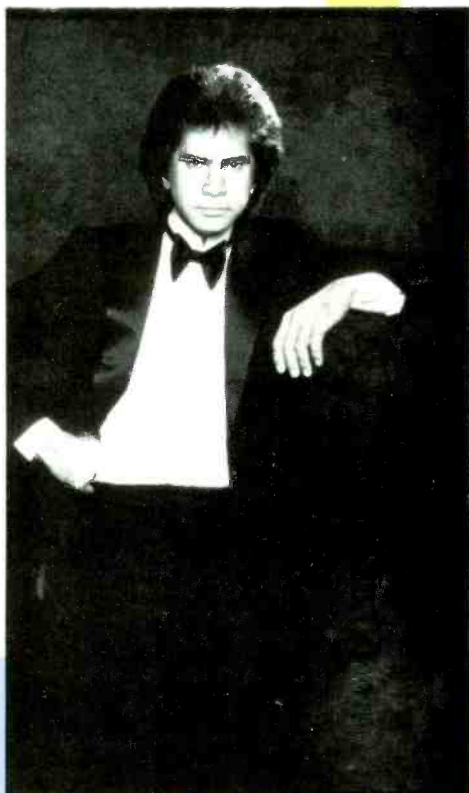
El espíritu latino -- la alegría desbordante o la profunda melancolía, la tragedia del barrio o la exuberancia del carnaval, el calor del trópico o la tranquilidad de las montañas -- tienen en la música su mejor y más preciosa expresión. La inmensa variedad del continente latinoamericano, del cual millones de habitantes han emigrado para venir a este país en busca de un futuro mejor, se refleja en las diferentes formas que toma la música en los Estados Unidos.

A pesar de que la influencia del espíritu latino ha estado siempre presente de una

forma u otra, en la última década la música ha dejado de ser un género marginal, la herencia del inmigrante, para convertirse en parte integral del bagaje cultural americano. Así como el idioma, la comida, las tradiciones y las costumbres, la música, con su salsa y su pasión, su baile y sus arrebatos, es parte de nuestra contribución a la olla en la que se han ido mezclando los ingredientes aportados por los millones de inmigrantes que han formado este país.

El desarrollo de la música latina en la última década corresponde al crecimiento del mercado hispano en los Estados Unidos.

La música se escucha en más de 200 estaciones de radio que transmiten de tiempo completo en español en el territorio continental, sin contar las cien o más emisoras en Puerto Rico. La música es producida por varias decenas de sellos discográficos, incluidos muchos productores independientes, a lo largo y ancho del país. Es una fuente de trabajo no sólo para cientos de artistas nacionales y extranjeros sino también para miles de músicos y técnicos. Shows y conciertos se suceden sin interrupción durante todo el año en mercados de grande y mediano tamaño.



JOSE LUIS RODRIGUEZ



CARLOS VIVES

ANGELA CARRASCO



LOS TIGRES DEL NORTE



HOMBRES G



ROBERTO CARLOS

Latin Music Comes of Age

The Latin spirit--overflowing with joy, profound in "barrio" tragedy, exuberant as a carnival, hot as the tropics, tranquil as a mountainside -- is best expressed in our music. The immense variety of the Latin American continent, from which millions of people have come to this land pursuing a better future, is reflected in the different forms that Latin music takes in the United States. Despite the influence the Latin spirit has always had, over the last decade it has become less of a

marginal genre, "the immigrant's baggage," to become an integral part of America's cultural landscape. Just as language, food, traditions and customs, music with its salsa and passion, its dance and rapture, is part of our contribution to the pot in which the ingredients brought by millions of immigrants have melted to form this country.

The rapid development of Latin music in the last decade corresponds to the growth of the Hispanic market in the United States. The

music is heard on more than 200 radio stations broadcasting full-time in Spanish in the continental U.S., plus approximately 100 in Puerto Rico. Also, there are dozens of recording labels and independent producers across the country. It is an important source of work not only for hundreds of national and international artists, but also for thousands of musicians and technicians. Shows and concerts succeed each other almost without interruption all year long in large and medium

CONGRATULATIONS TO LO NUESTRO



JOSE LUIS Rodriguez

Donato Dores de A. San Felix

El Fuma makes you dance with:

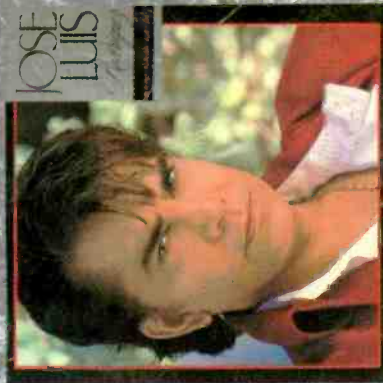
"Baila mi Rumba"

Makes you cry with:

"Madre"

Makes you proud with:

"America mi America"



Produced by Emilio Estefan, Rudy, and Shapiro Management. Hector Maselli, for United Stars, Inc.

Available on Mercury Compact Disc, Chrome Cassettes and Albums.



© 1987 UNITED STARS, INC.

Exclusive artist of United Stars, Inc.

La programación musical en televisión y en video sigue creciendo y nuevos grupos y artistas surgen continuamente en los barrios hispanos de lugares tan diversos como Nueva York, Texas, Florida y California. Cada vez más, establecidos artistas americanos graban en español y más artistas de lengua castellana graban en inglés. El "crossover" musical, tan sólo una parte de la intensa fusión cultural de la que todos somos testigos, es cada vez más rápido y extenso.

La salsa afro-cubana, el merengue, el jazz latino, el hip hop latino, la música de la

onda tejana, el rock progresivo, la balada romántica y rítmica, el bolero, la música norteña, de conjunto y ranchera, las polkas, la cumbia y los corridos, el rock en español, los flamencos rock, pop, jazz y aún hip hop, sin contar los géneros latinoamericanos como el tango, la música brasilera desde el bossa nova hasta la samba y el rock, son todos géneros que de una forma u otra se tocan en los Estados Unidos. Todos ellos tienen algo que ver, en menor o mayor grado, con nuestra herencia común. Todos tienen un lugar en el mercado y cada uno de ellos tiene

sus seguidores y admiradores propios.

Reconocer esa enorme diversidad y su riqueza es la tarea que Univisión y Billboard están asumiendo con la creación de PREMIO LO NUESTRO A LA MÚSICA LATINA. Por primera vez se realiza una producción de esta envergadura, premiando a los artistas que los compradores de discos y los radioescuchas han contribuido a seleccionar. Aquí están ellos para que el público de Estados Unidos y de América Latina pueda apreciar, en vivo y en directo, a quienes se han colocado en el primer plano de preferencia.



ELISEO ROBLES



GLORIA ESTEFAN & MIAMI SOUND MACHINE



MAX TORRES



ALBERTO VAZQUEZ



BRENDA K. STARR



EMMANUEL



EL GRAN COMBO

size markets. Music programming on television and in video keeps growing and new groups and artists are born everyday in Hispanic neighborhoods in places as diverse as New York, Texas, Florida and California. More and more established American acts record in Spanish and more Spanish-language artists do the same in English. The music crossover, only a part of the intense cultural fusion we are witnessing, is growing faster and more intense.

The Afro-Cuban salsa, merengue, Latin jazz, Tex-Mex, rhythmic and romantic ballads, progressive rock, bolero, norteña music, conjunto and ranchera, polkas, cumbias and corridos, rock in Spanish, the flamenco rock, pop, and even hip hop, not to mention other Latin American genres such as tango, Brazilian bossa nova and samba are all rhythms that, in one way or another, are played in the United States. All of them have something to do with our common heritage. All have a place in the market and each

one has its followers and admirers.

To acknowledge this enormous diversity and richness is the task being assumed by Univision and Billboard in the creation of Premio Lo Nuestro a la Música Latina. For the first time, a ceremony of this caliber is being broadcast, awarding those artists who record buyers and music listeners have contributed to select. With this awards ceremony we recognize those who have risen to the pinnacle of success in Latin music.

J O S E J O S E



"EL PRINCIPE DE LA CANCION LATINA"



Manager: CARLOS BUSTELO
905-703-0648



Agent: JORGE PINOS
213-274-7451

Hemos Contado Exitos por más de Ocho

Billboard comenzó a seguir las canciones que se cantaban en América desde 1906, cuando la música impresa estaba en boga y era el medio musical número uno. Hoy las listas de Billboard son la fuente de información sobre música más citada en el mundo. Más de 400 periódicos y programas sindicados como el Conteo de los Top 40 en radio y Entertainment Tonight, Cable News Network y otros programas de televisión regularmente citan las listas de Billboard para identificar los "hits" para sus enormes audiencias nacionales e

internacionales. A través de los años las listas de Billboard se han adaptado y crecido para proveer a la industria con su más pronto y preciso indicador de los "hits" de actualidad. Nuestra primera lista, publicada en 1913, contaba la actividad de música impresa en unas cuantas tiendas-barómetros en las más grandes ciudades del país. En los años 40, Billboard comenzó a publicar una lista semanal de sencillos mas vendidos. Las primeras listas de álbumes aparecieron en 1945. Para los años 50, ya estábamos ensamblando los "hits" a través de

un complejo sistema de diarios.

La mayoría de la información para las listas de ventas provenía directamente de los vendedores. Mensajeros de Western Union corrían por las calles de las más grandes ciudades recolectando las encuestas y entregándolas rápidamente a nuestros investigadores para su preparación final y publicación. Llegaron los años 60 y empezamos a tomar el ritmo de los reportes a través del sistema de colección telefónica. Para aquel entonces estábamos llamando a estaciones de radio para incluir su



LA PATRULLA 15



VIKKI CARR



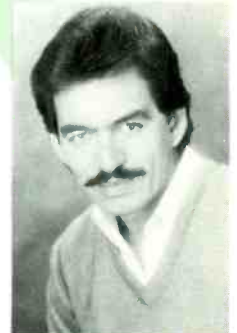
ROCIO DURCAL



LOS YONICS



LINDA RONSTADT



JOAN SEBASTIAN

We Have Charted Hits for More Than Eight

Billboard began tracking the music America was singing as far back as 1906, when sheet music was the rage and the number one music medium. Today, Billboard's charts have become the most quoted source of hit information on music in the world. Over 400 newspapers and major syndicated shows like the Top 40 countdown on radio, and Entertainment Tonight, Cable News Network and other TV news shows regularly quote Billboard charts to identify the hits for their

huge national and international audiences. Over the years Billboard charts have adapted and grown to provide the industry with its most timely and accurate indicator of current and emerging hits. The first chart, published in 1913, tallied sheet music activity at a handful of barometer stores in major cities around the country. In the 1940s, Billboard started publishing a weekly chart of best selling singles. The first album chart appeared in 1945. By the 1950s, we were

assembling the hits through a complex diary system. Most of the input for Billboard sales charts in those days came straight from retailers. We had Western Union messengers racing around the streets of major cities collecting diaries and rushing them to our researchers for final preparation and publication. Then came the '60s and we started to pick up the reporting tempo with a telephone connection system. By this time we were calling radio stations to include their

Décadas

información en nuestras fórmulas de listas.

A principios de 1970 nos computarizamos y para los 80s la información se hizo accesible por computador a través de Billboard Information Network, [BIN]. Mirando al futuro, nos estamos preparando ahora para la primera fase de nuestra investigación de alta tecnología. De hecho, ya hemos empezado a recolectar información electrónicamente de los minoristas. Un número de cadenas están transmitiendo sus reportes de ventas electrónicamente al computador de

Billboard. A medida que más medianos y pequeños vendedores adopten tecnología de punto de venta, recogeremos más información electrónicamente. Eventualmente, ésto cambiará los reportes de las listas de actividad de ventas a un conteo real de unidades vendidas. En el horizonte podemos ver tecnología que nos permita contar canciones según sean tocadas en el aire. El resultado serán listas que midan y reflejen el número de temas tocados en cada estación monitoreada. Han pasado 80 años

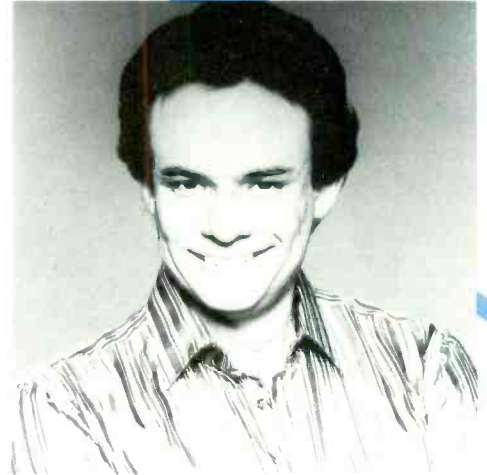
desde que comenzamos a contar música impresa. La industria ha cambiado y así lo ha hecho Billboard. Tenemos todas las razones para creer que el ritmo del cambio continuará y probablemente se acelerará en los años venideros. Las listas de Billboard, como lo han hecho en el pasado, se mantendrán con los cambios, con mejores innovaciones que nos ayudarán a mantener nuestro lugar como el líder en la confección de listas de música para la industria discográfica.



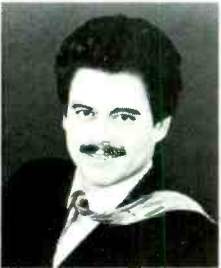
RAMON AYALA



LOS CAMINANTES



JOSE JOSE



LALO RODRIGUEZ



ISABEL PANTOJA



JOSE JAVIER SOLIS



BRAULIO

Decades

information into our chart formulas. In the early 1970s we computerized, and by the '80s chart information was accessible on-line through the Billboard Information Network [BIN]. Looking to the future, we are now preparing for the next phase of high-tech research. In fact, we have already begun to collect actual sales data electronically from retailers. A number of chains are now transmitting their sales reports electronically from the Billboard computer. As more

mid-sized and smaller retailers adopt point of sale technology, we will collect record sales information electronically from retailers. Eventually this will shift chart reporting from sales activity to actual unit counts of records sold. On the horizon, we foresee utilizing technology that allows us to capture and count songs as they are being played on the air. The result will be charts that measure and reflect the number of actual plays on each

monitored station.

It's been 80 years since we started charting sheet music. The industry has changed and so has Billboard. There's every reason to believe that the pace of change will continue and accelerate in the years ahead. Billboard's charts, as in the past, will keep up with timely improvements and innovations that will keep pace as the industry's leading charter of hits.

Como se Seleccionaron los Nominados

Premio Lo Nuestro a la Música Latina comenzó sólo como una idea. Aunque ideas como ésta ya existían con anterioridad, esta vez el propósito era realizarla debidamente con el entusiasmo y dedicación que merecía. La cuestión era cómo darle un reconocimiento a la música latina que reflejara realmente la situación de ventas y popularidad en los diferentes géneros en que se encuentra representada en todo el país. En este caso la solución fue tomar como base de las nominaciones la información incluida en las listas de ventas y radiodifusión de Billboard.

Las listas de música latina de Billboard comenzaron a elaborarse a partir de 1973. En 1980 se creó Billboard en Español, una revista con el mismo concepto de su predecesora pero destinada al mercado

hispano-parlante internacional, es decir, América Latina, España y los Estados Unidos hispano. Por aquel entonces las listas de álbumes se elaboraban por mercados: Puerto Rico, Florida, Nueva York, Texas y California. Al cerrar Billboard en Español en 1982, la compañía decidió continuar con las listas de ventas, modificándolas, sin embargo, para reflejar, en lugar de la acción en diferentes mercados, la distribución de ventas por géneros. Fue así como nacieron las listas que hoy se conocen como los "Top Latin Albums" en las categorías de Pop, Tropical/Salsa y Regional/Mexicana. En 1986, Billboard decidió crear una lista de las canciones más escuchadas, basada en reportes de estaciones de radio en los principales mercados del país, incluyendo Puerto Rico. La lista, llamada en aquel

entonces los "Hot Latin 50," comenzó a publicarse semanalmente en octubre de aquel año. Debido al escaso apoyo de la industria para la lista, ésta dejó de publicarse por un año aunque se continuó elaborando y estando disponible a través de Billboard Information Network [BIN]. En 1988, la lista de radio, esta vez bajo el nombre de "Hot Latin Tracks," regresó a la revista.

Las listas de música latina de Billboard se elaboran utilizando el mismo sistema con el que se hacen las otras 32 listas que publica la revista. Básicamente cada una de ellas es una encuesta quincenal de tiendas y distribuidores de discos para ventas de álbumes, y semanal, de estaciones de radio para radiodifusión de canciones. La información suministrada entra inmediatamente en los computadores, los



FANIA ALL STARS



WILLIE GONZALEZ



FITO OLIVARES



INDUSTRIA DE AMOR

How the Nominees were Selected

Premio Lo Nuestro a la Música Latina began as only an idea. Even though similar ideas existed before, this time the objective was to do it with the enthusiasm and dedication that it deserved. The question of how to recognize Latin music while reflecting the real sales and popularity in the different genres in which it is represented in the country, was answered by using Billboard's Latin sales and airplay charts as a basis for the nominations.

The compiling of Billboard's Latin charts began in 1973. In 1980 Billboard en Español, a magazine with the same concept as its predecessor but geared toward Spanish-speaking countries in Latin America, Spain and Hispanic USA, was created. At that time, the album

charts were divided by markets: Puerto Rico, Florida, New York, Texas and California. Billboard en Español also published music charts from most Latin American countries, Spain and Portugal. After the cancellation of Billboard en Español in 1982, the sales charts continued being published, but were modified to reflect activity by genres rather than by regions. Thus were created the current lists of Pop, Tropical/Salsa and Regional/Mexican music.

In 1986, Billboard created an airplay list, based on reports given by full-time Spanish-broadcasting stations in the United States and Puerto Rico. In October of the same year, the weekly publication of the Hot Latin 50 began.

Due to the Latin recording industry's poor response to the list, publication was terminated for one year. However, it continued to be compiled and made available through the Billboard Information Network. In 1988, the radio list under the name Hot Latin Tracks, returned to the book.

Billboard's Latin charts use the same system the magazine employs for its other charts. Basically, each chart is the result of a biweekly survey of album sales according to record stores and distributors, and a weekly survey based on different Spanish-language radio stations' singles airplay charts. The information is immediately input into computers and processed with each record or

continued on page 12

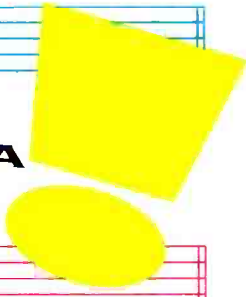


IVA

QUE

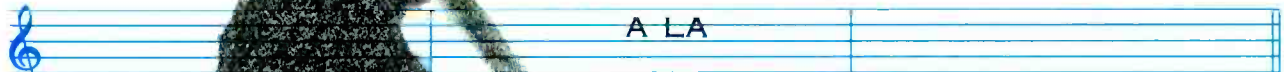


LA MUSICA



LO

NUESTRO



A LA

MUSICA

LATINA



A

S

O

A

P

AMERICAN SOCIETY OF COMPOSERS, AUTHORS & PUBLISHERS

continuación de la pag. 10

cuales procesan los reportes asignándole a cada álbum o canción una determinada puntuación, según el tamaño de la tienda o distribuidora o la audiencia de las estaciones de radio. Los artistas, álbumes y discos nominados para PREMIO LO NUESTRO A LA MÚSICA LATINA fueron escogidos según los puntos acumulados por cada uno de ellos de las encuestas tomadas por Billboard para las listas de los "Hot Latin Tracks" y los "Top Latin Albums" durante un período de tiempo de un año, determinado de común acuerdo por Univisión y Billboard. Las nominaciones para ALBUM DEL AÑO resultaron de los títulos con más puntuación en cada uno de los géneros representados en la lista de "Top Latin Albums" [por título]. Las nominaciones para ARTISTAS DEL AÑO resultaron de la suma de los puntos

obtenidos por cada uno de ellos en las listas de "Top Latin Albums" y "Hot Latin Tracks" [por artista]. Las nominaciones para DISCO DEL AÑO fueron aquellas con más puntos acumulados en la lista de "Hot Latin Tracks" [por título]. Las nominaciones para COMPOSITOR DEL AÑO fueron quienes compusieron los discos con más puntos en cada una de las categorías de Pop, Tropical/Salsa y Regional/Mexicana según aparecen en la lista de "Hot Latin Tracks" [por título]. Las nominaciones para PRODUCTOR DEL AÑO están basadas en los dos álbumes con más puntuación para cada una de las categorías según aparecen en las listas de "Top Latin Albums" [por título]. Las nominaciones para ARTISTA CROSSOVER DEL AÑO están basadas en la suma de puntos de las listas de "Top Latin Albums" [por artista] y "Hot Latin

Tracks" [por artista]. Las nominaciones para ARTISTA REVELACION DEL AÑO están basadas en los artistas con más puntuación acumulada en cada una de las tres categorías mencionadas según aparecen en las listas de "Top Latin Albums" [por artista], más los puntos en las listas de "Hot Latin Tracks" [por artista]. Para las nominaciones, se consideran artistas "crossover" aquellos cuya lengua principal para propósitos de grabaciones y presentaciones es otra que el español, y/o artistas cuyo mercado principal es otro que el mercado latino de los Estados Unidos. Artistas revelación son aquellos que han surgido a la prominencia nacional en los Estados Unidos durante el período de elegibilidad y/o que no han estado representados previamente en las listas de Billboard.



FRANKIE RUIZ

EDDIE SANTIAGO

YURI

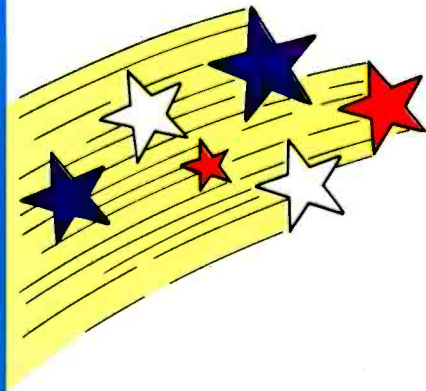
CONJUNTO CHANEY

album assigned points according to its position, the size of the store or distributor, and the audience of the radio stations. The artists, albums and records nominated for Premio Lo Nuestro a la Música Latina have been chosen according to the points accumulated by each from surveys taken by Billboard for the Hot Latin Tracks and Top Latin Album charts. The one-year eligibility period has mutually been agreed upon by Univision and Billboard. The surveys were given by panels of Spanish-language radio stations and retailers/distributors of Latin music in the United States and Puerto Rico. Nominations for Album of the Year are based on the top ranked albums on the Top Latin

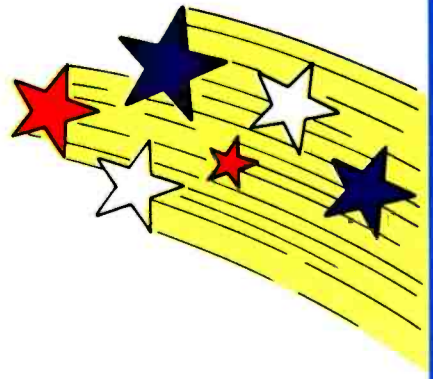
continued from page 10

Albums chart [by title] for each of the Pop, Regional/Mexican and Tropical/Salsa categories. Nominations for Artist of the Year are determined by the top ranked artist on the Top Latin Albums chart [by artist] for each category, plus the points accumulated on the Hot Latin Tracks chart [by artist]. Nominations for Record of the Year are based on the top ranked records on the Hot Latin Tracks chart [by artist]. Nominations for Composer of the Year are those composers of the top ranked songs for each of the Pop, Regional/Mexican and Tropical/Salsa categories as they appear on the Top Latin Albums chart [by title]. Nominations for Producer of the Year are those producers of the two top ranked albums

for each of the three musical categories as they appear on the Top Latin Albums chart [by title]. Nominations for Crossover Artist of the Year are the top ranked crossover artists as they appear on the Hot Latin Tracks chart [by artist], plus points they accumulated on the Top Latin Albums chart [by title]. For nomination purposes, a crossover artist is one whose original or main language for recording and performing purposes is other than Spanish, and/or an artist whose main market is other than the U.S. Latin market. A New Artist is one who has come to national prominence during the eligibility period and who has not been represented previously on Billboard lists.



Premio
LO NUESTRO
a la Música
Latina



May 31, 1989
James L. Knight Convention Center
Miami, Florida

*Felicitemos con orgullo a los artistas
We proudly congratulate the Latin American
latinoamericanos nominados para el
artists nominated for the 'Premio Lo Nuestro
'Premio Lo Nuestro a la Música Latina'.
a la Musica Latina' awards.*

*Apoyamos el talento y devoción de
We support the talent and devotion of
estos artistas quienes acercan a nuestros
these artists who bridge the distance
pueblos a través de su música.
between our countries through their music.*



POP/BALADA

[Pop/Ballad]

MUSICA TROPICAL

[Tropical Music]

ALBUM DEL AÑO / ALBUM OF THE YEAR

- BRAULIO, *Con Todos Los Sentidos*
- EMMANUEL, *Entre Lunas*
- ISABEL PANTOJA, *Desde Andalucía*
- JOSE JOSE, *Soy Así*
- JOSE LUIS RODRIGUEZ, *Señor Corazón*

MEJOR INTERPRETE MASCULINO / BEST MALE ARTIST OF THE YEAR

- BRAULIO
- EMMANUEL
- JOSE JOSE
- ROBERTO CARLOS

MEJOR INTERPRETE FEMEININO / BEST FEMALE ARTIST OF THE YEAR

- ANA GABRIEL
- YOLANDITA MONGE
- ISABEL PANTOJA
- YURI

MEJOR INTERPRETE-DUO O GRUPO / BEST DUO OR GROUP

- LOS BUKIS
- EYDIE GORME/ROBERTO CARLOS
- GLORIA ESTEFAN & MIAMI SOUND MACHINE
- ALBERTO VAZQUEZ/JOAN SEBASTIAN

DISCO DEL AÑO / BEST RECORD OF THE YEAR

- ANGELA CARRASCO, *Boca Rosa*
- ROCIO DURCAL, *Como Tu Mujer*
- FRANCO, *María*
- RAPHAEL, *Toco Madera*
- YURI, *Que Te Pasa*

REVELACION DEL AÑO / BEST NEW ARTIST

- GIPSY KINGS
- HOMBRES G
- JOSE JAVIER SOLIS
- CARLOS VIVES

ALBUM DEL AÑO / ALBUM OF THE YEAR

- LUIS ENRIQUE, *Amor y Alegría*
- EL GRAN COMBO, *Romántico y Sabroso*
- WILLIE GONZALEZ, *El Original y Unico*
- LALO RODRIGUEZ, *Un Nuevo Despertar*
- EDDIE SANTIAGO, *Sigue Atrevido*

MEJOR INTERPRETE MASCULINO / BEST MALE ARTIST OF THE YEAR

- LUIS ENRIQUE
- LALO RODRIGUEZ
- FRANKIE RUIZ
- EDDIE SANTIAGO

MEJOR ORQUESTA / BEST BAND OF THE YEAR

- CONJUNTO CHANEY
- EL GRAN COMBO
- FANIA ALL STARS
- LA PATRULLA 15

DISCO DEL AÑO / BEST RECORD OF THE YEAR

- LUIS ENRIQUE, *Tu No Le Amas Le Temes*
- EL GRAN COMBO, *Cupido*
- LALORODRIGUEZ, *Ven Devórame Otra Vez*
- EDDIE SANTIAGO, *Lluvia*
- MAX TORRES, *Cara Dura*

REVELACION DEL AÑO / BEST NEW ARTIST

- LUIS ENRIQUE
- LALO RODRIGUEZ
- WILLIE GONZALEZ
- MAX TORRES



PREMIO LO NUESTRO

MUSICA REGIONAL MEXICANA

[*Mexican Regional Music*]

CATEGORIAS ESPECIAL

[*Special Categories*]

ALBUM DEL AÑO / ALBUM OF THE YEAR

- BRONCO, *Superbronco*
- LOS BUKIS, *Si Me Recuerdas*
- VICENTE FERNANDEZ, *El Cuatrero*
- LINDA RONSTADT, *Canciones De Mi Padre*
- LOS TIGRES DEL NORTE, *Idolos Del Pueblo*

MEJOR INTERPRETE MASCULINO / BEST MALE ARTIST OF THE YEAR

- RAMON AYALA
- VICENTE FERNANDEZ
- FITO OLIVARES
- JOAN SEBASTIAN

MEJOR INTERPRETE-DUO O GRUPO / BEST DUO OR GROUP

- BRONCO
- LOS BUKIS
- LOS TIGRES DEL NORTE
- LOS YONICS

DISCO DEL AÑO / BEST RECORD OF THE YEAR

- LOS BUKIS, *Y Ahora Te Vas*
- LOS BUKIS, *Tus Mentiras*
- LOS CAMINANTES, *Entre Más Lejos Me Vaya*
- VICENTE FERNANDEZ/VIKKI CARR, *Dos Corazones*
- LOS YONICS, *Tu Presa Fácil*

REVELACION DEL AÑO / BEST NEW ARTIST

- INDUSTRIA DE AMOR
- ELISEO ROBLES
- JOSE JAVIER SOLIS
- GRUPO TOPAZ

PRODUCTOR DEL AÑO / PRODUCER OF THE YEAR

- BRAULIO/RICARDO EDDIE
Con Todos Los Sentidos, Braulio
- RALPH CARTAGENA
Romántico y Sabroso, El Gran Combo
- ENRIQUE FRANCO
Idolos Del Pueblo, Los Tigres Del Norte
- RAFAEL PEREZ BOTIJA
Soy Así, José José
- MARCO ANTONIO SOLIS
Si Me Recuerdas, Los Bukis
- FRANK TORRES / JULIO CESAR DELGADO
Un Nuevo Despertar, Lalo Rodríguez
Sigue Atrevido, Eddie Santiago

COMPOSITOR DEL AÑO / BEST COMPOSER OF THE YEAR

- LUIS ANGEL
Lluvia
- J. DE FLOREZ / DIFELISATTI
Qué Te Pasa
- PALMER HERNANDEZ
Ven Devórame Otra Vez
- JESUS NAVARRETE
Tu Presa Fácil
- MARCO ANTONIO SOLIS
Y Ahora Te Vas
- ROBERTO LIVI/ALBERTO CAMPOY
Toco Madera

ARTISTA CROSS-OVER DEL AÑO / CROSS-OVER ARTIST OF THE YEAR

- EYDIE GORME
- GYPSY KINGS
- GLORIA ESTEFAN & MIAMI SOUND MACHINE
- LINDA RONSTADT
- BRENDA K. STARR

A LA MUSICA LATINA, 1989 NOMINEES





SE ENORGULLECE DE QUE SUS ARTISTAS HAYAN SIDO NOMINADOS EN EL PRIMER AÑO POR UNIVISION - BILLBOARD AL PREMIO "LO NUESTRO EN LA MUSICA LATINA" YA QUE TODOS ELLOS JUNTO A TH-RODVEN Y UNIVISION SON

"LO NUESTRO"

Pop/Balada - DISCO DEL AÑO

"MARIA" - Franco

Musica Tropical - ALBUM DEL AÑO

"SIGO ATREVIDO"
Eddie Santiago

"UN NUEVO DESPERTAR"
Lalo Rodríguez

DISCO DEL AÑO

"LLUVIA"
Eddie Santiago

"VEN, DEVORAME OTRA VEZ"
Lalo Rodríguez

MEJOR INTERPRETE DEL AÑO

EDDIE SANTIAGO
FRANKIE RUIZ
LALO RODRIGUEZ

REVELACION DEL AÑO

LALO RODRIGUEZ

Musica Regional Mexicana

REVELACION DEL AÑO

GRUPO TOPAZ

PRODUCTOR DEL AÑO

FRANK TORRES
"Un Nuevo Despertar"
LALO RODRIGUEZ
"Sigo Atrevido"
EDDIE SANTIAGO

COMPOSITOR DEL AÑO

LUIS ANGEL - "Lluvia"
PALMER HERNANDEZ
"Ven, Devorame Otra Vez"

Design & Art Work: DRAGO

RAPHAEL EMANUEL JOSE JOSE
 JOSE FELICIANO CARLOS MATA
 ISABEL PANTOJA MAX TORRES
 LA SONORA DINAMITA LOS
 JOAO PEDRO CONGA YURI
 WILKINS ROCIO DURCAL
 JUAN GABRIEL YOLANDA
 DEL RIO RAMON AYALA
 JOSE LUIS PERALES
 BRONCO MARCO ANTONIO
 MUNIZ TITO RODRIGUEZ
 VALERIA LYNCH
 ANGELITO VILLALONA
 FERNANDITO VILLALONA



IS PROUD TO
 SALUTE THE
 NOMINEES
 FOR THE



Premio

LO NUESTRO

a la Música

Latina

AND
 SPECIALLY THANKS
 THOSE ARTISTS
 WHO HAVE
 CONTRIBUTED
 TO THE SUCCESS
 OF OUR LABEL

JORGE MUÑIZ EL GRAN
 COMBO FRANKIE RUIZ
 LOS YONICS JOHNNY
 VENTURA OSCAR DE
 LEON HANSEL Y RAUL
 ARMANDO MANZANERO
 FRANCO DE VITA
 CAMILO SESTA LOS
 TIGRES DEL NORTE
 DANNY RIVERA
 PEDRO VARGAS
 LOS CAMINANTES
 GUADALUPE PINEDA
 LALO RODRIGUEZ

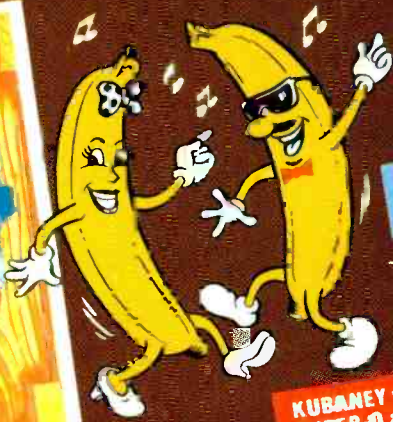
The World of Latin Music

GLOBO GROUP, INC. 2323 CORINTH AVE. LOS ANGELES, CA. 90064 (213) 473-0505 FAX (213) 478-6525 TELEX 3710783

KUBANEY Presents

THE SONG THAT EVERYONE IS TALKING ABOUT !!!

BANANA "Bobine, Bobine"



by **THE REBELS**

TENGO UNA BOLITA QUE ME SUBE
 Y ME BAJA, ¡AY QUE ME SUBE Y
 ME BAJA!

KUBANEY would like to thank **SUPER K-Q, FM-92, SUPER-Q** and all the other radio stations for the support given.

Distributed by: KUBANEY RECORDS - 688 Tenth Ave, New York, N.Y. 10019 / Tel.: (212) 315-4495 / Fax.: 212) 265-7287

KUBANEY PUBLISHING CORP. - 8080 N.W. 31st St., (Suite 17), Miami, FL 33122 / Tel.: (305) 591-2684 / Fax: (305) 477-0789

Design & Art-Work: DRAGO

Con ritmo y sabor Hispano,
 el Comité Asesor de Música
 Hispana (HMAC), miembros
 de la Asociación de la Industria de
 la Grabación de América (RIAA),
 saluda al premio Lo Nuestro a la
 Música Latina y a Los Ganadores
 del Premio Especial.

Ansonia Records
 BMG Music
 Capitol Industries-EMI, Inc.
 Discos CBS International
 Joey Records
 PolyGram Latino



**CARIMUSIC - QUISQUEYA
 KUBANEY - SACM ***

*** (Sociedad de Autores de Mexico)**

Presentan sus grandes éxitos del momento

1. ST. MAARTEN RUMBA (La Rumba de San Martin)

Autor: ISIDORE YORK

Intérprete: MIGHTY DOW - JOSE LUIS RODRIGUEZ - THE REBELS

2. MUJERES DIVINAS

Autor: MARTIN URIETA

Intérprete: VICENTE FERNANDEZ

3. BANANA (Bobine)

Autor: JOHNNY VENTURA

Intérprete y Arreglo: THE REBELS

DAMOS LAS GRACIAS MAS EXPRESIVAS A:

Sociedad de autores de Mexico, Dutchy Publishing de Holanda y a todos
 los autores que nos han confiado la administración de sus obras.

MATEO SAN MARTIN
 Director

GLORIA PATRICIA JARAMILLO
 Gerente General

8000 N.W. 31st. St., (Suite 17), Miami, FL. 33122
 Tel.: (305) 591-7684 / Fax.: (305) 477-0789

**PARTICIPATING RECORD
 RETAILERS & DISTRIBUTORS**

**ANTILLA RECORD
 DISTRIBUTORS**
 New York, NY

AMERICAN MUSIC
 Los Angeles, CA

BALY RECORDS
 Los Angeles, CA

BATES RECORDS
 New York, NY

**BOULEVARD
 RECORD SHOP**
 Cataño, PR

CASA AMADEO
 New York, NY

CASA NOEL
 Ponce, PR

CASINO RECORDS
 Miami, FL

CASINO RECORDS
 New York, NY

CENTRO DISCO
 Rio Piedras, PR

CENTRO POPULAR
 Forth Worth, TX

**DISCO AZTECA
 DISTRIBUTORS**
 Stockton, CA

**DISTRIBUIDORA
 APONTE**
 Santurce, PR

DISCO CENTRO
 Houston, TX

DISCO CENTRO #1
 Commerce, CA

DISCO CENTRO #2
 Hialeah, FL

DISCO STOP
 Mayaguez, PR

DISCOLANDIA
 Santurce, PR

DISCOLANDIA
 San Francisco, CA

DISCOMANIA
 New York, NY

DISCOMANIA
 Hato Rey, PR

DISCOS PRINT
 Fajardo, PR

**DISCOTECA
 HACIENDA**
 Hayward, CA

DISCOTECA LA LUZ
 Rio Piedras, PR

**DISTRIBUIDORA
 NACIONAL**
 Santurce, PR

DORANS MUSIC,
 Los Angeles, CA

**EL NORTEÑO
 RECORD SHOP**
 San Antonio, TX

**FIESTA RECORDS
 & TAPES**
 Dallas, TX

GUIRO RECORDS
 Los Angeles, CA

HANDLEMAN CO.
 Corralton, TX

HOUSE OF TAPES
 San Antonio, TX

J & C RECORDS
 New York, NY

KLIPER
 New York, NY

LA FABULOSA
 Houston, TX

LA FERIA DEL DISCO
 Los Angeles, CA

LILY'S RECORDS
 Miami, FL

MUSICA LATINA
 Chicago, IL

MEMO # 1,
 Houston, TX

**MULTINATIONAL
 RECORDS**
 Chicago, IL

MUNDO JOVEN
 Rio Piedras, PR

MUNDO MUSICAL
 Guayama, PR

MUSICA LATINA
 Los Angeles, CA

PELIN RECORD SHOP
 Arecibo, PR

**RANGEL RECORDS
 DISTRIBUTORS**
 San Antonio, TX

RECORD MART
 New York, NY

REYES RECORDS
 Miami, FL

RICKY RECORDS
 Miami, FL

**SOUTHWEST RECORD
 DISTRIBUTORS**
 San Antonio, TX

**SUPERMERCADO
 DE LA MUSICA**
 Union City, NJ

SOUNDS OF MUSIC
 Los Angeles, CA

TOWER RECORDS
 N. Hollywood, CA

ROCK

NEVER HEARD IT BEFORE

LIKE YOU

SPANISH

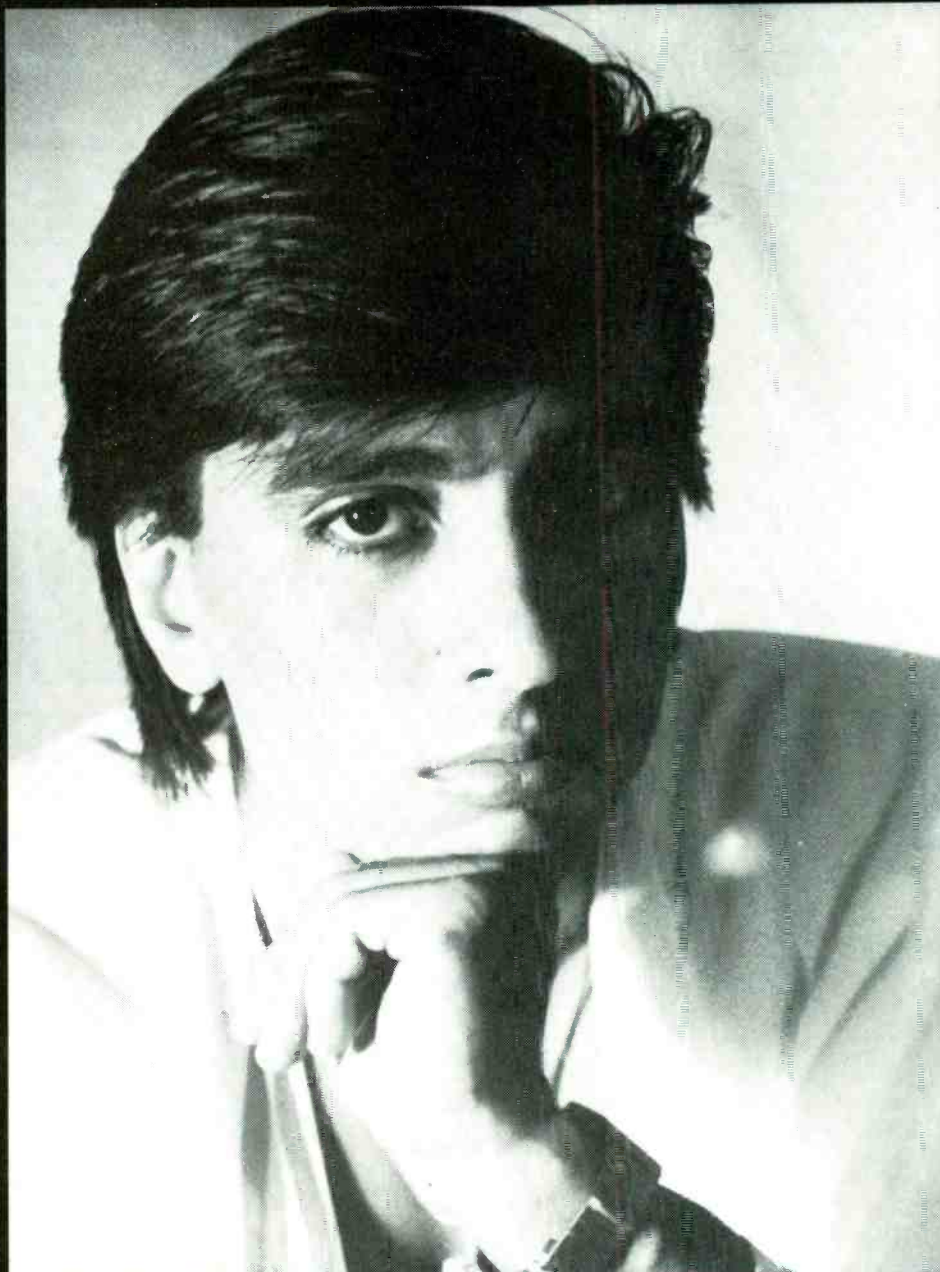


Photo by Brian Holmquist

MSP COMMUNICATIONS inc.
MARY PEARL C.E.O.
JAVIER FERNANDEZ Pres.

ACTION ENTERTAINMENT AGENCY
MYST / JO OSWALD, Dir.

FUTURE MANAGEMENT AND MARKETING
VINCENTE FERNANDEZ

AMAYA INTERNATIONAL RECORDS
MARY PEARL Pres.
MARI CANCINO AGUILAR Exec. Prod.

PEARL PUBLISHING
MARY PEARL

MULTI-PRODUCTIONS
JENN FER PEARL, Dir.

EXCEL CENTER FOR THE PERFORMING ARTS
K.C. SKREENS

Xavier

AMAYA INTERNATIONAL RECORDS

A DIVISION OF MSP COMMUNICATIONS inc.
2595 St. Rd. 584 Suite 3 Palm Harbor FL 34683
Fax # (813) 785-0640 or (813) 564-2851 Off # (813) 785-9787.

MANY THANKS TO ALL THE WONDERFUL PEOPLE AT FULL SAIL CENTER FOR THE RECORDING ARTS.

HISPANIC AMERICA

MUSIC MARKETING

THE INTERNATIONAL ENTERTAINMENT MARKETING AGENCY.

For more information, please call (714) 975-8585 or write HISPANIC AMERICA, INC. 2600 Michelson, Suite 1060, Irvine, California 92715 FAX (714) 975-0691



RESTAURANT • BAR • LOUNGE
Small Intimate Hotel
 162 Alcazar Avenue
 Coral Gables, FL 444-1666

STUARTS
 AT THE CARDOZO
 1300 OCEAN DRIVE
 MIAMI BEACH 534-0858
FUN FOOD & SPIRITS 7:00 AM til MIDNIGHT
 WEEKENDS til 2:00 AM

Congratulations to the
1st LATIN MUSIC AWARDS
 from
 TWO OF MIAMI'S
 FINEST RESTAURANTS

PARTICIPATING RECORD COMPANIES

- | | |
|---|---|
| BALBOA RECORDS
Culver City, CA | KAREN RECORDS
Coral Gables, FL |
| Bertelsmann Music Group [BMG]
Hollywood, CA | KUBANEY RECORDS
Miami, FL |
| BRONCO RECORDS
Santurce, PR | LUNA RECORDS
Los Angeles, CA |
| CARA RECORDS
San Antonio, TX
[Distributed by CBS] | MCA
New York, NY |
| COMBO RECORDS
New York, NY | MONTUNO RECORDS
New York, NY |
| CAYMAN RECORDS
New York, NY | PANDA RECORDS
Santa Monica, CA |
| CALIFORNIA SOUND NETWORK
Glendale, CA | POLYGRAM LATINO
New York, NY |
| CBS RECORDS INTERNATIONAL
New York, NY | PRIMO RECORDS
Bronx, NY |
| DISCOS CBS INTERNACIONAL
Miami, FL | RAMEX RECORDS
Houston, TX |
| DISCOS CBS INTERNACIONAL
Los Angeles, CA | RMM RECORDS
New York, NY |
| ELEKTRA/ASYLUM RECORDS
New York, NY | SONIDO INC.
New York, NY |
| EMI CAPITOL-LATIN
Hollywood, CA | SONGO RECORDS
Miami, FL |
| EPIC
[See CBS Records International] | SONOTONE
Opa Locka, FL |
| FONOVisA
Los Angeles, CA | TOP TEN HITS RECORDS
New York, NY |
| GIL RECORDS
Houston, TX | TH-RODVEN
Miami, FL |
| GLOBO RECORDS
Los Angeles, CA | VELVET
Santurce, PR |
| HACIENDA RECORDS
Corpus Christi, TX
[Distributed by CBS] | SAR RECORDS
Miami, FL |
| | WEA LATINA
Toluca, CA |
| | HIT MAKERS
San Juan, PR |



SONOTONE

"LA COMPAÑIA DE LA MUSICA"

AGRADECE A UNIVISION-BILLBOARD

LA NOMINACION
DE SU ARTISTA EXCLUSIVO

**Willie
González**

EN LAS CATEGORIAS
MUSICA TROPICAL

ALBUM DEL AÑO
EL ORIGINAL Y UNICO

REVELACION DEL AÑO



Premio

LO NUESTRO

a la Música

Latina

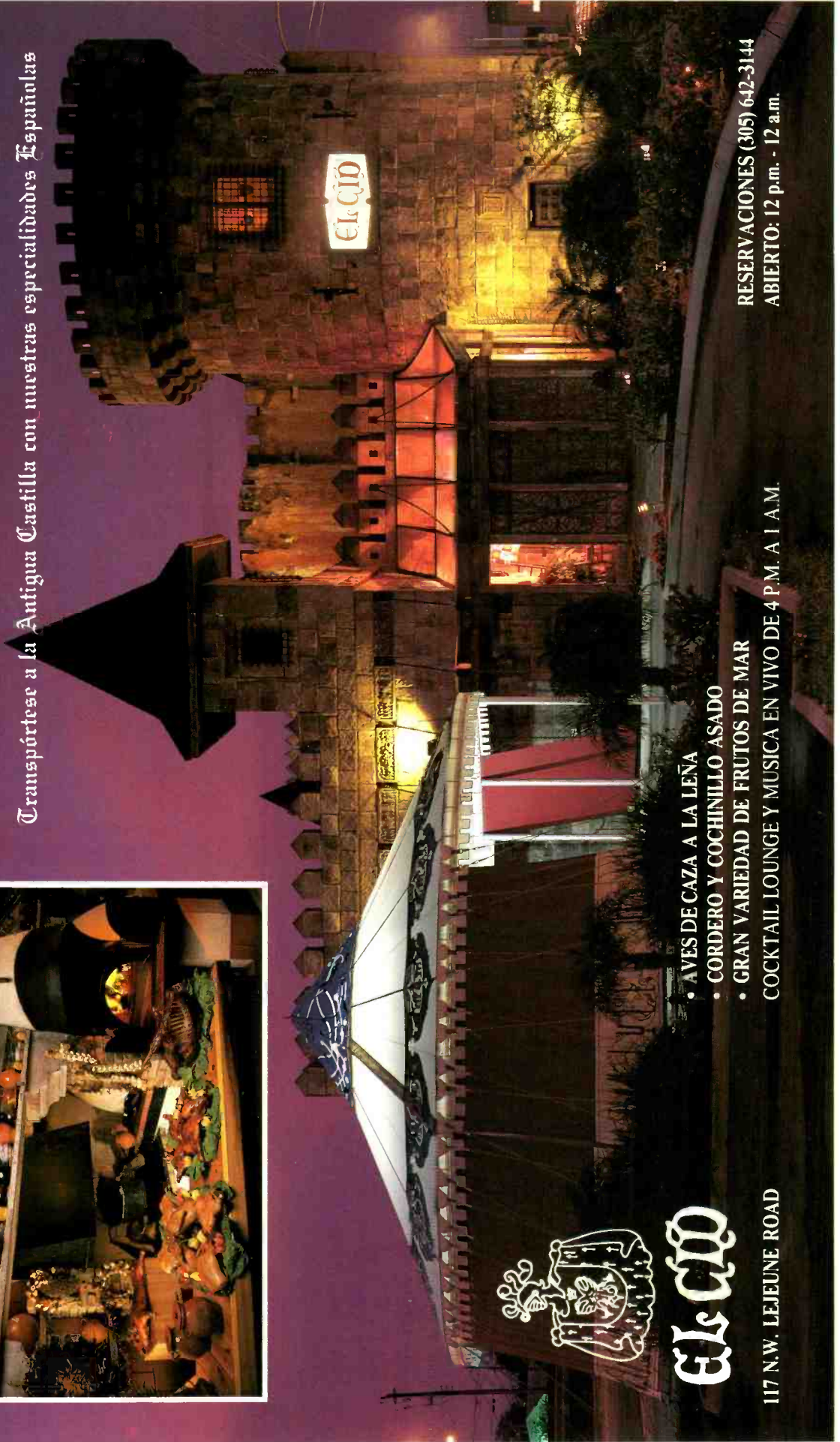
¡GRACIAS!

Main Office: SONOTONE MUSIC CORP. — 1535 N.W. 79th Ave. Miami, FL. 33126 / Tel.: (305) 477-5999 / Fax.: (305) 477-8996 / Telex: 52-2178
TEXAS: SOUTHWEST ENTERTAINMENT Inc. - 5415 Bandera Rd. No. 512, San Antonio, Texas 78238 / Tel.: (512) 523-2616 / Fax.: (512) 684-6300
PUERTO RICO: SONOTONE MUSIC CORP. - 312 De Diego Avenue, Santurce, Puerto Rico 00907 / Tel.: (809) 721-0237 / Fax.: (809) 722-0330
NEW YORK: SONOTONE MUSIC CORP. - 1625 Pallsade Ave. Apt. C-1, Union City, New York 07087 / Tel.: (201) 865-0456
CALIFORNIA: SONOTONE MUSIC CORP. - 1642 South Vermont, Los Angeles, California 90006 / Tel.: (213) 733-0137/8 / Fax.: (213) 733-0478
ILLINOIS: MUSICA LATINA ADELQUI ENTERPRISES - 1454 Milwaukee, Chicago, Illinois 60622 / Tel.: (312) 235-6900

Design & Art Work: DRAGO

Paraíso de Reyes

Transportese a la Antigua Castilla con nuestras especialidades Españolas



EL CID

117 N.W. LEJEUNE ROAD

- AVES DE CAZA A LA LEÑA
 - CORDERO Y COCHINILLO ASADO
 - GRAN VARIEDAD DE FRUTOS DE MAR
- COCKTAIL LOUNGE Y MUSICA EN VIVO DE 4 P.M. A 1 A.M.

RESERVACIONES (305) 642-3144
ABIERTO: 12 p.m. - 12 a.m.

Credits

Univision

Omar Marchant
Executive Producer

Jo-Ann Rullán
Producer

Oswaldo Oñoz
Project Manager

Art Izquierdo
Director

Pepe Bermúdez
*Artistic
Coordinator*

Chris Thompson
*Technical
Supervisor*

Jorge Domínguez
Set Design

Azaín Medina
Lighting Director

William Sánchez
Musical Director

Tony Parodi
Stage Manager

Martin Mayen
Announcer

Erick Schilling
Jeff Cohen
Jorge Pacheco
Tom Collucci
Carlos González
Raúl Gutiérrez
Audio

Douglas Petersen
Satellite Engineer

Michael Karsch
*Engineering
Maintenance*

Bert Delgado
Technical Director

Raúl Pérez Liste
Doris T. Dávila
Assistant Directors

Yolanda del Río
*Production
Assistant*

Ken Carpenter
Mike Van Roy
Video

Liz Spagnoli
Video Tape

Rudy Caramés
Tony Díaz
Frank Torres
Silvio García
Jonathan Berkman
Mark Baker
Michelle Wille
Cameras

Jorge Camba Sr.
Jorge Camba Jr.
Joe Pérez
Emmanuel Baster
Camera Assistants

Lucy Pereda
Antonio Vodanovic
*Masters of
Ceremony*

Javier Romero
Logo Design

Alex Hadad
Trophy Design

Casa Faroy
*Trophy
Production*

T. Sheila Hall
Publicity

Billboard

Gerald C. Hobbs
*President and Chief
Executive Officer*

Sam Holdsworth
*Executive
Vice President,
Publishing Director,
Billboard Magazine*

John Babcock Jr.
*Vice President,
Group Publisher
Billboard Magazine*

Georgina Challis
*Director of
Licensing/
Special Projects*

Gene Smith
*Associate Publisher/
Director of
Marketing and
Sales*

Michael Ellis
Director of Charts

Marv Fisher
*Marketing and
Sales*

Angela Rodríguez
*Marketing
and Sales*

**Gloria Constanza
García**
*Latin Charts
Research*

Carlos Agudelo
*Latin Charts
Manager,
Premio
Lo Nuestro
a la Música Latina
Liaison
Coordinator*

IN CONCERT

Roberto
CARLOS

San Antonio '89

...in a category
all by himself.

We're proud to be
a part of it all.

MEG
a division of
Manna Entertainment Group
Hollywood, California



FELICITA A SU
ARISTA ELUSIVO

FITO OLIVARES Y SU
GRUPO

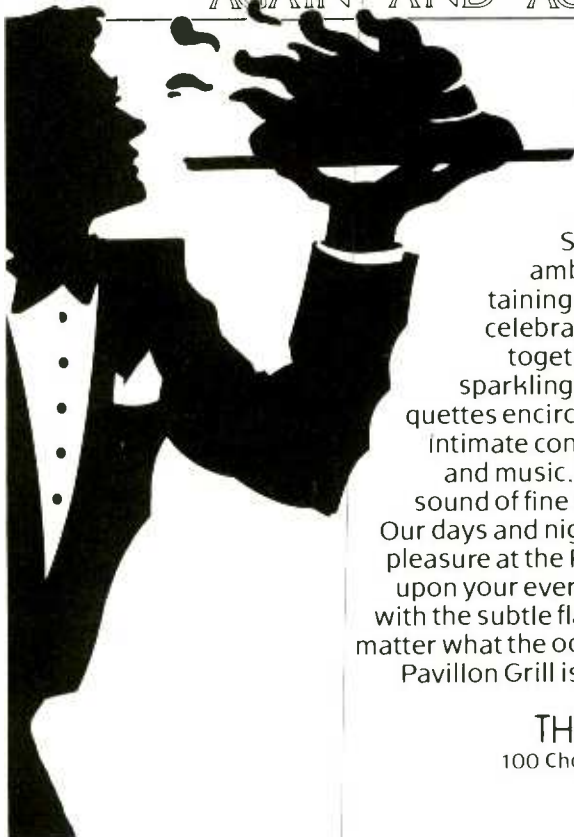
“La Pua Sabrosura”



Autor e interprete de los hits: “La Güera Salomé”, “Rosa la de Reynosa”, “Juana la Cubana”, “La Gallina”, “Mi Caballito”, “El Despegadito”, entre otras.

Por su nomonacion a los premios: “LO NUESTRO A LA MUSICA LATINA” 1989

HOTEL INTER-CONTINENTAL MIAMI
AGAIN AND AGAIN



AT YOUR
SERVICE.

The Pavillon Grill. Surrounding you with an ambiance perfect for entertaining a business associate or celebrating a romantic evening together. With fine wines and sparkling champagnes. Soft banquettes encircling tables designed for intimate conversations. Candlelight and music. Evenings filled with the sound of fine crystal raised in a toast. Our days and nights are devoted to your pleasure at the Pavillon Grill. To waiting upon your every wish. To tempting you with the subtle flavors of fine cuisine. No matter what the occasion is, you'll find the Pavillon Grill is always at your service.

THE PAVILLON GRILL
100 Chopin Plaza, Miami, FL 33131
577-1000

**PARTICIPATING
RADIO STATIONS**

WCHQ-FM

Camny, PR

WFID-FM

San Juan, PR

WIDA-FM

Santurce, PR

WKAQ-FM

San Juan, PR

WKJB-AM

Mayaguez, PR

WPRM-FM

Caguas, PR

WQBS-FM

Santurce, PR

WXYX-FM

Bayamon, PR

WZAR-FM

Ponce, PR

WZNT-FM

Guaynabo, PR

KALI-AM

Hollywood, CA

KLVE-FM

Hollywood, CA

KSKQ-AM/FM

Los Angeles, CA

KWKW-AM

Hollywood, CA

KAZA-AM

San Jose, CA

KBRG-FM

Fremont, CA

KCAL-AM

Redlands, CA

KGST-AM

Fresno, CA

KXEX-AM

Fresno, CA

KIQI-AM

San Francisco, CA

KLOC-AM

Modesto, CA

KNSE-AM

Rancho Cucamonga, CA

KQVO-FM

Calexico, CA

KRAY-FM

Salinas, CA

KRCX-AM

Roseville, CA

KVIM-AM

Indio, CA

KSBO-AM

Santa Maria, CA

WIND-AM

Chicago, IL

WOJO-FM

Chicago, IL

WILC-AM

Laurel, MD

WMDO-AM

Wheaton, MD

WTAQ-AM

La Grange, IL

WJIT-AM

New York, NY

WKDM-AM

New York, NY

WSKQ-AM/FM

New York, NY

WLVH-FM

Hartford, CT

WUNR-AM

Boston, MA

WFHM-AM

Vineland, NJ

WTEL-AM

Philadelphia, PA

WADO-AM

New York, NY

KVVA-FM

Phoenix, AZ

KXMG-FM

Tucson, AZ

KBOM-FM

Santa Fe, NM

KGLA-AM

Marrero, LA

KABQ-AM

Albuquerque, NM

KIDI-FM

Albuquerque, NM

KBNO-AM

Denver, CO

KAMA-AM

El Paso, TX

KBNA-FM

El Paso, TX

KCOR-AM

San Antonio, TX

KESS-AM

Dallas, TX

KSSA-AM

Dallas, TX

KGBT-AM

Harlingen, TX

KQXX-AM

McAllen, TX

KLAT-AM

Houston, TX

KXYZ-AM

Houston, TX

KUNO-AM

Corpus Christi, TX

KZUE-FM

San Antonio, TX

KEDA-AM

San Antonio, TX

KZAH-AM

San Antonio, TX

WAMA-AM

Tampa, FL

WONQ-AM

Orlando, FL

WCMQ-FM

Miami, FL

WQBA-FM

Miami, FL

WAQI-FM

Miami, FL

WSUA-AM

Miami, FL

WQBN-AM

Tampa, FL

WOIR-AM

Miami, FL



RECORDS & VIDEO CORP.

Congratulations

**TO BILLBOARD & UNIVISION
on the 1st Annual
LO NUESTRO AWARDS**

From all of us at



SALSA

JOSE ALBERTO
TITO NIEVES
MILLIE "P"
GRUPO ABC

TONY VEGA
CHAMY SOLANO
LA ROMANCE
LOS HERMANOS
MORENO

MERENGUE

THE NEW YORK BAND
ANGELITO VILLALONA
MONCHY
MARCOS CAMINERO
SANDY REYES

JOSE OCTAVIO
ANIBAL BRAVO
LOS BRAVOS
JOHAN MINAYA
ARAMIS CAMILO



**BALBOA
RECORDS, CO.**

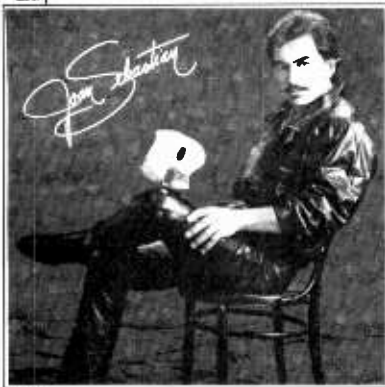
10900 Washington Blvd., Culver City, CA 90230 • (213) 204-3792



Felicita a Sus Artistas Exclusivos

JOAN SEBASTIAN Y ALBERTO VAZQUEZ

POR HABER SIDO
NOMINADOS PARA



CASSETTE EMTV-6024
JOAN SEBASTIAN "MASCARADA"



Premio

LO NUESTRO

a la Música

Latina



CASSETTE ED-1870
ALBERTO VAZQUEZ "MARACAS"

UNIVISION-BILLBOARD

El Ritmo de Univisión

Desde el sonido estimulante de la salsa a las voces melódicas de la balada latina, la música en todas sus variaciones está presente en Univisión.

Desde su fundación en 1961, Univisión se ha esmerado en presentar a los mejores talentos de la música latina. El festival de Calle Ocho... musicales exclusivos con superestrellas internacionales... programas de videos musicales... festivales de la canción... éstos son una muestra del

homenaje de Univisión a la música latina.

Manteniendo, su compromiso de ofrecer a su audiencia una programación de la mejor calidad, Univisión brinda programas que representan la música de ayer, la música de hoy y la música de mañana.

Mirando hacia el futuro, Univisión seguirá haciendo honor a su compromiso. Su dedicación ya está comprobada al ofrecer lo mejor de la música latina. Este año invitamos a nuestros televidentes a celebrar junto a

nosotros el XVIII Festival Internacional de la Canción OTI con sede en los Estados Unidos, especiales de salsa desde el Palladium en Nueva York, conciertos y programas innovadores como "PREMIO LO NUESTRO A LA MÚSICA LATINA."

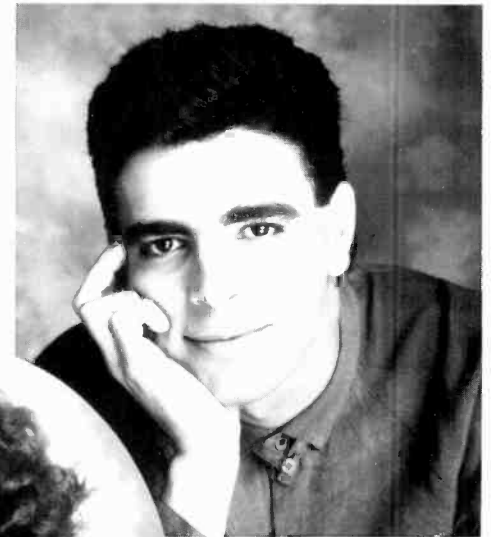
Univisión ofrece la armonía y ritmo que distinguen a la música latina por sobre todas las otras. Es la lengua española la que nos permite comunicarnos, pero es el ritmo latino dentro de nuestras almas él que nos une.



FRANCO



LOS BUKIS



LUIS ENRIQUE



GIPSY KINGS



EYDIE GORME



RAPHAEL

The Rhythm of Univision

From the intoxicating sounds of salsa to the melodic voices of Latin ballads, music of every kind is captured on Univisión.

Since the network's establishment in 1961, Univision has been committed to showcasing the many talents of Latin music performers. A street fair on Miami's Calle Ocho... a festive celebration of Cinco De Mayo... exclusive musicals with international superstars... music video shows that really

keep you moving... national amateur song festivals... just a sampling of Univision's celebration of "la música latina."

In keeping with its years of dedication to providing top quality programming, Univision offers a musical fare that features current top hits, folkloric tunes and old time favorites, all of this while maintaining cultural relevance.

In looking to the future, Univision pledges to continue its already proven commitment to

Hispanic viewers, offering only the best in Latin music. This year, viewers will be treated to the XVIII International OTI Song Festival with the United States as its host country, a series of salsa specials taped at the Palladium in New York, concerts featuring artists from every corner of the Spanish-speaking world, and innovative productions such as "Premio Lo Nuestro a la Música Latina."

**WE ARE PROUD TO ANNOUNCE
THE CBS RECORDS INTERNATIONAL DEBUT
OF THE SENSATIONAL SUPERSTAR,
EMMANUEL.**



**“QUISIERA.” THE DEBUT ALBUM
IN-STORE: JUNE 15**

EMMANUEL. NOW ON CBS DISCOS INTERNATIONAL.



“CBS,”  are trademarks of CBS Inc. © 1989 CBS Records Inc.



b

presented by

UNIVISION

&

Billboard



TERRI ROSSI'S RHYTHM SECTION

THIS WILL BE Natalie Cole's sixth No. 1 record: "Miss You Like Crazy" (EMI) steps 2-1 on the Hot Black Singles chart. Her best efforts in 1987 from the "Everlasting" album were denied the No. 1 spot: "Jump Start" peaked at No. 2 and "Pink Cadillac" got as high as No. 9. "Miss You" is No. 1 at 18 of the 97 reporting stations, even though some stations are starting to drop the title. The push to No. 1 came from a major increase in retail points.

Coming on strong, also on EMI, is "Have You Had Your Love Today" by the O'Jays, which moves 9-6. Out of 96 stations reporting the title, 72 moved it up. Some of the power moves are 25-9 at WAMO Pittsburgh; 17-12 at WDAS Philadelphia; 13-9 at WBLZ Cincinnati; and No. 1 at WJMI Jackson, Miss.

Mikki Bleu lands on the singles chart with "Something Real" (EMI), at No. 92. And Jaz, EMI's first rap artist, moves 26-19 on the Hot Rap Singles chart with "Hawaiian Sophie." He also performs on the O'Jays record. The stairway to heaven is paved with hits for Varnell Johnson, VP promotion, and Reggie Barnes, national director promotion, and the EMI field staff.

HOW COULD YOU LOSE? A strong contender for No. 1 is "Mr. D.J." by Joyce "Fenderella" Irby (Motown). It made strong gains in retail and radio points, picking up three stations for a total of 92. It showed upward movement on 65 stations, with 28 top five reports. The record is No. 1 at KSOL San Francisco; KROZ Tyler, Texas; WXOK Baton Rouge, La.; and KXZZ Lake Charles, La. Fenderella, the former Klymaxx bassist, is joined in her video by the "World's Greatest Entertainer," Doug E. Fresh, and Jack "The Rapper" Gibson, a black radio pioneer and tip sheet publisher. If this record goes to No. 1, will "The Rapper" use this as the "Official Family Affair Video" at his annual convention in August in Atlanta?

GOING FOR THE GOLD: "For The Love Of You" by Tony! Toni! Toné! (Wing) leaps 16-8, placing No. 3 in total radio points. It has 33 top five reports and is No. 1 at WQOK Nashville; WCKU Lexington, Ky.; and WZHT Montgomery, Ala. Retail is beginning to show the significant gains necessary to take the record to No. 1, but the real push is to clinch the Recording Industry Assn. of America's gold certification.

A ROSE IS A ROSE . . . or is it? Earlier this year, when the Hot Rap Singles chart debuted, we debated what is a rap record. The chart has taken shape over the past few months and we are pleased with the titles we present to you . . . with a few exceptions.

When you review the chart this week you may notice that a couple of titles that were bulleted on the last chart do not appear this week. These records did not fall off the chart—they were manually removed. With the increased popularity of rap, we'll see more R&B records that include rap. These records' mainstream exposure, however, would prevent a real rap record from charting. This defeats the purpose of the rap chart, which was created to present rap records that in the past did not appear on any other chart. In the interest of providing charts that represent pure musical genres, we have set a policy that this chart will only contain all-rap records.

HOT BLACK SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 14 REPORTERS	SILVER ADDS 32 REPORTERS	BRONZE/ SECONDARY ADDS 51 REPORTERS	TOTAL ADDS 97 REPORTERS	TOTAL ON CHART
AS LONG AS WE'RE TOGETHER AL GREEN A&M	7	17	22	46	50
FRIENDS JODY WATLEY MCA	4	15	26	45	81
I'M THAT TYPE OF GUY L.L. COOL J DEF JAM	5	14	12	31	31
SOMETHING IN THE WAY STEPHANIE MILLS MCA	2	9	19	30	39
IT'S JUST THE WAY IT IS TROY JOHNSON RCA	2	6	16	24	24
MY LOVE IS SO RAW ALYSON WILLIAMS DEF JAM	2	7	13	22	22
TWO WRONGS DON'T... DAVID PEASTON GEFFEN	3	10	8	21	28
SECRET RENDEZVOUS KARYN WHITE WARNER BROS	2	7	8	17	79
IT'S LIKE MAGIC BLUE MAGIC OBR	0	4	13	17	44
WHAT MORE CAN I DO... CHERRELLE TABU	4	6	7	17	33

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.

HOT SHOTS!

ENTOUCH "II Hype"

from the forthcoming
debut album *ALL NITE*.

Executive Producer: Vincent Davis
Management: Vintertainment



SIMPLY RED "If You Don't Know Me By Now"

the single and video
from the *A NEW FLAME* album.

Produced by Stewart Levine
Representation Worldwide: So What Art, Ltd.
USA—in association with Burton Management.



On Elektra cassettes,
compact discs and records.

© 1989 Elektra/Asylum Records, a Division of Warner Communications Inc.



Billboard. Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	ME MYSELF AND I	DE LA SOUL	3
2	3	CHILDREN'S STORY	SLICK RICK	5
3	6	STICKS AND STONES	GRADY HARRELL	9
4	11	MISS YOU LIKE CRAZY	NATALIE COLE	1
5	7	MY FIRST LOVE	ATLANTIC STARR	2
6	5	HEAVEN HELP ME	DEON ESTUS	12
7	13	MR. D.J.	JOYCE "FENDERELLA" IRBY	4
8	2	IF I'M NOT YOUR LOVER	AL B. SURE!	18
9	15	HAVE YOU HAD YOUR LOVE TODAY	THE O'JAYS	6
10	14	LITTLE JACKIE WANTS TO BE A STAR	LISA LISA	7
11	10	JOY AND PAIN	ROB BASE & D.J. E-Z ROCK	21
12	19	LOST WITHOUT YOU	BEBE & CECE WINANS	10
13	17	EVERY LITTLE TIME	KIARA	11
14	4	TURN THIS MUTHA OUT	M.C. HAMMER	27
15	20	I'LL BE LOVING YOU (FOREVER)	NEW KIDS ON THE BLOCK	13
16	16	IF SHE KNEW	ANNE G.	25
17	9	START OF A ROMANCE	SKYY	22
18	24	FOR THE LOVE OF YOU	TONY! TONI! TONE!	8
19	22	THROUGH THE STORM	ARETHA FRANKLIN & ELTON JOHN	17
20	26	LEAO ME INTO LOVE	ANITA BAKER	16
21	32	FOR YOU TO LOVE	LUTHER VANDROSS	14
22	8	I LIKE	GUY	38
23	25	SHOW & TELL	PEABO BRYSON	15
24	34	WORKIN' OVERTIME	DIANA ROSS	19
25	18	FUNKY COLD MEOWNA	TONY LOC	46
26	31	OBJECTIVE	MILES JAYE	24
27	33	MY ONE TEMPTATION	MICA PARIS	20
28	30	I WANT YOUR LOVE	LA RUE	26
29	12	BUCK WILO	E.U.	44
30	28	MADE TO BE TOGETHER	DEJA	23
31	21	REAL LOVE	JODY WATLEY	42
32	27	SELF DESTRUCTION	THE STOP THE VIOLENCE MOVEMENT	54
33	38	BABY DON'T FORGET MY NUMBER	MILLI VANILLI	29
34	—	KEEP ON MOVIN'	SOUL II SOUL	28
35	23	DON'T TAKE MY MIND ON A TRIP	BOY GEORGE	53
36	—	DARLIN' I	VANESSA WILLIAMS	30
37	—	I CAN'T STOP (THIS FEELING)	EUGENE WILDE	36
38	36	EVERY LITTLE STEP	BOBBY BROWN	50
39	35	ROLLIN' WITH KID 'N PLAY	KID 'N PLAY	72
40	—	SHOWER ME WITH YOUR LOVE	SURFACE	33

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	MY FIRST LOVE	ATLANTIC STARR	2
2	1	MISS YOU LIKE CRAZY	NATALIE COLE	1
3	5	FOR THE LOVE OF YOU	TONY! TONI! TONE!	8
4	7	HAVE YOU HAD YOUR LOVE TODAY	THE O'JAYS	6
5	6	MR. D.J.	JOYCE "FENDERELLA" IRBY	4
6	8	LITTLE JACKIE WANTS TO BE A STAR	LISA LISA	7
7	10	FOR YOU TO LOVE	LUTHER VANDROSS	14
8	9	ME MYSELF AND I	DE LA SOUL	3
9	11	LOST WITHOUT YOU	BEBE & CECE WINANS	10
10	12	EVERY LITTLE TIME	KIARA	11
11	16	I'LL BE LOVING YOU (FOREVER)	NEW KIDS ON THE BLOCK	13
12	17	SHOW & TELL	PEABO BRYSON	15
13	19	LEAD ME INTO LOVE	ANITA BAKER	16
14	14	CHILDREN'S STORY	SLICK RICK	5
15	18	MY ONE TEMPTATION	MICA PARIS	20
16	22	WORKIN' OVERTIME	DIANA ROSS	19
17	21	THROUGH THE STORM	ARETHA FRANKLIN & ELTON JOHN	17
18	23	MADE TO BE TOGETHER	DEJA	23
19	3	STICKS AND STONES	GRADY HARRELL	9
20	26	OBJECTIVE	MILES JAYE	24
21	29	NOTHIN (THAT COMPARES 2 U)	THE JACKSONS	34
22	4	HEAVEN HELP ME	DEON ESTUS	12
23	27	DARLIN' I	VANESSA WILLIAMS	30
24	30	GOTTA GET THE MONEY	LEVERT	31
25	25	I WANT YOUR LOVE	LA RUE	26
26	—	KEEP ON MOVIN'	SOUL II SOUL	28
27	32	BABY DON'T FORGET MY NUMBER	MILLI VANILLI	29
28	34	TURNED AWAY	CHUCKII BOOKER	32
29	37	CRAZY (FOR ME)	FREDDIE JACKSON	39
30	28	A LITTLE ROMANCE	THE BOYS	35
31	38	SHOWER ME WITH YOUR LOVE	SURFACE	33
32	36	IT'S REAL	JAMES INGRAM	37
33	35	CONGRATULATIONS	VESTA	40
34	33	ON A MISSION	LEOTIS	41
35	31	I CAN'T STOP (THIS FEELING)	EUGENE WILDE	36
36	—	MIDNIGHT SPECIAL	THE SYSTEM	45
37	—	SECRET RENDEZVOUS	KARYN WHITE	49
38	—	SHE'S SO COLD	ALTON "WOKIE" STEWART	43
39	—	I SECOND THAT EMOTION	10DB	47
40	13	IF I'M NOT YOUR LOVER	AL B. SURE!	18

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
95 ALL I WANT IS FOREVER (FROM "TAP") (Realsongs, ASCAP)	38 I LIKE (Cal-Gene, BMI/Virgin Songs, BMI/Zomba, ASCAP) CPP
64 AS LONG AS WE'RE TOGETHER (Al Green, BMI/Irving, BMI)	67 I LIKE IT (Island, BMI/Onid, BMI)
29 BABY DON'T FORGET MY NUMBER (FMP/Ed.Intro)	47 I SECOND THAT EMOTION (Jobete, ASCAP)
73 BABY ME (Billy Steinberg, ASCAP/Makiki, ASCAP/Knighty-Knight, ASCAP)	26 I WANT YOUR LOVE (Jay King IV, BMI)
44 BUCK WILD (JU House/Syce 'M' Up, ASCAP)	18 IF I'M NOT YOUR LOVER (SBK April, ASCAP/Across 110th Street, ASCAP/Zomba, ASCAP/Donril, ASCAP/Cal-Gene, BMI)
61 BUFFALO STANCE (Virgin Songs, BMI/SBK Songs/Warner Chappell Music/Warner-Tamerlane, BMI/Copyright Control)	25 IF SHE KNEW (Z560, ASCAP)
63 CAN WE TALK (Screen Gems-EMI, BMI/EMI, BMI)	13 I'LL BE LOVING YOU (FOREVER) (SBK April, ASCAP) HL
5 CHILDREN'S STORY (Def American, BMI)	83 I'M THAT TYPE OF GUY (Def Jam, ASCAP/LL Cool J, ASCAP/D And D, ASCAP)
73 CLOSER THAN FRIENDS (Colgems-EMI, ASCAP)	69 IT'S LIKE MAGIC (Number 1 in the Land, BMI/Sawyer Brother, BMI)
40 CONGRATULATIONS (Caldaddy, ASCAP/MCA, ASCAP/Little Tanya, ASCAP/Vesta Seven, ASCAP/Almo, ASCAP) CPP	62 IT'S MY TURN (Beach House, ASCAP/Stevo, ASCAP)
58 CONSTANTLY (Stone Diamond, BMI/Feel The Beat, BMI)	97 IT'S ONLY LOVE (Mayplace, BMI)
39 CRAZY (FOR ME) (Zomba, ASCAP)	37 IT'S REAL (Virgin Songs, BMI/Cal-Gene, BMI/Yah Mo, BMI) CPP
85 CRUZIN' (Sac-Boy, ASCAP/MCA, ASCAP/Copyright Control)	21 JOY AND PAIN (Protoons, ASCAP/Hikim, ASCAP)
30 DARLIN' I (Racer-ex, ASCAP/PolyGram International, ASCAP/Tocep, BMI/Jumpin' Off, BMI)	28 KEEP ON MOVIN' (Virgin, ASCAP)
53 DON'T TAKE MY MIND ON A TRIP (Cal-Gene, BMI/Virgin Songs, BMI) CPP	16 LEAD ME INTO LOVE (Creative Entertainment, BMI/Steve Evans Lane, BMI/Melaiee, ASCAP) CPP
50 EVERY LITTLE STEP (Kear, BMI/Hip Trip, BMI) CPP	79 LIKE A PRAYER (Webo Girl, ASCAP/WB, ASCAP/Johnny Yuma, BMI)
55 EVERY LITTLE THING ABOUT YOU (Forceful, BMI/Willesden, BMI)	7 LITTLE JACKIE WANTS TO BE A STAR (Forceful, BMI/Willesden, BMI/My! My!, BMI)
11 EVERY LITTLE TIME (Shakin' Baker, BMI/Lily, BMI)	35 A LITTLE ROMANCE (Hip Trip, BMI/Kear, BMI/Mister Johnson's Jams, BMI/Tammi, BMI/Pera, BMI) CPP
8 FOR THE LOVE OF YOU (Two Tuff-Enuff, BMI/Songs of Polygram, BMI)	10 LOST WITHOUT YOU (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Benny's Music, BMI)
14 FOR YOU TO LOVE (SBK April, ASCAP/Uncle Ronnie's, ASCAP/Sunset Burgundy, ASCAP/MCA, ASCAP)	59 LOVE SAW IT (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
65 FORBIDDEN LOVE (Worlers, ASCAP/Songs Of PolyGram, BMI/O Dad, BMI)	23 MADE TO BE TOGETHER (Virgin Songs, BMI/Cal-Gene, BMI) CPP
80 FOREVER YOUR GIRL (Virgin, ASCAP/Oliver Leiber, ASCAP) CPP	90 MAGIC SPELL (Saja, BMI/Troutman's, BMI)
51 FRIENDS (SBK April, ASCAP/Ultrawave, ASCAP/A Diva, ASCAP/Rightsong, BMI/SBK Blackwood, BMI/Eric B & Rakim, ASCAP)	56 THE MAN WE ALL KNOW AND LOVE (Turnout Bros, ASCAP/Dickiebird, BMI)
46 FUNKY COLD MEDINA (Varry White, ASCAP)	3 ME MYSELF AND I (Tee Girl, BMI/Bridgeport, BMI)
94 GOING OUT (Bugnon, ASCAP/Vic's Sic, BMI/Bupple, BMI)	45 MIDNIGHT SPECIAL (SBK April, ASCAP/Science Lab, ASCAP)
78 THE GOOD, BAD & UGLY (Wuntun, ASCAP/Almo, ASCAP) CPP	1 MISS YOU LIKE CRAZY (Prince Street, ASCAP/Lauren Wesley, BMI/Screen Gems, ASCAP/Irving, BMI/Gemia, BMI) CPP
31 GOTTA GET THE MONEY (Trycep, BMI/Fernciff, BMI/Willesden, BMI)	4 MR. D.J. (Diva I, ASCAP/Spectrum VII, ASCAP) CPP
6 HAVE YOU HAD YOUR LOVE TODAY (WE, BMI/Trycep, BMI/Willesden, BMI)	2 MY FIRST LOVE (Jodaway, ASCAP)
12 HEAVEN HELP ME (Estus, BMI/Rok-Mil, BMI/SBK Blackwood, BMI/Morrison Leahy, ASCAP/Chappell, ASCAP)	20 MY ONE TEMPTATION (Chappell, PRS/Abacus, PRS/Chappell & Co., ASCAP)
36 I CAN'T STOP (THIS FEELING) (Dejuan, BMI/Aruba, ASCAP)	57 NO PLACE TO GO (Aahsum Lawson, ASCAP/Perry Lane, ASCAP/WB, ASCAP/Geffen, ASCAP)
91 I CAN'T TELL YOU WHY (Cass County, ASCAP/Red Cloud, ASCAP/Jeddrah, ASCAP)	34 NOTHIN (THAT COMPARES 2 U) (Kear, BMI/Hip Trip, BMI)
60 I FOUND LOVE (Clita, BMI/Sign Of The Twins, ASCAP)	24 OBJECTIVE (Abana, BMI/Virgin Songs, BMI) CPP
	41 ON A MISSION (Def Jam, ASCAP/Siam City, ASCAP/KJN, ASCAP)
	89 PLANET E (Secret Affair, BMI/Airman, BMI/Index, ASCAP/Bleu Disque, ASCAP/E.G., BMI)
	93 PRETTY GIRLS (All Seeing Eye, ASCAP/PolyGram International, ASCAP/Better Days, BMI)
	88 QUIET STORM (Miami Spice, ASCAP)
	42 REAL LOVE (SBK April, ASCAP/Ultrawave, ASCAP/Rightsong, BMI)
	72 ROLLIN' WITH KID 'N PLAY (Hittage/Turnout Bros, ASCAP)
	96 ROXANNE'S ON A ROLL (ADRA, BMI/T-Ski, BMI)
	58 SEARCHIN' FOR A GOOD TIME (Allen-Lewis, ASCAP)
	49 SECRET RENDEZVOUS (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
	54 SELF DESTRUCTION (Zomba, ASCAP/Willesden, BMI)
	86 SHE DRIVES ME CRAZY (Virgin, ASCAP) CPP
	43 SHE'S SO COLD (Kaptain Keyboard, BMI/Tim Tim, ASCAP)
	15 SHOW & TELL (SBK Blackwood, BMI/Fullness, BMI)
	33 SHOWER ME WITH YOUR LOVE (Colgems-EMI, ASCAP)
	98 SLEEP TALK (Def Jam, ASCAP/Siam City, ASCAP/Rush Groove, ASCAP)
	77 SOMEBODY LOVES YOU (Jobete, ASCAP)
	75 SOMETHING IN THE WAY (Angel Notes, ASCAP/WB, ASCAP)
	92 SOMETHING REAL (El King, ASCAP)
	22 START OF A ROMANCE (Alligator, ASCAP)
	9 STICKS AND STONES (Rossway, BMI/Juby Laws, ASCAP/Tuff Cookie, BMI/Virgin Songs, BMI) CPP
	76 SWEET TALK (Music Corp. Of America, BMI/Bayjun Beat, BMI)
	71 TAKE IT OFF (Cal-Gene, BMI/Virgin Songs, BMI)
	99 TEMPORARY LOVE (Honey Look, ASCAP/Basamp, ASCAP)
	48 THEY WANT MONEY (Zomba, ASCAP/Willesden, BMI)
	74 THIS MAGIC MOMENT/DANCE WITH ME (Trio, BMI/Freddy Bienstock, BMI/Tredlew, BMI/Unichappell, BMI)
	17 THROUGH THE STORM (Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP)
	70 TIGHT ON TIME (I'LL FIT U IN) (Rhett Rhyme, ASCAP/BMG Songs, ASCAP/Pitchford, BMI)
	66 TOBY (Toby, BMI)
	100 TRIBUTE (RIGHT ON) (CRGI, BMI) CPP
	27 TURN THIS MUTHA OUT (Bust-It, BMI)
	32 TURNED AWAY (Selessongs, ASCAP/Honey Look, ASCAP)
	84 TWO WRONGS (DON'T MAKE IT RIGHT) (Venus Three, BMI/Pushy, BMI/Perfect Then, ASCAP)
	81 WE GOT OUR OWN THANG (Zomba, ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP/Bridgeport, BMI)
	82 WHAT MORE CAN I DO FOR YOU (Flyte Tyme, ASCAP/Avant Garde, ASCAP)
	52 A WOMAN'S TOUCH (Babyann, BMI)
	19 WORKIN' OVERTIME (Tommy Jym, BMI/Warner-Tamerlane, BMI/Mike Chapman, ASCAP/Nations, ASCAP)

BLACK



Center Of Attention. Natalie Cole sits between two high-powered ladies, WABC-TV New York reporter Rolanda Watts, left, and Essence magazine editor in chief Susan Taylor, at a brunch celebrating the release of Cole's EMI album, "Good To Be Back."

'BUST THIS!' BOOSTS ARISTA RAPPERS

(Continued from page 25)

duction. "Arista may be new to this, but they're true to this," Shelton says. "I'm here to make sure that that commitment to the music is carried out."

The label has also engaged Craig Davis, of Expertz Marketing and Promotion in Philadelphia, as a rap music consultant working with Shelton.

Arista, home to such varied R&B acts as Aretha Franklin, Kiara, Milli Vanilli, and Taylor Dayne, has taken its time expanding into the rap/hip-hop arena. But label execs say they never made a conscious decision to actively develop more rap artists.

Anderson explains: "We have been into hip-hop for a number of years with Whodini [on Arista-distributed Jive]. We're very selective about who we sign; we've always been interested in the music, we just hadn't found the right acts. Through Whodini, we learned that it's a very active market out there, and one of the key factors for us is to be artist oriented. There's a difference between great records and great artists. We wanted to sign artists who would have some longevity."

East Coast A&R director Mitchell Cohen, who with VP of R&B A&R Eric Nuri and A&R director Richard Sweret has worked to bring rap acts into the Arista fold,

confirms that rap wasn't a specific priority at the label. "It was never a directive. I'd been looking for rap artists, but not any more than I was for heavy metal or rock. Like with K-9 Posse—I didn't solicit it. Somebody sent me a tape, and I thought it would make a strong record. We evaluate what's on a tape; it's not, 'Oh, God, we need a rap act.' Otherwise we'd be doing it just to be part of a trend."

The new Bobcat album, called "Cat Got Ya Tongue," is due to ship June 15; Too Nice's "Cold Facts" arrives June 28, while Serious-Lee-Fine's as-yet-untitled debut sees the light July 28. K-9 Posse is currently opening dates for Bobby Brown. Marty Diamond, VP of artist development and video, says he expects all of the sampler artists will perform live dates throughout the summer.

RHYTHM AND BLUES

(Continued from page 25)

Skywalker Records has a double-album compilation of all its acts, including 2 Live Crew, M.C. Shy D, Anquette, Lejuan Love, Gucci Crew II, Gigolo Tony, and JDC... EMI rapper Jaz is going to be the opening act on Jody Watley's debut tour this summer... One of the most promising young singer/songwriters around is Chuckii Booker. His debut Atlantic single, "Turned Away," is a sharp, sophisticated record that suggests Booker could be a major force on the black and pop charts. Easily one of the most impressive singles of the year, "Turned Away" could be the kind of song that announces the coming of a platinum album... Looks like Doug E. Fresh is moving to Andre Harrell's Uptown Enterprises for management.



Tricky Ricky. Slick Rick is chased by the Keystone Kops in a scene from his video, "Children's Story."

Milli Vanilli picked up the trophy for song of the year at the first World Music Awards May 10... see page 67

DOOWUTCHYALIKE

TB 932

digital underground



Member of
NAIRD

FOR WEEK ENDING JUNE 3, 1989

HOT RAP SINGLES™

THIS WEEK	LAST WEEK	WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
				★★ No. 1 ★★	
1	1	2	9	ME MYSELF AND I TOMMY BOY 926 (C) (M)	◆ DE LA SOUL 3 weeks at No. One
2	4	6	9	CHILDREN'S STORY DEF JAM 44-68223/COLUMBIA (C)	◆ SLICK RICK
3	2	1	13	SELF DESTRUCTION JIVE 1178/RCA (C)	◆ STOP THE VIOLENCE MOVEMENT
4	3	5	13	TURN THIS MUTHA OUT CAPITOL 15437 (C)	◆ M.C. HAMMER
5	7	7	7	JOY AND PAIN PROFILE 7247 (C)	◆ ROB BASE & D.J. E-Z ROCK
6	8	13	7	THE MAN WE ALL KNOW AND LOVE ATLANTIC 86463 (C)	◆ KWAME
7	5	4	9	FUNKY COLD MEDINA ▲ DELICIOUS VINYL 1004/ISLAND (C)	◆ TONE LOC
8	6	3	13	ROLLIN' WITH KID 'N PLAY SELECT 62335 (C)	◆ KID 'N PLAY
9	12	16	7	YEAH, YEAH, YEAH CAPITOL 15446 (C)	◆ OAKTOWN'S 3-5-7
10	9	12	9	BUCK WILD VIRGIN 96572 (C)	◆ E.U.
11	11	21	5	BLACK STEEL IN THE HOUR OF CHAOS DEF JAM 44-68216/COLUMBIA (C)	◆ PUBLIC ENEMY
12	21	27	5	THE BOMB HAS DROPPED LUKE SKYWALKER 125 (M)	2 LIVE CREW
13	NEW ▶	1	1	THEY WANT MONEY JIVE 1215 (C)	◆ KOOL MOE DEE
14	29	—	3	I GOT IT MADE PROFILE 7245	◆ SPECIAL ED
15	13	11	13	WE WANT EAZY RUTHLESS 57110/PRIORITY (C) (M)	◆ EAZY-E
16	22	28	5	RHYTHM IS THE MASTER MERCURY 872 567-1/POLYGRAM	D.J. CHUCK CHILLOUT/KOOL CHIP
17	18	14	13	LIFE IS... TOO SHORT JIVE 1163/RCA (C)	TOO SHORT
18	NEW ▶	1	1	WE GOT OUR OWN THANG UPTOWN 23942/MCA (C)	HEAVY D. & THE BOYZ
19	26	—	3	HAWAIIAN SOPHIE EMI 56126 (C) (M)	◆ JAZ
20	15	10	13	PUMP IT UP CAPITOL 15428	◆ M.C. HAMMER
21	17	15	9	D.E.F.=DOUG E. FRESH REALITY/DANYA 3110/FANTASY	◆ DOUG E. FRESH/GET FRESH CREW
22	NEW ▶	1	1	FUNKY DIVIDENDS ARISTA 9835 (C)	◆ THREE TIMES DOPE
23	25	—	11	GANGSTA, GANGSTA RUTHLESS 57105/PRIORITY (C) (M)	N.W.A.
24	14	9	11	GREATEST MAN ALIVE ARISTA 9749 (C)	◆ THREE TIMES DOPE
25	20	18	7	THIS BEAT IS MILITARY ARISTA 9798 (C)	◆ K-9 POSSE
26	28	26	13	MY PART OF TOWN WARLOCK 020	TUFF CREW
27	30	25	13	I'LL HOUSE YOU WARLOCK 022 (C)	◆ JUNGLE BROS.
28	23	17	11	ROAD TO THE RICHES COLD CHILLIN' 0-21154/WARNER BROS. (C)	◆ KOOL G RAP & D.J. POLO
29	NEW ▶	1	1	ACT A FOOL CAPITOL 15459 (C)	◆ KING TEE
30	NEW ▶	1	1	IT'S MY TURN FRESH 80129/SLEEPING BAG	◆ STEZO

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

HOT SUMMER SINGLES

SIR MIX-A-LOT

From the Gold LP "SWASS" comes Sir Mix-A-Lot's most challenging task.....turning Gold into Platinum!

"IRON MAN"

is his most adventurous single yet. Teamed with METAL CHURCH, this song is destined to be a classic. Also a hardcore street jam, "I'LL ROLL YOU UP!"...believe the hype....It's dope. On 12", Maxi-Cassette 76975, 7" and Cassingle 76555. Watch for the video that's tougher than steel.



WHIZ@KID with YSL

"CUT IT UP WHIZ" B/W "KICK THE BASS"

One of the NY hon eboys from the "old school" is back! WHIZ KID rocks the Bronx w th "Cut It Up Whiz" & "Kick the Bass".. It's making big moves back east and is moving west. (76977 12" & 77555 cassingle)

HIGH PERFORMANCE

"DO YOU REALLY WANNA PARTY?"

High Performance debuts from 'T' Town with this summer's party anthem, "Do You Really Wanna Party?" Remixed by Gail "Sky" King, this jam will be rockin' the summer nights. (76979 12" & 78555 cassingle)..shipping May 18

Look for KID SENSATION'S debut release

"Back to Boom"...

packed with enough dope bass to blow coast to coast. Coming soon!



NASTYMIX RECORDS 206-441-8802



PHOTO OJAKLI

**Our cover
kept Vinnie Terranova
from blowing his.**

When the WISEGUY went undercover as a record executive he stayed hidden behind the pages of BILLBOARD magazine.

That's because only Billboard is synonymous the world over with the music industry. So naturally Vinnie depended on us through eight episodes of the CBS hit WISEGUY — just like nearly 200,000 other readers every week.

Music pros from radio, retail, the music press — the entire industry — turn to Billboard for the latest news, reviews, and charts.

If you're looking to cover the music industry, your ad program belongs in Billboard. For further information, call Jim Beloff at 212-536-5026.

Billboard
95 Years of Making News

WISEGUY™

*A TRADEMARK OF STEPHEN J. CANNELL PRODUCTIONS

Latin Notas



by Carlos Agudelo

SEVERAL MONTHS AFTER EMI'S José Behar moved from CBS Discos to head the revamped EMI Capitol Latin division, the shuffling between both companies continues. EMI Capitol Latin has taken the last round by signing **Mazz** and **Joe Lopez**, CBS' biggest Tejano act after **Little Joe & La Familia**. It has also signed **David Lee Garza Y Los Musicales**, previously with Cara Records, distributed by CBS; **Johnny Hernandez**, Little Joe's brother; **Selena & Los Dinos**, the hottest female-led Tejano act, previously with a local Texas label, RP Records; **Juan Valentin**, also an ex-CBS act; and Cuban-born singer **Franco**, previously with Peerless. Behar, who built the Tejano roster for CBS while he was West Coast manager in charge of A&R, seems determined to build a similar heavy-duty lineup for his company. Sources say more big surprises are on the way from the EMI Capitol Latin division. No news yet on whether these also will be at the expense of CBS.

SPEAKING OF TEJANO MUSIC, watch out for the **Latin Breed**, a group that has just released "Breaking The Rules," its first album in 10 years, on Cara Records. The group, which back in the '70s was part of the Tejano music surge, has the distinction of conserving horns in the band's lineup, giving it the progressive sound that seems to be the trend in this type of music nowadays. The group is headed by **Gilbert Escobedo**, a second-generation Mexican-American who is also co-founder, with **Rudy Treviño**, of the Texas Talent Musicians Assn. and the Tejano Music Awards. Why hasn't Latin Breed recorded in all these years? "We didn't feel comfortable with what we had. We felt we had to be at least at the

same quality level of our last album," says Escobedo. The producers of the album, both guitarists in the group, are **Gilbert Velasquez** and **Robert Gallarza**. With the new album comes a new image for the group, masterminded by **Rubén Cubillos**, a onetime member of the Breed and now an executive at Sosa & Associates, a San Antonio, Texas-based advertising agency.

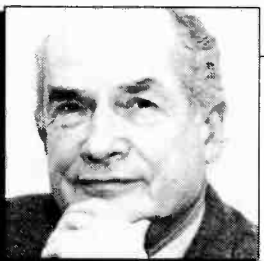
TROPICAL STORM—that's the name of the new label created by WEA Latina to release Brazilian popular music as well as works by some of that country's new generation of instrumentalists. WEA Latina is also distributing the California label Sound Wave Records, which

EMI Capitol lures top CBS Tejano acts to its roster

also specializes in Brazilian instrumentals. A good example of more albums to come is "Alo Brazil," a compilation featuring such acts as **Baden Powell**, **Elis Regina**, **Gilberto Gil**, **Ney Matogrosso**, **Zeze Motta**, **Lulu Santos**, and **Paulinho Da Viola**, among others. And "Sampler '89" features many instrumentalists who will have solo albums out later, including guitarist **Andre Geraissati**, keyboardist **Rique Pantoja** with trumpet player **Chet Baker**, keyboardist **Marcos Ariel**, saxophonist **Raul Mascarenhas**, the Argentine pianist **Alberto Favero**, and guitarist **Victor Biglione**.

MEET MARISELA, A SIZZLING BLONDE with a new, self-titled album out on her new label, BMG. "I can't sing something I don't feel," she says. "I was going through a trying period, breaking up a relationship, and the songs I chose relate to that situation." Born in Los Angeles, Marisela has been a consistent performer and record seller. Now BMG is determined to put her in touch with the rest of the U.S.-Hispanic music world, including the East Coast, where she has been on a promotional tour. She is also beginning an album for MCA, a label for which she has a contract to record in English.

Classical KEEPING SCORE



by Is Horowitz

KISSIN FEVER: It's unlikely that **Evgeny Kissin** will be making his U.S. debut any time soon, but that's not inhibiting any label that can access recordings by the phenomenally talented young Soviet pianist. BMG Classics, of course, started the public tumult with the state-side release earlier this year of a Kissin performance of the Rachmaninoff Piano Concerto No. 2, which lost no time in charting, followed a few weeks ago by a Prokofiev CD.

Now, ProArte is rushing out two Kissin CDs it licensed from Japanese Victor. Both are live recordings taped digitally during a Kissin visit to Japan in 1986. The material is Chopin, all solo pieces, with the Sonata No. 3 the major work. But there's no more where that came from, mourns ProArte's **Michael Olson**.

Deutsche Grammophon is sitting on a potential Kissin blockbuster, a live recording of the Tchaikovsky Concerto No. 1 with **Herbert von Karajan** and the Berlin Philharmonic (Keeping Score, May 27). But rumor has it that release of the album is being held up pending resolution of a repertory conflict involving the orchestra, rather than conductor or soloist. Facts are hard to come by, but DG's new VP, **Karen Moody**, says the label hopes to release the set before the year is out.

CBS/Sony has a Kissin disk out in Japan, and presumably Masterworks would have access to it for this market. There is also a live recording of the two Chopin concertos in the Melodia archives, which Kissin recorded when he was 12. CBS may have the rights to this album. However, label chief **Joseph F. Dash** says he has no plans for the release of any Kissin material at this time.

This brings us back to BMG, where the Kissin plans are definite and generous. It will be releasing two albums by the Moscow Virtuosi this summer, both of

which will feature the young pianist. On one, he will be soloist in the Shostakovich Concerto for Piano & Trumpet; in the other, he will be heard in a Haydn program that includes the Piano Concerto in D Major. **Vladimir Spivakov** is leader of the ensemble.

Kissin has already recorded the Mozart Piano Concerto No. 12 with the Moscow group, and he is slated to complete that Mozart album with the Concerto No. 20. The latter will be recorded in Paris next December.

As can be imagined, there is spirited bidding among American management firms to bring him here on tour. But none has breached the wall yet, it is said.

MUSIC IN OUR TIME: The American Symphony Orchestra League will take time out during its 44th national conference, in San Francisco June 21-24, for ASCAP to cite 23 American orchestras "for adventurous programming of contemporary music."

Labels have embraced pianist Kissin's recordings

gramming of contemporary music."

It comes as no surprise that the performing rights society's award for the strongest commitment to new American music will go to the Louisville Orchestra and its music director, **Lawrence Leighton Smith**. The Louisville has been in the vanguard of commissioning, performing, and recording American works for decades.

On the "adventurous" side, though, ASCAP's top award to a major orchestra goes to the Cleveland and its music director, **Christoph von Dohnanyi**. Named as No. 1 among regional orchestras is the Brooklyn Philharmonic and its music director, **Lukas Foss**. Another New York group tops the metropolitan orchestra category, the American Composers Orchestra, directed by **Dennis Russell Davies**.

This will be the 30th year that ASCAP has awarded these prizes. In all, more than \$334,000 in cash has accompanied the plaques to winning ensembles.

Some 1,500 orchestra managers, composers, and publishers are expected to attend the conference.

FOR WEEK ENDING JUNE 3, 1989

Billboard

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

TOP LATIN ALBUMS™

			Compiled from a national sample of retail store and one-stop sales reports.			
	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	2	39	ROBERTO CARLOS	ROBERTO CARLOS 88	CBS 80002
	2	1	59	ISABEL PANTOJA	DESDE ANDALUCIA	RCA 6956
	3	6	57	BRAULIO	CON TODOS LOS SENTIDOS	CBS 10534
	4	4	13	VIKKI CARR	ESOS HOMBRES	CBS 80057
	5	3	19	RICARDO MONTANER	RICARDO MONTANER	TH-RODVEN 2538
	6	5	9	JOSE JOSE	QUE ES EL AMOR	ARIOLA 9666-4
	7	—	1	JOSE LUIS RODRIGUEZ	TENGO DERECHO A SER FELIZ	POLYGRAM 838351-4
	8	11	21	CHAYANNE	CHAYANNE	CBS 80051
	9	7	29	ROCIO DURCAL	COMO TU MUJER	ARIOLA 8574
	10	10	5	LUIS MIGUEL	EN BUSCA DE UNA MUJER	WEA LATINA 56119/WEA
	11	9	21	EDNITA NASARIO	FUERZA DE GRAVEDAD	FONOVISA 8811
	12	8	21	GIPSY KINGS	GIPSY KINGS	ELEKTRA 60845
	13	12	17	ANA GABRIEL	TIERRA DE NADIE	CBS 80054
	14	—	1	JULIO IGLESIAS	RAICES	CBS 80123
	15	19	1	MARISELA	MARISELA	ARIOLA 9577
	16	15	11	JOSE LUIS PERALES	15 EXITOS	CBS 80375
	17	14	39	YOLANDITA MONJE	VIVENCIAS	CBS 10552
	18	13	15	JOSE FELICIANO	LOS 15 ESPECIALES DE JOSE FELICIANO	GLOBO 8671
	19	20	19	MIJARES	UNO ENTRE MIL	EMI 8436
	20	17	69	LOS BUKIS	SI ME RECUERDAS	LASER 3044/FONOVISA
	21	18	41	EYDIE GORME	DE CORAZON A CORAZON	CBS 69305
	22	—	67	JOSE JOSE	SOY ASI	ARIOLA 6786/RCA
	23	22	35	ANGELA CARRASCO	BOCA ROSA	EMI 8469
	24	23	53	JUAN GABRIEL	DEBO HACERLO	ARIOLA 7619/RCA
	25	21	95	JULIO IGLESIAS	UN HOMBRE SOLO	CBS 50337
TROPICAL/SALSA	1	1	21	EDDIE SANTIAGO	INVASION DE LA PRIVACIDAD	TH-RODVEN 2575
	2	2	7	VARIOS ARTISTAS	SALSA EN LA CALLE 8	TH-RODVEN 2605
	3	3	47	LUIS ENRIQUE	AMOR Y ALEGRIA	CBS 10546
	4	4	9	WILLIE COLON	TOP SECRET	FANIA 655
	5	5	3	WILLIE GONZALES	SIN COMPARACION	SONOTONE 1104
	6	10	27	HANSEL Y RAUL	BLANCO Y NEGRO	CBS 80016
	7	7	27	LA PATRULLA 15	SOLO SE QUE FUE EN MARZO	TTH 010
	8	11	21	TOMMY OLIVENCIA	EL JEQUE	TH-RODVEN 2577
	9	6	13	TONY VEGA	YO NO ME QUEDO	RMM 1677
	10	8	57	LALO RODRIGUEZ	UN NUEVO DESPERTAR	TH-RODVEN 2517
	11	9	13	VITIN RUIZ	SEDUCEME	COMBO 2058
	12	15	21	JOHNNY Y RAY	SALSA CON CLASE	POLYGRAM LATINO 836647/POLYGRAM
	13	18	9	LAS CHICAS DEL CAN	CARIBE	SONOTONE 1422
	14	17	45	FRANKIE RUIZ	EN VIVO Y A TODO COLOR	TH-RODVEN 2531
	15	12	33	GILBERTO SANTARROSA	AMOR Y SALSA	COMBO 2053
	16	—	1	PUPY SANTIAGO	PALABRAS DE AMOR	CBS 80078
	17	16	53	EL GRAN COMBO	ROMANTICO Y SABROSO	COMBO 2054
	18	13	3	BOBBI VALENTIN	BOBBI VALENTIN	BRONCO 153
	19	25	19	GRUPO NICHE	TAPANDO HUECOS	LA CLAVE 13380
	20	23	5	LA BANDA SHOW	LA BANDA SHOW	ALFA 8332
	21	19	33	RUBEN BLADES	ANTECEDENTES	ELEKTRA 60795
	22	14	25	VARIOS ARTISTAS	JUNTOS PA' GOZA	TH-RODVEN 2549
	23	24	3	LAS NENAS DE RINGO Y JOSSIE	CHIQUILLO MALCRIADO	TTH 1930
	24	21	17	WILFRIDO VARGAS	MAS QUE UN LOCO	SONOTONE 1423
	25	22	11	LOS HERMANOS ROSARIO	OTRA VEZ	KAREN 118
REGIONAL MEXICAN	1	1	15	LOS TIGRES DEL NORTE	LOS CORRIDOS PROHIBIDOS	FONOVISA 8815
	2	2	27	LOS YONICS	SIEMPRE TE AMARE	FONOVISA 8809
	3	3	29	BRONCO	UN GOLPE MAS	FONOVISA 8808
	4	5	71	LOS BUKIS	SI ME RECUERDAS	LASER 3044/FONOVISA
	5	6	17	LA MAFIA	EXPLOSIVO	CBS 80072
	6	4	9	RAMON AYALA	LA RAMA DEL MEZQUITE	FREDDIE 1461
	7	7	17	GRUPO MAZZ	STRAIGHT FROM THE HEART	CBS 80010
	8	12	31	LOS CAMINANTES	INCONTENIBLES ROMANTICOS	LUNA 1173
	9	13	29	LITTLE JOE	AUNQUE PASEN LOS ANOS	CBS 80004
	10	8	11	VICENTE FERNANDEZ	LO MEJOR DE LA BARAJA	CBS 80056
	11	10	3	EXCELENCIA	NI POR MIL PUNADOS DE ORO	CBS 80105
	12	—	9	CIELO AZUL	SI TUS CELOS	WEA LATINA 55163/WEA
	13	22	25	ANTONIO AGUILAR	CON BANDA	MUSART 2021
	14	—	35	FITO OLIVARES	EL CABALLITO	GIL 2012
	15	15	113	LOS BUKIS	ME VOLVI A ACORDAR DE TI	LASER 3025/FONOVISA
	16	18	43	JOAN SEBASTIAN	CON TAMBORA	MUSART 90014
	17	9	75	LINDA RONSTADT	CANCIONES DE MI PADRE	ELEKTRA 60765
	18	14	9	JUAN VALENTIN	ARBOLES DE LA BARRANCA	CBS 80081
	19	21	31	GRUPO PEGASO	ADOLESCENTE Y BONITA	REMO 1019
	20	11	21	VARIOS ARTISTAS	15 IDOLOS SUPERPOPULARES	FONOVISA 8813
	21	—	31	DAVID MARES	SOLD OUT	CBS 84347
	22	16	3	LATIN BREED	BREAKING THE RULES	CBS 80094
	23	20	17	ALBERTO VASQUEZ	ALBERTO VASQUEZ	MUSART 1870
	24	—	1	PLAYA AZUL	YO NO SOY MEXICANO	MONTUNO 529
	25	—	3	NICK VILLARREAL	ME AGARRARON CON LA GUERA	DINA 1159

(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.

HOT DANCE MUSIC™

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
CLUB PLAY Compiled from a national sample of dance club playlists.					
★★ NO. 1 ★★					
1	2	3	8	ME, MYSELF & I TOMMY BOY TB-926 1 week at No. One	◆ DE LA SOUL
2	3	6	6	UH-UH OOH OOH LOOK OUT (HERE IT COMES) ATLANTIC 0-86435	ROBERTA FLACK
3	1	2	8	ROUND & ROUND QWEST 0-21062/WARNER BROS.	◆ NEW ORDER
4	4	10	5	AIN'T NOBODY BETTER VIRGIN 0-96559	◆ INNER CITY
5	7	11	6	SECRET RENDEZVOUS (REMIX) WARNER BROS. 0-20962	◆ KARYN WHITE
6	10	20	4	KEEP ON MOVIN' VIRGIN 0-96556	SOUL II SOUL
7	8	12	5	THIS TIME I KNOW IT'S FOR REAL ATLANTIC 0-86415	◆ DONNA SUMMER
8	12	19	5	IKO IKO (REMIX) CAPITOL V-15475	◆ THE BELLE STARS
9	14	21	6	TIED UP MERCURY 872 761-1/POLYGRAM	◆ YELLO
10	15	18	7	RHYTHM IS THE MASTER MERCURY 872 567-1/POLYGRAM	D.J. CHUCK CHILLOUT AND KOOL CHIP
11	11	15	7	JACK TO THE SOUND OF THE UNDERGROUND NEXT PLATEAU NP50094	◆ HITHOUSE
12	13	17	7	OBSESSION/HITCHHIKER'S DANCE GUIDE WING 871 707-1/POLYGRAM	◆ XYMOX
13	18	24	5	SUBOCEANA SIRE 0-21198/WARNER BROS.	◆ TOM TOM CLUB
14	5	4	9	STOP/KNOCKING ON MY DOOR SIRE PROMO/WARNER BROS.	◆ ERASURE
15	20	27	5	BRING ME EDELWEISS ATLANTIC 0-86423	◆ EDELWEISS
16	21	29	5	EVERYTHING COUNTS (REMIX) SIRE 0-21183/WARNER BROS.	◆ DEPECHE MODE
17	25	34	4	FASCINATION STREET ELEKTRA 0-66704	◆ THE CURE
18	30	43	3	NOW YOU'RE IN HEAVEN ATLANTIC 0-86417	◆ JULIAN LENNON
19	9	9	9	JOY AND PAIN PROFILE PRO-7247	◆ ROB BASE & D.J. E-Z ROCK
20	26	32	5	HEARTS AND MINDS Geffen 0-21193/WARNER BROS.	◆ NITZER EBB
21	23	25	6	TOO MUCH TOO LATE VENETTA VE-7015	DENISE LOPEZ
22	31	48	3	WORKIN' OVERTIME MOTOWN MOT-4639	◆ DIANA ROSS
23	28	31	5	MR. D.J. MOTOWN 4634	◆ JOYCE "FENDERELLA" IRBY
24	6	1	11	WE CALL IT ACIEED/TRANCE DANCE FFRR 886 517-1/POLYGRAM	◆ D.MOB
25	24	30	7	CRUCIAL MCA 23934	◆ NEW EDITION
26	35	45	4	SEND ME AN ANGEL 89 CURB CRB-10303	◆ REAL LIFE
27	40	—	2	BABY DON'T FORGET MY NUMBER ARISTA ADI-9833	◆ MILLI VANILLI
28	33	39	4	FOREVER YOUR GIRL VIRGIN 0-96565	◆ PAULA ABDUL
29	39	—	2	THE CIRCUS/IT'S JUST IN HOUSE FRESH FRE-80128/SLEEPING BAG	THE TODD TERRY PROJECT
★★★ POWER PICK ★★★					
30	42	—	2	THAT'S HOW I'M LIVING NEXT PLATEAU NP50098	TONI SCOTT
31	19	16	9	VOODOO RAY WARLOCK WAR-038	A GUY CALLED GERALD
32	17	7	11	REAL LOVE MCA 23928	◆ JODY WATLEY
33	36	35	6	DOWNTOWN A&M SP-12297	ONE 2 MANY
34	16	5	9	PLANET E RCA 8897-1-RD	KC FLIGHTT
35	45	—	2	ANYTHING CAN HAPPEN CHRYSALIS 4V9 43378	◆ WAS (NOT WAS)
36	41	44	4	MY ONE TEMPTATION ISLAND 0-96584	◆ MICA PARIS
★★★ HOT SHOT DEBUT ★★★					
37	NEW	1	1	WAITING FOR A CALL ATLANTIC 0-86419	DEEP STATE
38	50	—	2	CUDDLY TOY (FEEL FOR ME) EPIC 49 68232/E.P.A.	◆ ROACHFORD
39	48	—	2	ROMANTIC LOVE MOTOWN 4633	GEORGIO
40	43	49	3	SIGHT OF YOUR TEARS VIRGIN 0-96560	WHEN IN ROME
41	NEW	1	1	I NEED A RHYTHM (LP) VENETTA SP-5246	THE 28TH ST. CREW
42	38	36	7	I LIKE UPTOWN 23927/MCA	GUY
43	NEW	1	1	CHILDREN'S STORY DEF JAM 44 68223/COLUMBIA	◆ SLICK RICK
44	34	28	9	EVERY LITTLE STEP MCA 23933	◆ BOBBY BROWN
45	27	13	10	JUST GOT BACK FROM HEAVEN FINE ART RNTW 70412/RHINO	SPARKS
46	22	8	8	ELECTRIC YOUTH (REMIX) ATLANTIC 0-86427	◆ DEBBIE GIBSON
47	NEW	1	1	MACHINE GUN CURB PROMO	HUBERT KAH
48	NEW	1	1	WHAT YOU DON'T KNOW ARISTA ADI-9837	EXPOSE
49	29	14	9	FREEMASON NETTWERK (IMPORT, CANADA)	BOXCAR
50	NEW	1	1	FORGET THE GIRL EPIC 49 68784/E.P.A.	TONY TERRY
BREAKOUTS				<ol style="list-style-type: none"> 1. NOTHIN (THAT COMPARES 2 U) THE JACKSONS EPIC 2. PROMISE LAND/CAN YOU STILL LOVE ME? THE STYLE COUNCIL POLYDOR 3. DEFINITION OF LOVE KOS KMS 4. DEFINITION OF A TRACK/IN MOTION PRECIOUS BIG BEAT 	

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	2	5	7	ME, MYSELF & I TOMMY BOY TB-926 1 week at No. One	◆ DE LA SOUL
2	1	4	9	BUFFALO STANCE VIRGIN 0-96573	◆ NENEH CHERRY
3	6	6	5	ELECTRIC YOUTH (REMIX) ATLANTIC 0-86427	◆ DEBBIE GIBSON
4	7	16	3	THIS TIME I KNOW IT'S FOR REAL ATLANTIC 0-86415	◆ DONNA SUMMER
5	11	19	3	KEEP ON MOVIN' VIRGIN 0-96556	SOUL II SOUL
6	3	2	9	LIKE A PRAYER SIRE 0-21170/WARNER BROS.	◆ MADONNA
7	5	3	11	REAL LOVE MCA 23928	◆ JODY WATLEY
8	10	10	5	ROUND AND ROUND QWEST 0-21062/WARNER BROS.	◆ NEW ORDER
9	4	1	10	FUNKY COLD MEDINA DELICIOUS VINYL DV1004/ISLAND	◆ TONE LOC
10	13	18	4	AIN'T NOBODY BETTER VIRGIN 0-96559	◆ INNER CITY
11	12	13	5	UH-UH OOH OOH LOOK OUT (HERE IT COMES) ATLANTIC 0-86435	ROBERTA FLACK
12	8	9	8	FOREVER YOUR GIRL VIRGIN 0-96565	◆ PAULA ABDUL
13	16	24	4	MR. D.J. MOTOWN 4634	◆ JOYCE "FENDERELLA" IRBY
14	9	7	10	EVERY LITTLE STEP MCA 23933	◆ BOBBY BROWN
15	15	15	6	TOO MUCH TOO LATE VENETTA VE-7015	DENISE LOPEZ
16	20	21	4	FASCINATION STREET ELEKTRA 0-66704	◆ THE CURE
17	28	—	2	WORKIN' OVERTIME MOTOWN MOT-4639	◆ DIANA ROSS
18	19	22	6	EVERYTHING COUNTS (REMIX) SIRE 0-21183/WARNER BROS.	◆ DEPECHE MODE
19	14	8	14	THIS IS ACID VENETTA VE-7016	MAURICE
20	30	43	3	IKO IKO (REMIX) CAPITOL V-15475	◆ THE BELLE STARS
21	18	20	6	START OF A ROMANCE ATLANTIC 0-86444	◆ SKYY
22	31	35	4	JACK TO THE SOUND OF THE UNDERGROUND NEXT PLATEAU NP50094	◆ HITHOUSE
23	17	11	10	I LIKE UPTOWN 23927/MCA	GUY
24	24	33	5	JUST GOT BACK FROM HEAVEN FINE ART RNTW 70412/RHINO	SPARKS
25	26	30	6	WE CALL IT ACIEED/TRANCE DANCE FFRR 886 517-1/POLYGRAM	◆ D.MOB
26	44	—	2	IF I'M NOT YOUR LOVER WARNER BROS. 0-21158	AL B. SURE!
27	36	—	2	BRING ME EDELWEISS ATLANTIC 0-86423	◆ EDELWEISS
28	27	27	7	JOY AND PAIN PROFILE PRO-7247	◆ ROB BASE & D.J. E-Z ROCK
29	22	26	8	VOODOO RAY WARLOCK WAR-038	A GUY CALLED GERALD
★★★ POWER PICK ★★★					
30	49	—	2	SEND ME AN ANGEL 89 CURB CRB-10303/MCA	◆ REAL LIFE
★★★ HOT SHOT DEBUT ★★★					
31	NEW	1	1	BABY DON'T FORGET MY NUMBER ARISTA ADI-9833	◆ MILLI VANILLI
32	29	23	12	DON'T TAKE MY MIND ON A TRIP VIRGIN 0-96577	◆ BOY GEORGE
33	37	37	5	OBSESSION/HITCHHIKER'S DANCE GUIDE WING 871 707-1/POLYGRAM	◆ XYMOX
34	38	44	4	CHILDREN'S STORY DEF JAM 44 68223/COLUMBIA	◆ SLICK RICK
35	34	36	6	PLANET E RCA 8897-1-RD	KC FLIGHTT
36	42	48	3	DOWNTOWN A&M SP-12297	◆ ONE 2 MANY
37	25	14	16	SHE DRIVES ME CRAZY I.R.S. 23926/MCA	◆ FINE YOUNG CANNIBALS
38	40	45	17	SELF DESTRUCTION JIVE 1178-1-JD/RCA	◆ THE STOP THE VIOLENCE MOVEMENT
39	35	31	10	TURN THIS MUTHA OUT CAPITOL V-15437	◆ M.C. HAMMER
40	21	12	9	I ONLY WANNA BE WITH YOU JIVE 1193-1-JD/RCA	◆ SAMANTHA FOX
41	32	25	9	MUSIC LOVER CAPITOL V-15454	◆ S-EXPRESS
42	23	17	10	REAL LOVE MOTOWN MOT-4618	◆ EL DEBARGE
43	33	29	9	ONE MAN PROFILE PRO-7241	CHANELLE
44	47	—	2	NEVER STOP/FIRST IN, FIRST OUT WAX TRAX 9070	FRONT 242
45	41	28	6	THINKING OF YOU CUTTING 872 503-1/POLYGRAM	SA-FIRE
46	NEW	1	1	ONCE AROUND THE BLOCK VENETTA VE-7018	MARK KALFA
47	RE-ENTRY	5	5	BUCK WILD VIRGIN 0-96572	◆ E.U.
48	46	39	10	ENDLESS NIGHTS MICMAC 510	CYNTHIA
49	NEW	1	1	IF SHE KNEW ATLANTIC 0-86445	◆ ANNE G.
50	39	38	11	THE LOOK EMI V-56133	◆ ROXETTE
BREAKOUTS				<ol style="list-style-type: none"> 1. WE GOT OUR OWN THANG HEAVY D. & THE BOYZ UPTOWN 2. THEY WANT MONEY KOOL MOE DEE JIVE 3. IN MY EYES STEVIE B LMR 4. ANYTHING CAN HAPPEN WAS (NOT WAS) CHRYSALIS 	

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.

Sir Mixes Rock And Metal, Forges 'Iron Man' Rap Acts Roll With New Releases

"If I scream it's not my fault"—*Girls Can't Help It*, "Baby Doll" (Sire, 1983)



by Bill Coleman

ON THE SMOOTH TIP: Rap releases are in full effect as of late with many noteworthy offerings. The variety of styles and approaches to the craft continues to surprise and excite midyear. The rock-and-rap fusion is thriving and works very well on "Iron Man" (Nastymix, 206-441-8802) from West Coast rapper Sir Mix-A-Lot. Lifted from the album "Swass," this reinterpretation of the Black Sabbath classic featuring metal act Metal Church really smokes with its crunchy guitar licks and downtempo hardcore beat. A variety of mixes is provided depending on how low you want to go. Flip contains a previously unreleased cut, "I'll Roll You Up." Don't miss ... "They Want Money" (Jive) is the new one from fave Kool Moe Dee. Moe Dee manages to take very familiar riffs and make them listenable all over again. The James Brown-styled hook is a weathered one but Dee's delivery and swift production give it that extra oomph to make it hip just one more time ... "Bust A Move" (Delicious Vinyl/Island) is the latest from Young MC.

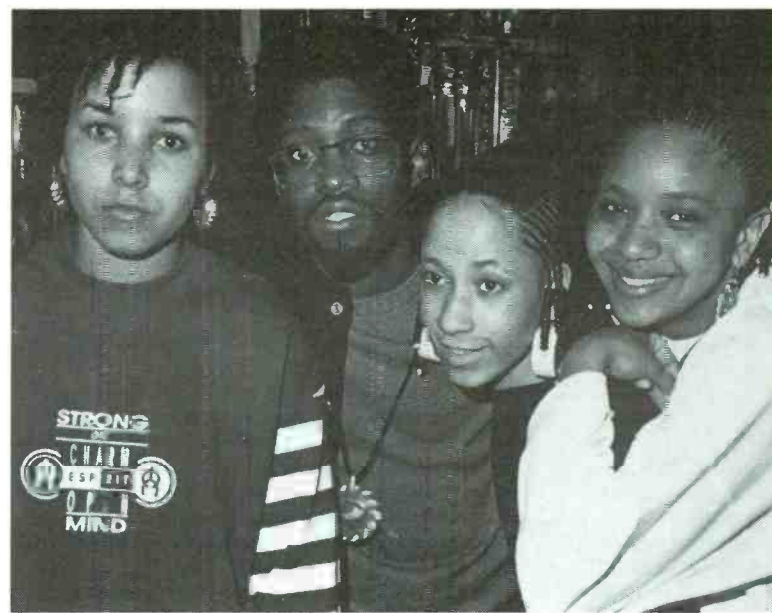
Tasty production helps this narrative flow as does the occasional female vocal presence. Guitar licks and bass cook. Also check out the soul-shuffling flip, "Got More Rhymes."

The Queens, N.Y., trio Most Wanted debuts with "Calm Down" (Fever, 212-779-1844), a hypnotic track that is heavy on the percussion and tosses in a few teasers from the past for good measure. Meant to be played loud ... Nu Sounds offers "Condition Red" (Strong City/Uni), a sly midtempo cut lifted from the Jazzy Jay compilation "Chillin' In The Studio" ... Out for a spell but still smokin' is Cold Red's "Just Chill" (Knew Source, 313-547-0138). The rhythm track utilizes the ominous bass line from Thomas Dolby's "Dissidents" with flair. Worth looking into ... Another release of merit that is heavy on the rock influence is Raheem's "Self Preservation" (A&M), which brings

in a bit of Zeppelin and Hendrix and serves as one of the rapper's most satisfying efforts.

PUMP IT UP: We'll be the first to admit we didn't initially get the whole M.C. Hammer & posse rap thing, but now we're hooked. The serious kick in the eye were the fab videos, which complete the picture. On our turntable for the last few weeks (and what we recommend for yours) is the album from Hammer's female protégés, Oaktown's 3-5-7, called "Wild & Loose" (Capitol). Trio kicks some hard beats (with production by Hammer) with original rhymes that are lively and humorous. The slammin' first single and video, "Yeah, Yeah, Yeah," is *tooo* loud and funky for words, while other cuts of interest include "It's A Shame," "I Betcha Wanna Take It," and "Say That Then." Better late than never.

(Continued on next page)



These Cookies Don't Crumble. Producer Daddy-O (of Stetsasonic) joined rap act Cookie Crew for a party held in its honor recently at popular New York nightspot Mars. Daddy-O co-produced the girls' FFRF/PolyGram album debut "Born This Way," which features the brand-new single and video, "Got To Keep On." Shown, from left to right, are Maxine "Mad Maxine" Stirling, Daddy-O, Debbie "M.C. Remedee" Pryce, and Susan "Suzy Q" Banfield. (Photo: Lee White)

DJ Mark Turns Producer '45 King' Masters Break Beats

BY DAVE PEASLEE

NEW YORK In the past few years one of the most important trends in dance music has been the emergence of the DJ as artist/producer.

Nowhere has this change been more pronounced than in the rap and street music fields. With its production ranks dominated by DJs, rap producers like Hank Shocklee, Jazzy Jay, and Marley Marl have helped popularize new standards of record construction not unlike more mainstream DJs-turned-producers such as Shep Pettibone, Todd Terry, and "Jellybean" Benitez.

On that horizon and making a name for himself is Tuff City recording artist DJ Mark, whose reputation for obscure prerecorded break beats has earned him the title of DJ Mark "the 45 King." As expressed on recordings by such artists as Latifah, Wanda Dee, MC Lakim Shabaaz, and on his own cult hit, "The 900 Number," DJ Mark's production style combines direct, aggressively rhythmic beats with brief, melodic snippets sampled from vintage recordings.

Originally a New Jersey-based

mobile DJ, Mark began as a "record boy" for Bronx old-schooler DJ Breakout. As a record boy—whose job is to hand the DJ the appropriate record for a mix, cut, or scratch—Mark familiarized himself with the rare beats and breaks that form the basis of hip-hop.

"Working with DJ Breakout, I learned the background of records ... what beats and breaks would excite a crowd, what changes in beats can work, and what sounds have become forgotten. Part of what I do," explains Mark, "is to reintroduce these beats into today's music."

Later work with DJ Red Alert at New York's WRKS afforded Mark the opportunity to refine his musical style. Crediting Red Alert as "the man that hooked me up," Mark cites his on-air mastermix experience as giving him the visibility and chance to expand his talent.

In the future, DJ Mark feels that the influence of the DJ in recording production will continue to blend musical styles. One combination that he feels is especially viable is the fusion of house and hip-hop, citing the success of the Jungle Brothers

(Continued on next page)

HEY
MUSIC
LOVER



Jump on the S'Express and take a ride with the U.K.'s hottest D.J., Mark Moore and company, as they travel the stations of the world. After a successful stop in the U.K., with three British pop hits in a row, and a run on three 12" tracks that all went Top 5 on the Billboard Dance Club Chart, S'Express has engineered an album whose final destination will be the top. All aboard!

Original Soundtrack the new album from

S'EXPRESS

featuring the club hits
"Theme From S'Express"
"Superfly Guy"
"Music Lover"

NATIONAL BPM SOURCE!

'87 & '88 Year Books Available!

- Plus
- ★ Dance Beats: 1982-Current
 - ★ Dance Classics: 1973-1981
 - ★ Oldie Beats: 1955-1972



Call or write for FREE brochure today! 1-800-255-5284

Disco Beats

17 Old Route 146, Clifton Park, New York 12065

Capitol



© 1989 RHYTHM KING/THE MUTE CORPORATION UNDER EXCLUSIVE LICENSE TO CAPITOL RECORDS, INC.

UP-AND-COMING SPECIAL ISSUES

SPOTLIGHT ISSUE	IN THIS SECTION	AD DEADLINE	
THE WORLD OF JAZZ	Jul 1	<ul style="list-style-type: none"> • Overview '89 • Labels • Venues • Reissues • Talent 	Jun 6
WEST GERMANY	Jul 8	<ul style="list-style-type: none"> • The Media Boom • Talent • Touring • Retailing • Publishing 	Jun 13
THE WORLD OF CHILDREN'S ENTERTAINMENT	Jul 8	<ul style="list-style-type: none"> • New Product • Top Video • Video Labels • Audio • Distribution 	Jun 13
THE WORLD OF SOUNDTRACKS	Jul 15	<ul style="list-style-type: none"> • Top Movies • Top Tracks • Specialists • Studios 	Jun 20

WHY THEY ARE SPECIAL:

- **JAZZ MUSIC '89** tracks the continuing evolution of contemporary and traditional stylings and their surprising mainstream muscle. As the CD has breathed new life into "old" jazz, so has a new traditionalism risen to join with the ongoing fusion vanguard to produce sounds that bring jazz thoroughly up-to-date on a variety of formats.
- **WEST GERMANY** is bursting with rock, pop and metal acts set for global acceptance and ready to join the international talent mainstream. Plus, industry reports from neighboring Austria and Switzerland round out this annual look at the GAS territories.
- **CHILDREN'S ENTERTAINMENT** continues to be one of the pillar categories of audio and video. Always alive with activity despite little shelf space and selection, lower price points and shrinking profits, this self-rejuvenating product field never fails to surprise when it comes to breaking new ground.
- **SOUNDTRACKS** spotlights this year's summer wedding of music and film, with candid reports from both sides of the aisle. Sparked by video, soundtracks are still the hottest cross-marketing tool in the arsenal of both industries, grabbing free radio airtime, boosting box office, breaking new artists—keeping movie and music before the public. This "Summer Of Sequels" is already looming as Hollywood's biggest ever.
- **COMING ATTRACTIONS:** FRANCE 200, NEW MUSIC/NEW TALENT, IMPORTANT RECORD DISTRIBUTORS 10TH ANNIVERSARY, NEW TALENT/NEW MUSIC, OZZY OSBOURNE 20TH ANNIVERSARY, INTERNATIONAL RECORDING STUDIOS, VSDA '89, HANK WILLIAMS, JR., HORROR VIDEO, AUSTIN ROCKS!

FOR AD DETAILS CONTACT YOUR BILLBOARD SALES REPRESENTATIVE OR CALL ANY BILLBOARD OFFICE WORLDWIDE.

NEW YORK: Gene Smith, Ron Willman, Norm Berkowitz, Ken Karp, Jim Beloff, David Nelson. (212) 764-7300 or (212) 536-5004.

LOS ANGELES: Christine Matuchek, Arty Simon, Anne Rehman, Marv Fisher, Emily Vaughn. (213) 273-7040.

NASHVILLE: Lynda Emon, Carole Edwards. (615) 321-4290.

LONDON: Tony Evans 439-9411.

*****RESERVE SPACE TODAY!!*****

DANCE TRAX

(Continued from preceding page)

Teen rapper **Special Ed** shows tremendous promise on his album debut, "Youngest In Charge" (Profile). Its innovative raps and on-the-money production from **Howie Tee** work. We really enjoyed "Think About It," "I'm The Magnificent," the honky-tonk "Hoedown," "I Got It Made" (the first single), and "Club Scene," which is right in the hip-house pocket and could kick with a remix.

Other albums of interest include "The Boy Genius" (Atlantic) by **Kwame**; "XL" (Profile) by **King Sun**; "Slang Teacher" (Next Plateau, 212-541-7640) by **Kings Of Pressure**, especially "Brains Unchained," "So Simple," and "Tales From The Darkside"; "Can't Hold Back" (Strong City/Uni) by **Ice Cream Tee**, with special note paid to "My Duty," "College Blues," and "New Revolution"; and "It's My Turn" (Tuff City) by **Hot Day Aka Dante**. By the way, the new **UTFO** album, "Doin' It" (Select, 212-691-1200), is weak.

BEATS & PIECES: RCA will be unleashing an **Imagination** greatest-hits project called "Like It Is." The collection will feature new remixes of old cuts and a few new tracks as well. The track listing is as follows: "L.T.O. (Luv Taking Over)" and "Give In To Love," which are new cuts co-produced with **Dave Morales**; "Burning Up" (featuring the original, never-used-before vocal), "Changes," and "Instinctual," remixed by **Morales**; "Body Talk," remixed by **Frankie Knuckles**; "So Good, So Right," remixed by **Backroom Music Productions**; "Just An Illusion," by **T-Coy**; the original remix of "Flashback"; and "Music & Lights," by **Tony Humphries**. The cassette and CD will contain a live version of "In And Out Of Love" and the original extended version of "In The Heat Of The Night."

Tita Gray, formerly of Elektra Records, is currently working as a professional manager for MCA Music Publishing. Gray's responsibilities entail looking for new and upcoming writers and producers and pitching material to managers, producers, and A&R execs. You can reach Gray at 212-841-8000. . . . Bell-ringer **Anita Ward** is reportedly completing a new album for the Mississippi-based **Parallel** label. . . . **Kym Mazelle** is slated to record **Jean Carne's** "Was That All It Was" with **Marshall Jefferson** and the **Weather Girls'** "No One Can Love You More Than Me" with **Ric Wake** for her upcoming album project. . . . **Knuckles** has completed a remix of "Love Train" by **Holly Johnson**. **Knuckles** and **Morales** will be re-

mixing **ABC's** "The Real Thing" for U.K. single release. . . . **Monte Moir** is working on new material for **Nia Peeples**. . . . **Yvonne Turner** is remixing singer **Lonnie Gordon's** cover of **First Choice's** "Let No Man Put Asunder" for Supreme Records. **Gordon** was most recently featured on **Simon Harris'** "Pleasure Control" . . . **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.

Hi-NRG aficionados Casey Jones, Dave Diebold, and David Vella are coordinating the first annual **Hi-NRG Music Awards**, to be held July 15 at New York nightspot **Monster**. The ceremony will have an international slant and requires no fees or registration. Winners will be selected from 18 categories, including best single, best remake, best producer, best remix, best newcomer, and best group. Nominees culminated from the year of 1988 include **Erasure, Yaz, Green Olives, Quartzlock**, "Jackie" by **Blue Zone**, and "Always On My Mind" by **Pet Shop Boys**. For further information concerning the event, contact 415-864-8506 or 212-929-2252.

RHYTHM IS THE MASTER: **Madonna's** back with "Express Yourself" (Sire). Postproduced and mixed by **Shep Pettibone**, new house-influenced treatments and straight-ahead extended mixes will undoubtedly provide the songstress with yet another smash. Uplifting lyric coupled with the toe-tapping dance hook is engaging and pumps harder than "Like A Prayer." We love the 10-minute-plus "Stop & Go" dub version. . . . **Longsy D's** "This Is Ska" (Warlock, 212-979-0808) is now out domestically. The self-proclaimed "skacid" record was a delight in its original mix and holds up nicely in **Tony Humphries** reworkings. **Humphries** drops the tempo and takes away the trimmings with a surprisingly raw effect. Could be a sleeper. . . . From **Vaughan Mason's** camp (**Raze**) comes "Let It Roll" (Atlantic) by **Doug Lazy**. Instrumental rhythm track alone makes this hip-house cut one to watch for. Just in time for the summer, **Lazy's** rhyme stays true to his name and his backing track pumps. Don't miss. . . . Current high charter "Secret Rendezvous" (Warner Bros.) from **Karyn White** comes in no less than five mixes. Track is best captured in the "White House" mix (which isn't house at all) and the "After Hours" mix (which is the import version that's a bit more in the

R&B/house vein) . . . **Judy Torres** returns with "Love Story" (Profile), a spirited pop/dance release with a Latin edge. Cleaner production than previous releases and strong performance could be the singer's big break.

INQUIRY OF THE WEEK: Whatever happened to fierce French female rapper **B-Side**, who knocked everyone out with her underground hit "Change The Beat" on Celluloid quite a few years ago?



TONI SCOTT

NEW ON THE CHARTS

Securing this week's Power Pick crown on Billboard's Club Play chart is **Toni Scott**, who makes his bow with the hip-house hit "That's How I'm Living" on **Next Plateau Records**.

The 17-year-old has an American Indian background, his pride in which is reflected on the current single's B side, titled "The Chief." The artist's stateside debut was originally released on **Amsterdam's Rhythm Records**, the label also responsible for the rap artist's first single, "Pick Up The Pieces."

"That's How I'm Living" and its flip were produced and written by **Rhythm Records'** own 18-year-old newcomer, **Fabian Lennsen**, who is presently working on an album for **Scott**.

BILL COLEMAN

PRODUCER DJ MARK 'THE 45 KING' IS RAP'S MASTER OF BREAK BEATS

(Continued from preceding page)

ers and his own upcoming production with **Doug E. Fresh** as examples.

Interestingly enough, **Mark** feels that hip-hop itself is also going through a transition period. "Hip-hop is becoming more musical," he declares. "Previously, MCs only rhymed over a basic beat, now they rhyme over sampled riffs and instruments. Soon the trend will move toward using real instruments and sounds."

Part of **Mark's** conviction is fueled by his concern over the overuse of sampled break beats. Believing that there should be a legal limit on the amount of sampled sound or

break beats that can be creatively used in a new recording, **Mark** states that "when this limit is exceeded, there should be a system of compensation for the originators of these sounds and beats."

In keeping with this belief, **Mark** says, "Usually, I try to limit myself to only one or two bars of the original so as to complement and not to infringe upon and let the artist breathe." **Mark** contrasts his simplified rhythm tracks to those of a **Shocklee** or a **Teddy Riley**, whose productions, while excellent, "often overpower the performer." **Mark** has just released a new 12-inch on **Tuff City** titled "The Red, The

Black, The Green," and is currently preparing material for his second solo album project; working on "Tuff City Squad Breakmusic," which is an album of break beats; and collaborating with right-hand man **Louie Louie** on a project titled "Rhythmical Madness." Most recently, the 45 King has completed single remixes for the **Wee Papa Girls, Antoinette**, and label mate **Shabazz**, as well as productions for **Queen Latifah, Chill Rob G, Latee**, and **Ms. Melodie**. There has also been talk that **Mark** will work with rapper **Biz Markie** on the artist's forthcoming project.

Smaller Sponsors Find Musical Niche Ben & Jerry's Got Early Scoop On Trend

BY JIM BESSMAN

NEW YORK Ben & Jerry's, the successful Vermont-based ice cream company, has emerged as a leader in the area of smaller-scale music sponsorships, most recently by supporting a "New Voices In Folk" concert in New York's Central Park Sunday (28).

The free event features 10 up-and-coming folk artists—including Shawn Colvin, Larry Long, Connie Kaldor, John Gorka, Rod MacDonald, Greg Brown, Little Ed & the Blues Imperials, Casselberry-Dupree, Loup Garou, and Christine Lavigne.

None of those performers were approached by Coke, Pepsi, or Michelob.

Although many think of music sponsorships only in terms of mega-deals for arena tours or flashy televi-

sion ad campaigns, the Ben & Jerry's concert shows how smaller companies are finding a way to play in the music sponsorship game.

Often these companies find a marketing match, within their promotional budget, by approaching musical performers outside the pop/rock mainstream. For Kentucky Fried Chicken, that meant sponsorship of a gospel concert series. For the McIlhenny Co. of Louisiana, which makes Tabasco sauce, it was a tie-in with a Buckwheat Zydeco tour.

For Ben & Jerry's, folk music has proven the most comfortable sponsorship fit. The "New Voices In Folk" show—which will be taped by

WNYC in New York for a July 4 broadcast on American Public Radio stations—follows the rescue by Ben & Jerry's last year of the cash-strapped Newport Folk Festival.

"We want to usher in a new era for folk music since so many people think it's a nostalgia genre," says Elise Brown, Ben & Jerry's project leader for the Newport festival and the "New Voices" show. "It's really the voice of the people, as well as a historic medium."

Also, Ben & Jerry's, which positions itself as a community-minded, socially conscious company, "goes well with folk music," says Brown, (Continued on page 40)



The King In China. Singer Carole King, living up to the name of her new Capitol album, "City Streets," has been getting out on the streets of New York lately. At Manhattan's China Club, she stepped up to the mike for an impromptu performance during a set by Paul Hipp & the Heroes. (Photo: Dominick Conde)

Bottom Line Reaches To The Rising Sun; Tom Petty Revs Up; Post-Modern What?

THE LINE FORMS TO THE EAST: In its 16-year history, the Bottom Line in New York has earned its reputation as one of the nation's premier showcase nightclubs. Despite its practical name, the Bottom Line has never let the bottom line take precedence over production values or audience consideration.

The club, for example, has always held its best seats for the public, not record industry movers. And although it may cut into alcohol sales (the *raison d'être* at too many clubs, it seems), shows that start on time at a reasonable hour are the norm at the Bottom Line. A roster of acts that have appeared at the club since opening night on Feb. 12, 1974, reads like a rock history survey.

Not surprisingly, club owners **Alan Pepper** and **Stanley Snadowski** have heard plenty of pitches from people who wanted to spread the Bottom Line name to other cities. Snadowski characterizes most as "dreamers or exploiters." The former may care deeply about live music, but lack the deep pockets to thrive in the field. The latter would gladly use the Bottom Line's name on a new club, only to cash in and close down. So there has remained only one Bottom Line—until now.

Pepper and Snadowski have reached an agreement to open a Bottom Line in Nagoya, Japan. They say they agreed to the deal with **Kenro Kuroyanagi** and **Ike Kurahara** because the two impressed them with a concern for music and venue values first, money second. But the money also is there. Kuroyanagi and Kurahara have substantial backing from Japan's CBC Broadcasting and real estate owner **Rizo Takagi**, who owns the building where the 300-seat club will open June 17.

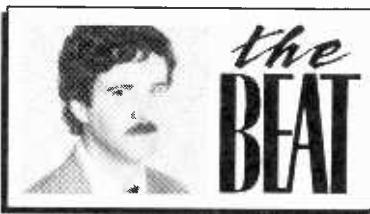
And with that backing, the Bottom Line may eventually stretch throughout Asia. The Japanese principals have the right, subject to Pepper and Snadowski's review, to open Bottom Line clubs in 15 Asian nations. The New York and Nagoya clubs will coordinate booking some Western acts. Snadowski foresees a day when a Western act might take an extended swing through the East—playing nothing but Bottom Line locations.

Pepper and Snadowski didn't plan on a grand Asian expansion; that's just where they found new partners whose values matched their own—values that ought to be found in more venues close to home.

ON THE ROAD: MCA Records, the folks who brought you the **Tiffany Shopping Mall** tour, will offer another unusual routing for **Big Bam Boo's** June road trip. The

duo will showcase their Uni debut, "Fun Faith And Fairplay," at Hard Rock Cafes in San Francisco, Los Angeles, Houston, New Orleans, and Chicago June 12-16... This just in from our swamped Reunion Release Desk: The surviving original members of the **Allman Brothers Band** will begin a tour this summer, coinciding with the release of a PolyGram retrospective set, "Dreams," due June 20.

ON THE BEAT: Before the cameras rolled on the closing cast shot of the "Saturday Night Live" season finale May 20, musical guest **Tom Petty** turned to give a mock farewell hug to **Heartbreakers** band mate **Howie Epstein**. But Petty, whose "Full Moon Fever" is his most successful album in seven years, isn't going anywhere—but on the road with the Heartbreakers. The band's fired-up and televised performances in the NBC studios should whet appetites for the Heart-



by Thom Duffy

breakers' U.S. tour, which begins July 6 in Miami... Building an American audience "is now our No. 1 goal," says **Dag Kolsrud** of the Norway group **One 2 Many**. The trio has met with modest dance and pop success with "Downtown," the debut single from the A&M album "Mirror," and a second single, "Another Man," is upcoming. The thoughtful Kolsrud fuels the group's music, which has as much sheen but more substance than the material he previously produced with **a-Ha**. The Beat caught up with the trio, appropriately, in downtown Manhattan, at the Knitting Factory. A&M threw a party at the club to mark the release of "Live At The Knitting Factory," the label's adventurous compilation of performances from that cutting-edge venue.

NAME THAT TUNE: Speaking of the "cutting edge," the Beat finds the increasing efforts of major labels to catch up with street-smart independents encouraging—and amusing. It's encouraging to see attention paid to grass roots action. Yet it's amusing to watch some industry folks privately debate what to call any music that has yet to penetrate the mainstream. "Alternative" seems the current fave, with "progressive" close behind. The weighty-sounding "postmodern" also has its proponents. For the benefit of those major labels lumbering to keep up with the cutting edge, the Beat asks any "alternative-progressive-postmodern" types out there to offer their own genre label suggestions and definitions. Drop a line to: Thom Duffy, Billboard, 1515 Broadway, 39th Floor, N.Y., N.Y. 10036.

'Cycles' Sports Old Lineup, New Label The Doobies Do It Again

BY CHRIS MORRIS

LOS ANGELES With a new album out on a new label, the Doobie Brothers are taking it to the streets again.

The current Doobies lineup—what guitarist/vocalist Tom Johnston calls "the Toulouse Street configuration" in reference to the band's 1972 album that featured most of the current players—includes longtime members Johnston, John Hartman, Patrick Simmons, Tiran Porter, and Michael Hossack. Recent recruit Bobby LaKind rounds out the band. This sextet will hit the road for a 65-date tour of

U.S. sheds beginning June 9-10 at Red Rocks Amphitheater in Denver.

The group will be supporting its current Capitol release, "Cycles," the first studio album from the Doobies since "One Step Closer" in 1980. The new album comes two years after the band's 11-city reunion tour, which brought 12 Doobies alumni back together again.

Johnston says that the band's current realignment was sparked by Warner Bros. senior VP and director of A&R Ted Templeman, who produced all of the group's previous (Continued on page 42)

'Minnies' Cap Music Week Prince, Trip Shakespeare Win Big

BY DAN HEILMAN

MINNEAPOLIS Although missing a good deal of the celebrity glitter that it has had in the past, the ninth annual Minnesota Music Awards ceremony at the Orpheum Theater in Minneapolis May 11 provided a fitting climax to this year's weeklong "Icebreaker" celebration of local music.

The evening's celebrity quotient was diminished by the absences of Prince, who was in Los Angeles finishing the "Batman" soundtrack, and the Replacements, who were also in California performing. The show also was hampered by last-minute lineup changes and pacing problems that caused it to stretch to a seemingly in-

terminable four-plus hours. By the time the evening's headline act, the Jets, took the stage at 11:30, the 2,100-seat hall was no more than a third full, with most ticketholders having gone home or retired to the lobby for drinks.

The performance highlight of the evening came from Tabu/CBS recording artist Alexander O'Neal, who moved the crowd with a short set of his best-known songs, including "Fake" and "Crying Overtime." Jive/RCA heavy metal artists Slave Raider also provided an energetic set while the Jets closed the show with a brief greatest-hits medley. Rounding out the evening's entertainment were the Magnolias, Michael Johnson, Ru-

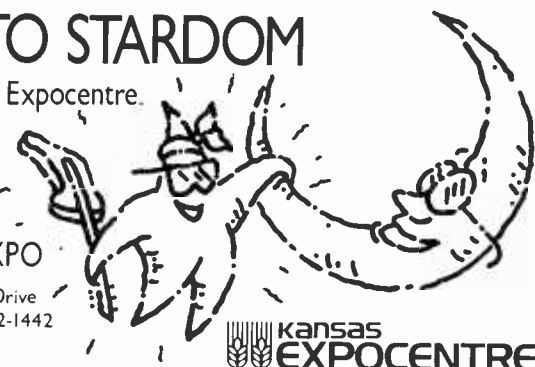
(Continued on page 41)

LEAP TO STARDOM

At the Kansas ExpoCentre.

Call us
today at
1-800-950-EXPO

One ExpoCentre Drive
Topeka, KS 66612-1442
(913) 235-1986



Kansas
EXPOCENTRE

Billboard®

1 S T A N N U A L

SONG CONTEST

Congratulations To Our 1988 Winners!

First Prize WINNERS

Grand Prize WINNER

Nick van Maarth
Sherman Oaks, CA
"Under The Shadow Of
Your Wings"— **GOSPEL**



ROCK



Scott Parker ■ Ron Chick
Portland, OR
Song: "Hangin' By A Thread"

POP



John Annesi ■ Rick Beneteau
Syracuse, NY ■ Windsor, Ontario
Song: "Fine Line"

COUNTRY



Robert Landrigan
Nashville, TN
Carbaugh Mann ■ Kelly Delaney
Joelton, TN Song: "Hillbilly Memories"

RHYTHM & BLUES



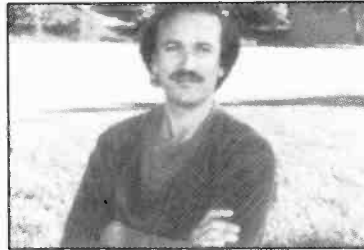
Cliff Massie ■ Rob Cariddi
Levittown, NY
Song: "What Am I Gonna Do?"

LATIN



Marisela Verena
San Juan, PR
Song: "Me Duelen Las Manos"

JAZZ



Ron Robbins
Irvine, CA
Song: "Montego"

GOSPEL



Nick van Maarth
Sherman Oaks, CA
Song: "Under The Shadow Of Your Wings"

Second Prize

WINNERS

ROCK

Mark Holmes
Glendale, CA
Song: "Feels Like
Yesterday"

Michael Troy
Boston, MA
Song: "Kayleigh"

Michael Maxwell
Allison Mackie
David Lucas
New York, NY
Song: "Inside Looking
Out"

POP

Ronald E. Gollner
Ron Slack
Spring Valley, CA
Song: "Back To My
Arms"

Neal Fox
Ron Walz
San Diego, CA
Song: "Whatever It
Takes"

Ron Boustead
Gregg Karukas
North Hollywood, CA
Song: "Believe In My
Love"

COUNTRY

David R. Daniels
Glen A. Clark
Ft. Worth, TX
Song: "Angels To Me"

Robert Landrigan
Nashville, TN
Song: "Someday
Love Will..."

Thomas C. Paden
Pam Belford
Nashville, TN
Song: "In Your Arms"

RHYTHM & BLUES

Jim Wilkas
Doug Rawady
Wolcott, CT
Song: "I Need Your
Touch"

Randy Cervantes
Van Nuys, CA
Song: "That's How
Love Should Be"

Brian O'Doherty
Newhall, CA
Song: "Someone's
Always Breaking
Someone's Heart"

LATIN

Pam Johnson
New York, NY
Song: "Dancing In
Blue"

Jose Elias Peñera
Chicago, IL
Song: "Samba
Chicago"

Ron Robbins
Irvine, CA
Song: "Don't Cheat
On Us"

JAZZ

Steve R. Hulse
Atlanta, GA
Song: "Sundance"

Vinnie Martucci
West Hurley, NY
Song: "Digital
Dolphins"

Victor Mendes
Ft. Lauderdale, FL
Song: "Crow's Nest"

GOSPEL

Scott Mathews
Tulsa, OK
Song: "One Hour In
The Garden"

David Robertson
Los Angeles, CA
Song: "It's Rainin'
Again"

Larry Rust
Herb Moon
Decatur, GA
Song: "On The Wings
Of The Wind"

AND SPECIAL THANKS TO OUR
1988 BLUE RIBBON JUDGES

Quincy Jones — Chairman

BLUE RIBBON JUDGES

ROCK

Heart
Eddie Van Halen
John Waite

POP

Peter Cetera
David Foster
Carol Bayer Sager

COUNTRY

Roy Clark
Tammy Wynette
Dwight Yoakam

RHYTHM & BLUES

Mtume
Billy Ocean
Deniece Williams

LATIN

Manuel Alejandro
Juan Gabriel
Julio Iglesias

JAZZ

George Benson
George Duke
Herbie Hancock

GOSPEL

Andrae Crouch
Sandi Patti
Michael W. Smith

BE SURE TO ENTER
THIS YEAR'S

Billboard

2ND ANNUAL

SONG CONTEST

RULES & REGULATIONS

- To enter, send the following items, postage prepaid, to 2nd Annual Billboard Song Contest, P.O. Box 35346, Tulsa, OK 74153-0346.
 - Completed entry form or photocopy of entry form. Be sure to indicate on the entry form the appropriate music category for which your entry has been submitted.
 - 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.)
 - A non-refundable check or money order, or approved credit card in the amount of \$15.00 (U.S.) for Song Contest entrance fee, payable to 2nd Annual Billboard Song Contest for each cassette submitted. Contestant's and co-authors' names (if applicable) and song title must appear on each item. By signing the entry form, each entrant agrees to accept the terms of the Song Contest.
- 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.
- PRIZES: (1) Grand Prize of \$25,000 and a publishing contract, plus a Gibson Les Paul Reissue Gold Top Guitar. Seven (7) First Prizes (one per category) of \$5,000 and a publishing contract, plus a Gibson Les Paul Standard Guitar. Fourteen (14) Second Prizes (two per category) of Gibson Les Paul Epiphone Guitars. Twenty-one (21) Third Prizes (three per category) of Gibson Epiphone Acoustic Guitars. Up to seven thousand (7,000) Fourth Prizes of Certificates of Achievement signed by the Publisher of Billboard magazine. 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. Winners have no obligation to accept any offer of a publishing contract. All prizes will be awarded.
- 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

NAME _____
(please print clearly)

ADDRESS _____

CITY _____ STATE _____

ZIP _____ PHONE NUMBER (____) _____

CHECK ONE MC VISA CARD NUMBER _____

EXP. DATE _____ SIGNATURE _____
(If paying by credit card)

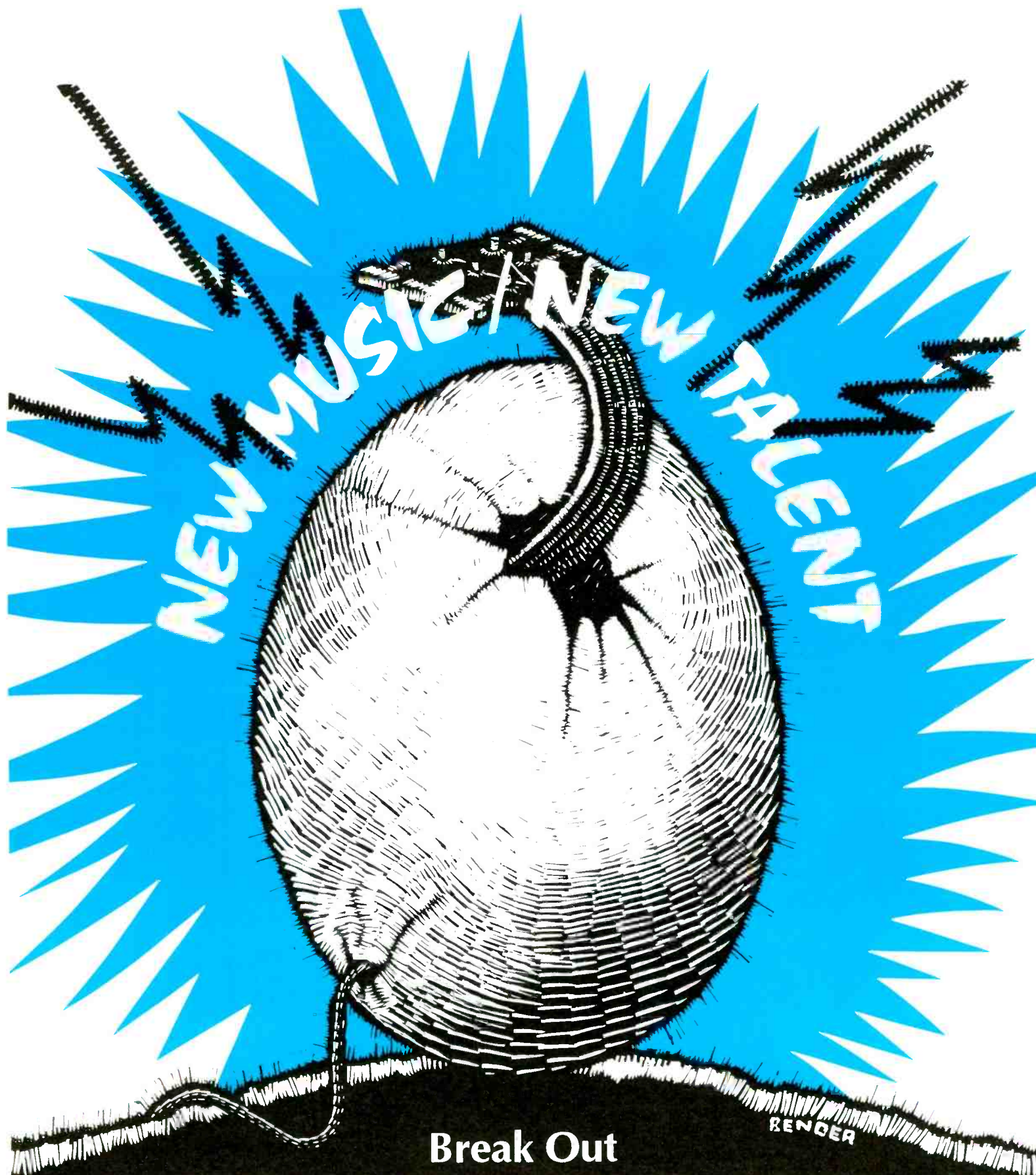
SONG CATEGORIES: ROCK COUNTRY LATIN RHYTHM & BLUES
 POP JAZZ GOSPEL

SONG TITLE _____

Make \$15.00 check or money order payable to: **2nd Annual Billboard Song Contest** BBT 689
P.O. Box 35346, Tulsa, OK 74153-0346

I certify that I have read the 2nd Annual Billboard Song Contest Official Rules and I accept the terms and conditions.
*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.

(SIGNATURE) _____ (DATE) _____



Break Out

A GRADE A opportunity to expose your acts to Billboard's nearly 200,000 readers worldwide.

In this issue:

New Artists • College Radio • World Music • Russia Rocks

Issue Date: July 22

Ad Close: June 27

New York Jim Beloff, Advertising Director/Music (212) 536-5026 Ken Karp (212) 536-5017 Norman Berkowitz (212) 536-5016
Los Angeles Christine Matuchek (213) 859-5344 Nashville Lynda Emon (615) 321-4240 UK, Spain, Benelux, Scandinavia
Tony Evans 44-1-439-9411 Europe Ron Betist 31-20-662-84-83

Bonus Distribution at New Music Seminar

New York -- July 15-19

SPONSORSHIP

(Continued from page 37)

who places the company's support of the 1988 Newport festival and "New Voices" concert at \$100,000. The company also will sponsor this year's Newport Folk Festival July 29-30.

"Without Ben & Jerry's or another sponsor, there would be no Newport," says Bob Jones, senior producer for Festival Productions, which produces the Newport festival for Ben & Jerry's and is also producing "New Voices In Folk."

Since folk music appeals to a comparatively small fan base, explains Jones, it is necessary to link up with a sponsor that is especially interested in that particular audience. He points to Kentucky Fried Chicken's gospel-tour support as a similar example of targeted sponsorship.

Likewise, Ben & Jerry's previously co-sponsored part of a tour last year by the Paul Winter Consort with a Russian village music troupe, the Dimitri Pokrovsky Singers. According to Winter's manager, Steven Shmerler, additional sponsors were recruited to help offset a \$190,000 deficit between ticket sales and the costs of bringing on the Pokrovsky Singers to the U.S. Small companies with philosophies compatible with Winter's Living Music label were sought. Along with Ben & Jerry's, Tom's of Maine, the natural health product manufacturer, supported the tour.

Shmerler is seeking what he calls "softer-spoken" sponsors for the Consort's 10th annual Winter Solstice celebration and a Rio-like "Carnivale" event in February 1990, both at New York's Cathedral of St. John the Divine.

"I'm reading the business section of The New York Times and looking down the stock tables to find companies that sound like us, who might spend some money on us," says Shmerler. "You have to look at the demographics and the psychographics of your audience."

Ted Fox, who manages Island artist Buckwheat Zydeco, obviously understood those marketing factors when he approached Louisiana's McIlhenny Co. for assistance. In return for a "reasonable" sponsorship fee, the company's Tabasco sauce has enjoyed product visibility at Buckwheat gigs on posters, T-shirts, through concessions tie-ins, and on a special Tabasco guitar played by Buckwheat Zydeco bassist Lee Allen Zeno.

"It's harder [to get sponsorship] if you're not a Top 20 act," says Fox. But since Tabasco sauce and Buckwheat Zydeco's music share a common regional origin, Fox says, the pairing was "a perfect fit for both of us."

Along with sponsoring Buckwheat Zydeco concerts, the company also has presented the band at cooking industry and consumer events, says publicist Barbara Hunt, whose firm Hunter MacKenzie Cooper Inc. represents McIlhenny. The hot sauce manufacturer also has sponsored other Cajun and zydeco acts, including Wayne Toups, Joe Douglas, and Rockin' Dopsie Jr.

"People don't use Tabasco up that quickly," says Hunt, "but we want to reach a younger audience. So [the sponsorship] is appealing from that standpoint."



BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
DAVID COPPERFIELD	Place Des Arts Montreal, Quebec	May 12-14	\$370,063 (\$437,785 Canadian) \$27.50/\$21.50/\$19.50	16,932 20,692	Donald K. Donald Prods.
ROD STEWART	Montreal Forum Montreal, Quebec	May 12	\$250,619 (\$296,482 Canadian) \$26.50	11,188 12,500	Donald K. Donald Prods.
STEVE LAWRENCE & EYDIE GORME	Fox Theatre St. Louis, Mo.	May 19-21	\$230,901 \$23.90/\$11.90	11,154 sellout	Fox Concerts
HANK WILLIAMS JR. & THE BAMA BAND STEVE WARNER/HIGHWAY 101	Meadowlands Arena East Rutherford, N.J.	May 20	\$214,793 \$18.50/\$17.50	11,617 14,000	Monarch Entertainment Bureau John Scher Presents
ROD STEWART	Ottawa Civic Center Ottawa, Ontario	May 10	\$200,392 (\$236,462 Canadian) \$25.50	9,273 9,500	Donald K. Donald Prods. Concert Prods. International Bass Clef
ROD STEWART	Colipee de Quebec Quebec	May 13	\$177,681 (\$210,197 Canadian) \$25.50	8,163 11,200	Donald K. Donald Prods.
DAVID COPPERFIELD	Hamilton Place Theatre Hamilton, Ontario	May 15-16	\$154,659 (\$183,116 Canadian) \$26.50/\$19.50	7,157 sellout	Donald K. Donald Prods. Concert Prods. International
CINDERELLA WINGER BULLETTYOYS	Centrum in Worcester Worcester, Mass.	April 30	\$149,345 \$17.50	8,534 10,000	Don Law Company
POISON TESLA	Exhibition Place Toronto, Ontario	May 18	\$148,486 (\$176,253 Canadian) \$24.50/\$21.50	7,194 10,000	Concert Prods. International
HANK WILLIAMS JR. & THE BAMA BAND	Charleston Civic Center Charleston, W. Va.	April 29	\$143,203 \$17.50	8,183 10,195	Belkin Prods. Future Entertainment
ROYAL NEW YORK DOO WOPP SHOW: JOHNNY MAESTRO & THE BROOKLYN BRIDGE THE ORIGINAL DEL VIKINGS EARL LEWIS & THE CHANNELS LENNY COCO & THE CHIMES THE CRICKETS, ROCAPELLA SENSATIONS	Radio City Music Hall New York, N.Y.	May 13	\$126,340 \$22.50/\$20	5,874 sellout	Radio City Music Prods.
POISON TESLA	Montreal Forum Montreal, Quebec	May 15	\$122,002 (\$144,450 Canadian) \$22.50	6,420 10,156	Donald K. Donald Prods.
CINDERELLA WINGER BULLETTYOYS	Exposition Center Fort Wayne, Ind.	May 18	\$114,205 \$16.50/\$15.50	7,269 sellout	Sunshine Promotions
HANK WILLIAMS JR. & THE BAMA BAND	Coliseum Roanoke Civic Center Roanoke, Va.	April 30	\$108,728 \$17.50	6,213 8,000	Belkin Prods. Future Entertainment
CINDERELLA WINGER BULLETTYOYS	Civic Center Huntington, W. Va.	May 15	\$102,720 \$16.50/\$15.50	6,516 11,000	Sunshine Promotions
ALABAMA CHARLIE DANIELS BAND JO-EL SONNIER	Rapides Parish Coliseum Alexandria, La.	May 18	\$95,410 \$17.25	5,531 6,000	Kieth Fowler Promotions
POISON TESLA	Metra Park Billings, Mont.	May 8	\$92,704 \$17.50/\$16.50	6,751 10,700	United Concerts
KENNY ROGERS THE OAK RIDGE BOYS PATTY LOVELESS	Greensboro Coliseum Greensboro, N.C.	May 20	\$87,664 \$17.50/\$15.50	5,020 9,230	North American Tours
POISON TESLA	Ottawa Civic Center Ottawa, Ontario	May 16	\$85,051 (\$100,616 Canadian) \$21.75	4,626 10,000	Donald K. Donald Prods. Concert Prods. International Bass Clef
LOS TIGRES DEL NORTE	Los Angeles Sports Arena Los Angeles, Calif.	May 14	\$83,490 \$15/\$10/\$8	8,700 16,000	Jalisco
BAD COMPANY VIXEN	Knoxville Civic Coliseum Knoxville, Tenn.	May 18	\$79,101 \$16.50	4,794 6,500	Mid-South Concerts
RED SKELTON	Palace Theatre Cleveland, Ohio	May 13	\$75,981 \$28.50	2,666 sellout	Belkin Prods.
FRANKIE VALLI & THE FOUR SEASONS FOUR TOPS	Palace Theatre Cleveland, Ohio	May 11-12	\$75,684 \$21	3,604 5,330	Belkin Prods. in-house
CINDERELLA WINGER BULLETTYOYS	Tullio Convention Center Erie, Pa.	May 3	\$75,136 \$16.75/\$15.75	4,717 6,000	Belkin Prods.

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

ARTIST DEVELOPMENTS

COUNTING ON 'CLOUDLAND'

The man who signed Pere Ubu plans to land Cleveland's veteran alternative band on top 40 radio and "Saturday Night Live."

David Bates, the London-based Phonogram VP of A&R, who also signed Was (Not Was) and Tom Verlaine, says he wants to plug Ubu into the mainstream via college radio.

"Cloudland," released by Fontana/PolyGram May 22, may be the ticket. Pere Ubu—which built its critical reputation in the early '80s with a flurry of inspired, independent albums—received production help on four of the "Cloudland" tracks from Pet Shop Boys boardman Stephen Hague; two other tracks were produced by Depeche Mode's Daniel Miller.

"They were looking to be more radical than ever, wanted to appeal to a wider audience and yet still be Ubu," says Bates. "I saw it as an interesting challenge. Can we get Pere Ubu a hit record?"

"The Tenement Year" [Ubu's 1988 album on Enigma] was like a storm in the night," says Ubu head David Thomas. "Cloudland" is like the day after."

Says Bates: "I don't think anyone believed they would ever make a record like this one."

CARLO WOLFF

NO QUICK 'BLUE THING'

It has taken him four years, but Ray Lynch—the composer/performer whose independent 1985 album "Deep Breakfast" has floated around the top five on the new age albums chart since that chart's inception last year—has released a follow-up. The album, "No Blue Thing," is on the Music West label and debuted at No. 20 on the new age albums chart.

"I'm slow and I'm a perfectionist," says Lynch, explaining the four-year gap between albums. Plus, he says, there was a lot of new synthesizer and computer technology to catch up on, techniques that "hadn't been invented when I did 'Deep Breakfast.'"

The Marin County, Calif., resident initially released "Deep Breakfast" on his own label, Ray Lynch Productions, "shipping out of my living room, until Music West took over two years ago." In fact, says Lynch, Music West president Allen Kaplan "started the company based on discussions with me. Now they have about half a dozen different artists."

"Deep Breakfast" went gold Feb. 14, according to Chris Stimson of independent distributor Navarre Corp., one of Music West's wholesalers. "It was largely a word-of-mouth gold record," he says. "The new age and new [alternative] adult contemporary formats were not around when it came out, though they've championed Ray ever since."

Lynch himself says he does not object to the term new age, although he finds it "somewhat pretentious," calling it a "broad category in which everyone who

TALENT

doesn't fit anywhere else is put.

"I should be classified as classical," says Lynch, smiling, "but I'm not dead yet." MOIRA McCORMICK

BERRYHILL GOES 'NAKED'

To get the word out on "Naked Movie Star," Cyndi Lee Berryhill's second Rhino album, the atypical "anti-folk" songstress is undertaking an atypical promotion tour.

The "backpack-and-guitar routine," as Berryhill puts it, consists of informal listening parties at offbeat venues like art galleries, fashion boutiques, bookstores, and coffeehouses.

"I may do a tune, read a poem, or kiss babies," says Berryhill, whose solo appearances belie the full-band approach of the new album and an upcoming tour.

"'Naked Movie Star' breaks Cindy Lee out as a performer," says Tracy Hill, Rhino's publicity director, product manager, and Berryhill

promo-tour mate. Berryhill's shows will likewise place her more in a rock setting than her previous "solo folkie" outings.

Berryhill says that the album's "bebop jazz backup" achieves the "spirit of improvisation and spontaneity" desired by both she and producer Lenny Kaye. The Southern California native, who is now part of the self-described "anti-folk scene" in lower Manhattan, N.Y., adds that "Naked Movie Star" has a pronounced "Southern California feeling," which is evident from the album title and the artwork.

"The press kit and the [point of purchase] echo the National Enquirer-like sensationalism of the title and graphics," says Hill. While a video has been made for the single "Indirectly Yours," Hill expects "a strong press campaign, which has already taken care of itself," to sell the album.

JIM BESSMAN



EMI Gets Bleu. Singer Mikki Bleu, recent lead vocalist and guitarist for Club Nouveau, has signed with EMI Records, which released his debut solo album, "I Promise," May 24. The first single from the record is "Something Real." Gathered at the signing announcement are, from left, Tommy Quon, Bleu's manager; Sal Licata, EMI president and CEO; Bleu; Dwayne Alexander, EMI director, A&R, black music; and Gerry Griffith, senior VP, A&R, at EMI.

'MINNIE' AWARDS CAP MUSIC WEEK EVENTS

(Continued from page 37)

pert's Orchestra, and local polka stalwarts the Chmielewski Funtime Band.

Prince's "Lovesexy" won the "Minnie" Award for best album with Prince bassist Levi Seacer accepting the trophy, while the Replacements pulled down the show's big prize, entertainer of the year. Trip Shakespeare won the best-single award for "Tool Master Of Brainerd," while Flyte Time's Jimmy Jam & Terry Lewis won the award for producer of the year. Don Powell, who manages the Jets, Boys Club, and Powermad, was presented with the commemora-

tive Connie Hechter Award, and Univ. of Minnesota jazz educator/composer Dr. Reginald Buckner was posthumously inducted into the Minnesota Music Academy's Hall of Fame.

The awards show was part of a weeklong series of concerts and seminars designed to increase industry awareness of Minnesota music. The week included an afternoon's worth of seminars and meetings at Prince's Paisley Park Studios complex, while over the weekend of May 12-13, 22 clubs in town hosted showcase concerts for nearly 90 local bands.

19,200 SEATS



reunion arena
777 Sports Street
Dallas, Texas 75207
(214) 658-7070

PUBLICITY PRINTS

Lithographed on Heavy Gloss Stock
BLACK & WHITE 8x10's
500 - \$65.00 1000 - \$90.00
COLOR
1000 - \$396.00

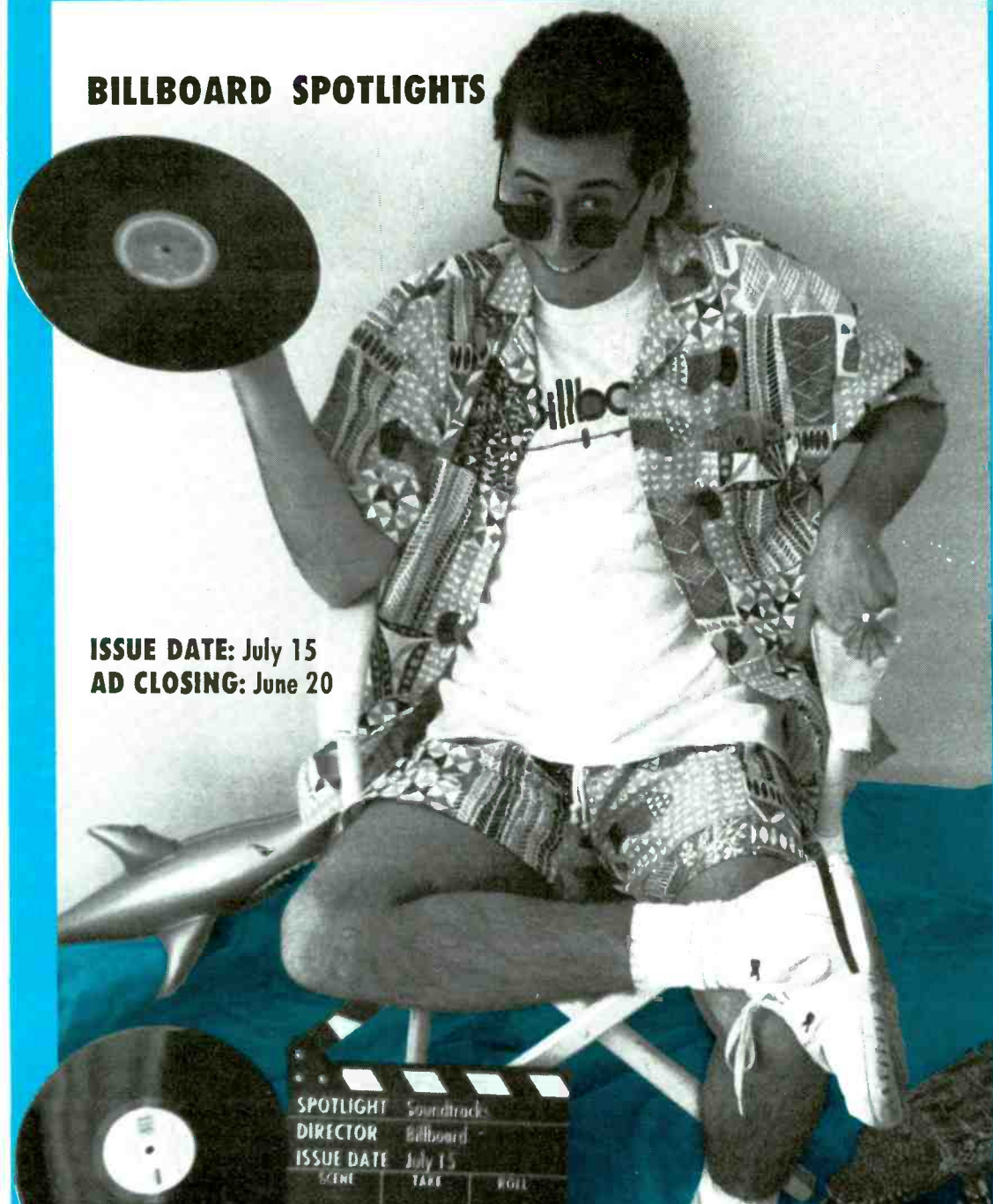
Above Prices Include Typesetting & Freight
Send 8x10 Photo - Check or M.O.

Full Color & B/W Posters
Composites - Cards - Other Sizes

Send For Catalog & Samples

APC PICTURES
1867 E. Florida, Dept. BB
Springfield, MO 65803
(417) 869-9433 or 869-3456

BILLBOARD SPOTLIGHTS



ISSUE DATE: July 15
AD CLOSING: June 20

Sizzlin's
SOUNDTRACKS
Spark Summer Sales

This Soundtracks Spotlight signals the start of summer as studios and labels take aim at the teen / yuppie market with a barrage of movies and soundtracks.

Rack up sales! Target Billboard's worldwide retail readership—they'll be using this special as *the* guide when ordering stock.

To Reserve Your Ad Space, Contact:

Los Angeles
Christine Matuchek
(213) 859-5344
Arty Simon
(213) 859-5369 or 49

New York
Jim Beloff
(212) 536-5026
Norman Berkowitz
(212) 536-5016
Ken Karp
(212) 536-5017

NEW ON THE CHARTS

Twenty-one-year-old Angee Griffin, a student at Bethune-Cookman College in Daytona Beach, Fla., debuts on the Hot Black Singles chart with "Toby," a song from her forthcoming solo album, "Gentle."

A native of Miami, Griffin developed her talents at that city's

School of Performing Arts, where a teacher recognized her vocal ability.

Griffin went on to win many talent contests and in 1985 was chosen to sing on a small-label benefit record to aid the starving people of Ethiopia.

Griffin enjoys singing ballads that are a testament to the strength of the human spirit and has used her vocal gift to encourage disadvantaged residents in her community; she has performed regularly for church groups, local organizations, and retirement homes.

"Gentle" will be one of the first albums on Luke Skyywalker's newly created Skyyline Records label, based in Miami.

JIM RICHLIANO



ANGEE GRIFFIN

THE DOOBIES DO IT AGAIN

(Continued from page 37)

Warner Bros. albums. However, Templeman's heavy production schedule interfered with what would have been a new Warner album, and the Doobies ultimately signed with Capitol.

"We came to Capitol because, No. 1, we wanted to get started before everybody lost interest in the idea," says Johnston, "and, No. 2, [because] Joe Smith is the chairman of the board here and David Berman is the president, and they were both at Warners. Joe Smith signed us to Warner Bros. in 1970. We felt that was a nice thing there."

The band began "Cycles" with the production team of Eddie Schwartz and Charlie Midnight, but wound up finishing the album with Rodney Mills, whose credits include records with the Atlanta Rhythm Section, Thirty Eight Special, and Gregg Allman.

"We did six songs [with Schwartz and Midnight]," says percussionist Hartman. "We listened to it, and realized that it wasn't going quite in the direction that we wanted it to go in. We sat back, took a look, and in came Rodney."

Even though almost a decade had passed since the Doobies had worked in the studio together, the process of recording with the old lineup didn't require any great adjustment, according to Hartman.

"It really wasn't that big of a deal. We've known each other for 20 years. I think the only reacclimation was to the process of recording. We're dealing with the digital recording process; we're dealing with MIDI outfits, as far as percussion and drums and whatnot. It's kind of easy, though—after the first two weeks, we were solid."

With "Cycles" in the stores and the single "The Doctor" breaking in the top five on the Album Rock Tracks chart, the Doobies are now putting together their tour set, which will

probably run close to two hours and include a mixture of new material and old tunes—possibly including some songs associated with ex-lead singer Michael McDonald.

"Some of the songs that Michael did were so Michael, it would kind of look stupid for us to do them without that voice or keyboard," Hartman says. "However, there were some songs that Michael did that are more adapted to our format, so we might be able to do that. We'll know when we put our chemistry together whether we can do those songs and make them sound good."

Adds Johnston, "With this configuration of the band, you're more apt to find some jamming done, more extensions of songs than you'd find in Michael's era. We're a little looser."

Although it has been nearly 10 years since the last Doobies studio album, the group is optimistic about reaching both old fans and new listeners.

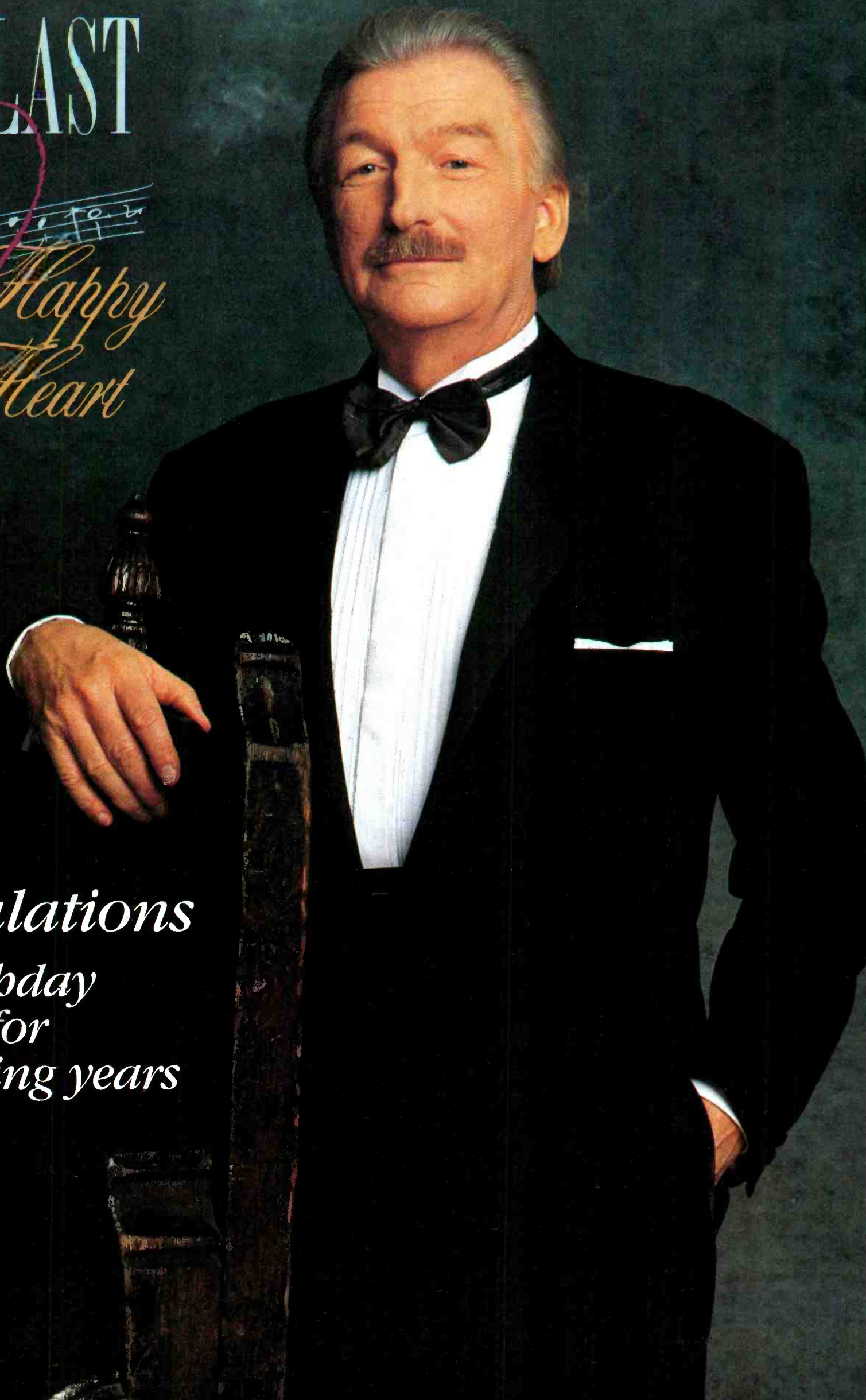
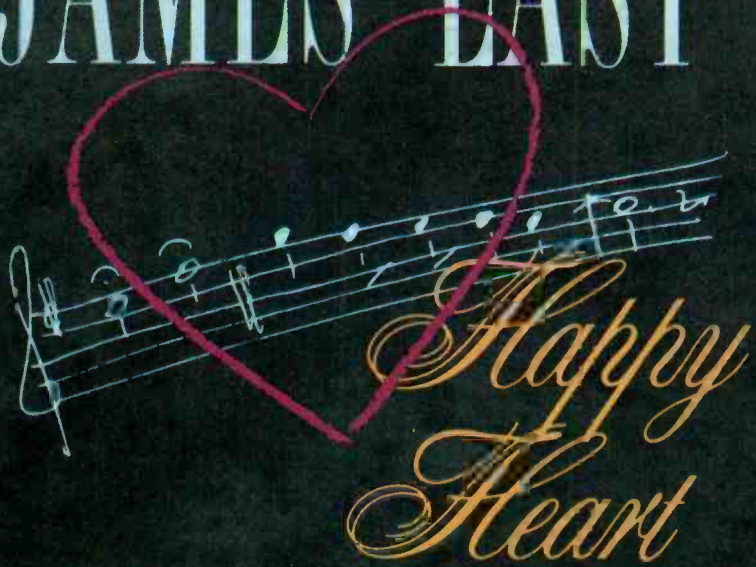
"People who haven't heard the older groups now have an exposure to it," Hartman says. "It opens the market up, it expands it even further."

Continues Johnston, "It seems that the kids are finding an interest in the music that was in the '70s, à la Led Zeppelin and the Who, and they seem to be wanting to hear something like this, because they weren't around to hear it, or if they were, they weren't old enough to appreciate it."

Whatever the band's reception, Hartman says the Doobie Brothers are back together for the long haul.

"We took a long time to put the project together. We're committed to the thing. It's not, 'Jeez, mate, I think we need to pay the rent this month, let's re-form and go do a tour.' We never approached it like that. It's a new label, a lot of responsibility, we're doing a lot of work for it. We never went into this thing with a time limit, and I don't think we ever will."

JAMES LAST



*Congratulations
on your birthday
and thanks for
25 outstanding years*

PolyGram
POLYGRAM INTERNATIONAL



POLYDOR GMBH

CMA Board Meets In Amsterdam Changes Voting On Broadcast Award



B.B. Backstage. Blues great B.B. King chats with Don Williams following King's recent performance at the Grand Ole Opry House in Nashville. King made the request that he get to meet Williams—he wanted to hear some of Williams' new RCA album, "One Good Well."

NASHVILLE New procedures for determining the broadcast personality award, updates on promotion efforts, and a report on a successful European campaign highlighted the Country Music Assn.'s board meeting in Amsterdam.

The organization's board, meeting May 3-4, voted to open the broadcast-personality-of-the-year award to entries rather than nominations by the membership in the broadcast personality and radio categories. Starting with the CMA's 1990 awards, each entry will be judged during two rounds of voting. The panel of judges will consist of leaders from the broadcast community.

"Members of the radio commit-

tee felt that a lot of talented, deserving personalities were at a disadvantage in this award category," commented the committee's

'A lot of talented personalities were at a disadvantage in this category'

chairman, Larry Daniels. He pointed out that the differences in the judging criteria will "open up the category to everybody in country radio instead of limiting it to a popularity contest."

The Route '89 campaign to boost country music in Europe has met with success, according to Brian Ferriman, international committee chairman, who added that media interest in the May campaign increased "tremendously" from previous years. Several publications ran special supplements on the tour that was funded and organized by the CMA and the U.K. offices of six record companies—Capitol (EMI), MCA, CBS, PolyGram, WEA, and RCA (BMG). Featured artists included Johnny Cash, Rosanne Cash, Rodney Crowell, Paul Overstreet, Dwight Yoakam, Dean Dillon, Michael Johnson, k.d. lang, Kathy Mattea, Lyle Lovett, Reba McEntire, Dan Seals, Jo-El Sonnier, Darden Smith, and Randy Travis.

Donna Hilley, chairman of the publicity committee, reported on the success of a breakfast held at ASCAP in Nashville for both CMA member and nonmember publishers. More than 40 attendees were briefed on CMA's efforts for publishers. The new CMA sales video, "Go For The Heart," was shown, followed by an update on the organization's ongoing agency presentations. Three more functions are planned before the next board meeting: a "thank you" luncheon

June 7 for artists performing on Fan Fair shows, a songwriter luncheon, and a breakfast for Nashville community leaders. The breakfast will stress CMA's worldwide promotion of country music and its effect on Nashville's tourism industry.

Some 40 agencies, clients, and rep firms in New York, Chicago, and Detroit have been visited during the past few months to educate them on the benefits of utilizing country music. That report came from Dick McCullough, marketing and promotion committee chairman, who also noted that a formal editorial policy for the CMA's Close Up publication will be established and recommended to the board. The board also approved the membership committee's proposal for a member-recruitment contest. More than 35 radio stations and organizations were approved for membership.

The CMA meet coincided with the fourth annual International Music & Media Conference in Amsterdam April 30-May 4. A reception for all IMMC registrants was hosted by the CMA in conjunction with U.S. Consul General Jake M. Dyels. The board presented Dyels with a certificate of appreciation for his support and assistance in the international development of country music. During the reception, CMA board member Ralph Peer II reported on the status of country music and the association's international activities.

Meetings and arrangements chairman Janice Wendell noted that the third quarterly board meeting will be held July 19-20 in White Sulphur Springs, W.Va., at the Greenbrier. The fourth quarterly meeting is slated for Oct. 10 at Nashville's Opryland Hotel. The board approved the committee's recommendations for the 1990 meetings: Orlando, Fla.; Washington, D.C.; Colorado Springs; and Nashville.

GERRY WOOD

Clint Eastwood Had Key Role In Choosing Movie's Tunes First-Rate Tracks Drive 'Pink Cadillac'

DIRTY HARRY CLEANS UP: The ex-mayor of Carmel, Calif., Clint Eastwood (aka "Dirty Harry" of rock 'em, sock 'em movie fame), is turning from macho to meaningful. And his latest release, "Pink Cadillac," provides a hefty boost to the country music genre that he loves.

Beyond the excellent musical score by Steve Dorff, the lively comedy/action flick is populated by 10 songs. The Warner Bros. motion picture yielded a WB album produced by the label's Nashville chief, Jim Ed Norman, and featuring four singles that are, or will be, videos: "Never Givin' Up On Love" by Michael Martin Murphey; "There's A Tear In My Beer" by Hank Williams Jr.; "Any Way The Wind Blows" by Southern Pacific; and "Beneath The Texas Moon" by J.C. Crowley. RCA Records plans a video of the Crowley number while WB holds the video cards on the other acts. Other artists on the soundtrack album are Jill Hollier, Randy Travis, Billy Hill, Dion, and Robben Ford.

Southern Pacific will benefit most from the movie exposure—the group's rousing "Any Way The Wind Blows" receives the best positioning in the fast-paced film that stars Eastwood as a professional fugitive hunter on the trail of bail-skipping Bernadette Peters.

"I've had pretty good luck with country music," Eastwood tells Nashville Scene. "Every Which Way But Loose" was one of the bigger-grossing films I've been involved with—we had three or four No. 1 country records out of that track." Eastwood laughs, remembering that he was on one of the singles: "It also had some guy named Merle Haggard on it."

Actually, Eastwood knows his country legends well. He recalls working in Eugene, Ore., as a teenager. "I didn't know anyone in town. Somebody said there's a lot of chicks out at [a place called] Fernridge Dam outside of Eugene. Being a 19-year-old kid, I whipped on out there—and it was Bob Wills & the Texas Playboys [performing]." Eastwood had been brought up on jazz, but Wills & the Playboys turned his head with their Western swing. "They were really great musicians and I was really impressed with the way the guys played. Then I started thinking that some of these country guys can play as well as anyone."

"I've never seen a movie star become more actively involved in the music selection process and in the promotional aspects," says Nick Hunter, senior VP, Warner Bros. Records, Nashville. Says Eastwood,

who took a hands-on, ears-on role, "They run demos by me just like if you're going to make a record. We try to get things to fit. If they don't fit, it's detracting from the movie; if they fit in, it enhances the movie. The sound, in general, to a movie is almost equal to the visual—maybe equal, depending on the film. In some films you want more predominant effects, and in others you want more music."

Norman, who helped Eastwood compile the soundtrack, observes, "Clint has a very eclectic musical range." Pop and blues styles balance the country songs in the movie, which is balanced by a brief but hilarious appearance by Geoffrey Lewis as an aging hippy who apparently never made it all the way back to earth from one of his acid trips. "I've used him in a lot of films," explains Eastwood. "He's one of those guys who will give you a lot in very little time."

Eastwood, who seems to be moving away from the heavy violence of some of his past hits to a more light-hearted approach, next plans to shoot "White Hunter, Black Heart," a book by Peter Viertel about the preparation for making the movie "The African Queen." "It's got a lot of ironies in it," he observed. "It also is pertinent today on the whole thing of hunting elephants in Africa and all the problems they're having." A movie about making a movie fascinates Eastwood, who says, "When John Huston made that movie, he was somewhat obsessed with chasing elephants and not paying that much attention to preparation for the movie. Ironically, he has a classic movie out."

Eastwood wouldn't mind at all if it turns out that he made a classic movie about the making of a classic movie. And he would be similarly pleased if "Pink Cadillac" turns out to be one of summer's hottest box office hits. Then, Dirty Harry could clean up again.

THAT'S (ALMOST) ALL, FOLKS: While on the subject of Warner Bros., Nashville Scene's congratulations go to Janice Azrak, who has been promoted to senior VP, press and artist development, for the label's Nashville division. "Under Janice's direction, the press and artist development department has made many substantial contributions to the Warner/Reprise success story," says her boss, Norman. "She has also helped develop interesting new uses of video for artist development purposes, especially the video bio concept, and her efforts in overseeing our industry event calendar are unparalleled." So true.



by Gerry Wood



Stage Chat. Friends and colleagues chat with Bonnie Raitt following her performance at Nashville's Center Stage, where several artists joined her on stage for encores. Pictured, from left, are Dona Spangler-Mueller, senior membership representative, ASCAP/Nashville; Emmylou Harris; Raitt; and Wynonna Judd.

It's True—Indie Prospers Via Publishing Proceeds

BY EDWARD MORRIS

NASHVILLE While independent country labels have a hard time staying afloat without relying on custom work, True Records here has managed to finance most of its activity with income from its three publishing companies. True operates out of Nashville but is a subsidiary of International Talent Services Inc., Central City, Ky.

In addition to the label, International Talent Services embraces the Wee B Music, Muhlenberg Music, and Bent Cent Music catalogs; an artist management division; and a re-

ording studio. The corporation is owned by Clyde Brown Jr., Paul Hayes, and Bobby Reed, who serves as True's president.

True's artist roster includes Madonna Kay Dolan, Frank Burgess, Lisa Childress (who is scheduled to sing on the independent label show at Fan Fair, June 9), and just-signed Roger Rone.

Reed expects publishing income to cover all label costs by year's end.

Except for Childress, who has had an album issued in compact disk and cassette, True has dealt in singles.

The three publishing companies have more than 3,000 songs, Reed

says, several of which have been single hits or on major-label albums. Wee B Music, for example, has a share of "The Church On Cumberland Road," the recent No. 1 single from Shenandoah; "(Do You Love Me) Just Say Yes," cut by Highway 101; "No Chance To Dance," a single by Johnny Rodriguez and also cut by Highway 101; and "Finally Friday" on Earl Thomas Conley's current album.

From the Bent Cent collection, T.G. Sheppard has recorded "I Know All About Her." Reed says there are seven more cuts yet to be released on Capitol, CBS, Warner Bros., and Mercury acts.

Staff writers for the three publishing companies include Dennis Robbins, who earlier recorded for MCA; Reed; Bobby Boyd; Don Harp; Conley White; and Mary Lou Reed.

Bobby Reed is frank about his ultimate aim for True Records and its roster. "This is an impossible time for independent labels," he says. "What we're doing at this time is trying to draw enough attention to sign our acts to majors and get some sort of priority from them. We might not be able to do this if we went in cold. But by laying the groundwork and proving we've got salable acts, we'll probably end up leasing them."

Are you having a problem with your subscription? For fast service, call 914-628-7771.

FOR WEEK ENDING JUNE 3, 1989

Billboard® TOP COUNTRY ALBUMS™

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store and one-stop sales reports.	
				★ ★ NO. 1 ★ ★	
1	1	1	14	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III 9 weeks at No. One
2	2	2	14	GEORGE STRAIT MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
3	3	5	6	THE JUDDS CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
4	4	3	37	K.T. OSLIN ● RCA 8369 (8.98) (CD)	THIS WOMAN
5	6	6	44	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
6	5	4	15	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
7	7	7	33	RICKY VAN SHELTON ● COLUMBIA 44221/CBS (CD)	LOVING PROOF
8	8	9	57	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
9	9	8	34	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
10	10	10	11	ROSANNE CASH COLUMBIA 45054/CBS (CD)	HITS 1979 - 1989
11	17	—	2	REBA MCENTIRE MCA 6294 (8.98) (CD)	SWEET SIXTEEN
12	11	15	6	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
13	12	12	41	DWIGHT YOAKAM ● REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
14	15	16	15	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
15	33	28	50	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
16	14	14	41	THE JUDDS ● RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
17	13	13	16	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
18	16	18	11	GEORGE JONES EPIC 44078/CBS (CD)	ONE WOMAN MAN
19	25	—	2	NITTY GRITTY DIRT BAND UNIVERSAL 12500/MCA (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
20	19	17	106	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
21	22	21	40	TANYA TUCKER CAPITOL 48865 (8.98) (CD)	STRONG ENOUGH TO BEND
22	21	20	96	K.T. OSLIN ● RCA 5924-1 (8.98) (CD)	80'S LADIES
23	18	11	55	REBA MCENTIRE ● MCA 42134 (8.98) (CD)	REBA
24	35	66	3	CLINT BLACK RCA 9668-1 (8.98) (CD)	KILLIN' TIME
25	20	22	13	BILLY JOE ROYAL ATLANTIC AMERICA 91064/ATLANTIC (8.98) (CD)	TELL IT LIKE IT IS
26	24	19	12	ROY ORBISON VIRGIN 90158 (9.98) (CD)	MYSTERY GIRL
27	27	—	2	KENNY ROGERS REPRISE 1-25792 (8.98) (CD)	SOMETHING INSIDE SO STRONG
28	23	23	44	DAN SEALS CAPITOL 46976 (8.98) (CD)	RAGE ON
29	26	24	18	EMMYLOU HARRIS WARNER BROS. 25776 (8.98)	BLUEBIRD
30	29	27	117	RICKY VAN SHELTON ● COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
31	30	30	54	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
32	43	—	2	THE OAK RIDGE BOYS MCA 42294 (8.98) (CD)	GREATEST HITS, VOL. III
33	32	34	7	STEVE WARINER MCA 42272 (8.98) (CD)	I GOT DREAMS
34	28	26	69	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
35	34	32	171	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
36	36	36	154	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
37	31	25	40	HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD)	101 2
38	37	37	94	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	40	35	11	RONNIE MILSAP RCA 9587 (8.98) (CD)	STRANGER THINGS HAVE HAPPENED
40	39	38	14	LACY J. DALTON UNIVERSAL 42264/MCA (8.98) (CD)	SURVIVOR
41	38	31	15	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE
42	41	39	41	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
43	48	48	4	THE SHOOTERS EPIC 44326/CBS (CD)	SOLID AS A ROCK
44	44	45	6	FOSTER & LLOYD RCA 9587 (8.98) (CD)	FASTER & LOUDER
45	45	43	88	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
46	46	40	51	ALABAMA ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
47	50	46	33	WILLIE NELSON COLUMBIA 44331/CBS (CD)	WHAT A WONDERFUL WORLD
48	42	29	28	STEVE EARLE UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
49	49	42	16	GENE WATSON WARNER BROS. 1-25832 (8.98) (CD)	BACK IN THE FIRE
50	51	41	80	KATHY MATTEA MERCURY 832 793-1 (CD)	UNTASTED HONEY
51	54	52	31	THE STATLER BROTHERS MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS
52	52	44	37	THE DESERT ROSE BAND MCA/CURB 42169/MCA (8.98) (CD)	RUNNING
53	47	33	38	THE OAK RIDGE BOYS MCA 42205 (8.98) (CD)	MONONGAHELA
54	53	47	12	LARRY BOONE MERCURY 836 710 1 (CD)	SWINGIN' DOORS, SAWDUST FLOORS
55	57	62	28	T. GRAHAM BROWN CAPITOL 48621 (8.98) (CD)	COME AS YOU WERE
56	58	50	62	GEORGE STRAIT ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
57	59	53	108	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
58	56	51	33	THE CHARLIE DANIELS BAND EPIC 44324/CBS (CD)	HOMESICK HEROES
59	60	49	10	TAMMY WYNETTE EPIC 44498/CBS (CD)	NEXT TO YOU
60	64	71	3	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
61	55	54	10	CHARLEY PRIDE 16TH AVENUE 70554 (8.98) (CD)	MOODY WOMAN
62	61	60	5	JOHN CONLEE 16TH AVENUE 70555 (8.98) (CD)	FELLOW TRAVELERS
63	67	56	54	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS (CD)	ONE TIME, ONE NIGHT
64	62	55	47	HANK WILLIAMS, JR. ● WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
65	65	59	77	MERLE HAGGARD EPIC 40986/CBS (CD)	CHILL FACTOR
66	RE-ENTRY	45	45	KEITH WHITLEY RCA CPL1-7043 (8.98) (CD)	L.A. TO MIAMI
67	63	57	238	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
68	70	63	60	RICKY SKAGGS EPIC 40623/CBS (CD)	COMIN' HOME TO STAY
69	69	—	2	LARRY GATLIN/GATLIN BROTHERS UNIVERSAL 42277 (8.98) (CD)	PURE 'N SIMPLE
70	72	65	187	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
71	RE-ENTRY	82	82	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
72	66	61	55	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
73	71	69	97	ROSANNE CASH COLUMBIA 40777/CBS (CD)	KING'S RECORD SHOP
74	73	73	48	CANYON 16TH AVENUE 70552 (8.98)	I GUESS I JUST MISSED YOU
75	74	70	182	ALABAMA ▲ ² RCA AHL1-4939 (8.98) (CD)	ROLL ON

○ 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.

Customer Service: Training Pays ICSC Panelists Compare Store Policies

BY EARL PAIGE

LAS VEGAS Prerecorded software, perhaps more apt to be returned on a whim than many items, is included in a virtual "no questions asked" satisfaction-guaranteed policy at 1,292-store Wal-Mart. The program is part of a customer service philosophy now being emphasized by top retailers.

Increasingly, as stores compete on the basis of service, floor staff are trained to handle customer requests and complaints before they go to a manager, said panelists at the International Council of Shopping Centers convention, held May 14-19 here at the Las Vegas Hilton.

For Wal-Mart, which is testing a novel customer service program of rewarding floor staff with monthly cash payments just for smiling, guaranteed customer satisfaction in the audio and video departments requires that rack vendors also back the policy, said Lewis Skelton, regional VP for the West. Cashiers have the authority to refund up to \$25 per transaction before a store manager is brought in, Skelton explained. "We want [customers] to go out the door happy," he said of the chain's guarantee.

However, retail consultant Anthony Stokan, another panelist in the session on customer service, said better-trained sales floor staff and better-paid employees can result in fewer instances of customer dissatisfaction.

Moreover, while all five panelists agreed stores can "get ripped off" by too-liberal policies, there are more mitigating factors than better-trained and happy staff people. Nancy Radmin, owner and founder of the Forgotten Woman clothing chain, pointed out that refunds "are deducted from commissions."

At Parisian Inc., a Birmingham, Ala.-based department store chain hailed by moderator Harry Newman Jr. as "the Nordstrom's of the East," the company philosophy is that an exchange or refund situation "is an opportunity to resell the customer," often in situations where the store's image is at stake, said Harold Abrams, executive VP/CEO/secretary/treasurer. "Our policy is why we feel we are doing an average of \$250 per square foot."

Newman, chairman of Newman Properties, encouraged the panel to "confront one another" on various aspects of service and staff training and then challenged Radmin. Newman said Radmin's store policy of no exchanges or refunds, as a general rule, is contradictory in terms of avowed good service. Radmin elicited raucous laughter when she said in her business "a customer can change by one size while they are in the fitting room—I've seen it."

Radmin and Abrams also engaged in a good-natured debate on whether a customer might return a \$10,000 fur with no questions asked. The answer at Abrom's Parisian is yes. "And with a smile," Abrams added, even if it means an item might have to be destroyed.

The panel repeatedly emphasized that guaranteed and cheerful service in retail stores stems from training

and what Newman called a "company culture," which cannot be developed quickly or without deliberation.

Staff spirit is so high at Parisian that store employees often "put on skits and dance and sing on Saturday mornings before the store opens," said Abrams. He said personnel routinely celebrate encouraging letters from customers or other examples of staffers going out of their way to service a customer during the preceding week.

At Wal-Mart, "letters to the president" are encouraged from two camps. The customer can write Sam Walton, the fabled founder of the huge chain; sales associates and floor staff are also encouraged to "go around management" and write di-

rectly to Walton, said Skelton.

Wal-Mart, in fact, has overhauled its stores' staff-training philosophy after "some eye-opening" interviews of departing employees about why they leave the company. Often, Skelton said, they leave because of inadequate pre-hiring interviews, mostly people wanting part-time employment but insisting they want full-time work. But a second and telling reason is "lack of training."

Wal-Mart has now instituted a training program utilizing satellite telecommunication and tiered instruction by the district managers, store manager, and even assistant store manager. "It gets them into public speaking. It raises their confi-

(Continued on next page)



Barry's Back. Veteran composer and performer Barry Manilow drew some 2,000 fans, including this near look-alike, when the Arista star signed autographs at Sam Goody's Rockefeller Plaza store in midtown Manhattan, N.Y. (Photo: Chuck Pulin)

CONVENTION CAPSULES

FORECAST CLOUDY: While the International Council of Shopping Centers was running over with more exhibitors—most demanding added space—and buzzing about a new attendance record of 26,000 or better, analysts and other attendees were cautious during the annual ICSC event running May 14-19 at the Las Vegas Convention Center. Analyst **Walter Loeb**, principal at Morgan Stanley, said retailers will be hard-pressed to match the sales and profit increases of the 1988 fourth quarter. For the first half of 1989, Loeb looks for an 8% growth in total retail sales. "However, for the second half, I am looking only for a 5% increase, and for the full year expect a 6% increase in retail sales." Not predicting a recession, Loeb nevertheless sees 1990 continuing the slow growth, with a first-half gain of 5.5%, full-year at 6.5%.

OVER-STORED: Outgoing ICSC president **Jeremiah O'Connor Jr.**, echoing the cautious note of several speakers, worries that we are reaching the point where there are too many shopping centers. While U.S. population has risen 6% from 1982-1988, shopping center space shot up 27%, with 2,000 new centers coming on yearly. By size, this growth is 10,000-99,000 square foot centers, 1,655 up 84%; 100,000-399,000-square-foot centers, 287, but up only 15%; 400,000 square-foot-and-up centers, just 21, and up by 1%. Head of the New York-based O'Connor Group, a developer, O'Connor points to unanchored strips helping push vacancy averages as high as 15%-20%. "There is a growing scarcity of available, capable smaller tenants."

BLOCKBUSTER MOBBED: Blockbuster Entertainment's exhibit was mobbed constantly, despite ICSC opening on the week following the May 9 report from Bear Sterns & Co. that bounced the giant video retailer's stock prices around (Billboard, May 20, 27). The crowding was even more pronounced because the chain was a new exhibitor, and positioned on the subdued far-side back wall of the show's sprawling 1-million-square-foot main exhibit. Considering that Blockbuster is rental oriented and therefore not as suited for enclosed malls, observers said all the interest shown in that chain points to ICSC's strong strip-center emphasis.

STEALIN' SALES HELP: Where do top retailers get good sales help? "I steal them," confessed customer service panelist **Nancy Radmin**, owner and founder of **The Forgotten Woman** clothing chain. "I go shopping, too. You sell me a nightgown and you're working for me—I don't wear nightgowns."

DRUGSTORES ADD VIDEO: Drugstores are keenly aware of all the news **Phar-Mor** has been making in video (characteristically being bashed at many **Video Software Dealers Assn.** meetings for low rental and deep sell-through discounting). "They're really not that big a chain," sniffed one drugstore executive. ICSC lists Ohio-based **Phar-Mor** at 125 stores in 18 states. At the **Eckerd** exhibit, a representative hinted this big player may once

more begin emphasizing video. Eckerd boasts 1,600 stores, mainly throughout New Jersey, Florida, and Texas. Also promising video involvement is **Rx Place**, a new superstore subsidiary of F.W. Woolworth.

SEARS SURGE: All eyes are on Sears, which, said Loeb, will be two or three years in totally revamping and revitalizing its image. Look for more specials every week, analyst Loeb advised, because the new everyday low price policy "takes away a sense of urgency to shop." Loeb cited weekly sales increases dropping after the March intro of new pricing: 35%, then 15%, then 5%. "In April, sales were running 3%-4% better than the previous year. The novelty has worn off." But Loeb and others at ICSC are high on Sears and its new "power departments," among them Brand Central, featuring major appliances and electronics. **Claude Ireson**, Sears VP of facilities and planning, says Sears is opening 152 new stores, adding 11 million square feet to the present 58 million. Loeb says there are now 128 Brand Centrals in major Sears stores, and soon, 250.

AT THE HELM: The new ICSC president is developer **David E. Hocker**, owner and president of Owensboro, Ky.-based David Hocker & Associates, who said a focus on improving education in the U.S. will be his prime effort.

FROM A SHOESTRING: Keynote **Leslie Wexler**, chairman of **Limited Inc.**, parlayed a \$5,000 loan 25 years ago into what is now an empire of 3,700 stores grossing \$5 billion. "Ten years ago I wouldn't have been asked to speak here. In fact, I wasn't," he added to uproarious laughter.

THAT OTHER SHOW: ICSC is really two shows in one. Known for its sprawling 1-million-square-foot leasing mall—where shopping center developers and chains alike erect elaborate exhibits to attract one another—ICSC also has a newer trade exposition, featuring firms supplying products and services. This show hit 40,200 square feet in exhibit space, with 301 companies—up from 280 last year—in its three-day run prior to the opening of the leasing showcase.

WHERE'S THE ACTION? According to ICSC data on the U.S.' 32,560 shopping centers, California leads with 3,856 centers; Texas comes next at 2,646; and Florida is third at 2,605. But Florida ranks second in sales volume (1988 figures) at \$51.3 billion, behind California's \$72.5 billion; Texas totaled \$43.7 billion.

DEALIN' DEALS: ICSC has hired marketing and public relations expert **Stan Eichelbaum** of Cincinnati to help attract more retailers to ICSC's upcoming deal-making sessions (among them, Aug. 27-30 in Orlando, Fla., and Sept. 12-13 in Chicago). The effort is headed up at ICSC's New York headquarters by **Marvin Morrison**, VP of leasing, idea exchanges, and trade expositions.

Tenant Issues Spark Debate At ICSC Panel

LAS VEGAS U.S. entertainment software retailers, hoping to succeed in small shopping centers, can look for managers of properties to become increasingly tough negotiators—but at the same time more understanding if tenants demonstrate initiative and professionalism.

This seemingly contradictory state of affairs fueled friendly debate as several property managers huddled here May 16 during the annual spring International Council of Shopping Centers conclave at the Las Vegas Convention Center.

While not directed specifically toward record/tape or video stores, panelists at a workshop session called "Managing Your Mom & Pops" agreed that many of their centers house either a record/tape store, video store, or combination thereof.

One of the most serious challenges today is "that tenant associations are pretty much history," said moderator **Gary Moreira**, GM of **The Crossroads**, Carmel, Calif. "We have a committee, but it's advisory only. We try to meet quarterly, [there are] about six representatives representing a cross-section of product mix—food service, gifts, services, and so on. A problem is that most associations don't have the budget these days for a marketing staff person. The stores have to do it themselves," hopefully teaming up where possible and with all stores cooperating.

One factor Moreira stressed was that of keeping the association directed at advertising and marketing. "You start talking about a dirty parking lot and you're into individual complaints. It's over. Have the problems go to the center manager."

Often, problems stem from today's developers being spread
(Continued on next page)

NAIRD Distrib Panel Upbeat Despite Slow Returns, Vinyl Concerns

BY BRUCE HARING

PHILADELPHIA The small labels that made up the bulk of the attendees at the National Assn. of Independent Record Distributors and Manufacturers convention here apparently decided to save the fireworks for the 4th of July.

Latent grumbling among small labels about the increasing problems of obtaining distribution failed to materialize at the independent distribution panel, held here May 12.

Despite the tightened competition for distribution created by the demise in the last year of Jem, the U.S. division of SPV, Systematic, and Sounds Good, the panel was primarily upbeat, stressing increased communication between labels and distributors as the best way to sell more records.

Moderated by Pat Monaco, president of Landmark Distributors of New York, the panel included Fred Munao, president of Select Records; Bernie Horowitz, sales manager at Precision Sound Marketing; Paul Marotta, formerly of Reach Out International Records; Tom Silverman, chairman of Tommy Boy Records; Clay Pasternack, merchandise buyer of Action Music Sales; Larry Sloven, managing partner of HighTone Records; and Ted Higashioka, promo manager of California Record Distributors.

Carol Davis, president of the Visual Musik label in Omaha, Neb., sounded the most controversial note of the session. Davis complained about slow retailer returns on unsold merchandise, and called for a deadline date. "Retailers are hanging onto the inventory so long and returning it so late," Davis complained.

The panel generally admitted there was a problem, but a solution apparently is not in the offing.

Although Horowitz voiced the possibility of a late return charge to dealers as one possible solution, he admitted, "Retailers will scream bloody murder on us [for imposing such charges]."

"I'm not sure what we can do to make [returns] quicker," Monaco added. "We deal in some cases with multistore chains. [But] we have incentives and disincentives."

Sloven, far from asking for quicker returns, told the audience, "I like my records out there and exposed for as long as possible. Why encourage retailers to get the product out of the stores?"

Jerry Richman, owner of Richman Brothers Distributors in Philadelphia, reiterated his recent returns proposal from the National Assn. of Recording Merchandisers convention in March, which called for distributors to hold back a percentage of returns monies and recycle it as credit for future purchases.

In other panel business, Silverman reiterated his call at NARM's Independent Action Committee meetings for more communication between distributors and labels. Silverman asked labels to give distributors advance notice of tour schedules and promotions in various markets. He also called for more communication on sales figures, asking distributors for top 10 sales breakouts for various markets.

The shrinking world of vinyl was also on the panel's collective minds. Silverman referred to "a huge vinyl enema" now leaving the market. Monaco dismissed arguments that certain styles of music won't sell on CD as "bull," and said manufacturers should have the format out at the same time as LPs and cassettes.

However fast vinyl disappears, the panelists agreed that the 12-inch sin-

gle will remain a bastion of the format. "The 12-inch single will be there for DJs until CDs can be scratched," Silverman said. All agreed that existing CD scratching devices are inadequate.

Possible outlets for leftover vinyl include using the configuration for

radio promos, the panel suggested. Also a good source for vinyl buyers is the export market, with Phil Jones, executive VP of Fantasy Records, noting he moves 10,000 pieces of vinyl per month to Japan.

"Foreign distributors pay cash on delivery," Monaco told one audience

questioner. "In some cases, it's like dealing with a local one-stop. It's very easy to do business over there; if someone wants your stuff, that's half the battle." Monaco added that overseas distributors are used to dealing on a cash-up-front basis.

ICSC CONFAB PANEL DEBATES LANDLORD-TENANT ISSUES

(Continued from preceding page)

pretty thin. "They may have as many as 10 different centers to oversee," said Moreira.

Indeed, Chicago region developer Dolan Associates, Bannockburn, Ill., operates five centers for a total of 1 million square feet, said panelist Daniel Harrington, Dolan VP.

Harrington shocked some panelists by stressing that Dolan no longer works on a percentage of sales but seeks a minimum flat-rental rate. "Then we go kickers every five years," he said, describing rent increases. "Also, the short-term lease is what we want. No 10-15-year leases, they're murder."

Will landlords enforce rules today in a competitive atmosphere where some centers can be half vacant and have stores two to four months behind on rent? This question found panelists agonizing. "A lot of regulations are not set in concrete. But you have to tighten up wherever you can," said Moreira. "Take hours of

operation. If you have stores not opening at the advertised times, it becomes very damaging for everybody."

Harrington chimed in, "And irate customers who might have driven 30 miles for something advertised don't go to the stores to complain, they come to us. Then they don't come to the center anymore."

Often problems stem from the very beginning because often store operators in small centers are undercapitalized. "For many, it's their first time in business," said Nancy Thompson, principal with Republic Group, Austin, Texas.

How are prospective tenants screened? This proved to be another troublesome question. "We get the TRW credit report and a financial statement from the banker," said Moreira, who with others lamented the frequent lack of meaningful data, from a well-conceived business plan and expected demographics to antici-

pated gross sales and even parking requirements.

Exigencies of competition can often force developers to overlook certain essentials, too. Thompson pointed out that some centers have to consider a store that might not be a first choice because it will offset one in a rival center. Dobie Mall, which faces off the Univ. of Texas and is undergoing a \$10 million renovation, offers still other challenges because of its campus proximity, Thompson said.

Of the number of problems that can surface between tenant and landlord, how to handle slow payment or nonpayment of rent caused the most debate. "Does your lease call for payment of attorney fees by the tenant? That's something you need," Moreira advised.

"You have to get tough at some point," replied Harrington. "If someone's not paying rent, the word gets around real fast." **EARL PAIGE**

ICSC ATTENDEES COMPARE CUSTOMER SERVICE

(Continued from preceding page)

dence," Skelton said.

Comparisons on staff turnover revealed shocking disparities as when Forgotten Woman's Radmin quoted a low 2% "that would be lower if it weren't for switchboard." In contrast, Newman quoted mall statistics that place turnover among managers at 115%; sales staff at 300%; and part-time help at a phenomenal 500%.

Stokan tried to make the other panelists admit that titles such as "sales associate" are often mere terms "bandied around but not meaning employees are rewarded." But Skelton said Wal-Mart store staff get a 50% split if profit levels are met and "we also have a shrinkage bonus they participate in."

Commissions are rewarding in Radmin's chain, with many sales employees able to gross \$50,000 annually. Skelton also stressed profit sharing, saying one person returned with \$167,000, "none of it put in by him."

At Parisian, store staff are reviewed every 30 days on such criteria as sales per hour, items per sale, and total sales. Another review later measures sales cost. There are four levels including sales assistant up to sales consultant recognized annually by being made a guest at a management "day of fun," said Abrams.

Because all panelists represent top

chains, Stokan said he wanted to mention "how smaller chains are seeking to reward staff, often selling very mundane merchandise. We're seeing more team selling, instances where the whole sales staff is rewarded together so that there are no individual barracudas.

Stokan emphasized that the whole North American continent "is over-stored." He said, "Retailers have lost the trust, the respect of the customer." Today, increasingly sophisticated customers scrutinize \$1.50 greeting cards with the same intensity as a \$15 CD. Always, they want answers, promptness, value, and common courtesy. "Does your store deliver this?" he asked.

Possibly none of the tips and strategies hit home more than when Skelton showed the card being worn in the Wal-Mart experiment. It invites customers to pluck a dollar bill from behind the card if the store employee fails to greet a customer with a smile. "Our managers announce this four times a day over the PA," vowing the smile comes forth whenever a customer is within 10 feet. "If [the employee] hangs onto the dollar, Sam [Walton] sends them one at the end of the month. We've had some keep the dollar for 90 days and longer."



Record World Enterprises, Inc.

and

Elroy Enterprises, Inc.

have been acquired by

Record World, Inc.

a newly formed corporation owned principally by Record World's senior management and General Atlantic Partners

The undersigned initiated and structured this transaction and acted as financial advisor to Record World Enterprises, Inc. and Elroy Enterprises, Inc.



Ladenburg, Thalmann & Co. Inc.

Established 1876

540 Madison Avenue • New York, NY 10022 • (212) 940-0100

Contact: Jeffrey H. Lehman or Barry Kellner
Managing Directors

Atlanta • Boston • Chicago • Los Angeles • New York

May 5, 1989

RETAIL TRACK



by Geoff Mayfield

REAL LIFE: During a recent Sunday afternoon trip to a well-known New York music store (no, it wasn't Tower Records, and yes, I bought product), Retail Track observed the following: Two customers (including this one) were detained at a cash-wrap station—the only one open of the three in the store—because the clerk had run out of sales slips on this less-than-busy day. When the first consumer was finally able to finish his transaction, he was startled to have the sales clerk drop the merchandise on the floor and offer only a mumbled apology. Then, as two staffers rang up my purchase and that of a third shopper, we customers were subjected to a long harangue as one clerk complained to the other about an employee who would be arriving late.

This last infraction is a particular pet peeve of mine. A magician never shows his audience how he does his tricks; similarly, a customer should never have to hear staffers complain about any mundane details—such as returns processes, employee discord, or stock situations—in any sort of store.

So what's the point of this sermon? Neither of the clerks was particularly rude; in fact, they managed to throw a "thank you" here and there, even as the aforementioned infractions were taking place (which means that by New York standards these salespeople were downright cheerful). My simple conclusion is that small infractions can sometimes annoy your customers as much as big problems, and even minor offenses need to be attended to with the same level of courtesy and charm that one would use to soothe larger customer complaints... By the by, since Tower is often scolded as

a house of poor service, Hedi Kim, administrative assistant for the chain's Eastern regional office, notes that Tower's landmark store in downtown Manhattan receives "more laudatory letters than complaints, and nobody ever says anything about that."

APRIL WAS APPARENTLY a dog month for many music retailers (Billboard, May 27), but was "higher than expected" for Pittsburgh-based National Record Mart, according to George Balicky, the web's slimmed-down VP of advertising. "In April, we had our after-Easter inventory, and we shut down our distribution center and weren't shipping to our stores. At that time, business was flat, but still way above what we would have anticipated."

Like other music dealers, Balicky says NRM saw business in May rise on the shoulders of new albums—particularly those by the Cure, the Cult, and John Cougar Mellencamp, which "all hit pretty big. They were [each] No. 1 in the chain the weeks they hit."

PRIZE AND A CHALLENGE: The contestants were Bon Jovi, the Grateful Dead, and Metallica, and the winner was Bon Jovi. Winner of what, you might ask?

Jack Eugster, chairman of giant The Musicland Group, says he managed to see those three acts in the last month—Bon Jovi for his wife's benefit, the Dead with a group of the Twin Cities' leading business executives, and his kids pulled him to Metallica—and of those, "Bon Jovi gets the prize for being, by far, the loudest," says Eugster.

"It was so loud, that even though I was wearing earplugs, it hurt my heart. It was pounding. They won the award for loudness."

Feeling young at heart, Eugster pats himself on the back for his concert attendance streak. "I want Paul David, Roy Imber, and Russ Solomon to go to those three concerts in a month's time," he says, sending the challenge to the presidents of, respectively, Camelot Music, Record World, and Tower Records.

(Continued on page 52)

FOR WEEK ENDING JUNE 3, 1989

Billboard®

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

TOP COMPACT DISKS™

				POP™	
				Compiled from a national sample of retail sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
★★ NO. 1 ★★					
1	1	1	13	FINE YOUNG CANNIBALS THE RAW & THE COOKED	I.R.S. D-6273/MCA
2	2	3	4	TOM PETTY FULL MOON FEVER	MCA MCAD 6253
3	6	—	2	JOHN COUGAR MELLENCAMP BIG DADDY	MERCURY 838 220-2/POLYGRAM
4	3	4	3	THE CURE DISINTEGRATION	ELEKTRA 60855-2
5	4	2	9	MADONNA LIKE A PRAYER	SIRE 2-25844/WARNER BROS.
6	5	16	3	RICHARD MARX REPEAT OFFENDER	EMI E2-90380
7	7	7	14	SOUNDTRACK BEACHES	ATLANTIC 2-81933
8	8	6	6	THE CULT SONIC TEMPLE	SIRE 2-25871/REPRISE
9	NEW ▶	—	1	10,000 MANIACS BLIND MAN'S ZOO	ELEKTRA 60815-2
10	9	15	16	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
11	11	13	8	BONNIE RAITT NICK OF TIME	CAPITOL C2-91268
12	12	11	4	GREAT WHITE TWICE SHY	CAPITOL C2-90640
13	15	10	34	BOBBY BROWN DON'T BE CRUEL	MCA MCAD 42185
14	13	8	18	ENYA WATERMARK	GEFFEN 2-24233
15	10	5	15	TONE LOC LOC-ED AFTER DARK	DELICIOUS VINYL CCD 3000/ISLAND
16	14	9	30	TRAVELING WILBURYS TRAVELING WILBURYS	WILBURY 2-25796/WARNER BROS.
17	16	14	17	GUNS N' ROSES G N' R LIES	GEFFEN 2-24198
18	20	24	8	MILLI VANILLI GIRL YOU KNOW IT'S TRUE	ARISTA ARCD 8592
19	19	17	17	LIVING COLOUR VIVID	EPIC EK 44099/E.P.A.
20	18	12	16	ROY ORBISON MYSTERY GIRL	VIRGIN 2-91058
21	21	19	34	BON JOVI NEW JERSEY	MERCURY 836 345-2/POLYGRAM
22	29	21	14	ELVIS COSTELLO SPIKE	WARNER BROS. 2-25848
23	24	18	17	DEBBIE GIBSON ELECTRIC YOUTH	ATLANTIC 2-81932
24	NEW ▶	—	1	PUBLIC IMAGE LTD 9	VIRGIN 91062-2
25	23	—	2	CYNDI LAUPER A NIGHT TO REMEMBER	EPIC EK 44318/E.P.A.
26	NEW ▶	—	1	THE RIPPINGTONS TOURIST IN PARADISE	GRP GRD-9588
27	25	—	2	SIMPLE MINDS STREET FIGHTING YEARS	A&M CD-3927
28	22	20	4	JOE JACKSON BLAZE OF GLORY	A&M CD 5249
29	27	—	2	NITTY GRITTY DIRT BAND WILL THE CIRCLE BE UNBROKEN, VOL. II	UNIVERSAL UVLD-12500
30	17	—	2	LOVE & ROCKETS LOVE & ROCKETS	RCA 9715-2R

STOP Software Theft!

A secure attractive way to display prerecorded software. Permits customer browsing and impulse buying. Eliminates keeping cassettes in locked cabinets.

Alpha reusable and disposable security packages fit:

- Compact Discs
- Video Cassettes
- Audio Cassettes
- Cassette Singles

For information contact Alpha Enterprises, Inc., 330 S. Wood St., East Canton, Ohio 44730. Call 1 800 HI-ALPHA, in Ohio (216) 488-0361.

ALPHA



CD'S, CDV'S, TAPES, RECORDS, LASER DISCS & VHS MUSIC VIDEOS

BEST FILL OF COMPACT DISCS TO BE FOUND ANYWHERE!

- LOW PRICES •
- SAME DAY SERVICE • PERSONALIZED REPS •
- FOR FREE MAILER CALL US & DIAL EXT.499

ABBEY ROAD DISTRIBUTORS
2228 S. RITCHEY, SANTA ANA, CA. 92705
Phone 714 / 546 - 7177 Toll Free CA. 800 / ABBEY RD
Toll Free (out) 800 / 843 - 0955 Telex 378 - 1792 - ARD
FAX 714 / 546 - 0337

DEALERS ONLY

WE MAINTAIN A CURRENT ARTIST LIST WITH OVER 1300 NAMES. WHEN YOU THINK OF DIVIDER CARDS THINK OF GOPHER.



FOR A FREE CATALOG CALL 800/648-0958
GOPHER PRODUCTS

COMPACT DISCS

DISTRIBUTORS
EAST SIDE DIGITAL
Minneapolis, MN
1-800-468-4177
GEMINI DISTRIBUTORS
Norcross, GA
1-800-476-1313
HOUSE DISTRIBUTORS
Olathe, KS
1-800-821-3324
PRECISION SOUND
MARKETING
Mountlake Terrace, WA
1-800-547-7715
ROUNOER RECORDS
Cambridge, MA
(617) 354-0700
SCHWARTZ BROTHERS
Lanham, MD
1-800-638-0243
SURFSIDE DISTRIBUTORS
Honolulu, HI
(808) 524-2744

GYUTO MONKS
Freedom Chants from the Roof of the World
RCD 20113 DDD
The Gyuto Monks in America, 1988
• Full digital recording
• Produced by Mickey Hart

RYKO
RYKODISC USA, Pickering Wharf, Bldg. C-3G, Salem, MA 01970, 508-744-7678

ALBUM RELEASES

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

JAZZ/NEW AGE

WILLIAM ACKERMAN Imaginary Roads

▲ LP Windham Hill WH-1078/NA
CA WT-1078/NA

LOUIE BELLSON & HIS JAZZ ORCHESTRA East Side Suite

▲ CD Musicmasters 60161/NA
CA 40161/NA

SCOTT COSSU Switchback

▲ LP Windham Hill WH-1081/NA
CA WT-1081/NA

DJIVAN GASPARYAN I Will Not Be Sad In This World

▲ LP Opal 1-25885/\$13.98
CA 4-25885/\$9.98

DAVID LANGE Return Of The Comet

▲ CD Hearts Of Space HS11011-2/NA
CA HS11011-4/NA

MICHAEL MARRING Toward The Center Of The Night

▲ LP Windham Hill WH-1083/NA
CA WT-1083/NA

WIM MERTENS Whisper Me

▲ LP Windham Hill WH-1079/NA
CA WT-1079/NA

NIGHTNOISE At The End Of The Evening

▲ LP Windham Hill WH-1076/NA
CA WT-1076/NA

THE NYLONS Rockapella

▲ LP Windham Hill WH-1085/NA
CA WT-1085/NA

RAY OBIEDO Perfect Crime

▲ LP Windham Hill WH-0115/NA
CA WT-0115/NA

MICHAEL RAPP Rappcity On Blue

▲ LP ITI D1 72987/NA
CA D4 72987/NA

ROTONDI Preaching And Confessing

▲ LP ROM 26005-1/\$9.98
CA 26005-4/\$9.98

SHIHO Purple Sails

▲ CD Hearts Of Space HS11007-2/NA
CA HS11007-4/NA

PAUL SULLIVAN Sketches Of Maine

▲ CD River Music WS101-2/NA
CA WS101-4/NA

PAUL SULLIVAN A Visit To The Rockies

▲ CD River Music WS102-2/NA
CA WS102-4/NA

TUCK & PATTI Love Warriors

▲ LP Windham Hill WH-0116/NA
CA WT-0116/NA

VARIOUS ARTISTS Cruisers 1.0

▲ CD Hearts Of Space HS11102-2/NA
CA HS11102-4/NA

VARIOUS ARTISTS Windham Hill Records Sampler '89

▲ LP Windham Hill WH-1078/NA
CA WT-1082/NA

ZVUKI MU Zvuki Mu

▲ LP Opal 1-25916/\$13.98
CA 4-25916/\$9.98

SOUNDTRACKS

VARIOUS ARTISTS Bill & Ted's Excellent Adventure

▲ LP A&M SP-3915/NA
CA CS-3915/NA

VARIOUS ARTISTS Lost Angels

▲ LP A&M SP-3926/NA
CA CS-3926/NA

VARIOUS ARTISTS Scrooged

▲ LP A&M SP-3921/NA
CA CS-3921/NA

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to New Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

Alaskan Oil Spill Mess Fuels Songwriter's Success

BY BRUCE HARING

EX-NEW CHRISTY MINSTREL Mayf Nutter's "The Ballad Of Valdez" is a hot new single that takes on the lawless attitudes that created the Alaskan oil spill, to wit: "The slickest wildlife murder/And still the mystery heightens/How do you get a captain's job/Without a driver's license?"

But Nutter's single is more than a broadside against Exxon. Proceeds from his three-song single on **Mu-Wyld-Lyfe Records** will go to the Alaskan Department of Fish & Game to aid wildlife in the afflicted region. To date, Nutter says, the single has moved close to 50,000 copies at \$3 per copy.

Nutter credits **Rick Dees** with breaking the song on 150 stations via his syndicated show, and claims airplay on various radio outlets across the country. However, he notes, "It's considered a novelty record, so many radio stations playing it are not reporting it."

Nutter, who also appears on TV's "Knot's Landing," says he made up the song on the spot while performing live in Anchorage, Alaska, four days after the spill.



"We pressed up 4,000 promo records," Nutter says. But several days' worth of publicity about the forthcoming song from several Alaska radio stations soon made that initial run obsolete. "Before it came off the press, we had orders for 25,000 copies," Nutter says. Distribution and pressing is handled through **Mu-Wyld-Lyfe Records** in Los Angeles.

One line in the song takes a humorous approach to the cleanup: "But I know how to fix it, folks. Before the ocean dies/Spill a tanker full of Preparation H/and shrink it down to size." But Nutter claims to have received a letter from a West German firm about a chemical called **bioVersal**, which the company claims will combine with oil molecules into a mixture that can be devoured by water microbes. "It's completely biodegradable, and they claim it can remove oil in three to nine days," Nutter says, adding that West Germany's Institute of (Continued on next page)



GEMINI DISTRIBUTING INDEPENDENT DISTRIBUTOR & FULL LINE MAJOR LABEL ONE STOP

6299 McDonough Drive
Norcross, GA 30093
Atlanta (404) 441-1868
Miami (305) 253-9495

DIVIDER CARDS

ALL SIZES AVAILABLE

CHECK OUR PRICES!

Direct from Manufacturer

Call

(201) 470-8000
(212) 244-4060

1-800-631-7061 Outside N.J.

Or Write

PRIMEX PLASTICS CORPORATION
65 River Drive, Garfield N.J. 07026

Special Volume Rates

JERRY BASSIN D I S T R I B U T O R S

ONESTOP
EXPORTER

COMPACT DISCS, RECORDS
TAPES, ACCESSORIES

HUGE INVENTORY, DYNAMITE PRICES
PERSONALIZED SERVICE, WEEKLY SALES

(305) 621-0070 ASK FOR BRUCE

IN FL. (800) 329-7664 • NATIONAL (800) 780-6874

15960 N. W. 15TH AVE. • MIAMI, FLORIDA 33169 FAX # (305) 621-0465

IN U.S.A.
203-381-9383
CONNECTICUT

IN EUROPE
(31) 0838021027
THE NETHERLANDS



Buprofa America

YOUR PARTNER IN DISPLAY

Looking for a display to increase your poster and accessories sales???? We can offer you high tech, durable displays to fit your every need. We can also drop ship direct to your customers, at no extra charge.



America's
Largest
Distributor of
Compact Discs

Guaranteed Overnight Delivery
in the U.S. at No Extra Charge to you.

Find out Instantly what you will receive
as you place your Order!

Absolute Lowest Prices Anywhere!

1-800-826-0079

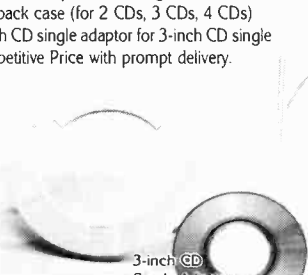
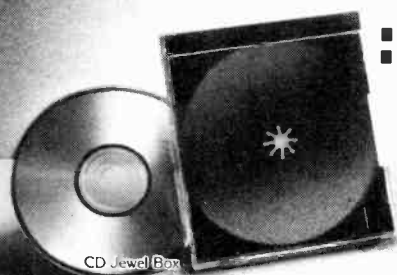
NY 212-517-3737 CT 203-798-6590

LA 213-388-9834 FAX 203-798-8852 203-798-2661

ORIGINAL CD JEWEL BOX AND 3-INCH CD SINGLE ADAPTOR

Besides the standard CD Jewel Box, we offer you 2-piece CD Box and 3-inch CD single adaptor:

- Licence of CD Jewel Box manufacturing according to Polygram specification. Accurate dimension for CD automatic packaging machine.
- Available in 2-piece CD, Single Box and Multipack case (for 2 CDs, 3 CDs, 4 CDs)
- 3-inch CD single adaptor for 3-inch CD single
- Competitive Price with prompt delivery.



VIVA MAGNETICS LIMITED

16th Fl. E on Fty Bldg. 14 Wong Chuk Hang Road, Hong Kong.
Tel: 5-530285 Telex: 83234 VIVA HX FAX: 852-5-8731041

MATRIX

USA REPRESENTATIVES
Tel: 213/459-6913 Fax: 213/459-6416 Tlx: 272767

GRASS ROUTE

(Continued from preceding page)

Hygiene has approved the chemical for use in water that will be consumed by humans.

However, letters to Exxon and various government officials have not been acknowledged, Nutter says, leaving the clock ticking on the wildlife in Alaska still suffering from the effects of the oil spill.

More information on "The Ballad Of Valdez" is available from **Sol Greenburg** at Mu-Wyld-Lyfe, 818-344-4382. Direct donations for the re-establishment of fish, wildlife, and habitat in Alaska can be made to Department of Fish & Game, State of Alaska, P.O. Box 3-2000, Juneau, Alaska 99802; Attn: Douglas S. Hanon, Department finance officer. Please specify that your donation should be used for the Valdez oil spill cleanup.

WEBBER AWARD: **Chris Blackwell**, founder of **Island Records**, and **Luther "Luke Skywalker" Campbell** will receive the 1989 **Joel Webber Prizes for Excellence in Music and Business** at this year's **New Music Seminar**. The prizes were established in memory of the late Joel Webber, one of the founding directors of NMS. Winners of the awards will have a \$2,000 charitable contribution made in their names to the Joel Webber Fund, administered by the **Center for Electronic Music**, a nonprofit organization to create popular music education and technology programs for inner-city high schools.

SEEDS AND SPROUTS: **Grand Slamm Records** of Deptford, N.J., is ready with a hot one by **Lion**,

"Trouble In Angel City." The L.A. bangers have 15,000 albums shipping the first week of June. More info from Grand Slamm, 609-853-8312. . . **Relativity Records** has appointed **Stephanie Bucci** national publicity director, working out of the company's New York office. Bucci previously worked at **Capitol's** alternative marketing department. . . **Gold Castle Records** has tapped the underground Russian market for **Kino's** "Groupa Kroovy," an album the label claims is the first Russian release backed by major distribution and promotion. More from Gold Castle, 213-850-3321. . . Also bowing stateside is **Lucky Dube**, a major South African reggae star whose 25-date debut North American tour is wending your way as we speak. Dube's "Slave" sold 500,000 copies in Africa, according to **Shanachie Records**, which handles the U.S. version. More from the label available at 201-579-7083.

cal equivalent of asparagus. But "One" is also the band's most coherent work to date, and should delight the white bread set. More from Bar/None at 201-795-9424. . . **Band Of Susans'** "Love Agenda" on **Blast First/Restless/Enigma** has a sound redolent of refried U2, but the mix will have you checking your system to make sure both channels are on. Details from Enigma, 213-640-6869. . . Texas blues belter **Lou Ann Barton** offers another delicious rendition of Austin, Texas, roadhouse grit on "Read My Lips,"

available from **Antones Records**. **Fabulous Thunderbirds** **Jimmie Vaughan** and **Kim Wilson** assist **Barton**, the acknowledged queen of nouveau blues in Texas. More from Antones Records and Tapes, 512-322-0617. . . **Greater Than One** is the band name for **Lee Norman & Michael Wells**, a London duo that offers ample samples on a two-record set that takes the listener on a tour of the band's recording history. More from **Wax Trax Records**, 312-252-1000.

FOR WEEK ENDING JUNE 3, 1989

Billboard®

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

NEW AGE ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from a national sample of retail store sales reports.				
★ ★ NO. 1 ★ ★				
1	1	7	DANCING WITH THE LION COLUMBIA OC 45154	ANDREAS VOLLENWEIDER 5 weeks at No. One
2	2	11	WINDHAM HILL SAMPLER '89 WINDHAM HILL 1082	VARIOUS ARTISTS
3	3	33	CRISTOFORI'S DREAM NARADA LOTUS 61021/MCA	DAVID LANZ
4	5	17	WATERMARK ● Geffen 24233	ENYA
5	20	3	NO BLUE THING MUSIC WEST MW-103	RAY LYNCH
6	4	33	DEEP BREAKFAST ● MUSIC WEST MW-102	RAY LYNCH
7	6	33	CHAMELEON DAYS PRIVATE MUSIC 2043	YANNI
8	7	13	ISLAND NARADA EQUINOX N-63005/MCA	DAVID ARKENSTONE
9	9	17	WORLD DANCE GLOBAL PACIFIC ZK 40734/CBS ASSOCIATED	DO'AH
10	11	5	A JOURNEY HOME GLOBAL PACIFIC ZK 45152/CBS ASSOC.	GEORGIA KELLY/DUSAN BOGDANOVIC
11	10	33	DOLPHIN SMILES GLOBAL PACIFIC ZK 40719/CBS ASSOCIATED	STEVEN KINDLER & TEJA BELL
12	12	15	EVERY ISLAND SILVER WAVE SW 505/OPTIMISM	DANNY HEINES
13	8	33	OPTICAL RACE PRIVATE MUSIC 2042	TANGERINE DREAM
14	17	15	WINTER INTO SPRING ▲ WINDHAM HILL 1019	GEORGE WINSTON
15	18	29	THE NARADA COLLECTION NARADA 39100/MCA	NARADA ARTISTS
16	21	31	DECEMBER ▲ ² WINDHAM HILL 1025	GEORGE WINSTON
17	19	3	TOWARD THE CENTER OF THE NIGHT WINDHAM HILL WH-1083	MICHAEL MANRING
18	NEW ▶		45TH PARALLEL PORTRAIT 44465/E.P.A.	OREGON
19	16	13	VANISHING POINT SONIC ATMOSPHERES 80023	DON HARRISS
20	NEW ▶		SWITCHBACK WINDHAM HILL 1081	SCOTT COSSU
21	NEW ▶		THE NARADA COLLECTION VOLUME TWO NARADA N-39117/MCA	NARADA ARTISTS
22	13	33	RIVERS GONNA RISE PRIVATE MUSIC 2029	PATRICK O'HEARN
23	22	7	ENYA ATLANTIC 81842	ENYA
24	14	33	NEVERLAND PRIVATE MUSIC 2036	SUZANNE CIANI
25	23	19	AUTUMN ▲ WINDHAM HILL 1012	GEORGE WINSTON

● 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.

ADVANCE WORD: **Mucky Pup's** "A Boy In A Man's World" on **Torrid Records** appeals to the sophomore lurking in all of us. A vomiting sample starts the show, taking us into what is possibly the next step in metalcore. The boys' "Batman" would probably be a better fit with the coming film than **Prince's** version. More info from 914-664-3885. . . The best live hardcore album of the year (so far) is **Destruction's** "Live Without Sense" on **Noise International**. It sounds best at 10 on the dial, if local laws permit. Check with Noise at 212-334-9268. . . Hoboken, N.J.'s eclectic music machine, the **Ordinaires**, are back with "One" on **Bar/None Records**, a work that offers more of the musi-

RETAIL TRACK

(Continued from page 50)

PLAY IT, SAY IT: **J.D. Mandelker**, president of St. Louis-based **Sound Disk-Tributors**, parent of wholesaler **Sight And Sound Distributors** and chain **Streetside Records**, sent Retail Track an excerpt from trade publication **Inside Radio** that reported **Dwight Douglas**, head of radio consultants **Burkhart/Douglas**, "thinks it's crazy for radio stations to be sympathetic with the current record industry blitz to try and get stations to back-announce titles and artists." The radio maven recalled that "back in the days of album radio, record companies bought radio time to promote their artists," and the item said Douglas' advice to record companies is to "put your money where your mouth is." Mandelker sums up his response to Douglas' argument with the evergreen slogan, "With friends like this, who need enemies?"

ACTIONMART

The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serrette at (800) 223-7524.

THE ALBUM OF A LIFETIME

from 5 time Grammy, 2 time Stellar and 8 time Dove Award Winner!

LARNELLE

i can begin again

Ask for it by name!

BENSON
The Benson Company, Inc.
© 1989 The Benson Company, Inc.

Gospel

LECTERN



by Bob Darden

This is the first part of an interview with pianist Dino, who records for Benson.

GRAMMY AWARD-WINNING instrumentalist **Dino Kartsonakis** not only became the first contemporary Christian musician to perform a public concert in the People's Republic of China, he could soon become one of the first Western artists of any kind to have a Chinese recording contract.

Benson recording artist Dino—as he is known professionally—joined Chinese evangelist **Norma Lam** on a two-week Love-China Mission Tour in January. The pianist also performed live on Chinese television before a potential audience of 600 million.

Dino says Lam had invited him to accompany her to China several years ago, citing the Chinese love of piano music. Following the **Rev. Billy Graham's** successful crusade in China, Dino says he felt "compelled" to go.

"Through Miss Lam we gave some of our tapes and a video to the cultural committee in Beijing," he says. "They sent a letter to our office in Nashville saying we were approved to perform and even suggested some of the tunes—all classical music and songs like 'Chariots Of Fire.' After much prayer, we knew it was a wonderful opportunity and that we had to go. I think we were the first because they knew an instrumentalist wouldn't insult anybody."

Dino first performed for students at the university in Beijing. He says not only did he receive several standing ovations, the president of the university invited him to return—as a professor of piano in the school of music.

That evening he performed in the imposing Great Hall of the People. Lines formed in the early afternoon for the few available seats.

"At the very end, it is customary to bring flowers, and there came an absolutely gorgeous 3¹/₂-year-old girl," Dino says. "On a whim, I said, 'Do you play the piano?' She said, 'Yes,' and she went on to play that piano with all of the discipline in the world and performed a lovely classical piece. Boy! Do those kids ever work hard!"

"The cultural committees reviewed all my tunes and asked us to omit any song that mentioned 'Jesus' or 'Lord' or 'God.' Still, I felt led to perform 'What A Friend We Have In Jesus' in the middle of the performance in Canton. They started applauding right away."

Following the Canton concert, Dino and his wife, **Cheryl**, accompanied Lam to a small home church outside of the city. There they met Pastor Ling, a Chinese Christian imprisoned for 28 years for his faith before being released. Ling had also been visited by evangelist

Benson artist Dino could get Chinese recording contract

Graham.

"The apartment was packed with Christians," Dino says, "and Pastor Ling kind of apologetically asked if I'd play their little broken-down upright piano. I said, 'I'd love to.' I played 'Victory In Jesus' first, but they didn't know it. Then I played 'What A Friend We Have In Jesus'—which they knew a little. But when I did 'There's Something About That Name' by **Bill & Gloria Gaither**, they all raised their hands and sang along! When I got back, I called Bill and told him about it.

"It was the highlight of the tour. This is what it is all about, I thought. Here are these persecuted people—while we take so much for granted. They were so unspoiled, so pure, so simple in their approach to their worship—but it is so dynamic. I really felt the presence of the Lord in that place."

labels; a collection of material from the **Claude Thornhill** Orchestra with arrangements by **Gil Evans**; a survey of **Duke Ellington's** 1939 orchestra (which many critics maintain is the very best of Duke's bands—no argument here); and the last of **Ida Cox's** studio blues recordings, waxed in the mid-'50s.

Thiele, a hands-on producer who reached creative heights in the mid- to late-'60s serving as A&R director for **Impulse Records** (recording **John Coltrane**, **Archie Shepp**, **Oliver Nelson**, and **Pharoah Sanders**, among others), seems especially well suited to the task of chronicling significant music. "I don't just feel like an archivist," he says. "I feel like someone who wants to get this music out for people to hear. There are many [artists] whose work is great but who, for one reason or another, have had their stuff fall through the cracks. There are other [artists] who recorded a lot but whose best work hasn't been available for years. I want to

Producer Thiele has shaped a cogent reissue series

bring it all to the attention of people who care about this music."

TERRA FIRMA: A year after guitarist **Larry Carlton** was seriously wounded in an ambush outside his Los Angeles studio, he is back on the road touring in support of his latest **MCA** release, "On Solid Ground." He was working on the record at the time of the attack. In response to the incident and to his difficult recuperation, Carlton has set up **Helping Innocent People**, a nonprofit foundation that aids victims of violent crimes. A portion of the proceeds from each of his concerts will benefit a local victim's assistance fund.

TRUMPETER TOM HARRELL, a six-year veteran of altoist **Phil Woods' quintet**, is leaving the group to pursue his own musical interests. He'll be replaced by trombonist **Hal Crook**, a **Berklee College of Music** faculty member who guested on the group's latest **Concord** recording, due out in September.

Jazz

BLUE NOTES



by Jeff Levenson

PRODUCERS IN JAZZ HAVE TRADITIONALLY played a variety of roles. Some assert themselves in the studio, leaving a lasting sonic imprint on their artist's efforts; their contributions take the form of hardcore decision-making and counsel regarding all aspects of the recording process. Others act as midwives, aiding and abetting the artist (not necessarily musically, but with interpersonal finesse) through the laborious birth of creation. Still others lay back and facilitate the goings-on with the air of administrators. Different approaches reflect different personalities.

Because they are often involved with the overall process of making records—not just with the art or the artist per se—the best producers can lend a credible perspective to documented music. They can provide an insider's point of view that takes us beyond the obvious and lends a seal of cultural approval to works they endorse.

In recent months, **Bob Thiele**, one of jazz's most distinguished producers, has been fashioning a cogent reissue series for **Portrait Masters** that focuses on noteworthy jazz and blues performers. "I've been trying to give variety to the label and to pick out the very best work by various artists," he explains. "The idea is that over time you learn to appreciate the true importance of this work, where it fits in the music's history, in the artist's history. Since the label relies on my judgment 100%, I feel it's a responsibility to issue the quality stuff."

Up until this point, Thiele and **Portrait** have reissued 20 titles, the most recent among them by saxophonist **Illinois Jacquet**, xylophonist **Red Norvo**, and pianists **Horace Silver** and **Earl Fatha Hines**. An additional 20 are projected for the next year or so. They will include four volumes of band leader **Jimmy Lunceford's** music, recorded on the **Vocalion**, **Brunswick**, and **Columbia**

FOR WEEK ENDING JUNE 3, 1989

Billboard

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

TOP INSPIRATIONAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	6	9	SANDI PATTI WORD 701 905 95031 week at No. One	SANDI PATTI/FRIENDSHIP COMPANY
2	5	9	SANDI PATTI IMPACT C02544	MORE THAN WONDERFUL
3	3	21	BEBE & CECE WINANS SPARROW SPR1169	HEAVEN
4	2	37	MICHAEL W. SMITH WORD WR 8412/A&M	I 2 (EYE)
5	1	45	AMY GRANT A&M SP 5199	LEAD ME ON
6	7	53	TAKE 6 REUNION 7010032-726	TAKE 6
7	25	5	BRYAN DUNCAN WORD 701 460256X	STRONG MEDICINE
8	9	61	SANDI PATTI WORD WR 8412/A&M	MAKE HIS PRAISE GLORIOUS
9	NEW		AMY GRANT, MICHAEL SMITH & GARY CHAPMAN REUNION 9016179291	MOMENT IN TIME
10	8	29	PETRA SPARROW/STARSONG SSC8106	ON FIRE
11	16	57	LARNELLE HARRIS IMPACT R02370	THE FATHER HATH PROVIDED
12	10	33	RAY BOLTZ DIADEM 790 113 0296	THANK YOU
13	4	61	CARMAN BENSON R2463	RADICALLY SAVED
14	13	37	RICH MULLINS REUNION 7010036527	WIND'S OF HEAVEN, STUFF OF EARTH
15	11	145	AMY GRANT MYRRH SP 3900/A&M	THE COLLECTION
16	12	9	DEGARMO & KEY BENSON PW01092	D&K
17	24	5	ALLIES WORD 701 4174576	LONG WAY TO PARADISE
18	14	185	SANDI PATTI IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
19	17	13	THE MARANATHA SINGERS MARANATHA MUSIC 7-10-0251182 6	PRAISE 11
20	NEW		GLAD BENSON C02507	ROMANS
21	18	33	TWILA PARIS STARSONG SSR8102/SPARROW/STARSONG	FOR EVERY HEART
22	15	49	STEVE GREEN SPARROW SPC-1164	FIND US FAITHFUL
23	21	9	SHOUT FRONTLINE C09048	IN YOUR FACE
24	NEW		THE CATHEDRALS HOMELAND HC8906	I'VE JUST STARTED LIVING
25	30	5	ACAPPELLA CLIFTY RECORDS 0029	SWEET FELLOWSHIP
26	22	25	WAYNE WATSON DAYSRING WR 8422/A&M	THE FINE LINE
27	RE-ENTRY		KEITH GREEN SPARROW SP1170	THE MINISTRY YEARS VOLUME 2
28	27	53	GLAD BENSON R02445	THE ACAPPELLA PROJECT
29	NEW		MYLON & BROKEN HEART SPARROW/STARSONG SSC8120	BIG WORLD
30	28	5	MCKANEYS MORNINGSTAR MST 4089/IND	GONE TO MEETIN'
31	31	37	THE NEW JERSEY MASS GOSPEL CHOIR LIGHT 7115720118	HOLD UP THE LIGHT
32	29	21	COMMISSIONED LIGHT 7115720193	WILL YOU BE READY?
33	33	13	STEVE CAMP SPARROW SPC 1172	JUSTICE
34	NEW		FLORIDA MASS CHOIR MALACO 6002	LET THE HOLY SPIRIT LEAD YOU
35	NEW		SHIRLEY CEASAR REJOICE WR8385	LIVE IN CHICAGO
36	NEW		TIM SHEPPARD DIADEM 7-90113-042-3	I AM DETERMINED
37	RE-ENTRY		THE CLARK SISTERS REJOICE WR 8400/A&M	CONQUEROR
38	RE-ENTRY		THE MARANATHA SINGERS MARANATHA! 710023882X/MARANATHA!	ABBA: 18 SONGS TO THE FATHER
39	RE-ENTRY		DEBBY BOONE LAMB & LION LLR03011/BENSON	FRIENDS FOR LIFE
40	37	37	SECOND CHAPTER OF ACTS LIVE OAKS 7010012210	HYMNS 2

(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.

IT'S HERE! The all new 1988-89 INTERNATIONAL TALENT & TOURING DIRECTORY

The source for U.S. and international talent, booking agencies, facilities, services and products. Used by everyone who buys and books talent—promotes and manages tours—\$60 (includes postage and handling).

Add appropriate sales tax in NY, NJ, CA, TN, MA and VA.

Order your copy now!

CALL TOLL-FREE 800-223-7524

(In New York State: 212 536-5174)

EROL'S AND PREMIERE AGREE:

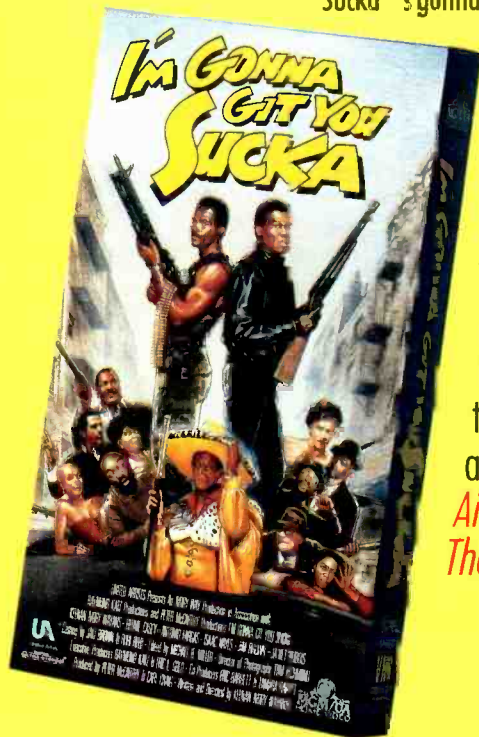
THIS "SUCKA'S" GONNA RENT!



Erol's and *Premiere* magazine both rate *I'm Gonna Get You Sucka* as an "A Title" hit. And so should you. Being selected by Erol's industry-recognized Discovery Series means that this title will be bought and promoted as a major rental. The video will also be highlighted in *Premiere's* 'New and Recommended' section.

This outrageous comedy spoof of '70s black action movies features a top-name soundtrack including The Gap Band, Curtis Mayfield (lampooning "Superfly"), The Jackson Five, The Four Tops, Aretha Franklin! And the non-stop gags and one-liners trigger "laughs that can be shared by everyone." (*The Hollywood Reporter*)

Discover what Erol's and *Premiere* already know—that this "Sucka's" gonna git you profits!



★★★★
"A funny parody... made with the same hip attitude as *Airplane* and *The Naked Gun*."
Gene Siskel,
Chicago Tribune

PRE-ORDERS DUE: June 8, 1989
STREET DATE: June 27, 1989



\$89⁹⁵ Suggested list price. M901641 STEREO

Design © 1989 MGM/UA Home Video, Inc. All Rights Reserved.

FOR WEEK ENDING JUNE 3, 1989

Billboard®

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

TOP VIDEOCASSETTES RENTALS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
Compiled from a national sample of retail store rental reports.							
★★ NO. 1 ★★							
1	1	8	BIG	CBS-Fox Video 4754	Tom Hanks	1988	PG
2	2	5	COCKTAIL	Touchstone Pictures Touchstone Home Video 606	Tom Cruise Bryan Brown	1988	R
3	3	5	GORILLAS IN THE MIST	Universal City Studios MCA Home Video 80851	Sigourney Weaver Bryan Brown	1988	PG
4	5	5	TUCKER: THE MAN AND HIS DREAMS	Paramount Pictures Paramount Home Video 32144	Jeff Bridges Martin Landau	1988	PG
5	4	12	A FISH CALLED WANDA	CBS-Fox Video 4752	John Cleese Jamie Lee Curtis	1988	R
6	6	9	CROCODILE DUNDEE II	Paramount Pictures Paramount Home Video 32147	Paul Hogan Linda Kozlowski	1988	PG
7	32	2	THE ACCUSED	Paramount Pictures Paramount Home Video 32149	Kelly McGillis Jodie Foster	1988	R
8	7	4	CHILD'S PLAY	MGM/UA Home Video M800951	Catherine Hicks Chris Sarandon	1988	R
9	8	6	MYSTIC PIZZA	Samuel Goldwyn Virgin Vision 70035	Annabeth Gish Julia Roberts	1988	R
10	9	8	BETRAYED	MGM/UA Home Video M800945	Debra Winger Tom Berenger	1988	R
11	12	3	EIGHT MEN OUT	Orion Pictures Orion Home Video 8723	John Cusack Charlie Sheen	1989	PG
12	10	12	BIG BUSINESS	Touchstone Pictures Touchstone Home Video 605	Bette Midler Lily Tomlin	1988	PG
13	11	16	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R
14	14	5	CROSSING DELANCY	Warner Bros. Inc. Warner Home Video 11826	Amy Irving Peter Riegert	1988	PG
15	13	12	MARRIED TO THE MOB	Orion Pictures Orion Home Video 8726	Michelle Pfeiffer Matthew Modine	1988	R
16	19	12	MIDNIGHT RUN	Universal City Studios MCA Home Video 80810	Robert De Niro Charles Grodin	1988	R
17	15	6	BAT 21	Tri-Star Pictures Media Home Entertainment M012021	Gene Hackman Danny Glover	1988	R
18	18	5	DEAD RINGERS	Media Home Entertainment M012168	Jeremy Irons Genevieve Bujold	1988	R
19	17	16	BULL DURHAM	Orion Pictures Orion Home Video 8722	Kevin Costner Susan Sarandon	1988	R
20	16	9	PUNCHLINE	RCA/Columbia Pictures Home Video 6-25010	Sally Field Tom Hanks	1988	R
21	20	4	RUNNING ON EMPTY	Warner Bros. Inc. Warner Home Video 11843	River Phoenix Judd Hirsch	1988	PG-13
22	25	3	CLARA'S HEART	Warner Bros. Inc. Warner Home Video 11823	Whoopi Goldberg	1988	PG-13
23	21	9	CLEAN AND SOBER	Warner Bros. Inc. Warner Home Video 11824	Michael Keaton Kathy Baker	1988	R
24	24	4	LAST RITES	CBS-Fox Video 4757	Tom Berenger Daphne Zuniga	1988	R
25	22	3	DOMINICK AND EUGENE	Orion Pictures Orion Home Video 8716	Thomas Hulce Ray Liotta	1988	PG-13
26	26	5	THEY LIVE	Carolco International MCA Home Video 80843	Roddy Piper	1988	R
27	34	3	FRESH HORSES	RCA/Columbia Pictures Home Video 6-21027	Molly Ringwald Andrew McCarthy	1988	PG-13
28	28	6	STEALING HOME	Warner Bros. Inc. Warner Home Video 11818	Mark Harmon Jodie Foster	1988	PG-13
29	23	6	HELLBOUND: HELLRAISER II	New World Entertainment New World Video A88045	Claire Higgins Ashley Laurence	1988	R
30	27	7	MAC AND ME	Orion Pictures Orion Home Video 8728	Christine Ebersole Jonathan Ward	1988	PG
31	30	4	MEMORIES OF ME	CBS-Fox Video 4754	Billy Crystal Alan King	1988	PG-13
32	NEW		LAIR OF THE WHITE WORM	Vestron Pictures Inc. Vestron Video 5282	Sammi Davis Catherine Oxenberg	1988	R
33	36	2	FULL MOON IN BLUE WATER	Media Home Entertainment M01218	Gene Hackman Teri Garr	1988	R
34	29	2	SWEET HEARTS DANCE	Tri-Star Pictures RCA/Columbia Home Video 6-21025	Don Johnson Susan Sarandon	1988	R
35	37	8	PLATOON LEADER	Cannon Films Inc. Media Home Entertainment M012011	Michael Dudikoff	1988	R
36	38	16	THE PRESIDIO	Paramount Pictures Paramount Home Video 31978	Sean Connery Mark Harmon	1988	R
37	35	2	MILES FROM HOME	Warner Bros. Inc. Warner Home Video 766	Richard Gere Kevin Anderson	1988	R
38	33	17	THE DEAD POOL	Warner Bros. Inc. Warner Home Video 11810	Clint Eastwood	1988	R
39	31	10	IRON EAGLE II	IVE 63258	Louis Gossett Jr.	1988	PG
40	39	9	MOON OVER PARADOR	Universal City Studios MCA Home Video 80802	Richard Dreyfuss Raul Julia	1988	PG-13

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

COMING SOON

A WEEKLY PREVIEW OF UPCOMING VIDEO RELEASES*

TITLE (MPAA RATING) STARS STUDIO/LIST PRICE	PREBOOK CUTOFF (STREET DATE)	BOX OFFICE IN MILLIONS (# OF SCREENS)	P-O-P AVAIL- ABILITY
THE ACCIDENTAL TOURIST (PG) William Hurt, Kathleen Turner, Geena Davis Warner/\$89.95	6/7/89 (6/28/89)	\$28.2 (954)	Poster, Brochure
ALPINE FIRE (R) Thomas Nock Vestron/\$79.98	6/7/89 (6/28/89)	\$0.0812 (NA)	Brochure
AMERICAN NINJA 3 (R) David Bradley Cannon/\$89.95	6/8/89 (6/28/89)	\$0.6799 (140)	Poster, Sell Sheet
THE BEAT (R) John Savage Vestron/\$79.98	6/7/89 (6/28/89)	\$0.0161 (7)	Brochure
I'M GONNA GIT YOU SUCKA (R) Keenan Wayans, Bernie Casey MGM/UA/\$89.98	6/8/89 (6/27/89)	\$10.7 (266)	Poster
OPTIONS (PG) Matt Salinger, Joanna Pacula Vestron/\$89.98	6/7/89 (6/28/89)	NA (NA)	Poster, Standee
TRAVELLING NORTH (PG-13) Leo McKern, Julia Blake Virgin Vision/\$79.95	6/6/89 (6/21/89)	\$0.2147 (1)	Poster, Ad Mats

* INFORMATION FURNISHED BY VIDEO FORECASTER.

OTHER TITLES

BANK SHOT
George C. Scott
Wood Knapp/\$14.95
Prebook cutoff: none; Street: 6/8/89

BY LOVE POSSESSED
Lana Turner, Efram Zimbalist Jr.
Wood Knapp/\$9.95
Prebook cutoff: none; Street: 6/8/89

CONFESSIONS OF TOM HARRIS
Don Murray, Linda Evans
Congress/\$14.95
Prebook cutoff: none; Street: 5/8/89

COPS AND ROBBERS
Joe Bologna, Cliff Gorman
Wood Knapp/\$9.95
Prebook cutoff: none; Street: 6/8/89

DON'T GO INTO THE WOODS
Nick McClelland, James Hayden
Video Treasures/\$9.98
Prebook cutoff: none; Street: none

ESCAPE TO THE SUN
Laurence Harvey, Josephine Chaplin
Congress/\$14.95
Prebook cutoff: none; Street: 5/8/89

THE EXPENDABLES
Anthony Finetti, Peter Nelson
Media/\$79.95
Prebook cutoff: 5/31/89; Street: 6/14/89

THE FIRST TIME
Jacqueline Bisset
Wood Knapp/\$9.95
Prebook cutoff: none; Street: 6/8/89

GOODBYE AGAIN
Ingrid Bergman, Tony Perkins
Wood Knapp/\$9.95
Prebook cutoff: none; Street: 6/8/89

THE HAPPY ENDING
Jean Simmons, John Forsythe
Wood Knapp/\$9.95
Prebook cutoff: none; Street: 6/8/89

INVADERS FROM MARS
Karen Black, Timothy Bottoms
Video Treasures/\$9.98
Prebook cutoff: none; Street: none

THE LIFT
Huub Stapel, Willeke Van Ammelrooy
Cinematheque/\$59.95
Prebook cutoff: 5/31/89; Street: 6/14/89

LONE WOLF McQUADE
Chuck Norris, David Carradine
Video Treasures/\$9.98
Prebook cutoff: none; Street: none

MICKEY MANTLE: THE AMERICAN DREAM COMES TO LIFE
Documentary
Fox Hills/\$19.95
Prebook cutoff: 5/17/89; Street: 5/31/89

NASTY HABITS
Glenda Jackson, Geraldine Page
Video Treasures/\$9.98
Prebook cutoff: none; Street: none

NO PLACE TO HIDE
Mariette Hartley, Kathleen Beller
Video Treasures/\$9.98
Prebook cutoff: none; Street: none

PINOCCHIO'S STORYBOOK ADVENTURES
Children
Video Treasures/\$9.98
Prebook cutoff: none; Street: none

ROADIE
Meat Loaf, Roy Orbison, Deborah Harry
Wood Knapp/\$9.95
Prebook cutoff: none; Street: 6/8/89

SATAN'S HARVEST
George Montgomery, Tippi Hedren
Congress/\$14.95
Prebook cutoff: none; Street: 5/8/89

THE STANFORD HEALTH & EXERCISE PROGRAM
Instructional
Crocus/\$19.95
Prebook cutoff: none; Street: 5/17/89

SURVIVAL RUN
Peter Graves, Ray Milland
Media/\$54.95
Prebook cutoff: 5/31/89; Street: 6/14/89

UNDER FIRE
Nick Nolte, Gene Hackman
Video Treasures/\$9.98
Prebook cutoff: none; Street: none

THE VULTURE
Akim Tamiroff
Congress/\$14.95
Prebook cutoff: none; Street: 5/8/89

THE WAY WEST
Kirk Douglas, Robert Mitchum
Wood Knapp/\$14.95
Prebook cutoff: none; Street: 6/8/89

Supermarkets Stocking Up On Video

Show Reveals Rising Interest In Rental

This story was prepared by Moira McCormick and Karen O'Connor.

CHICAGO Video rental departments continue to make inroads into the nation's supermarkets, with sell-through—and in many cases Nintendo video games—close on their heels.

That was the message at the annual Supermarket Industry Convention, presented May 7-10 by the Food Marketing Institute here at McCormick Place.

The Washington, D.C.-based FMI is a nonprofit trade association whose 1,500 members operate more than 17,000 retail food stores in the U.S., Canada, and overseas, accounting for half of all grocery sales in the U.S.

A total of 16 video-related exhibitors were on hand this year (last year's total was 19), including video-supplying services, rackjobbers, distributors, blank-tape manufacturers, studios, used-video brokers, and fixture/accessories companies.

"Supermarkets have the built-in traffic other retailers wish they had," said Ken Stilling, VP of wholesaler ETD (formerly East Texas Distributing). ETD sells to 4,000 stores nationwide, including such chains as Kroger's, Safeway, Tom Thumb, Randall's, Gerland's, Rice, Greer's, and City Markets.

"These stores have 15,000-16,000 people coming through every week," Stilling continued. "It's extremely convenient [to offer video] because people are going to the market anyhow. Just like supermarkets have sections for pharmacies and banks, now video is becoming another common section. As long as a supermarket video section can offer everything a video store can offer—space, selection of titles, pricing—then why would anyone want to go elsewhere?"

Stilling did acknowledge that "the one thing a specialized video store may be able to offer is more knowledgeable salespeople. However, with video becoming a key compartment like pharmacies and delis, supermarkets know they can't just put a Sue or Kenny in the video section without any training. They need someone

year's FMI convention is still under consideration, as are others.

Manning said SuperVideo plans to open "about 50-60 outlets a month for the balance of the year."

"If this show is any indication of the growth of video in supermarkets," Manning noted, "the business is obviously not declining. The first two days here at the convention, I've had requests from representatives from over 700 stores that we come and talk to them, or take over their current video operation. It's possible for me to leave this show with a potential of 1,000 new stores. If only half these requests turn out to be serious, we may be able to open 75 new outlets every month for the balance of the year."

Manning pointed out that renting videos in supermarkets ensures return visits, saying, "Statistically, each time a person makes a trip to the supermarket, they spend \$18-\$25. The video outlet encourages the person to do his or her smaller shopping at the supermarket, where otherwise they may just have stopped at a convenience store."

SuperVideo offers three delivery systems: two in-line displays that hold 1,000 and 600 titles each, and an end-cap display, which accommodates 300 titles. All displays feature an electronic keypad that, when a title's code number is keyed in, tells the customer how many copies are available.

To counteract the perceived disadvantage of having no store personnel available to answer customers' questions about specific movies, SuperVideo has created a list of its own top 50 video picks, said Manning. "We display these 50 rentals, listed as 'Fifty Ways To Have Fun Tonight,' for the shopper who's in a hurry."

New to the convention this year was Stars To Go, which, although an established presence in convenience stores, only started working with supermarkets last summer, according to president and CEO Jerry Welch. Stars To Go is currently in 2,000 retail outlets nationwide, he said.

Also new to Stars To Go this year is "a permanent sell-through stand with 200-300 pieces," said

(Continued on next page)

'Supermarkets have the built-in traffic other retailers wish they had'

who's people oriented."

At SuperVideo, the supermarket video rental system owned by ALMI Group, new president John Manning said the company operates video departments in 500 stores (up from 370 a year ago) in 25 states. According to Manning, 80% of these are in chains, such as ABCO (Phoenix, Eagle) (Midwest), Publix and Kash 'N Karry (Florida), A&P (mid-Atlantic, East Coast), Lucky's (northern California), Quality Markets (New York), Giants (New Jersey), and Winn Dixie (Florida, Georgia, the Carolinas).

Under Newton, Mass.-based SuperVideo's system, all software, storage cabinets, and displays are provided with no cash outlay to the supermarket, with a revenue-sharing plan. At present, the firm only deals in rentals; a sell-through program that was set to be rolled out last year has been pushed back to this fall. In addition, SuperVideo is still testing video vending machines for use in supermarkets. According to national sales manager Jim Wright, the Diebold-manufactured machine shown at last



Uncle Miltie. Milton Berle, the man once affectionately known as Mr. Television, drew a handsome crowd, including this happy toddler, when the comedy veteran signed autographs at the midtown Manhattan, N.Y., flagship store of RKO Warner Video. Berle's visit supported the Kodak title, "Milton Berle: The Second Time Around." (Photo: Chuck Pulin)

400 CD Books in 2 sq. ft. - CD's kept in jewel boxes behind the counter.



Call for FREE sample CD See-Through Browser Pak Today!

Browser
DISPLAY SYSTEMS
CHICAGO ONE STOP, INC.
401 West Superior • Chicago, IL 60610
Phone: 312-822/0822 • Tollfree: 800-822/4410

SUPERMARKETS STOCKING UP ON VIDEO

(Continued from preceding page)

Welch. "We'll be doing promotions through the various studios on a rotating basis."

Observing that "each supermarket chain is different, and we want to provide a program that meets their needs," Welch said, "We can provide management services to companies that already have bought initial video inventories. We can distribute new releases and dispose of old, slow-moving videocassettes."

Welch sees food stores as "ideally suited for sell-through... The stores are magnets for people in the neighborhood. The response to our sell-through display here at

the convention has been tremendous, and also to our rental display. Our goal over the next two years is to establish our custom-tailored outlets in at least 1,000 supermarkets."

Another video supplier, Des Moines, Iowa-based Video Home Theater, was also new to FMI this year, though it has been in business for six years, according to national accounts manager Mary Romanelli-Carlson. Video Home Theater's business comes from supermarkets (98%) and convenience stores (2%).

"In the last year and a half, we've gone from four states to 18,

and we'll be in 20 within the next six weeks," Romanelli-Carlson noted. "We're branching out from the central U.S. Two new stores are being added in Wyoming and New Mexico."

'Each supermarket chain is different, and we want to provide a program for their needs'

Video Home Theater flat-leases titles to clients, charging a flat rate fee per movie per week. The store may then set its own individual pricing.

Corporate marketing director Steve Jones added, "The stores were timid at first, and many of them started out with an initial

stock of 300-400 movies. Now we have 1,000 or more titles in many of these stores. In fact, 30% of our growth is due to increase in catalog."

Video distributor Commtron is also interested in pushing catalog, according to spokeswoman Liz Kruml. "Last year," she said, "our exhibit showed computer displays that allowed the customer to find a movie without having to consult [supermarket] employees. This year, our new exhibit is a computer display that shows a 30-second movie preview, along with its total number of minutes and a star rating. Since new releases rent anyway, we show previews for videos over 90 days old. The idea is to start renting those titles again."

Older titles are the stock in trade of Video Brokers, headquartered in Queens, N.Y., and VP Dave Wachtel said Nintendo is "big this year. We've been working with Nintendo product since

the third quarter of 1988. There's a tremendous market for Nintendo in supermarkets, because of the natural progression of video into the food stores. Nintendo goes where video goes."

Video Brokers' used-video sell-through program, Box Office Hits, is doing well, Wachtel said. "We have primarily three price points," he said. "A \$29-\$89 list movie sells for \$19.95; \$19-\$29 list sells for \$14.95; and \$9-\$19 list sells for \$9.95."

Further evidence that video in supermarkets is here to stay was provided by Video Stores Services, a fixture company that "services video stores nationwide," according to assistant manager Doug Missarage. "We've been working with supermarkets for a few years now, but this is the first year we're pushing to sell to supermarkets. Video rentals in the supermarket are a growing business."

FOR WEEK ENDING JUNE 3, 1989

Billboard®

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ NO. 1 ★ ★					
1	1	33	CINDERELLA Walt Disney Home Video 410	1950	26.99
2	2	85	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
3	5	192	DUMBO ♦ Walt Disney Home Video 24	1941	29.95
4	4	16	TEEN MUTANT NINJA TURTLES: HOT RODDING... Family Home Entertainment 23980	1989	14.95
5	6	136	SLEEPING BEAUTY ♦ Walt Disney Home Video 476	1959	29.95
6	3	31	TEEN MUTANT NINJA TURTLES: HEROES... Family Home Entertainment 23978	1988	14.95
7	8	50	MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 690	1988	14.95
8	9	155	WINNIE THE POOH AND TIGGER TOO ♦ Walt Disney Home Video 64	1974	14.95
9	7	155	ALICE IN WONDERLAND ♦ ♦ Walt Disney Home Video 36	1951	29.95
10	10	89	AN AMERICAN TAIL ♦ Amblin Entertainment/MCA Home Video 80536	1986	29.95
11	11	30	RAFFI IN CONCERT WITH THE RISE & SHINE BAND ♦ Troubadour Records Ltd./A&M Video VC61719	1988	19.98
12	NEW ▶		TEEN MUTANT NINJA TURTLES: THE SHREDDER... Family Home Entertainment 23981	1987	14.95
13	13	141	WINNIE THE POOH AND THE HONEY TREE ♦ Walt Disney Home Video 49	1965	14.95
14	16	104	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
15	14	10	BUGS AND DAFFY WARTIME CARTOONS MGM/UA Home Video M201494	1989	19.95
16	NEW ▶		BONGO Walt Disney Home Video 546	1989	14.95
17	12	23	THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Home Video 1119	1987	29.95
18	NEW ▶		DUCKTALES: LOST WORLD WANDERERS Walt Disney Home Video 450	1989	14.95
19	NEW ▶		DISNEY'S SING ALONG SONGS: FUN WITH MUSIC Walt Disney Home Video 451	1989	14.95
20	NEW ▶		NUTS ABOUT CHIP 'N' DALE Walt Disney Home Video 447	1989	14.95
21	NEW ▶		MICKEY AND THE GANG Walt Disney Home Video 445	1989	14.95
22	17	151	WINNIE THE POOH AND THE BLUSTERY DAY ♦ Walt Disney Home Video 63	1968	14.95
23	20	32	THE THREE CABALLEROS Walt Disney Home Video 411	1945	29.95
24	NEW ▶		DUCKTALES: DUCK TO THE FUTURE Walt Disney Home Video 449	1989	14.95
25	22	8	BUGS BUNNY CLASSICS MGM/UA Home Video M201497	1989	14.95

♦ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrical releases 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 theatrical releases programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles.



by Earl Paige

LANDLORD LOWDOWN: Video store operators and shopping center developers are both after the same thing: high traffic and decent return on investment. However, in today's volatile business climate, landlords and tenants understanding each other's views is another story, according to comments at the recent International Council of Shopping Centers annual convention in Las Vegas May 14-19.

The show attracts largely shopping center developers, construction and supply firms, and representatives of national and regional store chains. With all the consolidation in grocery and drug stores, normally high-traffic video stores are looking good to a lot of developers, said **Jerald Rosenfeld**, VP at Farbman/Stein in suburban Detroit. "But how long is it going to last? When are people going to tire of renting movies and start doing something else?" inquired Rosenfeld, in an all-too-familiar lament by developers who now talk of the U.S. being "over-stored."

Hundreds of developers of small centers flock to ICSC, nearly all comparing experiences in having a video-store tenant. "I ask for a minimum rental, no percent of sales. If tenants cheat the Internal Revenue Service they can cheat me," said developer **Daniel Harrington**, VP at Dolan Associates in suburban Chicago, during an often blunt and frank ICSC workshop exchange featuring only developers, and discussing landlord issues with all sorts of small stores. Another space rental alternative is a reasonable \$3 per square foot plus a 4%-5% percentage of sales on top of that—the idea being that at least a minimum is reached, said **Gary Moreira**, GM of The Crossroads, Carmel, Calif. This agonizing question was posed by one of the workshop participants: "What do you do when you are nursing along two to three stores that are behind on rent and half of your shopping center is empty?" Harrington, who has rented to video chains and independents for many years, but whose centers naturally have varied tenants, replied: "I make somebody the sacrificial lamb—the word gets around fast," he said of enforcing the rental agreement on at least one store.

DISTRIBUTOR ROW: Known to be in the works, **Ingram Distribution Group** makes it official—a

move by late August to new headquarters in La Vergne, Tenn., just south of Nashville. The facility has 162,000 square feet of office space, 360,000 square feet for warehouse... **Video Product Distributors**, the Sacramento, Calif.-based regional web that completed a successful leveraged buyout recently, is beefing up its internal structure—notably its management information side. The new MIS director is **Larry Wasson**. Also new is **J.L. Cooley**, senior VP of finance and operations.

CHAPTER BRIEFS: It can almost get lost in a shuffle of pink **Video Software Dealers Assn.** meeting announcements, but regional chapter director **Rick Karpel** is still out there welcoming new groups. Newest is the **British Columbia Chapter**, another Canadian group. The contact is **Bill Sheldard** at **Varsity Video** in Vancouver... They do things big in Texas. **Dawn Wiener**, head of the **Central Texas Chapter**, says the group's first trade show drew 100 exhibitors for a June 10-11 event, with proceeds funding a lobbying campaign that found the Texas home video community the object of national attention. Now Wiener can get back to operating **Home Video Plus Music** in Austin... More and more **VSDA** events are targeting a wider region. The **Spokane [Wash.] Area Chapter** is staging a Northwest Video Trade Show, June 18 at the Coeur D'Alene Resort-On-The-Lake in Idaho. Co-spokesmen **Tom Daugherty** and **Don Jamison** are boasting 25 trade exhibitors... Two-day events are more common now, too. The **Virginia Chapter** set June 11-12, a Sunday-Monday, as the date for the Virginia Beach Trade Show & Beach Party, complete with volleyball tournament. The contact person: **Cindy Mackey**, Videorama, Virginia Beach.

VENDING MACHINES HAILED: Long troubled in getting off the ground, the video vending idea is enjoying a boost from **Erol's**, the Springfield, Va.-based chain of 188 stores. A test of eight machines resulted in 2,000 rentals in two months, boasts **Paul Henry**, field projects specialist for the web. Erol's best site is the Marriott Corp.'s Washington headquarters. In the first week, 88% of the inventory rented. The machines hold 384 tapes. One feature is a computerized system that tracks activity and reports back to a central network. The machines accept cash with a free membership card, MasterCard, or Visa.

JEAN-JACQUES GOLDMAN

Billboard's
Starfile

Jean-Jacques Goldman is a solitary figure who loves a crowd — not to lose himself within it, but to find himself. It is for this audience that he composes and writes, and it is for the crowd that he comes out of his lair. Goldman's songs are the lyrics and the music of youth, but they reach out to the mother in her forties as much as to the leather-jacketed youngster from the fringes of the big city.

He is the hunter-singer, one of the few to bridge the generation gap.

His public is broad indeed. Never in France has an artist filled the concert halls like Jean-Jacques Goldman. In France, he attracted 100,000 people to his season at the Zenith in Paris. At the Forest



Starfile

National, in Brussels, Belgium, 64,000 people were there. And again in Paris, in May 1988, the box office registered 175,000 ticket-holders.

This self-taught musician, who went into pop music straight after university, has no need of brash publicity or glaring posters. His concerts are often full without a single image of him appearing on the walls of the provincial French cities where he is so adored. The seats at his concerts seem to be occupied by word of mouth.

It was back in 1973 that Goldman first appeared on stage with the group Tai Phong, when he performed vocals and guitar. At University, he was nicknamed Benny, because his surname was so like "Goodman," and his life there was dominated by his music, with Aretha Franklin a very strong influence at the time.

But Tai Phong lasted only a few years and Goldman was back on his own, where he really belonged. Within just a few years he had become the most popular pop singer in France, thanks to his now evergreen first big success "Je te donne," which sold 1.5 million copies.

This was the top title on his album "Non homologue," (or "Not Confirmed"), which in 1986 sold more than 1.2 million copies, the highest album sales in France that year.

"Je te donne" had figured on a single, which went platinum, in which Goldman sang in both French and English with his lead guitarist Michael Jones.

His sales in 1987 reached 2.3 million and the following year he was awarded a diamond disk for sale of 1 million LPs of his double album package "Entre gris clair et gris foncé," ("Between Light Gray And Dark Gray"), along with double platinum for his live album. The single "Puisque tu pars" ("Since You Are Leaving") from this



album earned a silver award, with the result that in 1988 Goldman sold 2.4 million record units.

This achievement placed him ahead of Michael Jackson, who registered French sales of 2 million.

Goldman, who rarely gives interviews, has nevertheless let slip over the years a few comments about himself. As he once said: "I am not the best singer in the world, but I must be among the most hard-working. I take notes, I observe, I watch, I am an actor and a voyeur at the same time," adding: "It's like the audience who taught me how to perform, who made me like them. At heart I am the opposite of a performer. My energy — it's the public who transmit it to me."

Comments like this haven't helped the media get to the real heart of Jean-Jacques Goldman. He has more answers than they have questions. Shy and reserved, he's a fragile being, who has grown tall all alone.

Goldman admits that he does not have anything really interesting to say outside his songs. "I say everything in my records, my concerts and in my videos."

He keeps his success at arm's length and once, when described as a sex symbol, he remarked:

"One day a girl told me I had deep eyes. It's funny, because no-one had noticed I had deep eyes when I was an unknown. When you sell 100,000 albums, you're not bad; at 300,000, you're interesting; and at half-a-million, you're downright irresistible."

The epitome of an anti-star, Goldman sleeps 10 hours a night, enjoys the company of his three children and playing tennis with his musicians and drives an ordinary saloon car. He's the big brother one had always wanted, which is perhaps one of the factors behind his success.

Described as a poet of the end of the century, his songs are simple, his language ordinary and his sensitivity combines joy, tenderness, pain and humility. The themes of his lyrics always seem to belong to some distant corner of our experience.

Critics wonder how a performer with such an apparently anodine style can provoke such a sensation. So what excites his fans? Goldman keeps out of the spotlight, away from the mass media. This craftsman who has developed his work to the level of the masterpiece describes himself simply:

"Songs are decidedly more beautiful than those



sophisticated equipment. This is how the second album was born, in a small studio, with songs which gave me pleasure, without the paraphernalia of modern machines."

Little matter that the arrangements are a little bare, for what emerges from this album is a real impression of truth, and of melancholy. The son of a generation weary of trickery and revolutions, Goldman sings for such causes as Band Aid, SOS Racisme, l'Ethiopie and Resto du Coeur, but refuses to be bought out politically.

He says: "Politics interest me, but I am neither convinced enough, nor credible enough, to persuade people to share my opinions. Furthermore, I don't think my views are superior to those who buy my records."

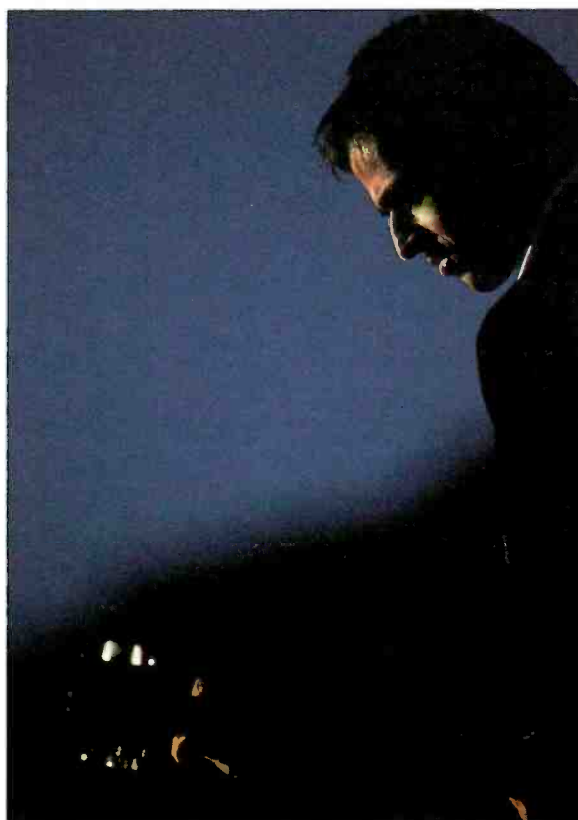
"By singing, one gives a little pleasure. I think that is very worthwhile, but I would be frightened if I had to make people think that I was also carrying a message or a new idea."

A little while ago, Goldman was asked what he

who sing them. My approach is a little like the holiday club which tells its customers not to be just stupid sunbathers. So as I write songs, I prefer them not to be too stupid, for what is most important is to make those who listen to them start singing."

Goldman's anti-exhibitionism is not only a professional rule, but a way of life. His double album "Entre gris clair et gris fonce" was an offering to all those who want to break the bars of their cages. The culmination of his seven years as a popular artist, one album illustrates the variety of Goldman's style, its aggression and its depth. It's a kaleidoscope in which Goldman defines the world he wants to live in; a world without racism, without indifference and without egoism. The other album, the dark gray side, is like Goldman himself, without compromise. As he wrote on the sleeve: "I began with a single album, but the more I advanced with the work, between sequences and computers, and automatic, digital desks, the more I felt the need to take, from time to time, a real instrument and to play live with just a few musicians."

"With all the sweat, with the mixer at my hand, just like before, when I didn't have all this



had more than the others and his audience replied: "There's no mystery, just a little bit of magic."

Goldman's last album, which came out in March, is called "Traces." He recalls: "In May 1988, my musicians and I embarked on a tour taking in 147 concerts. We started in Africa-Senegal, Ivory Coast, Togo, Gabon, Zaire-and then Mauritius, Reunion Island and Madagascar in the Indian Ocean, before returning to France. We appeared in Paris and a number of provincial cities with the

The Musicians of Jean-Jacques Goldman

MICHAEL JONES
guitar

CLAUDE Le PERON
bass

JEAN-FRANCOIS GAUTIER
percussion

JEAN-CLAUDE GIVONE
percussion

JACKY MASCAREL
keyboards

PHILIPPE GRANDVOINET
keyboards

PHILIPPE DELACROIX-HERPIN
Selmer saxophone

JANIECE JANISON
vocals

CAROLE FREDERICKS
vocals

SIRIMA
vocals

ANDY SCOTT
sound & recording engineer

Starfile

Canada group, Beziers, Montpellier, Frejus, Orange, Nimes, Vienne and Annecy. We ended the following September with concerts in Belgium and Switzerland.

"The album is for us the record of nearly a year and for the public that of just one night. And not a perfect record at that, but partial and fragmented, lacking in the essence of the moment and the real truth of being present. All that we were unable to capture at the time, because of the excesses of emotion, will gradually take a place in our memories but in time."

"Traces," which is available in all configurations (LP, cassette, video and CDV), will keep the curtain open on Goldman's great tour, a tour which was not to end in Europe.

For among the audience at the Zenith in Paris was Dick Allen, a partner of the renowned American



tour organizer William Morris. And Goldman was persuaded to cross the Atlantic. He performed at the Palladium in New York on March 3 this year, which prompted the critic of the New York Times to describe him as "the normal pop idol."

Goldman is now a universal star and, after New York, his itinerary was to take him — his T-shirt, his sneakers and his guitar — to Moscow and Leningrad, to Singapore, Bangkok, Peking and Tokyo, to New Caledonia and Tahiti in the Pacific, and from Los Angeles to Montreal, before returning home at the end of the summer.

In all modesty, too: "I apologise to all those I have disappointed or shocked by an attitude, a word, an absence or a silence."

JEAN-JACQUES GOLDMAN "VIDEOCLIPS 1981 - 1989"

IL SUFFIRA D'UN SIGNE
QUAND LA MUSIQUE EST BONNE
COMME TOI
AU BOUT DE MES REVES
ENVOLE MOI
ENCORE UN MATIN
LONG IS THE ROAD (AMERICAIN)
JE MARCHÉ SEUL
JE TE DONNE
PAS TOI
LA VIE PAR PROCURATION
ELLE A FAIT UN BEBE TOUTE SEULE
LA-BAS
C'EST TA CHANCE
PUISQUE TU PARS
IL CHANGEAIT LA VIE
PEUR DE RIEN BLUES

JEAN-JACQUES GOLDMAN: GOLD, SILVER, DIAMOND & PLATINUM RECORDS

RELEASE DATE

4 October 1982
8 February 1983
9 January 1984
25 May 1985
14 October 1985
17 March 1986
22 September 1986
6 July 1987
9 November 1987
6 June 1988

SINGLES

"Quand la musique est bonne"
"Comme toi"
"Envole moi"
"Je marche seul"
"Je te donne"
"Pas toi"
"La vie par procuration"
"Elle a fait un bebe toute seule"
"La-bas"
"Puisque tu pars"

GOLD January 1983
GOLD May 1983
GOLD April 1984
GOLD August 1985
PLATINUM February 1986
SILVER June 1986
GOLD December 1986
SILVER September 1987
GOLD December 1987
SILVER August 1988

REALEASE DATE

4 September 1981
22 Spetember 1982
12 January 1984
13 September 1985
28 October 1986
30 October 1987

ALBUMS

"Jean-Jacques Goldman"
"Au bout de mes rêves"
"Positif"
"Non Homologue"
"En Public"
"Entre gris clair et gris foncé"

DOUBLE GOLD
DOUBLE PLATINUM
DOUBLE PLATINUM
DIAMOND
DOUBLE PLATINUM
DIAMOND

NOTE

UP TO 1988 (in France)

SINGLES
SILVER 250,000 units
GOLD 500,000 units
PLATINUM 1,000,000 units

ALBUMS
GOLD 100,000 units
PLATINUM 300,000 units

SINCE 1988 (in France)

SINGLES
SILVER 200,000 units
GOLD 400,000 units
PLATINUM 800,000 units

ALBUMS
GOLD 100,000 units
PLATINUM 300,000 units
DIAMOND 1,000,000 units

DISCOGRAPHY

1975

Going away — Sister Jane — Crest — For years and years — Fields of gold — Out of the night (Warner 56124B)

1976

Windows When it;s season — Games — St John's Avenue — Circle — Last chance — The gulf of knowledge (Warner 56264)

1979

Last flight End of an end — Farewell gig in Amsterdam — Sad passion — Thirteenth space — Last flight — How do you do (Warner 56740)

1975/1979

Goldman et Tai Phong: Les années Warner
C'est pas grave papa — Tu m'a dit — Les nuits de solitude — Jour bizarre — Back to the city again — Laetitia — Sister Jane — When it's the season — End of an end (WEA 240516-1)

1981

A l'envers — Sans un mot — Bourillard — Pas l'indifférence — il suffira — J't'iméral guand même — Autre histoire — Quelque chose de bizarre — Quel exil — Le rapt — Juste un petit moment (Epic, EPC 85233/CBS)

1982

Au bout de mes rêves — Comme toi — Toutes mes chaînes — Jeanine médicament blues — Veiller tard — Quand la musique est bonne — Je ne vous parlerai pas d'elle — Être le premier — Si tu m'emmènes — Minoritaire — Quand la bouteille est vide (Epic, EPC 25089/CBS)

1984

Positif Envole-moi — Nous ne nous parlerons pas — Plus fort — Petite fille — Dors bébé dors — Je chante pour ca — Encore un matin — Long is the road (Américain) — Ton autre chemin (Epic EPC 25852/CBS)

1985

Non homologué. Compte pas sur moi — Parler d'ma vie — La vie par procuration — Delires schizo-maniaco-psychotiques — Je marche seul — Pas toi — Je te donne — Famille — Bienvenue sur mon boulevard — Confidentiel (Epic EPC 26678/CBS)

1986

Jean-Jacques Goldman en public. Veiller tard — Compte pas sur moi — Envole-moi — Petite fille — Il suffira d'un signe — Elle attend — Long is the road — Comme toi — La vie par procuration — Pas l'indifférence — Je te donne — Pas toi — Sans un mot — Ton autre chemin — Je marche seul — Quand la musique est bonne — Au bout de mes rêves — Encore un matin — Confidentiel (Epic EPC 450191 — 1)

1987

Entre gris clair et gris foncé. A quoi tu sers — Il changeait la vie — Tout petit monde — Entre gris clair et gris foncé — Là-bas — C'est ta chance — Des bouts de moi — Fais des bébés (Elle a fait un bébé toute seule suite et fin ...) — Puisque tu pars — Filles faciles — Je commence demain — Elle a fait un bébé toute seule — Quelque part quelq'un — Qu'elle soit elle — Doux — Reprendre c'est voler — Il y a — Peur de rien blues — Il me restera — Appartenir (Double album CBS/EPC 460101-1)

1989

Traces (live) Famille — Entre gris clair et gris foncé — C'est ta chance — Reprendre c'est voler — Elle a fait un bébé toute seule — Peur de rien blues — (intro) A quoi tu sers? — Doux — Long is the road (American) gospel — Il chageait la vie — Il y a — Medley — Puisque tu pars.

NAB '89: Will U.S. Come In Last In HDTV Race?

This is the first of a two-part series covering high-definition television developments at the recent National Assn. of Broadcasters convention in Las Vegas.

BY DAVID HODES

LAS VEGAS The era of high-definition television is here, and the U.S. is in danger of becoming a second-class citizen in developing the new technology. That was the consensus of opinion expressed in virtually every major speech and engineering session at the recent National Assn. of Broadcasters meet here.

More than 25,000 square feet of exhibit space adjacent to the main exhibit floor was devoted to displaying the reality of this long-sought-after dream of tomorrow's television. Other high-definition equipment was exhibited in the HDTV Expo '89, held concurrently with the NAB at the Tropicana Hotel.

With the FCC continuing to hotly debate which HDTV system should be adopted as the U.S. standard, more than 23 different high-definition or advanced television schemes were represented at the NAB.

The most promising in the short term was advanced compatible television, seen by many as an interim step toward full high-definition television. This is mainly because it can be implemented today at minimal cost to networks and their affiliates, and will be receivable on today's consumer television sets.

True high-definition as defined by today's broadcasters would involve changing the current NTSC broadcast standard prevalent in North America and Japan from 525-line resolution to 1,125 lines, thereby making obsolete most of today's current

broadcast equipment and requiring specially developed home television sets, estimated to cost \$8,000 and up.

High-definition television is the third and, some engineers say, the final step to presenting the best possible signal to U.S. homes since black-and-white compatible color TV signals were introduced.

Full high definition—still a complex technological issue in the U.S., due to limitations on the allowable size of the transmitted signal—promises a tenfold increase in picture resolution, with audio comparable to today's compact disk and a 16-by-9-inch screen display.

Speaking at the NAB, Joe Flaherty, VP of operations and engineering for CBS Television, said that new technologies like HDTV have to go through phases.

"High-definition is crossing the barrier between 'It's too expensive' and 'I thought of it myself,'" said Flaherty, noting that network engineers went through a similar process during the development of a color television system.

"Is color TV too expensive?" Flaherty continued. "If you set out to put a black-and-white TV station on the air today, it would cost you more, simply because the equipment is no longer available. At some point, high-definition or advanced television will become so pervasive that that will also be the case."

Still, the advanced-compatible-television concept took the NAB by storm. Representatives from the David Sarnoff Research Center (formerly RCA Laboratories) and NBC displayed the hardware they created for a demonstration of the advanced television system concept they tested on the air earlier in the month.

In a press conference on the first

day of the NAB, Michael Sherlock, NBC president of operations and technical services operations, said the test was "an American progress report" on advanced television.

"What we wanted to do was give a very public demonstration of how far we have come in a very short period of time. We have done it... the hardware works."

Sherlock said that the test did not adversely affect any consumer television sets that were receiving the NBC news show. "Advanced television compatibility is a major issue in the U.S.," he said. "This system has

'Advanced TV compatibility is a major issue'

proved, in even its earliest form of hardware, that there were no problems when it came to compatibility."

The HDTV hardware at WNBC is still at an initial rudimentary stage, Sherlock said. Portable hardware needs to be built and tested, which will take at least another year.

NBC and RCA Consumer Electronics have spent more than \$60 million to develop advanced compatible television, or ACTV-1, in the last six years at the Sarnoff Center. Additional funding for research at the Sarnoff Center is being supplied by ABC and NBC affiliates.

By the end of the year, more than \$67 million will have been committed for the development of advanced compatible television.

In two separate rooms at the advanced television exhibit area, equipment manufacturers showed that advanced television has come of age.

AUDIO TRACK

LOS ANGELES

BELINDA CARLISLE WAS recently in at **Jim David's One On One** studio, completing tracks and vocals

for her upcoming album. **Rick Nowels** produced, **Dave Leonard** engineered, and **Lori Fumar** was back-up. Vocals and overdubs were also recorded at **Summa**, where **Steve Marcantonio** engineered, assisted by **Fumar**. Notables included on the

project are **Steve Lukather**, **Michael Landau**, and **Ben Schultz** on guitar; **Kenny Aronoff** and **Rudy Richman** on drums; **John Pierce** on bass; and **Charles Judge** on keyboards.

Recording and mixing at **Studio Masters** recently was artist/producer **Leon Sylvers**, in working on his solo album for **Motown/MCA**. **Robert Brown**, **Jon Guggenheim**, and **Peter McCabe** engineered.

NASHVILLE

STELLA PARTON WORKED on tracks for an album at the **Sound Emporium** with engineer **Steve Messer**. Parton produced the project for **Starcrest**. **New Grass Revival** worked on album tracks for **Capitol** with producer **Wendy Waldman**. **Dennis Ritchie** was at the board. **Travis Tritt** mixed a project for **Warner Bros.** with producer **Greg Brown**. **Mike Poole** engineered.

Scott Hendricks was in at the **Castle** mixing two songs by **Southern Pacific** for an upcoming **Clint Eastwood** movie. **Sanchez Harley** cut tracks on **Albertina Walker** for **Word**.

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

In what NBC called "possibly the studio of next week using today's technology," a television anchorman presented a live news and weather show uplinked from the studio to a KU-band satellite and downlinked back to the exhibit area for display on a high-definition monitor.

The modified broadcast equipment used for the news show—including both studio and portable high-definition cameras from Thomson, Sony, and Ampex digital videotape recorders, an Ampex Vista digital switcher, Faroudia encoder and decoder to compress and decompress the signal, and two Barco high-definition color monitors—showed how a 525-line NTSC signal could render wide-screen pictures enhanced to look like high-definition television.

Sherlock said that the costs for slight modifications to existing equipment in a broadcast plant to broadcast advanced television signals would be minimal. NBC also demonstrated ACTV-11, a two-channel system with a fully digital augmentation channel that provides even greater resolution while maintaining full compatibility with single-channel ACTV and NTSC signals.

In the main room of the advanced television exhibit, attendees saw 10 different exhibitors of terrestrial transmission technology, including the Sarnoff Center, New York Institute of Technology, North American Philips Corp., the Nippon Television Network Corp., and others.

The exhibit area featured a technical control center, which included signal routing, special effects, source generation, and signal monitoring equipment. A studio set using high-definition Sony and Hitachi cameras and a "living room of the future" was set up in the main ACTV exhibit area, which featured side-by-side large-screen NTSC and HDTV displays with a Surround Sound audio system.

Another future television living room was set up across the hall in a smaller room near the NBC studio of tomorrow.

Philips, makers of Magnavox, Sylvania, and Philco television sets, has been working on the design and development of an HDTV system for the U.S. since 1985. The company demonstrated hardware designed to create and decode its high-definition signal, HDS-NA (High Definition-North America), which it says could be delivered to consumer viewers by direct broadcast satellite.

The first public demonstration of Zenith's SC-HDTV system, a spectrum-compatible high-definition system that offers twice the horizontal and vertical resolution of today's TV standard, was also part of the advanced television exhibit. The transmission and receiver formats allow utilization of today's usable portion of the broadcast spectrum, so that every existing NTSC broadcast station can receive a second channel over which true HDTV programs can be broadcast simultaneously with existing NTSC programs.

Zenith has reportedly joined AT&T in HDTV research to develop HDTV receiver and processor technology.

The advanced television center was designed and coordinated by Turner Engineering, which also designed and engineered the NAB HDTV the-

ater in the South Hall of the convention center. The 250-seat auditorium was linked via fiber optic cable to the ACTV exhibit and showed front-projected HDTV images larger than 20 feet wide on an Eidophor Projection system, with Surround Sound audio playback.

In addition to the exhibits in the ACTV center, more than 20 manufacturers were showing high-definition-related equipment on the main exhibit floor of the NAB. In the Faroudia booth was an ongoing demonstration of live over-the-air transmission of an advanced-compatible-HDTV system, SuperNTSC. The modified NTSC signal was being broadcast from facilities at KBCR-TV, Channel 39, in Las Vegas, and was available to the viewing public in Las Vegas as a slightly improved image. Modified receivers at the Faroudia booth displayed a greatly improved image.

Held concurrently with the NAB across town in the Tropicana Pavilion, 31 manufacturers participated in a state-of-the-art demonstration of production equipment and systems applying the full high-definition broadcast standard of 1,125/60 at the HDTV Production Expo '89.

Sony, now in its fourth year of building commercially available high-definition equipment, presented a full complement of high-definition gear, including the HDC-300 camera system, the HDD/HDDP-100 digital VTR, the HDN-2000 HD/NTS down-converter, and the HDS-1000T production switcher.

Rank Cintel showed its high-definition film-to-tape transfer of "Gone With The Wind," using the MK111 HD telecine.

Rebo Research, a subsidiary of the New York-based Rebo high-definition studio responsible for high-definition productions of music videos and miniseries, presented systems to make the typically bulky high-definition equipment more portable for production.

Rebo showed a high-definition camera control system, the ReFlect; the ReLay, the first personal computer-based HDTV frame store; and a high-definition down-converter, the ReScan, which accepts high-definition video images and converts them to RGB and encoded NTSC in real time.

With the ReFlect, producers can use HDTV cameras connected by fiber-optic cable to a control van containing VTRs, a camera central processing unit, and other related high-definition equipment.



Chairmen Of The Board. Audio engineers for the "Arsenio Hall Show" say they swear by Ramsa's 840 mixing board. **Dave Velte**, right, monitor mix engineer for the popular late-night series, cites the 840's ability to handle multiple sends and a large number of mixes, as well as its relatively inexpensive price. Shown with Velte is engineer **Gordon Klimuck**.



**CASSETTE DUPLICATION
RECORD PRESSING
MASTERING · PLATING
COLOR SEPARATIONS
PRINTING · TYPESETTING**



**2832 SPRINGROVE AVENUE
CINCINNATI, OHIO 45225
(513) 681 8400**

Supplier Remarkets Documentaries, Comedies Pacific Arts Sets Sell-Thru Plans

BY CHRIS MCGOWAN

LOS ANGELES Now that the increased strength of sell-through video has turned more Americans into "tape heads," Pacific Arts Video is stepping up efforts to market its off-beat comedies and PBS-type programming to the general public.

The Beverly Hills, Calif.-based label, which was founded by producer and ex-Monkee Michael Nesmith, is aggressively repromoting three of its space-exploration documentaries for July (the 20th anniversary of the first lunar landing) and will bow a six-part series on Russia ("Icebreaker"), a new Agatha Christie mystery ("Murder By The Book"), and documentaries on trains ("Eye On Trains") and romance novelists ("Where The Heart Roams") in the third quarter.

The space-exploration titles are from the Pacific Arts catalog and will be repriced at \$19.95 each. "Footsteps Of Giants" chronicles 25 years of space exploration; "Wings" examines early flight up to the first manned space mission; and "Space" looks at the latest generation of spacecraft,

including unmanned craft currently visiting other planets.

The third-quarter releases will be priced at \$29.95 or less. "Icebreaker" examines contemporary Russia and was produced by New Zealanders Malcolm Ferguson and Loren Robb. The price for the series is not yet set, but is expected to be less than \$30 per tape or \$120 or less for all six (including a slit-case).

"It's a different type of overview of the Russian family and society, as seen through the eyes of the New Zealand production company," says Pacific Arts president George Steele. "There are segments on the Russian arts, educational system, farmers, professionals, and so on. It's another slant than what Americans are used to seeing."

About sell-through, Steele says, "I have no doubt that not only the climate but the concept of sell-through is finally coming of age. The whole consciousness of sell-through has evolved. There's a different mentality opening up at retail, and the distribution opportunities are a lot greater as we head into 1990.

"We have been acquiring programs for that marketplace and it also provides us with the opportunity to go back into our catalog and re-promote items that we've had at sell-through prices for a long time. Our Agatha Christie titles, for example, were \$29.95 back in '85 and '86. It's great because those titles have already paid for themselves and we're remarketing them.

"In the future, we'll continue to release the kinds of programs that have made us what we are, such as our \$29.95-and-below, sell-through continuity series in the educational or PBS-type areas."

In addition to its sell-through push, Pacific Arts is also addressing the rental market with the new comedy "Tape Heads," priced at \$89.95. A promotional tape for the movie, which centers around two ex-security guards (John Cusack and Tim Robbins) who will do anything to make their music videos, was sent to some 37,000 retailers. "We're going after individuals in every area of the rental community," says Steele, who notes that the campaign is the biggest marketing effort yet for Pacific Arts.

The 22-minute promotional video for "Tape Heads" includes Nesmith's comments about the film, highlights, and shots of available point-of-purchase materials for the title. "And it's accompanied by our theatrical one sheet and informational sell sheets," adds Steele. "We will continue to market it through to the fall college semester and think it will be a great Thursday- and Friday-night renter. We feel it will definitely top the 100,000-unit plateau."



Party Of Four. Comedienne Elayne Boosler poses with three attendees at the National Assn. of Video Distributors annual meeting, May 3-6. Boosler was on hand to promote her forthcoming Vestron Video release "Elayne Boosler: Party Of One." The 60-minute comedy tape will be available beginning July 26 for a list price of \$59.98. The prebook cutoff is July 5. Pictured, from left, are Karen Rockhold; Gary Rockhold, president and CEO of Commtron Corp.; Boosler; and Jim Wharburton, president, Baker & Taylor.

Dick Van Patten Plays Dirty On MCA's New Tennis Tape

BY JAMI BERNARD

NEW YORK For Dick Van Patten, formerly of the TV series "Eight Is Enough," twice is probably sufficient when it comes to viewing his new MCA Home Video release, "Dirty Tennis." The sports spoof, from the "Dorf On Golf" school of made-for-video programming, has the mild-mannered actor giving tips on how to cheat at tennis. It is currently available for a list price of \$19.95.

"I don't think you can watch this kind of video more than twice, your-

self, although you can show it to friends," says Van Patten during a phone interview from his California home, where "Dirty Tennis" was conceived and shot.

Van Patten is an avid tennis player; he plays neighbor Alan Alda twice a week and has challenged Gene Wilder every Sunday for the last 16 years. Two of his three sons are professional players.

"My son James noticed me playing different people and I'd always win, although I was always dressed badly,"

(Continued on page 60)



MCA staffers join Dick Van Patten, star of the new release "Dirty Tennis," and his sons on the tennis court. Pictured, from left, are John Burns, executive VP, MCA Distribution Corp.; Bill Hickman, VP, MCA distribution; Nels Van Patten; Dick Van Patten; Rob Blattner, president of MCA Home Video; James Van Patten; and Louis Feola, executive VP marketing. In the foreground, from left, are Suzie Peterson, VP, production/development, and Jane Ayer, director of publicity.

14 Platinum-Selling Titles Fueled Sales Increase Warner Vid's Revenues Rise 20%

NEW YORK Warner Home Video says the burgeoning worldwide sales of VCRs, an expanded advertising campaign, and aggressive marketing of catalog titles all contributed to a healthy 20% increase in revenues for the company.

WHV, an operating division of New York-based Warner Communications Inc., reported total revenues of \$600 million in its recently released annual report. The report predicts that its recent acquisition of Lorimar Telepictures, which distributed the best-selling Jane Fonda workout series, will increase home video sales significantly this year.

Fourteen platinum-selling video-

cassettes, highlighted by the hit comedy movie "Beetlejuice," fueled Warner sales. Also, the company says it increased its international reach to 43 nations in 1988, after opening sales offices in five countries.

Warner Home Video's sales represented about 38% of WCI's operating revenue of \$1.57 billion from filmed entertainment. WCI's biggest segment is recorded music and music publishing, which reported more than \$2 billion in sales last year. The company declined to break out specific financial data for the home video component.

DON JEFFREY

FOR WEEK ENDING JUNE 3, 1989

Billboard

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

TOP VIDEODISKS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	9	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	39.95
2	NEW		A FISH CALLED WANDA	CBS-Fox Video 4752	John Cleese Jamie Lee Curtis	1988	R	39.95
3	5	7	MIDNIGHT RUN	Universal City Studios MCA Home Video 80810	Robert De Niro Charles Grodin	1988	R	39.98
4	4	5	WILLOW	LucasFilm Ltd. Image Entertainment 11819	Val Kilmer Joanne Whalley	1988	PG	39.95
5	2	3	MARRIED TO THE MOB	Orion Pictures Image Entertainment 62870	Michelle Pfeiffer Matthew Modine	1988	R	39.95
6	8	9	EMPIRE OF THE SUN	Warner Bros. Inc. Warner Home Video 11753	Christian Bale John Malkovich	1987	PG	39.98
7	6	11	THE DEAD POOL	Warner Bros. Inc. Warner Home Video 11810	Clint Eastwood	1988	R	24.98
8	NEW		CROSSING DELANCY	Warner Bros. Inc. Warner Home Video 11826	Amy Irving Peter Riegert	1988	PG	24.98
9	NEW		CROCODILE DUNDEE II	Paramount Pictures Paramount Home Video 32147	Paul Hogan Linda Kozlowski	1988	PG	34.95
10	NEW		THE PRESIDIO	Paramount Pictures Paramount Home Video 31978	Sean Connery Mark Harmon	1988	R	34.95

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

CBS/Fox Vid Commemorates 1st Moonwalk

NEW YORK The 20th anniversary of the first man to walk on the moon will be commemorated with a 60-minute videocassette featuring the original newscasts that appeared on CBS-TV.

Priced at \$19.98, "Man On The Moon" will be launched by CBS/Fox Home Video with an ambitious consumer campaign that will include radio, print, and TV ads. The video will be available in stores July 20—the anniversary of Neil Armstrong's first steps on the moon.

"Man's walk on the moon is the greatest event of our time and certainly one of the greatest events of all time," said Walter Cronkite at a news conference here to announce the video release. The veteran newscaster was the key figure in an historic 32-hour CBS News broadcast and appears throughout the tape. Dan Rather, the anchorman for CBS News, appears in an introduction at the start of the tape.



Walter Cronkite as he appeared during a historic 32-hour CBS News broadcast covering the first man to walk on the moon. CBS/Fox Home Video will commemorate the 20th anniversary of the event with a new 60-minute video, "Man On The Moon," slated for release July 20 for a suggested list price of \$19.98. The prebook cutoff date is July 6.

AUDIO & VIDEO LABS

VHS Duplication With Full Color Packaging
300 T-60 VIDEOS
FOR ONLY **\$1995**
Package is complete and includes stereo hi-fi duplication, slipcase design, mechanical, film and printing.
CALL TOLL FREE FOR OUR COMPLETE CATALOG OR AN IMMEDIATE PRICE QUOTE
1-800-468-9353
In PA (215) 232-4140

AUDIO & VIDEO LABS, INC.
1650 Broadway, Suite 1010
New York, NY 10019 (212) 265-6662

STEVE MARTIN

MICHAEL CAINE

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



NATIONAL TELEVISION
ADVERTISING



BOTH BEFORE AND AFTER
STREET DATE.

"RASCALLY HANDSOME"
FULL SIZE STANDEE

Contact your distributor for details
about this special promotional item.

ORDER CUT-OFF DATE: JUNE 6TH. STREET DATE: JUNE 22ND.

A FRANK OZ FILM STEVE MARTIN MICHAEL CAINE
"DIRTY ROTTEN SCOUNDRELS"

Starring GLENNE HEADLY With ANTON RODGERS and BARBARA HARRIS Music By MILES GOODMAN
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
Produced By BERNARD WILLIAMS Directed By FRANK OZ An ORION PICTURES Release

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

Prints by DeLuxe*

Orion Home Video

ORION
HOME VIDEO

☐ Closed Captioned. In VHS and Beta. Hi-Fi-Stereo.

© 1989 Orion Home Video. All Rights Reserved.
☐ Closed Captioned by NCI. Used with Permission.

VIDEO REVIEWS

This column offers a critical look at recent nontheatrical video releases. Suppliers interested in seeing their cassettes reviewed in this column should send VHS cassettes to Al Stewart, Billboard, 1515 Broadway, New York, N.Y. 10036. Please include the running time and suggested retail price.

"Secret Video Game—Tricks, Codes And Strategies," MPI Home Video, 60 minutes, \$19.95.

Given the current popularity of Nintendo games and the fact that many retailers are enjoying increased revenues as a result of renting Nintendo cartridges, this program seems like a natural. Members of the National Video Game Team offer tips on how to beat a number of the more popular games, including "Indiana Jones," "Rambo," and "Contra." In all, some 22 games are covered and 26 different suggestions are offered.

(Continued on next page)

'DIRTY TENNIS'

(Continued from page 58)

had music playing, and kept answering the phone. That's how he got the idea for the script," explains Van Patten.

James Van Patten, a 28-year-old actor and aspiring writer, had never sold a script before "Dirty Tennis." Patterned after his dad's victory-by-distraction technique on the court, the video shows papa trouncing former Olympian Bruce Jenner by shining a light in his eyes, having actress Nicolette Larson ("Knot's Landing") parade around in a bikini, and feigning grievous tennis injuries.

"I was very pleasantly surprised" by the finished product, says the elder Van Patten. "I didn't think it was going to be that good. I've been acting since I was 7, but since my son was involved, this was the most nervous I had ever been. If I didn't do it well, I had that responsibility to my son. I didn't want to make it hokey, it was so easy to fall into a trap. I tried to play it straight and make the humor come from reality."

Although the result does not rank among the great humor of our age, Van Patten was making plans to have his tennis buddies over for a private screening—Alda and his wife, Arlene, Wilder, Mel Brooks and Anne Bancroft, and Carl Reiner. Another neighbor, actress Kristy McNichol, served as an associate producer.

Van Patten and wife Pat were previously backups on Debbie Reynolds' exercise video, "Couples Do It Debbie's Way," as a favor to Reynolds.

James Van Patten is currently working on three more videos—two sports spoofs that will probably star his dad, and a how-to on numerology to be hosted by his mom, an aficionado of the technique who added up the value of the letters in the title of "Dirty Tennis."

"She said something about 'shining your light to the public.' Something like that," says the younger Van Patten. "Whatever it was, it was supposed to be good."

America's Most Talked About and

"It plants 12 sticks of dynamite in your brain, then sets them off relentlessly, one by one. It's a shattering experience."

-Kathy Huffhines, DETROIT FREE PRESS

"A deeply involving and deeply affecting film that everyone ought to see..."

-Judith Crist

GENE HACKMAN An ALAN PARKER Film WILLEM DAFOE

MISSISSIPPI BURNING

A FREDERICK ZOLLO Production An ALAN PARKER Film
GENE HACKMAN WILLEM DAFOE "MISSISSIPPI BURNING"

Original Music by TREVOR JONES Edited by GERALD HAMBLING, A.C.E. Production Designers PHILIP HARRISON GEOFFREY KIRKLAND
Director of Photography PETER BIZIOU, B.S.C. Written by CHRIS GEROLMO Produced by FREDERICK ZOLLO and ROBERT F. COLESBERRY

Directed by ALAN PARKER

R RESTRICTED
Prints By DeLuxe®

SPECTRAL RECORDING
DOLBY STEREO
READ THE SIGNET PAPERBACK

An **ORION** PICTURES Release

ORDER CUT OFF DATE: JULY 11 STREET DATE: JULY 27

ORION
HOME VIDEO

© 1989 Orion Home Video All Rights Reserved

Acclaimed Motion Picture.

VIDEO REVIEWS

(Continued from preceding page)

Given the fact that such games can breed frustration and considering the desire for instant gratification that characterizes so many young people, this program may just find itself moving out of the stores almost as fast as the Nintendo cartridges. **RICHARD T. RYAN**

"Baseball Card Collector," Best Film and Video, 65 minutes, \$19.99.

This headfirst dive into the enterprise of acquiring and trading baseball cards—a hobby that has boomed into a major-league investment craze over the past few years—is an entertaining winner that covers all the bases.

Veteran announcer Mel Allen chronicles the history of the card craze. The modular-style program even tells us the value of many of the cards and series described, including the first 19th-century, tobacco-sponsored cards. Fun Facts, a series of offbeat footnotes from baseball card history, also enliven the script's fast pace. The result is a commentary that delivers the hobby's big picture, while shedding light on some of its intriguing nooks and crannies.

Baseball enthusiasts need not be card collectors to enjoy this journey, because the video also uncovers some of the sport's forgotten trivia nuggets. For instance, did you know perennial New York Yankee Billy Martin once played for the Cincinnati Reds or that Honus Wagner, a nonsmoker, forced a tobacco company to stop issuing his 1910 card and insisted they recall ones that had already been circulated? The purge drove the rare card's current value to more than \$100,000.

GEOFF MAYFIELD

"L.A. Body Works," Morris Video, 30 minutes, \$9.95.

Although this program purports to be "Hollywood's latest trend," the fact remains that it is little more than another exercise program. Dawn Morris is joined by a trio of young ladies, and then all four go through a 20-minute workout that combines dance moves with low-impact aerobics. Although shots of Southern California appear sporadically throughout the program, their brevity makes it impossible for viewers to appreciate fully the laid-back L.A. lifestyle that is touted throughout the tape.

Aside from the low price point and the rather brief workout—which some viewers might find appealing—this program really has little to recommend it to anyone's attention. **R.T.R.**

"Fantasy Cars," Increase Video, 30 minutes, \$29.95.

The overwhelming majority of car enthusiasts only dream about owning such exotic machines as the Lamborghini Countach, the 308 GTS Ferrari, the Lotus Turbo Esprit, or the Porsche 911 Turbo. However, courtesy of Sports Car Illustrated magazine, those dreams just moved a tiny bit closer to reality.

This program profiles each of the aforementioned vehicles, giving
(Continued on next page)

“Great Balls of Fire!”

VIDEO REVIEWS

(Continued from preceding page)

facts about the car's history, its performance, its potential, and even its shortcomings. Although the narrative is a bit dry for the layman, car lovers will probably appreciate all those little bits of odd information. Each segment also contains a great deal of footage where the cars are put through their paces with the emphasis on speed and handling.

Watching is certainly no substitute for owning, but auto aficionados may be willing to settle—given the cars in question. Priced to move—though perhaps not as fast as the cars—this program may perform well with its highly selective target audience. **R.T.R.**

“Germany—A Tapestry Of Tradition,” International Video Network, 50 minutes, \$24.95.

Germany—land of the Black Forest, the Bavarian Alps, fairy-tale castles, cuckoo clocks, and beer—has been lovingly captured in this all-too-brief “travelmentary.” Viewers are treated to a sampling of Germany's culture, including its art, architecture, and cuisine. From the inspiring spires of its baroque cathedrals and the fantastical castle of *Neuschwanstein* built by “Mad” King Ludwig, to the secrets of marzipan and honey-bread baking, to the boisterous celebration of Oktoberfest, this program is a treat for the eyes and the ears.

Travelers planning to visit Germany may provide a ready market for this program, and that's not even considering its inherent appeal to those of German extraction. Priced to move, this is one travelogue that has strong market potential. **R.T.R.**

“Ring Of Fire: An Indonesian Odyssey,” four-part series, Mystic Fire Video, 58 minutes each, \$29.95 each.

Lawrence and Lorne Blair, two English brothers with a big yen for adventure, spent 10 years exploring Java, Borneo, Komodo, and other islands of the vast and remote Indonesian Archipelago, much of which is rarely visited by outsiders. During that time, with 16mm camera in hand, the brothers Blair sailed with pirates, explored deep jungles, communed with tribal shamans, encountered cannibals, and immersed themselves in the cultures of the many island tribes. Superb storytellers, the Blairs edited down some 80 hours of film into these four fascinating videos (aired last summer on PBS) that will appeal to every real or armchair traveler.

CHRIS MCGOWAN

“Shape Up With Mary Hart,” Avon Home Video, 45 minutes, \$19.95.

The “Entertainment Tonight” anchor's trademark perkiness comes in handy for her foray into the fitness video market—Mary Hart is all smiley professionalism as she leads half an hour of low-impact aerobics and a 15-minute toning program. Luckily, there are few chatty asides, since that doesn't seem to be her forte (when asked by one of her color-coordinated backups how she's doing, she replies, oddly, “My knees are working!”). Distributed through the door-to-door cosmetics (Continued on page 64)

Cash in on Orion Pictures' summer hit, “Great Balls of Fire,” with the real story of Jerry Lee Lewis!

This summer, Orion's Jerry Lee Lewis feature will hit theatre screens nationwide, backed by a multi-million dollar marketing campaign guaranteed to send his popularity skyrocketing. Lewis' immortal music will be back on the radio, his face will be all over newspapers and television screens, and devoted fans and new converts alike will rush to buy his records.

You can capture some of those profits by stocking up on what is destined to be one of the summer's hottest new videos, *I Am What I Am!* It's the tune-packed, real-life story of “The Killer” as told by Lewis himself and a dazzling array of celebrities. And it's loaded with sizzling live performances of his greatest hits!

At only \$19.95 suggested retail, it's priced to move...and it makes a great renter, too!

This summer, “Killermania” will be at its peak, so don't let this extraordinary opportunity pass you by. Get your share of *I Am What I Am* now!

PREORDER: June 8

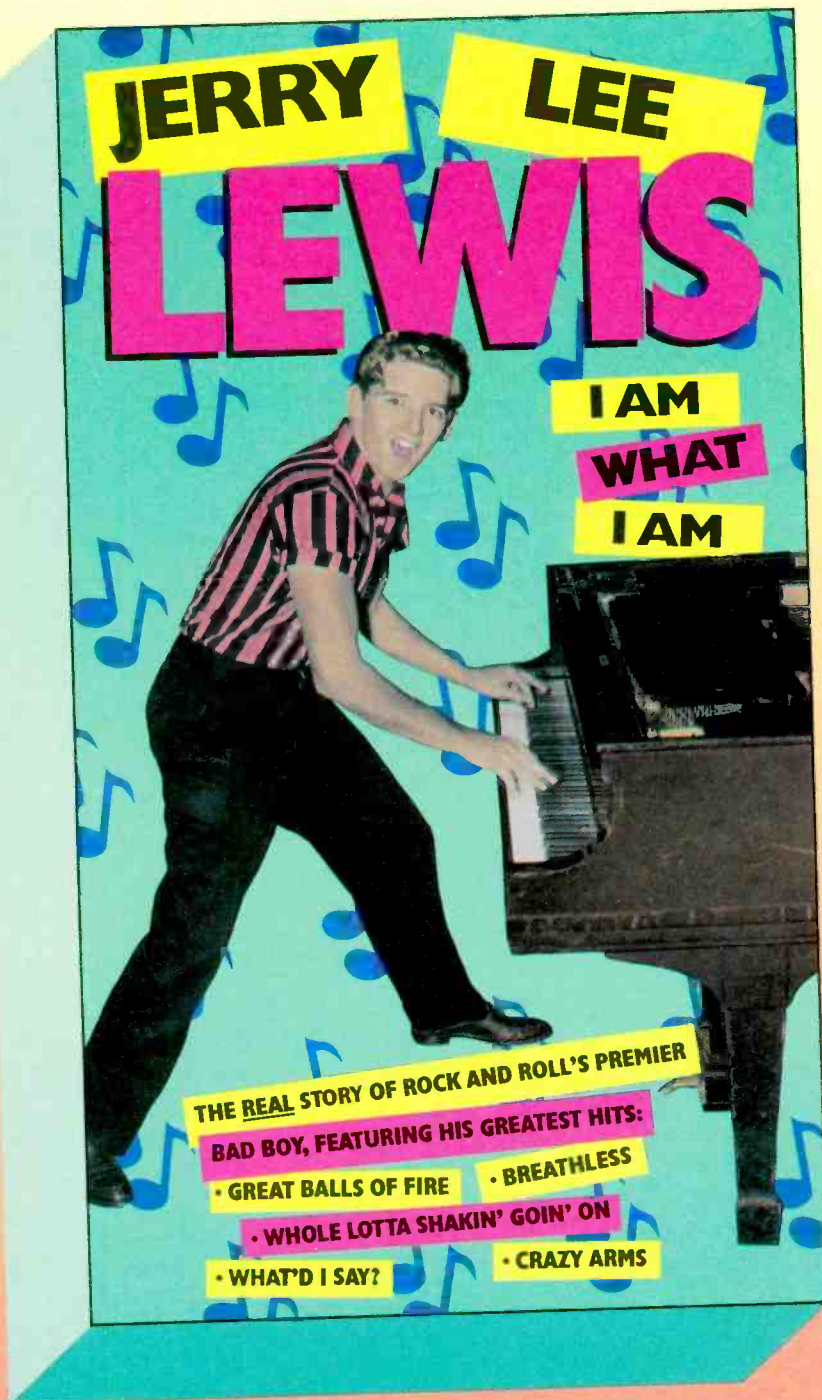
RELEASE: June 22

#J2-0046

60 min., stereo

\$19.95 sugg. retail

©1989 J2 Communications
10850 Wilshire Blvd., Suite 1000
Los Angeles, CA 90024



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
			Compiled from a national sample of retail store sales reports.					
			★ ★ NO. 1 ★ ★					
1	1	19	MOONWALKER	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	NR	24.98
2	3	13	U2 RATTLE AND HUM	Paramount Pictures Paramount Home Video 32228	U2	1988	PG-13	24.95
3	2	18	JANE FONDA'S COMPLETE WORKOUT	Lorimar/LightYear Ent. Warner Home Video 650	Jane Fonda	1989	NR	29.98
4	5	30	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
5	4	124	CALLANETICS ▲ ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
6	35	2	MICHAEL JACKSON: THE LEGEND CONTINUES...	Vestron Musicvideo 5358	Michael Jackson	1989	NR	39.95
7	6	33	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
8	10	8	SHIRLEY MACLAINE'S INNER WORKOUT	Vestron Video 5270	Shirley MacLaine	1989	NR	29.98
9	7	16	BRUCE SPRINGSTEEN ANTHOLOGY: 1978-1988	CBS Music Video Enterprises 49010	Bruce Springsteen	1989	NR	24.98
10	9	14	SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT VIDEO	HBO Video 0234	Various Artists	1989	NR	19.98
11	8	71	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
12	11	11	RUSH: A SHOW OF HANDS	PolyGram Music Video 041760-3	Rush	1989	NR	24.95
13	12	14	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	Michael Jordan	1989	NR	19.98
14	RE-ENTRY		THE COLOR PURPLE	Warner Bros. Inc. Warner Home Video 11534	Whoopi Goldberg Oprah Winfrey	1985	PG-13	24.95
15	NEW ▶		PLAYBOY WET AND WILD	HBO Video 0277	Various Artists	1989	NR	19.99
16	15	137	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◆	Lorimar/LightYear Ent. Warner Home Video 070	Jane Fonda	1986	NR	29.98
17	22	200	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
18	29	115	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
19	21	6	ANTHRAX: ODIVNIKUFESIN N.F.V.	Megaforce Worldwide Island Visual Arts 50135-3	Anthrax	1988	NR	19.98
20	16	10	PLAYBOY'S SEXY LINGERIE	HBO Video 0156	Various Artists	1989	NR	19.99
21	14	25	PLAYMATE VIDEO CALENDAR 1989	HBO Video 0510	Various Artists	1988	NR	19.99
22	20	76	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
23	27	44	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	NR	24.95
24	26	9	MEET THE RAISINS	Will Vinton Prod. Inc. Atlantic Video 50132-3	The California Raisins	1988	NR	14.98
25	31	7	DEBBIE GIBSON: LIVE IN CONCERT	Atlantic Records Inc. Atlantic Video 50133-3	Debbie Gibson	1989	NR	19.98
26	19	85	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
27	28	113	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
28	24	30	FATAL ATTRACTION	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R	19.89
29	37	18	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	Angela Lansbury	1988	NR	29.95
30	23	2	WRESTLEMANIA V	Titan Sports Inc. Coliseum Video WF066	Various Artists	1989	NR	39.95
31	32	32	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Callan Pinckney	1988	NR	24.95
32	18	31	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R	19.89
33	13	28	KATHY SMITH'S FAT BURNING WORKOUT	Fox Hills Video FH1059	Kathy Smith	1988	NR	19.95
34	17	4	DAZZLING DUNKS AND BASKETBALL BLOOPERS	CBS-Fox Video 2229	Marv Albert Frank Layden	1989	NR	14.98
35	30	11	RAFFI IN CONCERT WITH THE RISE AND SHINE BAND ◇	Troubadour Records Ltd. A&M Video VC6179	Raffi	1988	NR	19.98
36	33	34	DOCTOR ZHIVAGO	MGM/UA Home Video 900003	Omar Sharif Julie Christie	1965	PG	29.95
37	34	7	THE PRINCESS BRIDE	Twentieth Century Fox Nelson Home Entertainment 7709	Cary Ewes Robin Wright	1987	PG	19.95
38	38	28	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R	19.89
39	25	22	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	Tim McCarver	1988	NR	14.99
40	36	133	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95

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

Sequels Swamp Box Office In Summer Of Heavy Hits

WHERE NO BOX OFFICE has gone before: Theater exhibitors and distributors are predicting the hottest box-office summer in history—perhaps topping last year's \$1 billion-plus business—and that's got to be music to home video's ears. Seven major sequels (which offer a host of repromotion themes and sell-through juice for video dealers) are due during the May-July cycle, including Paramount's "Indiana Jones And The Last Crusade," "Friday The 13th VIII: Jason Takes Manhattan," and "Star Trek V: The Final Frontier"; Columbia's "Ghostbusters II" and "Karate Kid III"; Warner Bros.' "Lethal Weapon 2"; MGM/UA's "License To Kill"; and Universal's "Return Of The Three Musketeers."

Other summer movies that insiders say should draw solid crowds

are Warner's "Batman" and "Pink Cadillac," Orion's "Great Balls Of Fire," 20th Century Fox's "The Abyss," Paramount's "Black Rain," New Line's "A Nightmare

On Elm Street 5: The Dream Child," Columbia's "When Harry Met Sally," and Touchstone's "Turner & Hooch" and "Dead Poets Society."

To update current box-office action: Tri-Star's "See No Evil, Hear No Evil" made the biggest recent splash, generating more than \$7 million during its opening week. Other hot tickets, according to Billboard sister publication The Hollywood Reporter, include Universal's "Field Of Dreams" at \$15.9 million after three weeks, "K-9" at \$22 million after two weeks, and "The Dream Team" at \$23 million after five weeks; Paramount's "Major League" with \$39 million after five weeks and "Pet Sematary" with \$28.8 million after three weeks; Helmdale's "Criminal Law" at \$7 million after two weeks; and 20th Century Fox's "Say Anything" at \$16 million after five weeks.

It's also interesting to note that Columbia's restored "Lawrence Of Arabia" has chalked up \$4.3 million on a limited number of screens since its rerelease (expect a fourth-quarter home video release from RCA/Columbia Pictures Home Video), while "Gone With The Wind" has done better than \$1 million, also in limited distribution.

THE FINAL FRONTIER?: Despite its subtitle, there probably will be a sixth "Star Trek" movie, according to William Shatner, aka Captain James T. Kirk, who not only makes his directorial debut in this latest installment of the saga but co-developed the story along with Harve Bennett and David Loughery. Backlot Beat recently went to an early screening and caught up with four of the film's

principal players, including Shatner, Leonard Nimoy (Mr. Spock), DeForest Kelley (Dr. Leonard "Bones" McCoy), and Laurence Luckinbill, who plays Sybok, a messianic Vulcan who commandeers the U.S.S. Enterprise.

"I already have an idea for the next one," says Shatner, who adds that if the box office is respectable on this one he would definitely want to direct again. In addition to the action/adventure and humorous elements, the film has a decided spiritual edge. Shatner explains: "The strength of the series is that we write for the aging process. The truth is when you start to get a little older you think about death and God. I wanted to have the character move along in the way I think."

As a first-time director, Shatner also observes: "The intention was

to shake things up a bit and make people sweat. The film has a jagged edge to it, but I think it's also representational of what was best about the series."



by Jim McCullaugh

The previous "Star Trek IV: The Voyage Home" was the highest-grossing film of the series, with \$110 million netted at the box office. To date, Paramount Home Video has logged sales of several million units on the old television series as well as the first four films. The sales pump should be primed further this summer not only because of the new film but because the first four films are part of Paramount's new Sweet 15 \$14.95-suggested-list promotion.

BOOK CORNER: If you're looking for an interesting read, check out "Marketing Film & Video" by Michael Wiese, a producer/director who has more than 22 years' experience in the entertainment business. Most recently he helmed Shirley MacLaine's "Inner Workout" video for Vestron and prior to that had been an original programming VP at Vestron. One interesting aspect of the book is an in-depth marketing case study of the movie "Dirty Dancing." More info can be obtained at 818-905-6367. "The Book Of Video Lists," published by Madison Books, is a must for both video retailers and consumers. It's crammed with hundreds of "video matchmaking" suggestions tailored to particular tastes in movies. Included are subject lists and check lists of stars, directors, screenwriters, fictional characters, and authors whose work has been made into films. The author is Tom Wiener, who edits Erol's consumer video guide. More info can be obtained by contacting Wiener through the chain's headquarters at 6621 Electronic Drive, Springfield, Va. 22151.

Vid-Game Secrets Revealed In New MPI Home Vid Title

BY MOIRA McCORMICK

CHICAGO MPI Home Entertainment says its new release, "Secret Video Game Tricks, Codes, And Strategies (A Videocassette On Nintendo-Compatible Games)," already has video-game addicts dropping their joysticks and racing to their nearest store to purchase a copy. "Tricks, Codes, And Strategies," released April 18 at \$19.95, is a 60-minute cassette that demonstrates high-scoring techniques built into popular games by programmers—techniques not found in game manuals. (See review page 60).

Twenty-two games are demonstrated by the 12-person U.S. National Video Game Team. The games include such popular titles as "Simon's Quest," "Blaster Master," "Double Dragon," "Contra," "Ikari Warriors," and "Gradius." None of the games shown bear the Nintendo trademark; the giant game manufacturer would not authorize the use of its products, according to MPI spokesman Chuck Parello.

"Tricks, Codes, And Strategies," produced by Chicago-based film archive house and production company White Janssen Inc., is expected to sell some 50,000 copies, according to Parello. "People are ordering it by the thousands," he says.

Marketing plans include in-store promos with the U.S. National Video Game Team, the first having taken

place April 22 at Video Adventure in Evanston, Ill.; cable and broadcast television spots (on MTV and Nickelodeon, among others); and a number of print ads.

The title is being carried by Blockbuster Video, Camelot, Musicland, Northeast discount chain Lechmere, Kay Bee Toys, Safeway, Phar-Mor, and electronics chain Silo, as well as "all the major distributors except Comptron," according to Parello.

Parello, who notes that other video game how-to cassettes have come on the market (including one by Kodak), says, "Video is obviously the perfect medium for video game instruction. We're already planning part two of 'Tricks, Codes, And Strategies,' with all new games; we'd like to hit the market when these new games are coming out."

Producer Matthew White of White Janssen says he and Steve Harris publisher of Electronic Gaming Monthly, came up with the idea for the tape. White, a self-described "gamehead" who several years ago sold more than 1 million copies of his book "How To Win Pac-Man," describes "Tricks, Codes, And Strategies" as "grandstanding maneuvers. For example, in 'Contra' you normally start with three men; the tape shows you how to get invincibility in 'Ring King'; it demonstrates passwords that can get you to the end of a game."



Jim Allee, a member of the U.S. National Video Game Team, demonstrates his skills during an appearance at Video Adventure in Evanston, Ill. MPI Home Video is sponsoring a series of in-store appearances by the team in an effort to promote its new video release, "Secret Video Game Tricks, Codes, And Strategies (A Videocassette On Nintendo-Compatible Games)." The 60-minute tape is currently available for \$19.95.

VIDEO REVIEWS

(Continued from page 62)

giant Avon, this video is aimed at the same middle-American audience as Hart's TV program; the routine is broken into easy-to-master exercise bites. Indeed, it is hard to get that pulse racing when following along unless the viewer puts a lot of extra *oomph* into the workout. But that is also the cassette's strength: The routine can stretch to meet the demands of various exercise levels.

JAMI BERNARD

"Positive Imagery: Stress Manager," New Era Media, 30 minutes, \$19.95.

Included in a six-tape Wellness Series, this program purports to be "a positive harmonic imaging program for stress management." Such new-age jargon might turn off the average consumer, but in fact the down-to-earth tape contains a familiar "relax, you are a part of the universe, you have a right to be here" theme. Peaceful images of fall colors reflected in ponds and water dripping off ice, a serene Jon Mark score, and the narrator's softly spoken positive messages together make for a more-than-adequate substitute for happy hour. C.M.

FOR WEEK ENDING JUNE 3, 1989

Billboard

© Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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
HEALTH AND FITNESS™						
★★ NO. 1 ★★						
1	1	125	CALLANETICS ◊	Callan Productions Corp. MCA Home Video 8Q429	Callan Pinckney presents deep muscle exercise techniques.	24.95
2	3	125	JANE FONDA'S NEW WORKOUT ◆	Lorimar/LightYear Ent. Warner Home Video 069	Beginner and advanced routines designed to strengthen and tone.	29.98
3	4	17	JANE FONDA'S COMPLETE WORKOUT	Lorimar/LightYear Ent. Warner Home Video 650	Her first all-around regimen designed to accommodate all fitness levels.	29.98
4	2	31	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Advanced version of the Callanetics deep-muscle movement program.	24.95
5	8	13	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	Celebrity Angela Lansbury gives tips on becoming a success.	29.95
6	7	125	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ◆	Lorimar/LightYear Ent. Warner Home Video 070	A fun and effective alternative to traditional dance aerobics.	29.98
7	5	125	KATHY SMITH'S BODY BASICS	JCI Video Inc. JCI Video 8111	Fitness video gets down to basics and is designed for the beginner.	14.95
8	6	19	RAQUEL: LOSE 10LBS. IN 3 WEEKS	Total Video, Inc. HBO Video 9892	This combination of exercise and proper diet gets you in top shape fast.	19.99
9	9	63	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Warner Home Video 077	This 25-minute video is more than a warm-up and less than a full workout.	19.95
10	10	125	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	14.95
11	12	125	JANE FONDA'S EASY GOING WORKOUT ◆	Lorimar/LightYear Ent. Warner Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	29.98
12	11	29	KATHY SMITH'S FAT-BURNING WORKOUT	Fox Hills Video FH1059	This unique program emphasizes burning fat and losing weight.	19.95
13	13	7	SHIRLEY MACLAINE'S INNER WORKOUT	Vestron Video 5270	Shirley MacLaine teaches several ways to lead a calm and peaceful life.	29.98
14	18	107	JANE FONDA'S P. B. & R. WORKOUT	Lorimar/LightYear Ent. Warner Home Video 046	Designed for pregnant women who want to keep in shape.	29.98
15	17	111	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video 9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	19.99
16	16	67	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	Kathy Smith's easy-to-do workout for beginners.	19.95
17	15	125	RICHARD SIMMONS AND THE SILVER FOXES	Lorimar Home Video Warner Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
18	14	111	THE JANE FONDA'S WORKOUT CHALLENGE	Lorimar/LightYear Ent. Warner Home Video 051	Strenuous exercise program designed for experienced exercisers.	29.98
19	20	11	DENISE AUSTIN'S SUPER STOMACHS	Parade Video 27	A safe program to help develop rock-hard tummies.	19.95
20	NEW▶		SIVER FOXES II	Another Destiny Prod. JCI Video 8123	Non-aerobic conditioning & stretching program featuring celebrity parents.	19.95
BUSINESS AND EDUCATION™						
★★ NO. 1 ★★						
1	12	13	INTRODUCTION TO LOTUS 1-2-3	The Video Professor	Design & print spreadsheets, Lotus screen format, cells and rows.	19.95
2	1	121	CAREER STRATEGIES 1	Polaris Communication	Development of managerial skills & mental exercises are taught.	19.95
3	3	83	DRUG FREE KIDS: A PARENT'S GUIDE	LCA	A look at drug abuse and the techniques parents can use to solve it.	29.95
4	2	47	INC. MAGAZINE: HOW TO REALLY START YOUR OWN BUSINESS	Warner Home Video 081	Topics include getting the idea, finding investors and making the deals.	29.95
5	14	81	CAREER STRATEGIES 2	Polaris Communication	Learn when and how to move to get the most out of a new position.	19.95
6	4	121	SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
7	5	77	AMERICAN HISTORY: THE CIVIL WAR	Increase Video IV015	Famous events from the Civil War are recounted and analyzed.	29.95
8	6	29	SAT-PSAT VERBAL REVIEW	Video Aided Instruction, Inc.	This tape presents experienced instructors giving test-taking techniques.	29.95
9	7	21	SAT-PSAT MATH REVIEW	Video Aided Instruction, Inc.	This valuable test aid will help students review for important exams.	29.95
10	9	3	DBASE III PLUS LEVEL II	The Video Professor	How to copy and erase database files.	19.95
11	NEW▶		WORDPERFECT LEVEL II	The Video Professor	How to use time-saving search and replace functions, auto backup, etc.	19.95
12	8	121	PERSUASIVE SPEAKING	Polaris Communication	Successful public speaking through use of body language & eye contact.	19.95
13	11	113	THE VIDEO SAT REVIEW	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
14	10	125	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
15	13	11	INTRODUCTION TO WORDPERFECT	The Video Professor	Learn use of boldface and under-line modes, space settings, etc.	19.95

◆ IFA 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. ◊ IFA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. Next week: Recreational Sports; Hobbies And Crafts.



Just Good Pals. From the look of it, the lights weren't the only things causing heat on the set of the shoot for Capitol artist Bonnie Raitt's clip for "Thing Called Love." Longtime Raitt buddy Dennis Quaid dropped by for a cameo and a squeeze.

U.K. Channels Get Poor Reception From Public Sky TV Clouded By Slow Start

BY NIGEL HUNTER

LONDON British satellite television has made a remarkably poor start and has impacted only slightly upon the general public since Rupert Murdoch's Sky Television was launched in January via the Astra satellite.

That's the word from a survey conducted for the Financial Times by Kennington Research that says that 80% of the British public has no present intention of installing satellite TV receiving equipment. The survey concludes that, by the end of April, only 81,000 U.K. homes had acquired a satellite dish, an increase of just more than 20,000 on the March total.

While Murdoch's feat of getting

four channels up and running within eight months of announcing his plans is widely acknowledged as a major achievement, virtually no benefit has accrued because of the extremely low penetration of receiving dishes in the market.

Taking into account a necessary margin of statistical error, the number is between 60,000 and 100,000, or just .3%-5% of British homes. The survey was based on telephone interviews with 4,031 adults aged 15 and over, weighted by age, social class, and sex.

Households signifying their intention of installing dishes have risen from 14.1% in February to 15.7% last month. The research interviews were conducted before Sky Television began a major TV promotional campaign May 1.

Sky is alone in the field at present with its rival, British Satellite Broadcasting, not due to begin transmissions until September. The BSB consortium has been running an advertising campaign to influence the public to wait until its three channels are on the air.

The majority of satellite viewers are in cabled homes, with between 100,000 and 130,000 households receiving Sky's four channels via cable or dish. A further impending complication is that BSB will be beamed through a different satellite requiring different receiving equipment than that necessary for Sky.

Andrew Neil, Sky executive chairman, has stated that the company will spend millions of pounds in promoting satellite dishes to ensure another 500,000 homes have installed them within the next four months. All 3,000 U.K. employees of News International, Murdoch's main company, are to be given a free dish and a receiver, a move that will effectively double the average week's

take-up of receiving equipment.

Sky's disappointing results have prompted speculation that BSB may have to cancel plans to raise \$664 million in the stock market this fall. The company has the option of asking existing stockholders for additional funds or inviting money from new stockholders.

The Sky enterprise is believed to be costing more than \$3 million a week to operate. According to the company, the Sky Movies channel is the most popular among homes equipped to receive the service, with a 22% share; Sky Channel, the general entertainment program, is attracting 12%, Eurosport 10%, and Sky News 6%. The latter service costs \$58 million a year to operate.

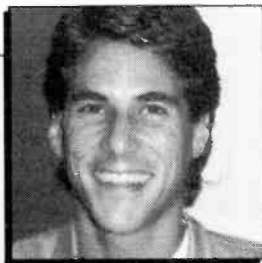
The company has announced a new season of movies and is expected to commit a major effort to the launch of a fifth channel—Disney—on Aug. 1.

The cost of purchasing and installing receiving equipment is about \$415. Enthusiasm revealed by the survey among younger people for satellite TV brings little consolation because their personal financial status precludes them from buying and the present cost level makes it unlikely that they can persuade their parents to invest.

On the hardware front, Amstrad Consumer Electronics has guaranteed delivery of 100,000 satellite receivers to the U.K. retail trade this month and in June, but some quarters doubt these figures and believe manufacturers are actually cutting production due to low demand.

All in all, it is easy to understand Sky executives being unamused by Sky presenter and Labour Member of Parliament Austin Mitchell's quip that the difference between Sky Television and the Loch Ness Monster is that "more people have seen the monster."

THE EYE



by Steven Dupler

ality" hit.

Closed-captioning is a system designed to help the roughly 22 million hearing-impaired persons in the U.S. enjoy videotaped programming by adding subtitles or descriptions of the audio portion of the programming. These subtitles are seen onscreen by the hearing impaired via a special decoder unit that is attached to the TV set. The closed-caption signal is compatible with virtually any broadcast or cable system.

According to the Closed Caption Center in New York, about 750,000 hearing-impaired individuals currently watch some form of closed-caption programming. Although Epic's move is a first in the music video field, the agency says that about 98% of all prime-time network shows and Saturday morning children's network programming is available with closed captions. In addition, most of HBO and Showtime's premium cable programming is available with this feature, as are thousands of videocassettes.

LAUGHS ARE IN: It may be true, as one HBO executive said recently while announcing that cable service's launch of a new comedy channel, that "comedy is the rock'n'roll of the '90s." (Although judging from some recent releases that have crossed our desk, the reverse may be a more apt statement.) Whatever the case, comedy is apparently the happening thing for cable companies looking to expand their specialty programming, and MTV Networks is not about to be left behind. Just days after being beaten to the punch by HBO's announcement, MTVN scurried to reveal its own plans—albeit sketchy—for a 24-hour-per-day comedy-only channel to be called HA TV Comedy Network. The new network would be MTVN's fourth, adding to the current roster of MTV, VH-1, and Nickelodeon.

HA is slated to go up sometime in 1990, and while network chairman Tom Freston notes that limited cable-channel capacity is a very real concern, MTVN may work out some form of "partnership" deals on HA with various multiple-cable-system operators (MSOs) that could pave the way for more space to be freed up. (In other words, give the MSOs a piece of the action, and that elusive channel space will somehow turn up.)

Original programming for HA will be produced at the new Nickelodeon facilities at MGM Studios in Florida, the network says. In addition, HA will acquire shows and movies from existing TV and film libraries, and draw upon the resources of parent company Viacom as well.

One final interesting note: Considering that cable channels have traditionally been very tightly targeted at specific demographic groups (leaving the mass market programming to the broadcast networks), isn't MTVN's stated audience target of "ages 15-50-years-old" a bit broad-based? Why not just say 0-100, or 5-80? At any rate, it's fairly certain that most of the same comedy material that appeals to 15-year-olds isn't likely to elicit big yuks from the middle-aged set.

GETTING BETTER: With all the changes going down at CBS, it appears the somewhat stingy (and in our opinion self-destructive) "pay-for-play" video servicing policies of the Columbia and E/P/A labels are about to be revised. Word is that the labels, which currently provide clips to a mere 30 video outlets nationwide, will soon expand that number to a much more realistic 100 outlets.

Does this mean that the CBS labels' clip-fee policies that have kept many smaller local outlets from airing the labels' clips are being set aside? Well... not in so many words, says one source close to the situation.

"I don't know if you can really say that the fees are being eliminated," says the source. "It's more likely that you'll just see more bartering with outlets, such as exchanges of programming for ad time." This new attitude is more in keeping with that of some other labels, which, while still officially maintaining that outlets are charged a certain amount of money for clip programming, don't necessarily enforce such policies to the letter.

Whatever the case, it's a welcome change, and the additional exposure should certainly prove beneficial to both CBS artists and the outlets that previously did (or could) not air their clips.

ROUND AND ROUND THEY GO: The musical chairs game at major-label promotion departments—both video and radio—seems to be continuing with a vengeance. The latest player may be Steve Schnur, Elektra's director of national video promotion, who is strongly rumored to be departing that post in about a week for the newly created position of director, national album/video promotion, at Chrysalis. He will report to Tom Gorman, head of promotion at Chrysalis. Currently, Lynda Wuelfing (an ex-Jem Records staffer) is working just about singlehandedly on video production and promotion for Chrysalis, and word is she should welcome the departmental growth.

As if all this were not enough, the Eye's street sources say Schnur will not be the only Elektra video staffer moving to Chrysalis in the switch: Jumping along with him will be Suzanne Olsson, recently promoted to coordinator, video promotion, at Elektra.

SAY WHAT? In an industry first, Epic band Living Colour has come out with the first closed-caption versions of videoclips for both the new "Open Letter (To A Landlord)" single and the current "Cult Of Person-

VIDEO TRACK

NEW YORK

PETER ISRAELSON DIRECTED "Two Wrongs Don't Make It Right" for newly signed Geffen artist David Peaston. The Picture Vision director shot footage of Peaston at the Apollo Theater, where the artist got his big break. Jon Small produced, Steven Saporta executive-produced, and Michael Negrin was director of photography.

Island Records' Drivin'n' Cryin' captures the essence of the South with its latest video, "Honeysuckle Blue," from the album "Mystery Road." Director Jaime Wolf and photographer Declan Quinn combined footage of various locations in New York and Atlanta. Joseph Nardelli and Randy Lippert produced for New Generation Pictures Inc.

OTHER CITIES

BON JOVI'S LATEST VIDEO, "Lay Your Hands On Me," combines road footage from shows in Salt Lake City, Seattle, and Portland, Ore. Wayne Isham directed and Curt (Continued on next page)

LOS ANGELES

MATT MAHURIN LENSED "Love So Beautiful," the newest clip from the late Roy Orbison's "Mystery Girl" album on Virgin. Eric Liekefit produced the clip, set in Echo Park, for O Pictures. Actors Matthew Modine and Winona Ryder appear in cameo roles as a clown and a trapeze artist, respectively.

Rainpeople have wrapped "Little Bit of Time," a concept/performance video from the band's eponymous Epic album. Mark Leemkuil produced for Midnight Films and Carlos Grasso directed.

Limelight's Alek Keshishian directed "Everything's Over" for PolyGram's Darling Cruel. Ana Davidian produced and Robert Brinkman was director of photography. In addition, Limelight's Jay Brown directed Neal Schon's "I'll Cover You." Peter Smokler was director of photography, Tamara Friedman produced, and Adam Whittaker executive-produced.

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.

CAMEO
Pretty Girls
Machismo/Atlanta Artists
Alan Kleinberg
Larry Blackmon

LIONEL CARTWRIGHT
Give Me His Last Chance
Lionel Cartwright/MCA
Joanne Gardner/Acme Pictures
Stephen Buck

DARLING CRUEL
Everything's Over
Passion Crimes/Polydor
Ana Davidson/Limelight Productions
Alekh Keshishian

LINDA DAVIS
Weak Nights
Epic
Kitty Moon/Scene Three
Larry Boothby

KOOL & THE GANG
Raindrops
Sweet/Mercury
John Diaz, Amy Raskin/Calhoun Productions
Larry Jordan

JIM LAUDERDALE
Lucky 13
Epic
Anna Roth/Juna Pictures
Kevin Downs

JERRY LEE LEWIS
Great Balls Of Fire
Great Balls Of Fire Soundtrack/Polydor
Mark Freedman, Joseph Sassone
Oley Sassone

LISA LISA & CULT JAM
Jackie Wants To Be A Star
Straight To The Sky/Columbia
Michael Owen/The A&R Group
Michael Haussman

MICHAEL MORALES
Who Do You Give Your Love To
Michael Morales/Wing
John Diaz, Amy Raskin/Calhoun Productions
Larry Jordan

IVAN NEVILLE
Primitive Man
If My Ancestors Could See Me Now/Polydor
Stephen Bnerly, Bob Tinnell
Liam Kan, Jimmy Fletcher

NEW GRASS REVIVAL
Callin' Baton Rouge
Friday Night In America/Capitol
Martin Fisher/High Five Productions
Mike Salomon

CHARLIE PRIDE
The More I Do
Moody Woman/16th Avenue
Steve Moss
Steve Moss

RED SIREN
One Good Lover
All Is Forgiven/Mercury
Craig Fanning/Mark Freedman Productions
Jeff Zimmerman

SHENANDOAH
Sunday In The South
The Road Not Taken/Columbia
Kitty Moon/Scene Three
Larry Boothby

STEVIE RAY VAUGHN
Crossfire
In Step/Epic
Nina D'Uby, Lyn Healy/VIVID Productions
D.J. Webster

JODY WATLEY
Friends
Larger Than Life/MCA
Alastair Bates/The A&R Group
Jim Sonzero

VIDEO TRACK

(Continued from preceding page)

Marvis and Joey Plewa produced for The Company.

Gardner Cole, the songwriter responsible for Madonna's "Open Your Heart," among other hits, went to Puerto Vallarta, Mexico, to lens "In A Big Way," for his solo Warner Bros. release. Peter Nydrle directed and co-produced with Allan Wachs

for Peter Nydrle Productions.

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.

PROMOTIONAL MUSIC VIDEOS

Available on 1 hour tape compilations to Night Clubs, DJ's, Hotels and retail outlets throughout America.

Call LAWRENCE ENTERPRISES today for more details: (201) 667-7575



Karaoke USA, Ltd.

SALES • LEASING • DESIGN • INSTALLATION
SHOW COORDINATION • DJ TRAINING
VIDEO PRODUCTION




"Authorized Pioneer Dealer"

(213) 474-3983 FAX: (213) 475-5539

AS OF JUNE 3, 1989

Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.

 Continuous programming 1775 Broadway, New York, NY 10019	 Continuous programming 1775 Broadway, New York, NY 10019	 Black Entertainment Television 14 hours daily 1899 9th St. NE, Washington, DC 20018
ADDS	ADDS	ADDS
Rick Astley, Giving Up On Love Exposé, What You Don't Know Holly Johnson, Love Train Waterfront, Cry Wire, Eardrum Buzz	Dion, Written On The Subway Wall Fine Young Cannibals, Good Thing Jerry Lee Lewis, Great Balls Of Fire Tanita Tikaram, Cathedral	Tomi Jenkins, Telling You How It Is Kiara, Every Little Time Alyson Williams, My Love Is So Raw UTFO, Wanna Rock Blue Magic, It's Like Magic Nancy Wilson, If I Could M.C. Hammer, Let's Get It Started Exposé, What You Don't Know Chuck Chillout, Rhythm Is The Master
BUZZ BIN	FIVE STAR VIDEO	HEAVY
Indigo Girls, Closer To Fine Love & Rockets, So Alive	10,000 Maniacs, Trouble Me Dr. John & Ricki Lee Jones, Makin' Whoopee Julia Fordham, Comfort Of Strangers Lyle Lovett, Nobody Knows Me Paul McCartney, My Brave Face	Natalie Cole, Miss You Like Crazy Atlantic Starr, My First Love Joyce Irby Featuring Doug E. Fresh, Mr. D.J. Grady Harrell, Sticks And Stones De La Soul, Me Myself And I Diana Ross, Workin' Overtime Peabo Bryson, Show And Tell The O'Jays, Have You Had Your Love Today James Ingram, It's Real Chuckii Booker, Turned Away The Jacksons, Nothin' (That Compares 2 U) Miles Jaye, Objective Roachford, Cuddly Toy (Feel For Me)
HIP CLIP	HEAVY	MEDIUM
Blue Murder, Valley Of The Kings	Thirty Eight Special, Second Chance Paula Abdul, Forever Your Girl Elvis Costello, Veronica The Doobie Brothers, The Doctor 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 Bonnie Raitt, Thing Called Love Simply Red, If You Don't Know Me By Now Donna Summer, This Time I Know It's For Real Waterfront, Cry Jody Watley, Real Love	Basia, Promises Natalie Cole, Miss You Like Crazy Bill Gable, Go Ahead And Run Grayson Hugh, Talk It Over Indigo Girls, Closer To Fine Rick James, This Magic Moment/Dance With Me Ivan Lins, You Moved Me To This Lou Reed, Busload Of Faith Rod Stewart, Crazy About Her Swing Out Sister, Waiting Game Was (Not Was), Anything Can Happen
SNEAK PREVIEW	HEAVY	MEDIUM
Fine Young Cannibals, Good Thing Cyndi Lauper, I Drove All Night Madonna, Express Yourself U2, All I Want Is You	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 The Cure, Fascination Street Michael Damian, Rock On The Doobie Brothers, The Doctor Lita Ford/Ozzy Osbourne, Close My Eyes Forever Guns N' Roses, Patience Richard Marx, Satisfied John Cougar Mellencamp, Pop Singer New Kids On The Block, I'll Be Loving You (Forever) Stevie Nicks, Rooms On Fire Ani DiFranco, Room To Move Warrant, Down Boys	Al Green, As Long As We're Together Levert, Gotta Get The Money Public Enemy, Black Steel In The Hour Of Chaos Surface, Shower Me With Your Love Mica Paris, My One Temptation The System, Midnight Special Rob Base/D.J. EZ Rock, Joy And Pain Cameo, Pretty Girls Deja, Made To Be Together Lisa Lisa & Cult Jam, Little Jackie Wants To Be A Star New Kids On The Block, I'll Be Loving You (Forever) Was (Not Was), Anything Can Happen
HEAVY	ACTIVE	ACTIVE
Bangles, Be With You Neneh Cherry, Buffalo Stance Elvis Costello, Veronica De La Soul, Me Myself And I Great White, Once Bitten Twice Shy Howard Jones, Everlasting Love King Swamp, Is This Love Lisa Lisa & Cult Jam, Little Jackie Wants To Be A Star Living Colour, Open Letter (To A Landlord) Tone Loc, Funky Cold Medina Milli Vanilli, Baby Don't Forget My Number Roachford, Cuddly Toy (Feel For Me) Roxette, Dressed For Success Roxette, The Look Saraya, Love Has Taken Its Toll Simple Minds, This Is Your Land Rod Stewart, Crazy About Her 10,000 Maniacs, Trouble Me Thirty Eight Special, Second Chance W.A.S.P., The Real Me Wang Chung, Praying To A New God Jody Watley, Real Love Winger, Headed For A Heartbreak	Bangles, Be With You Neneh Cherry, Buffalo Stance Elvis Costello, Veronica De La Soul, Me Myself And I Great White, Once Bitten Twice Shy Howard Jones, Everlasting Love King Swamp, Is This Love Lisa Lisa & Cult Jam, Little Jackie Wants To Be A Star Living Colour, Open Letter (To A Landlord) Tone Loc, Funky Cold Medina Milli Vanilli, Baby Don't Forget My Number Roachford, Cuddly Toy (Feel For Me) Roxette, Dressed For Success Roxette, The Look Saraya, Love Has Taken Its Toll Simple Minds, This Is Your Land Rod Stewart, Crazy About Her 10,000 Maniacs, Trouble Me Thirty Eight Special, Second Chance W.A.S.P., The Real Me Wang Chung, Praying To A New God Jody Watley, Real Love Winger, Headed For A Heartbreak	Bangles, Be With You Neneh Cherry, Buffalo Stance Elvis Costello, Veronica De La Soul, Me Myself And I Great White, Once Bitten Twice Shy Howard Jones, Everlasting Love King Swamp, Is This Love Lisa Lisa & Cult Jam, Little Jackie Wants To Be A Star Living Colour, Open Letter (To A Landlord) Tone Loc, Funky Cold Medina Milli Vanilli, Baby Don't Forget My Number Roachford, Cuddly Toy (Feel For Me) Roxette, Dressed For Success Roxette, The Look Saraya, Love Has Taken Its Toll Simple Minds, This Is Your Land Rod Stewart, Crazy About Her 10,000 Maniacs, Trouble Me Thirty Eight Special, Second Chance W.A.S.P., The Real Me Wang Chung, Praying To A New God Jody Watley, Real Love Winger, Headed For A Heartbreak
MEDIUM	ACTIVE	ACTIVE
Extreme, Kid Ego Joe Jackson, Nineteen Forever Johnny Diesel & The Injectors, Lookin' For Love Roy Orbison, She's A Mystery To Me The Outfield, Voices Of Babylon Queen, I Want It All Tesla, Hang Tough XTC, The Mayor Of Simpton	Extreme, Kid Ego Joe Jackson, Nineteen Forever Johnny Diesel & The Injectors, Lookin' For Love Roy Orbison, She's A Mystery To Me The Outfield, Voices Of Babylon Queen, I Want It All Tesla, Hang Tough XTC, The Mayor Of Simpton	Extreme, Kid Ego Joe Jackson, Nineteen Forever Johnny Diesel & The Injectors, Lookin' For Love Roy Orbison, She's A Mystery To Me The Outfield, Voices Of Babylon Queen, I Want It All Tesla, Hang Tough XTC, The Mayor Of Simpton
BREAKOUTS	ACTIVE	ACTIVE
Adrian Belew, Oh Daddy Concrete Blonde, God Is A Bullet Depeche Mode, Everything Counts The Fixx, Precious Stone House Of Freaks, Sun Gone Down Kingdom Come, Do You Like It Bob Mould, See A Little Light Lou Reed, Busload Of Faith Neil Schon, I'll Cover You Slick Rick, Children's Story Tom Tom Club, Suboceana	Adrian Belew, Oh Daddy Concrete Blonde, God Is A Bullet Depeche Mode, Everything Counts The Fixx, Precious Stone House Of Freaks, Sun Gone Down Kingdom Come, Do You Like It Bob Mould, See A Little Light Lou Reed, Busload Of Faith Neil Schon, I'll Cover You Slick Rick, Children's Story Tom Tom Club, Suboceana	Adrian Belew, Oh Daddy Concrete Blonde, God Is A Bullet Depeche Mode, Everything Counts The Fixx, Precious Stone House Of Freaks, Sun Gone Down Kingdom Come, Do You Like It Bob Mould, See A Little Light Lou Reed, Busload Of Faith Neil Schon, I'll Cover You Slick Rick, Children's Story Tom Tom Club, Suboceana
OTNN	ACTIVE	ACTIVE
The Nashville Network 13 Hours Weekly 2806 Opryland Dr., Nashville, TN 37214	The Nashville Network 13 Hours Weekly 2806 Opryland Dr., Nashville, TN 37214	The Nashville Network 13 Hours Weekly 2806 Opryland Dr., Nashville, TN 37214
CURRENT	CURRENT	CURRENT
Clint Black, A Better Man John Conlee, Fellow Travelers Lionel Cartwright/Eddie Rabbitt, Give Me His Last ... Gatlin Brothers, I Might Be What Your Lookin' For Lacy J. Dalton, I'm A Survivor Sweethearts Of The Rodeo, If I Never See Midnight ... Desert Rose Band, She Don't Love Nobody Dolly Parton, Why'd You Come In Here Lookin' ... Dan Seals, They Rage On Shenandoah, Sunday In The South Billy Joe Royal, Love Has No Right Skip Ewing, Gospel According To Luke Kathy Mattea, Come From The Heart Tracker, Cripple Cowboy Reba McEntire, Cathy's Clown Oak Ridge Boys, Beyond Those Years New Grass Revival, Callin' Baton Rouge Southern Pacific, Any Way The Wind Blows Dave Caley, Living It Up Backstage Daniele Alexander, She's There	Clint Black, A Better Man John Conlee, Fellow Travelers Lionel Cartwright/Eddie Rabbitt, Give Me His Last ... Gatlin Brothers, I Might Be What Your Lookin' For Lacy J. Dalton, I'm A Survivor Sweethearts Of The Rodeo, If I Never See Midnight ... Desert Rose Band, She Don't Love Nobody Dolly Parton, Why'd You Come In Here Lookin' ... Dan Seals, They Rage On Shenandoah, Sunday In The South Billy Joe Royal, Love Has No Right Skip Ewing, Gospel According To Luke Kathy Mattea, Come From The Heart Tracker, Cripple Cowboy Reba McEntire, Cathy's Clown Oak Ridge Boys, Beyond Those Years New Grass Revival, Callin' Baton Rouge Southern Pacific, Any Way The Wind Blows Dave Caley, Living It Up Backstage Daniele Alexander, She's There	Clint Black, A Better Man John Conlee, Fellow Travelers Lionel Cartwright/Eddie Rabbitt, Give Me His Last ... Gatlin Brothers, I Might Be What Your Lookin' For Lacy J. Dalton, I'm A Survivor Sweethearts Of The Rodeo, If I Never See Midnight ... Desert Rose Band, She Don't Love Nobody Dolly Parton, Why'd You Come In Here Lookin' ... Dan Seals, They Rage On Shenandoah, Sunday In The South Billy Joe Royal, Love Has No Right Skip Ewing, Gospel According To Luke Kathy Mattea, Come From The Heart Tracker, Cripple Cowboy Reba McEntire, Cathy's Clown Oak Ridge Boys, Beyond Those Years New Grass Revival, Callin' Baton Rouge Southern Pacific, Any Way The Wind Blows Dave Caley, Living It Up Backstage Daniele Alexander, She's There
CURRENT	CURRENT	CURRENT
Henry Lee Summer, Hey Baby Eddie Money, Let Me In Paul McCartney, My Brave Face Stevie Nicks, Rooms On Fire Mike + The Mechanics, Seeing Is Believing The Doobie Brothers, The Doctor The Fixx, Precious Stone D.J. Jazzy Jeff/Fresh Prince, Girls Ain't Nothin' ... Jaz, Hawaiian Sophie Levert, Gotta Get The Money Kwame, The Man We All Know And Love Rob Base/D.J. EZ Rock, Joy And Pain Special Ed, I Got It Made Najee, That's The Way Of The World Takeshi Itoh, Cowbell Kenny G/S. Robinson, We've Saved The Best For Last Mannheim Steamroller, Interlude One Lita Ford/Ozzy Osbourne, Close My Eyes Forever Extreme, Kid Ego Metallica, One Van Halen, Feels So Good Chick Corea/The Electric Band, Eternal Child	Henry Lee Summer, Hey Baby Eddie Money, Let Me In Paul McCartney, My Brave Face Stevie Nicks, Rooms On Fire Mike + The Mechanics, Seeing Is Believing The Doobie Brothers, The Doctor The Fixx, Precious Stone D.J. Jazzy Jeff/Fresh Prince, Girls Ain't Nothin' ... Jaz, Hawaiian Sophie Levert, Gotta Get The Money Kwame, The Man We All Know And Love Rob Base/D.J. EZ Rock, Joy And Pain Special Ed, I Got It Made Najee, That's The Way Of The World Takeshi Itoh, Cowbell Kenny G/S. Robinson, We've Saved The Best For Last Mannheim Steamroller, Interlude One Lita Ford/Ozzy Osbourne, Close My Eyes Forever Extreme, Kid Ego Metallica, One Van Halen, Feels So Good Chick Corea/The Electric Band, Eternal Child	Henry Lee Summer, Hey Baby Eddie Money, Let Me In Paul McCartney, My Brave Face Stevie Nicks, Rooms On Fire Mike + The Mechanics, Seeing Is Believing The Doobie Brothers, The Doctor The Fixx, Precious Stone D.J. Jazzy Jeff/Fresh Prince, Girls Ain't Nothin' ... Jaz, Hawaiian Sophie Levert, Gotta Get The Money Kwame, The Man We All Know And Love Rob Base/D.J. EZ Rock, Joy And Pain Special Ed, I Got It Made Najee, That's The Way Of The World Takeshi Itoh, Cowbell Kenny G/S. Robinson, We've Saved The Best For Last Mannheim Steamroller, Interlude One Lita Ford/Ozzy Osbourne, Close My Eyes Forever Extreme, Kid Ego Metallica, One Van Halen, Feels So Good Chick Corea/The Electric Band, Eternal Child
CURRENT	CURRENT	CURRENT
Exposé, What You Don't Know The Jeff Healey Band, Road House Blues Stevie Nicks, Rooms On Fire Richard Marx, Satisfied Stray Cats, Gene And Eddie Tin Machine, The Video Album The Jacksons, Nothin' (That Compares 2 U) Dino, I Like It Samantha Fox, Love House Love & Rockets, So Alive Inner City, Ain't Nobody Better Public Image Ltd., Disappointed Karyn White, Secret Rendezvous Todd Rundgren, The Want Of A Nail	Exposé, What You Don't Know The Jeff Healey Band, Road House Blues Stevie Nicks, Rooms On Fire Richard Marx, Satisfied Stray Cats, Gene And Eddie Tin Machine, The Video Album The Jacksons, Nothin' (That Compares 2 U) Dino, I Like It Samantha Fox, Love House Love & Rockets, So Alive Inner City, Ain't Nobody Better Public Image Ltd., Disappointed Karyn White, Secret Rendezvous Todd Rundgren, The Want Of A Nail	Exposé, What You Don't Know The Jeff Healey Band, Road House Blues Stevie Nicks, Rooms On Fire Richard Marx, Satisfied Stray Cats, Gene And Eddie Tin Machine, The Video Album The Jacksons, Nothin' (That Compares 2 U) Dino, I Like It Samantha Fox, Love House Love & Rockets, So Alive Inner City, Ain't Nobody Better Public Image Ltd., Disappointed Karyn White, Secret Rendezvous Todd Rundgren, The Want Of A Nail
HEAVY	HEAVY	HEAVY
Michael Damian, Rock On Donna Summer, This Time I Know It's For Real New Kids On The Block, I'll Be Loving You (Forever) Howard Jones, Everlasting Love Guns N' Roses, Patience Bobby Brown, Every Little Step Jody Watley, Real Love John Cougar Mellencamp, Pop Singer Lita Ford/Ozzy Osbourne, Close My Eyes Forever Neneh Cherry, Buffalo Stance Paula Abdul, Forever Your Girl	Michael Damian, Rock On Donna Summer, This Time I Know It's For Real New Kids On The Block, I'll Be Loving You (Forever) Howard Jones, Everlasting Love Guns N' Roses, Patience Bobby Brown, Every Little Step Jody Watley, Real Love John Cougar Mellencamp, Pop Singer Lita Ford/Ozzy Osbourne, Close My Eyes Forever Neneh Cherry, Buffalo Stance Paula Abdul, Forever Your Girl	Michael Damian, Rock On Donna Summer, This Time I Know It's For Real New Kids On The Block, I'll Be Loving You (Forever) Howard Jones, Everlasting Love Guns N' Roses, Patience Bobby Brown, Every Little Step Jody Watley, Real Love John Cougar Mellencamp, Pop Singer Lita Ford/Ozzy Osbourne, Close My Eyes Forever Neneh Cherry, Buffalo Stance Paula Abdul, Forever Your Girl
HEAVY	HEAVY	HEAVY
Paula Abdul, Forever Your Girl Michael Damian, Rock On New Kids On The Block, I'll Be Loving You (Forever) Howard Jones, Everlasting Love John Cougar Mellencamp, Pop Singer Martika, Toy Soldiers Bon Jovi, I'll Be There For You Bette Midler, Wind Beneath My Wings Waterfront, Cry Donna Summer, This Time I Know It's For Real Warrant, Down Boys Thirty Eight Special, Second Chance Stray Cats, Gene And Eddie	Paula Abdul, Forever Your Girl Michael Damian, Rock On New Kids On The Block, I'll Be Loving You (Forever) Howard Jones, Everlasting Love John Cougar Mellencamp, Pop Singer Martika, Toy Soldiers Bon Jovi, I'll Be There For You Bette Midler, Wind Beneath My Wings Waterfront, Cry Donna Summer, This Time I Know It's For Real Warrant, Down Boys Thirty Eight Special, Second Chance Stray Cats, Gene And Eddie	Paula Abdul, Forever Your Girl Michael Damian, Rock On New Kids On The Block, I'll Be Loving You (Forever) Howard Jones, Everlasting Love John Cougar Mellencamp, Pop Singer Martika, Toy Soldiers Bon Jovi, I'll Be There For You Bette Midler, Wind Beneath My Wings Waterfront, Cry Donna Summer, This Time I Know It's For Real Warrant, Down Boys Thirty Eight Special, Second Chance Stray Cats, Gene And Eddie
POWER	POWER	POWER
Paula Abdul, Forever Your Girl Michael Damian, Rock On New Kids On The Block, I'll Be Loving You (Forever) Howard Jones, Everlasting Love John Cougar Mellencamp, Pop Singer Martika, Toy Soldiers Bon Jovi, I'll Be There For You Bette Midler, Wind Beneath My Wings Waterfront, Cry Donna Summer, This Time I Know It's For Real Warrant, Down Boys Thirty Eight Special, Second Chance Stray Cats, Gene And Eddie	Paula Abdul, Forever Your Girl Michael Damian, Rock On New Kids On The Block, I'll Be Loving You (Forever) Howard Jones, Everlasting Love John Cougar Mellencamp, Pop Singer Martika, Toy Soldiers Bon Jovi, I'll Be There For You Bette Midler, Wind Beneath My Wings Waterfront, Cry Donna Summer, This Time I Know It's For Real Warrant, Down Boys Thirty Eight Special, Second Chance Stray Cats, Gene And Eddie	Paula Abdul, Forever Your Girl Michael Damian, Rock On New Kids On The Block, I'll Be Loving You (Forever) Howard Jones, Everlasting Love John Cougar Mellencamp, Pop Singer Martika, Toy Soldiers Bon Jovi, I'll Be There For You Bette Midler, Wind Beneath My Wings Waterfront, Cry Donna Summer, This Time I Know It's For Real Warrant, Down Boys Thirty Eight Special, Second Chance Stray Cats, Gene And Eddie
POWER	POWER	POWER
Paula Abdul, Forever Your Girl Michael Damian, Rock On New Kids On The Block, I'll Be Loving You (Forever) Howard Jones, Everlasting Love John Cougar Mellencamp, Pop Singer Martika, Toy Soldiers Bon Jovi, I'll Be There For You Bette Midler, Wind Beneath My Wings Waterfront, Cry Donna Summer, This Time I Know It's For Real Warrant, Down Boys Thirty Eight Special, Second Chance Stray Cats, Gene And Eddie	Paula Abdul, Forever Your Girl Michael Damian, Rock On New Kids On The Block, I'll Be Loving You (Forever) Howard Jones, Everlasting Love John Cougar Mellencamp, Pop Singer Martika, Toy Soldiers Bon Jovi, I'll Be There For You Bette Midler, Wind Beneath My Wings Waterfront, Cry Donna Summer, This Time I Know It's For Real Warrant, Down Boys Thirty Eight Special, Second Chance Stray Cats, Gene And Eddie	Paula Abdul, Forever Your Girl Michael Damian, Rock On New Kids On The Block, I'll Be Loving You (Forever) Howard Jones, Everlasting Love John Cougar Mellencamp, Pop Singer Martika, Toy Soldiers Bon Jovi, I'll Be There For You Bette Midler, Wind Beneath My Wings Waterfront, Cry Donna Summer, This Time I Know It's For Real Warrant, Down Boys Thirty Eight Special, Second Chance Stray Cats, Gene And Eddie
POWER	POWER	POWER
Paula Abdul, Forever Your Girl Michael Damian, Rock On New Kids On The Block, I'll Be Loving You (Forever) Howard Jones, Everlasting Love John Cougar Mellencamp, Pop Singer Martika, Toy Soldiers Bon Jovi, I'll Be There For You Bette Midler, Wind Beneath My Wings Waterfront, Cry Donna Summer, This Time I Know It's For Real Warrant, Down Boys Thirty Eight Special, Second Chance Stray Cats, Gene And Eddie	Paula Abdul, Forever Your Girl Michael Damian, Rock On New Kids On The Block, I'll Be Loving You (Forever) Howard Jones, Everlasting Love John Cougar Mellencamp, Pop Singer Martika, Toy Soldiers Bon Jovi, I'll Be There For You Bette Midler, Wind Beneath My Wings Waterfront, Cry Donna Summer, This Time I Know It's For Real Warrant, Down Boys Thirty Eight Special, Second Chance Stray Cats, Gene And Eddie	Paula Abdul, Forever Your Girl Michael Damian, Rock On New Kids On The Block, I'll Be Loving You (Forever) Howard Jones, Everlasting Love John Cougar Mellencamp, Pop Singer Martika, Toy Soldiers Bon Jovi, I'll Be There For You Bette Midler, Wind Beneath My Wings Waterfront, Cry Donna Summer, This Time I Know It's For Real Warrant, Down Boys Thirty Eight Special, Second Chance Stray Cats, Gene And Eddie
POWER	POWER	POWER
Paula Abdul, Forever Your Girl Michael Damian, Rock On New Kids On The Block, I'll Be Loving You (Forever) Howard Jones, Everlasting Love John Cougar Mellencamp, Pop Singer Martika, Toy Soldiers Bon Jovi, I'll Be There For You Bette Midler, Wind Beneath My Wings Waterfront, Cry Donna Summer, This Time I Know It's For Real Warrant, Down Boys Thirty Eight Special, Second Chance Stray Cats, Gene And Eddie	Paula Abdul, Forever Your Girl Michael Damian, Rock On New Kids On The Block, I'll Be Loving You (Forever) Howard Jones, Everlasting Love John Cougar Mellencamp, Pop Singer Martika, Toy Soldiers Bon Jovi, I'll Be There For You Bette Midler, Wind Beneath My Wings Waterfront, Cry Donna Summer, This Time I Know It's For Real Warrant, Down Boys Thirty Eight Special, Second Chance Stray Cats, Gene And Eddie	Paula Abdul, Forever Your Girl Michael Damian, Rock On New Kids On The Block, I'll Be Loving You (Forever) Howard Jones, Everlasting Love John Cougar Mellencamp, Pop Singer Martika, Toy Soldiers Bon Jovi, I'll Be There For You Bette Midler, Wind Beneath My Wings Waterfront, Cry Donna Summer, This Time I Know It's For Real Warrant, Down Boys Thirty Eight Special, Second Chance Stray Cats, Gene And Eddie
POWER	POWER	POWER
Paula Abdul, Forever Your Girl Michael Damian, Rock On New Kids On The Block, I'll Be Loving You (Forever) Howard Jones, Everlasting Love John Cougar Mellencamp, Pop Singer Martika, Toy Soldiers Bon Jovi, I'll Be There For You Bette Midler, Wind Beneath My Wings Waterfront, Cry Donna Summer, This Time I Know It's For Real Warrant, Down Boys Thirty Eight Special, Second Chance Stray Cats, Gene And Eddie	Paula Abdul, Forever Your Girl Michael Damian, Rock On New Kids On The Block, I'll Be Loving You (Forever) Howard Jones, Everlasting Love John Cougar Mellencamp, Pop Singer Martika, Toy Soldiers Bon Jovi, I'll Be There For You Bette Midler, Wind Beneath My Wings Waterfront, Cry Donna Summer, This Time I Know It's For Real Warrant, Down Boys Thirty Eight Special, Second Chance Stray Cats, Gene And Eddie	Paula Abdul, Forever Your Girl Michael Damian, Rock On New Kids On The Block, I'll Be Loving You (Forever) Howard Jones, Everlasting Love John Cougar Mellencamp, Pop Singer Martika, Toy Soldiers Bon Jovi, I'll Be There For You Bette Midler, Wind Beneath My Wings Waterfront, Cry Donna Summer, This Time I Know It's For Real Warrant, Down Boys Thirty Eight Special, Second Chance Stray Cats, Gene And Eddie
POWER	POWER	POWER
Paula Abdul, Forever Your Girl Michael Damian, Rock On New Kids On The Block, I'll Be Loving You (Forever) Howard Jones, Everlasting Love John Cougar Mellencamp, Pop Singer Martika, Toy Soldiers Bon Jovi, I'll Be There For You Bette Midler, Wind Beneath My Wings Waterfront, Cry Donna Summer, This Time I Know It's For Real Warrant, Down Boys Thirty Eight Special, Second Chance Stray Cats, Gene And Eddie	Paula Abdul, Forever Your Girl Michael Damian, Rock On New Kids On The Block, I'll Be Loving You (Forever) Howard Jones, Everlasting Love John Cougar Mellencamp, Pop Singer Martika, Toy Soldiers Bon Jovi, I'll Be There For You Bette Midler, Wind Beneath My Wings Waterfront, Cry Donna Summer, This Time I Know It's For Real Warrant, Down Boys Thirty Eight Special, Second Chance Stray Cats, Gene And Eddie	Paula Abdul, Forever Your Girl Michael Damian, Rock On New Kids On The Block, I'll Be Loving You (Forever) Howard Jones, Everlasting Love John Cougar Mellencamp, Pop Singer Martika, Toy Soldiers Bon Jovi, I'll Be There For You Bette Midler, Wind Beneath My Wings Waterfront, Cry Donna Summer, This Time I Know It's For Real Warrant, Down Boys Thirty Eight Special, Second Chance Stray Cats, Gene And Eddie
POWER	POWER	POWER
Paula Abdul, Forever Your Girl Michael Damian, Rock On New Kids On The Block, I'll Be Loving You (Forever) Howard Jones, Everlasting Love John Cougar Mellencamp, Pop Singer Martika, Toy Soldiers Bon Jovi, I'll Be There For You Bette Midler, Wind Beneath My Wings Waterfront, Cry Donna Summer, This Time I Know It's For Real Warrant, Down Boys Thirty Eight Special, Second Chance Stray Cats, Gene And Eddie	Paula Abdul, Forever Your Girl Michael Damian, Rock On New Kids On The Block, I'll Be Loving You (Forever) Howard Jones, Everlasting Love John Cougar Mellencamp, Pop Singer Martika, Toy Soldiers Bon Jovi, I'll Be There For You Bette Midler, Wind Beneath My Wings Waterfront, Cry Donna Summer, This Time I Know It's For Real Warrant, Down Boys Thirty Eight Special, Second Chance Stray Cats, Gene And Eddie	Paula Abdul, Forever Your Girl Michael Damian, Rock On New Kids On The Block, I'll Be Loving You (Forever) Howard Jones, Everlasting Love John Cougar Mellencamp, Pop Singer Martika, Toy Soldiers Bon Jovi, I'll Be There For You Bette Midler, Wind Beneath My Wings Waterfront, Cry Donna Summer, This Time I Know It's For Real Warrant, Down Boys Thirty Eight Special, Second Chance Stray Cats, Gene And Eddie
POWER	POWER	POWER
Paula Abdul, Forever Your Girl Michael Damian, Rock On New Kids On The Block, I'll Be Loving You (Forever) Howard Jones, Everlasting Love John Cougar Mellencamp, Pop Singer Martika, Toy Soldiers Bon Jovi, I'll Be There For You Bette Midler, Wind Beneath My Wings Waterfront, Cry Donna Summer, This Time I Know It's For Real Warrant, Down Boys Thirty Eight Special, Second Chance Stray Cats, Gene And Eddie	Paula Abdul, Forever Your Girl Michael Damian, Rock On New Kids On The Block, I'll Be Loving You (Forever) Howard Jones, Everlasting Love John Cougar Mellencamp, Pop Singer Martika, Toy Soldiers Bon Jovi, I'll Be There For You Bette Midler, Wind Beneath My Wings Waterfront, Cry Donna Summer, This Time I Know It's For Real Warrant, Down Boys Thirty Eight Special, Second Chance Stray Cats, Gene And Eddie	Paula Abdul, Forever Your Girl Michael Damian, Rock On New Kids On The Block, I'll Be Loving You (Forever) Howard Jones, Everlasting Love John Cougar Mellencamp, Pop Singer Martika, Toy Soldiers Bon Jovi, I'll Be There For You Bette Midler, Wind Beneath My Wings Waterfront, Cry Donna Summer, This Time I Know It's For Real Warrant, Down Boys Thirty Eight Special, Second Chance Stray Cats, Gene And Eddie
POWER	POWER	POWER
Paula Abdul, Forever Your Girl Michael Damian, Rock On New Kids On The Block, I'll Be Loving You (Forever) Howard Jones, Everlasting Love John Cougar Mellencamp, Pop Singer Martika, Toy Soldiers Bon Jovi, I'll Be There For You Bette Midler, Wind Beneath My Wings Waterfront, Cry Donna Summer, This Time I Know It's For Real Warrant, Down Boys Thirty Eight Special, Second Chance Stray Cats, Gene And Eddie	Paula Abdul, Forever Your Girl Michael Damian, Rock On New Kids On The Block, I'll Be Loving You (Forever) Howard Jones, Everlasting Love John Cougar Mellencamp, Pop Singer Martika, Toy Soldiers Bon Jovi, I'll Be There For You Bette Midler, Wind Beneath My Wings Waterfront, Cry Donna Summer, This Time I Know It's For Real Warrant, Down Boys Thirty Eight Special, Second Chance Stray Cats, Gene And Eddie	Paula Abdul, Forever Your Girl Michael Damian, Rock On New Kids On The Block, I'll Be Loving You (Forever) Howard Jones, Everlasting Love John Cougar Mellencamp, Pop Singer Martika, Toy Soldiers Bon Jovi, I'll Be There For You Bette Midler, Wind Beneath My Wings Waterfront, Cry Donna Summer, This Time I Know It's For Real Warrant, Down Boys Thirty Eight Special, Second Chance Stray Cats, Gene And Eddie
POWER	POWER	POWER
Paula Abdul, Forever Your Girl Michael Damian, Rock On New Kids On The Block, I'll Be Loving You (Forever) Howard Jones, Everlasting Love John Cougar Mellencamp, Pop Singer Martika, Toy Soldiers Bon Jovi, I'll Be There For You Bette Midler, Wind Beneath My Wings Waterfront, Cry Donna Summer, This Time I Know It's For Real Warrant, Down Boys Thirty Eight Special, Second Chance Stray Cats, Gene And Eddie	Paula	

By SHIG FUJITA

Reflecting the upturn in the country's economy, which has continued throughout 1988 and into 1989, the music industry in Japan also enjoyed good times last year. Industry leaders are confident the good times will continue, despite the fact that the industry still faces various problems.

The record companies generally are satisfied with their performance, having converted from analog records to compact disks, although there was the continuing problem of the record rental outlets, which are renting compact disks also.

The hardware makers continued steady production and sale of videocassette recorders, compact disk players, videodisk players and color television sets, particularly large-screen models. The biggest sellers were the CD-radio-cassette recorders with the low-end ones coming down in price to 39,500 yen as compared to the over 150,000 yen for CD-only players when they first appeared.

Music publishers continued to do good business last year and are looking forward to the extra income coming from neighboring rights.

Promoters continued to bring in international stars in such large numbers that they are experiencing trouble finding halls to book them in. The established promoters such as Kyodo Tokyo and Udo Artists, who have solid international reputations, are troubled by the entry into the business by outsiders who don't know how to effectively promote and handle artists.

The record stores are happy about the good sales of compact disks as well as the unexpectedly good sales of video software. They are continuing to convert their facilities, including shelves and racks, to compact disks from analog records.

There was a temporary dent in the economy during the three months that Emperor Hirohito was gravely ill, affecting various events, including the cancellation of the World Popular Song Festival sponsored by the Yamaha Music Foundation. Concerts, however, were not noticeably affected, and both hardware and software makers reported no slowdown in sales during the period from mid-September to December 1988.

A big loss was the death (in January, 1989) of Yasushi Akutagawa, the composer/conductor who served for seven years as president of the Japanese Society for the Rights of Authors, Composers, & Publishers (JASRAC). He had been a tireless worker on national copyright matters.

Executive director Miyuki Ishimoto, a songwriter who was awarded the prestigious Purple Ribbon Medal by the Japanese government in 1984, was elected the new JASRAC president on March 22, 1989.

Total record, CD, and tape production in 1988 came to 234,870,000 units as compared to 213,800,000 in 1987. Record production was almost halved from 74 million to 39.61 million, while CD production nearly doubled from 64,990,000 to 115,330,000. Pre-recorded music tape production rose from 74,820,000 to 79,930,000.

The value of total record, CD, and tape production rose more than 10% from 311.6 billion yen in 1987 to 344.5 billion yen in 1988, the first time in years that there was a two-digit percentage increase.

Whereas the 12-inch analog records consisted of 35.5% Japanese popular music and 48.7% pop international music, compact disks consisted of 38.9% pop international music, 25.2% classics and 22.2% Japanese popular music. The tapes were overwhelmingly Japanese popular music—89.8%.

Finance Ministry statistics show that Japan exported 242,000 analog

International
Spotlight

JAPAN

A Continuing Upbeat Economy Has Put a Confident Face on the Immediate Future of the Japanese Music Industry

Bon Jovi, a Japan Gold Disk Award winner. (Photo: Koh Hasebe)



Yumi Matsutoya, a Japan Gold Disk Award winner.



records and 9,132,000 compact disks in 1988 worth a total of 3,491 million yen. However, imports totalled more than four times in value, 14,844 million yen, and almost double in number—5,963,000 records and 11,625,000 compact disks.

Production figures for the first two months of 1989 showed 2,673,000 albums and singles to 19,419,000 compact disks and 11,320,000 tapes. Total value was up 10% to 14,385 million yen.

As for VCRs, 28 million were produced in 1988, up 1.9% over 1987, as against the 12.1% decrease from 1986 recorded with 27.46 million units, according to statistics from the Electronic Industries Assn. of Japan.

Of the total, 21.8 million were exported, down 4.1% from the previous year. Of the exports, 9.49 million went to the U.S. (down 23.3%), 3.29 million to the European Economic Community countries (up 13.9%) and 9.07 million to other areas (up 20.5%).

Both low-end and high-end VCRs, CD players and videodisk players are proving popular. The VHS camp, headed by Victor Co. of Japan (JVC), is pushing the high-definition S-VHS VCRs, while Sony, which is holding the Beta fort, is now selling both VHS and Beta format VCRs. Sony continues to release new Beta models.

Sony is placing great emphasis on the 8mm camcorders, launching high-band 8mm camcorders with replay horizontal resolution of more than 400 lines in Japan in April. Fuji Photo Film, Kyocera and Ricoh are also selling high-band

8mm camcorders made for them by Sony, while six other companies, including Sanyo Electric and Canon Camera, were expected to announce sales plans for high-band 8mm camcorders. Prices are close to 250,000 yen.

An outstanding trend during the past year was the reduction of prices of software, including CD, prerecorded video, and videodisk prices.

CIC Victor Video started it off by releasing 23 feature films on videocassette in December 1988 at the remarkably low price of 3,500 yen. Movie titles on video retail in Japan for between 10,800 yen and 18,000 yen with most around 15,000 yen.

All of the 3,500 yen releases debuted on video more than two years ago and have posted strong sales at the higher price point. CVV is maintaining the 10,800-18,000 yen-price range for new titles being released.

Warner-Pioneer followed in the CD field with its Forever Young series which it introduced in August 1988 at the unprecedentedly low price of 2,000 yen as compared


with the normal 3,000-3,200 yen price range. Of the 90 titles it released at the new low price in the August-October 1988 period, 1.4 million copies were sold in four months.

The titles include rock, heavy metal, pop, jazz, and soul. Warner-Pioneer, with a catalog of about 3,000 titles, is having a hard time selecting those that should move to the 2,000 yen category.

Then LaserDisc Co. (now Pioneer LDC) released CIC Victor Video titles on LaserDisc optical videodisks in April at the special price of 4,700 yen compared with the previous list price of 7,800-9,800 yen. The first titles released in April at the low price included "Raiders Of The Lost Ark," "Flashdance," and "The Glenn Miller Story."

The lower prices, naturally, have been welcomed by audio and video fans and have also

(Continued on page J-18)



**T.K. SCORES A TKO:
TAKESHI ITOH'S
U.S. DEBUT ALBUM**

“TK”

FC 45161

Brilliant Japanese alto saxophonist, Takeshi Itoh,—known as “T.K.”—stirs up excitement east and west with the release of his first American album, “T.K.” a technical knockout of a debut!

“T.K.” features funky urban sounds in sinuous groove tracks like the first single, “Cowbell”: an instrumental for the 90s!

Prepared to be floored by “T.K.” Takeshi Itoh’s tremendous first American album, featuring the hit single, “Cowbell.”³⁸⁻⁶⁸⁶⁰⁷

On Columbia Cassettes,
Compact Discs and Records.
CBS/Sony-Columbia



“CBS,” “Columbia,” and “R” are trademarks of CBS Inc. © 1989 CBS Records Inc.



Hardware Makers

KEN IWAKI
Senior MD
Sony Corp.

The trend in the last two or three years points toward the expansion of several types of products together, rather than any single

product being outstanding.

First, all audio products, centered on compact disk players, increased considerably in sales. Many new models were introduced, and the increases in sales were achieved within the expansion of the industry as a whole.

Second, sales of professional VCRs to broadcasting stations increased. Sales- and profit-wise, professional audio-visual products increased considerably. Third, sales of precision components increased drastically.

Beta was stagnant in sales, but our participation in VHS served as a turning point, and happily, Beta sales increased. Also, 8mm is selling increasingly better.

Back in 1981-1982, we depended only on consumer products and suffered greatly. Thus, we started a thorough diversification program, which after five or six years has begun to bear fruit.

Presently, we have 17 project departments, 10 of which have business of more than 100 billion yen per year. This is the reason for the company's stable growth.

When Sony acquired CBS Records, we thought it would not affect profits for two or three years. Actually, the acquisition contributed handsomely to profits, which was a happy miscalculation. We feel that we were very lucky last year.

The diffusion rate of 8mm camcorders is still small. VCRs as a whole are no longer recording big increases, but among the VCRs, camcorders are the ones increasing the most. We consider that 8mm is quite advantageous because it's small and has a long recording time. We put out the Video Walkman, and that suddenly set the 8mm market on fire. Currently about 500 8mm titles are available in Japan.

At the present rate, we are cautiously optimistic, and believe the energy of fiscal 1988 will continue through fiscal 1989 (April 1989-March 1990).

As for HDTV, it is comprehensive technology piled up through development of high-quality color TV sets and VCRs. It is questionable whether it is possible to eliminate what is in between to produce HDTV.

The CBS group will be handling software, so we are planning to place emphasis on optical videodisk players. We just announced release of a fully compatible videodisk player, which can play videodisks, compact disks, and CDVs, listed at only 88,000 yen.

KUNIO KAKIGI
President
Victor Co. of Japan
(JVC)



For the fiscal year ending March 31, 1989, JVC recorded sales of 620 billion yen, an increase of 7%. This can be said according to plan since the estimate at the beginning of the fiscal year was 615 billion yen. Exports were a bit better than the year before, while domestic sales were down a little.

Exports are now down to 49% of production, as compared to 69.3% in 1982 and 68% in 1983.

We want to increase domestic shipments this year, and the goal for this year is 640 billion yen in sales.

There is the possibility of JVC bringing big TV sets made in the U.S. to Japan for sale in this country. The molds, for instance would just cost too much in Japan. In the case of those items which are being made in the U.S. but which won't sell in too large numbers in Japan, it would be cheaper to make them in the U.S.

As for S-VHS VCRs, their number in Japan was 1.3 million as of the end of March 1989 and is expected to come to 3 million by the end of this year. After the S-VHS was announced in 1987, it didn't sell too well, but it became firmly established on the market in 1988.

In the industry as a whole, 15% of the VHS decks are S-

VIEW FROM THE TOP

**Industry Leaders Review
and Preview Directions in
Audio and Video, Hardware and Software,
Concert Promotion, Publishing, and
Retailing.**

VHS and 25% in the case of camcorders. The percentages are expected to increase to 25% and 30%, respectively, this year.

As for CD players, there are 22 million units in homes now, with CD-radio-cassette recorders overwhelmingly in the majority. Some 7.5 million units are expected to be sold this year, including 3.9 million CD-radio-cassette recorders, 2.3 million units in mini components and 1.3 million CD players.

The audio-visual industry as a whole is estimating that sales this year will be up 6% or 7% from last year. Up to now there was a commodity tax on audio-visual items, but this commodity tax has disappeared so that the sales total will decrease by that much. Expanding this year will be S-VHS VCRs and camcorders.

The 12th Tokyo Video Festival is accepting entries through Sept. 10, 1989. There are several other video festivals, including the one sponsored by the Asahi Shimbun, but the JVC festival is the only international one.

The issue of home taping is still a problem. To say no copies can be made is extreme, and we must reach a compromise on this matter.



KAZUO MOCHIZUKI
President
Japan Phonograph Record Assn.
President
Nippon Columbia

Several changes have occurred since I became president of the Japan Phonograph Record Assn. (JPRA) in April 1988.

First, sales increased 18% compared to the stagnation that had con-

tinued for the previous seven years. CD players reached 30% of the households in Japan, with CD-radio-cassette recorders being the biggest sellers. Vinyl record sales decreased so drastically that very few are being produced now.

Second, we faced the question of copyrights. The worldwide trend is toward protection of copyrights, including neighboring rights. Japan is feeling outside pressure, so parliamentary members now feel they must revise the domestic laws accordingly.

Third, the record rental outlets were hit by CBS/Sony and other record companies in court, and the Tokyo District Court handed down a decision almost 100% supporting the arguments of the record makers. The court ruled that rental outlets could not rent new records designated by the makers for two months after the month in which the records were released.

This year we expect a two-digit increase in sales, but it will depend, of course, on the availability of titles that will sell. The increase will probably be about 10%.

We continue to work to resolve the copyright problems inherent in DAT technology. The hardware firms have proposed a new type which can make solo copies, but no grand-children copies. But if a million solo copies of the same quality as the original are made, what's going to happen?

The JPRA now has 22 firms—including all the major record makers—as members.

Nippon Columbia had few overall hits last year, but in the January-March 1989 period, we debuted some promising new stars. Some of the brightest include Japanese pop singer Marcia from Brazil, idol singer Sumika Yamanaka, and rock star Iwao Yamaguchi.

We will celebrate the 80th anniversary of the company in

October 1990 and are planning a series of events from this summer through winter to establish a new foundation for the future.

High definition is positively the wave of the future. People want big HDTV sets so that they can enjoy movies at home. If they see HDTV, they will become fans and want to buy.

Imported CDs are selling for 1,700-1,900 yen as compared to the 3,000-3,200 yen for Japanese CDs. If the price difference is more than 1,000 yen, people will buy the imported CDs. But if the difference is only about 500 yen, people will pick the higher-priced Japanese CDs because they include something extra, such as liner notes printed in Japanese.

With the elimination of the 15% commodity tax, and only a 3% consumption tax, prices of CDs have been lowered from 3,200 yen to 3,008 yen. However, this means we must increase sales by 10% just to maintain sales (in value) we recorded last year.

SEIYA MATSUMOTO
President
Pioneer Electronics

We were a hardware maker and established a joint company, Warner-Pioneer, in order to enter the software field. However, Warner-Pioneer was an independent company with its own schedules so it was not necessarily always convenient in making visuals or LaserVision videodisks.

When we started videodisks, we knew it would take time to get the visuals established, but gradually the videodisk publishing project grew and expanded so that the music side became more important.

There had been some talk about separating before, and both sides finally agreed to dissolve the Warner-Pioneer partnership. The partnership worked smoothly in the past, and we will continue to cooperate—particularly in the software field—in the future.

Fully compatible players which can play videodisks, compact disks, and CDV first appeared in 1987. Sony released a player listed at only 88,000 yen in April, but Pioneer will be announcing a less than 100,000 yen model soon.

As the per unit price has declined for both music and movie videodisks, it has become easier for younger people to buy videodisks. Consequently, I believe that sales of both hardware and software will accelerate further this year.

About 70% of the videodisk players being sold are fully compatible players, but the real fans still prefer the separate high-end sophisticated players. There also are those who already own CD players so they say there is no need to buy a compatible player.

Up to now prices were more than 5,000 yen, but since about six months ago, blockbusters priced at less than 5,000 yen have appeared in great numbers so they are easier to buy. The customers buying videodisk players are becoming younger all the time.

Recently the number of karaoke sing-along software has increased. Those who buy karaoke machines and software are mostly in their 40s or older. Recently, however, low-priced karaoke software has appeared, and also, new songs that those over 40 don't sing have appeared. Consequently, the number of customers in their 20s who buy karaoke software has increased considerably, although customers younger than 20 generally don't buy karaoke.

Less than 600,000 videodisk players were sold in Japan last year, and this year the total will probably go up to 800,000 units, with 80% being the LaserVision optical type. Pioneer, of course, must do better this year than last year.

We have 72-disk and 36-disk auto changers on the market, but we are releasing a 144-disk auto changer, for use in laser jukeboxes. The number of videodisk jukeboxes is about 2,000 now and increasing.

We are marketing a Karaoke Box about the size of three telephone booths with a videodisk jukebox inside. It will be installed in bowling centers and pachinko pinball parlors.

More View From The Top profiles are on page J-4.

VIEW FROM THE TOP: Industry Profiles— Record Companies



TOSHIO OZAWA
President
CBS/Sony Group

The environment for the record industry was wonderful during the past year. CDs showed an increase of nearly 50%, while music tapes showed a slight increase of 2%. Analog records were down 50%, but for the first time in a long time, a two-digit percentage increase was re-

corded.

Last year the CBS/Sony Group celebrated its 20th anniversary, and the group recorded an increase of nearly two digits. I can say it was a good year for the group.

Before the music videos of artists was over 10,000 yen, but we reduced the lowest-end ones to 3,000 yen. Before sales were 20,000 copies at the most, but now tops is 100,000 copies, so that mass production is possible.

Even when CBS/Sony was a subsidiary of CBS Records, management was entrusted nearly 100% to CBS/Sony. The fact that CBS has come under the wing of Sony has brought no drastic changes, but it has increased interest in the Japanese market. In connection with selling Japanese artists overseas, it can be said that it has become easier to a certain point.

The abolition of the commodity tax and imposition of the 3% consumption tax from April 1 will make it possible to reduce prices. In the case of the 3,200 yen CD, for instance, the reduction was nearly 300 yen.

It is predicted that the Japanese economy will continue to enjoy good times this year also.

One of the big problems facing the record industry in Japan is the high retail price of records compared to international prices. Included in the price of Japanese product are the high land prices, high store costs, high studio charges, and exchange rates. But another big reason is that it is very difficult to export Japanese records. It is basically necessary to export to the American and European markets because they are the big markets.

That is why we are trying to sell T-Square and Seiko Matsuda in the U.S. At the same time we cannot ignore the Southeast Asian market. The climate for accepting Japanese songs is better in Southeast Asia than in Europe and the U.S. for a couple reasons. The economic levels of the Southeast Asian countries have been considerably raised so that a market for high-quality, high-priced records will be created. And now, as a result of copyright laws being enacted in various countries and pirated copies disappearing, the possibility of music exchanges with these countries has become stronger.

This year we have no intention of recruiting new singers from Southeast Asia. We must make the two recruited last year—Tsai from Taiwan and Wu from China—into stars of a certain stature; we will aggressively promote them this year also.

The CBS/Sony Group is now strong in the rock field, which is the mainstream of music now.

TAKESHI OKKOTSU
President
Toshiba-EMI



The past year was a passably good year. In international repertoire, the Beatles were very good, but overall, domestic repertoire was overwhelmingly better. During the past year I felt keenly that there is now no border between domestic and international repertoire.

Actually, the border between audio and video is beginning to disappear also. From now on, it might be better even for a

new star to debut on video. It might be that a live video will be better than a live recording.

In domestic repertoire, Tsuyoshi Nagabuchi, Yumi Matsutoya and Boowy did very well. Veterans continue to sell, and demand for so-called idol singers remains high. The scope has widened, and I think that's a good thing.

It appears that tastes in entertainment have gradually become westernized. More people are enjoying shows after dinner, including concerts, dinner shows, musicals, and operas. Tastes are slowly changing.

As for artists selling overseas, trumpet player Terumasa Hino transferred from CBS/Sony to Toshiba-EMI, while Bow Wow is already selling in Britain, and now we have a rock band, Complex. We don't have a special department to sell overseas, but promote artists on a project-by-project basis. The problem is having staff overseas who can speak the language to promote our artists.

The Fun House left us last year, so we recorded only a 7% increase in sales last year. This year we want to record a two-digit percentage increase. Because of the abolition of the 15% tax on the wholesale price (which we previously included in the sales) and the imposition of the 3% consumption tax (which will not be included in the sales total), we will have to increase sales volume by 10% to be the same value-wise. But we want to increase actual sales by about 10%.

Generally the mood is optimistic. Digging up old catalog began in the end of 1987, but I think that repressing catalog can still be carried out. Demand can be revived by lowering prices also. I think the general trend is toward lower prices, and Toshiba-EMI intends to lower prices on those titles which will make both the maker and retail outlets happy since lower prices will sell more copies.

The DAT hardware is not selling because software is not available. Further discussions should be held on the matter of copyright in connection with the DAT.



TOKUGEN YAMAMOTO
President
Warner-Pioneer

Both the Warner Group and Pioneer were very cooperative with what I wanted to do here in Japan as the operating officer of Warner-Pioneer. They have always supported our operations with 100% understanding. As a result, our sales have almost tripled in seven

years.

Now that Warner-Pioneer is owned by Warner Bros. 100%, there is basically no change in my operations except that I expect to get quicker responses on different projects we wish to undertake in Japan. We hope to take some bold actions which necessarily involve taking certain risks.

This is the first time that a major international record company has established its 100% operations in Japan, and I feel that the whole world is looking at how Warner-Pioneer will fare in the months and years to come.

First, I want to build the strongest repertoire of Japanese artists acceptable to the Japanese audience. To the extent that we succeed in achieving this foremost goal, we will succeed in Japan as a record company. We do have some strong artists, both new and established, and we will be signing up many more artists to promote in Japan and overseas, including the U.S. and Europe.

We have perhaps the largest number of artists active overseas, such as Sadao Watanabe on the Elektra label, Loudness on the Atlantic label, and Kitaro on the Geffen label. In addition, we have many other Japanese artists coming to us for exploitation on worldwide labels.

The second important goal for our company is to exploit the international stars here in Japan. I am totally dissatisfied with the performance we are achieving with international artists to date; I feel that we should be selling twice as many as we are selling of our hit artists on the U.S. charts. We will accelerate our promotional activities to raise the sales levels of our international artists, including bringing them on special promotional tours to Japan.

Meanwhile, considerable progress has been made on the copyright question. The Copyright Law has been revised so that it is now a crime just to possess pirated videotapes. I actually started that campaign when I was the chairman of the Anti-Piracy Committee on Foreign Videos six years ago.

I was chairman for the Asia-Pacific region for the IFPI for about six years. Now, a tremendous improvement has been reported in South Korea, Taiwan, Singapore, Malaysia, and most drastically in Indonesia. Most of these countries had 100% piracy, and now such piracy activities are being contained under the new legislative steps.

As former chairman, I'm very happy about this development.

Promoters

SABURO ARASHIDA
President
Kyodo Tokyo

Kyodo Tokyo, which is now in its 38th year, did "My Fair Lady" with an American cast in April this year. We're planning to bring a British musical, "Time," to Japan, but it's going to cost a lot of money. We've been negotiating for almost eight months.

Kyodo Tokyo is promoting concerts by both domestic and international artists as well as musicals. We hold about 1,000 concerts and musicals a year. On New Year's Day, for instance, we were holding 10 throughout the country.

Last year the biggest event was the last tour by Michael Jackson. We sold out 400,000 tickets at Tokyo Dome, Japan's first covered baseball stadium, in nine shows.

Sound-wise, however, the Tokyo Dome is a problem. Artists have monitors and listen only to the sound from the monitor so they don't know about and are not so concerned about the echo.

Another big problem with huge venues, such as Tokyo Dome seating 50,000, the Tokyo Bay N.K. Hall seating 7,000 and the newly-opened Yokohama Arena seating 12,000, is the fact that many fans are sitting so far away from the stage so that the artist looks "like an ant," as the Japanese say.

There is a shortage of halls in Japan, where preference is given to those artists who will attract the young people. People in other countries can't understand why halls aren't available. Here in Japan we have to reserve one year in advance and must pay a 100% deposit, which is not refunded if one cancels.

Some international artists don't understand this and readily postpone or cancel. That means the risk of the promoter is very great since so much money is spent for advance publicity, including advertising.

If we work with TV stations or other sponsors, TV spot announcements can be made. But TV stations can't do the actual handling of the concerts because they don't have the experience. It is good for the TV stations themselves to sponsor concerts and tours because it improves their public image, but it's best for them to leave the actual concerts up to veteran promoters.

Competition is fierce so I cannot announce who will be coming this year until everything has been finally decided. However, Diana Ross will be coming for the first time in a long time, while Madonna will be doing a world tour again. As for Cyndi Lauper, it depends on her new album. We're discussing a Japan tour with Debbie Gibson.

We've done quite well for the last two or three years, and the biggest change recently is that fans now select specific artists they want to hear as opposed to attending a rock or jazz concert strictly to hear a certain kind of music.



SEIJIRO UDO
President
Udo Artists

Actually, promoting is not very good now because there are those ignoring the established system for handling international artists; they are treating artists, not as artists, but just as commodities.

For instance, Sting played four times in the Tokyo Dome, which
(Continued on page J-8)

ALLAN PEPPER & STANLEY SNADOWSKY

THE BOTTOM LINE

We are very pleased and excited that Bottom Line Japan has become a reality. We have owned and operated The Bottom Line in New York City—USA for sixteen years, and have presented some of the finest recording artists in the world. We are happy to expand the tradition into Nagoya, Japan. We wish every success to Bottom Line Japan.

—Allan Pepper and Stanley Snadowsky

BOTTOM LINE NEW YORK

15 West Fourth Street
New York, New York 10012
(212) 228-6300

Established
February 12, 1974

Allan Pepper—President
Stanley Snadowsky—Secretary-Treasurer
Anthony DiGiovanni, Jr—General Manager
David Volin—Day Co-Manager
Michael Messmer—Day Co-Manager
Neil Lifton—Stage Manager
John Hargrove—Chef
Donna Stewart—Press/Record Company Liaison
Vinnie Fegeley—Production Assistant
Rose Singer—Bookkeeper
Jude Lyons—Cachet Advertising
Barnett Markman—Accountant

BOTTOM LINE JAPAN

4-7-11 Imaike, Chikusa-ku, Nagoya
Head Office: 052-731-1240/Club: 052-741-1620
Fax: 052-731-2087

Grand Opening in Japan
June 17, 1989

Rizo Takagi—President
高木 利蔵
Jes Saito—Vice President
斉藤 陽一
Kenro Kuroyanagi—General Manager
畔柳 賢朗
Ike Kurahara—Assistant Marketing Manager
蔵原 郁智
Tetsu Sugimoto—Club Manager
杉本 哲
Hisataka Kato—Promotion, Booking
加藤 久貴
Miyako Shikatani—Publicist
鹿谷 美也子
Elizabeth Yoshida—Production Assistant
吉田 エリザベス
Hiroshi Asada—Booking Representative
麻田 浩
ASADA INC.
405 Royal Palace, Harajuku 1-5-4 Jinnan, Shibuya-Ku
150 Tokyo Japan.
Tel: 03-770-4877/Fax: 03-770-5917
Chubu Nippon Broadcasting Co., Ltd.
Head Office: 1-2-8, Shinsakae, Nakaku,
Nagoya, Aichi-Pref., Japan
Phone: Nagoya (052) 241-8111
Mr. Kazuo Takahashi, President
Mr. Masao Hotta, Managing Director

... The Tradition Continues ...

JAPAN

TOP JAPANESE MUSICIANS BREAKING OUT INTERNATIONALLY

By RICHARD NORTHCOTT

Japan, the nation of innovators, has exported just about everything that isn't tied down. This land, with no natural resources, does have one resource to sell: its people and their culture. Now, one may say that everybody knows "Japanese Culture." It's origami, tea ceremonies, traditional dance, and the like, right? But what about modern culture? One mustn't ignore the Japanese films, photography, *modern* literature, cartoons, and TV dramas that have had some success. And what about pop music?

For the people that copy and then improve on every idea, the international music industry has remained impenetrable. If Japanese artists can reach the level of the West in Western music, it could become Japan's last export. Although Asian musicians only recently have been recognized at all, they definitely have growth potential in the international music industry.

It is inevitable that the present one-way-street cultural trade imbalance will change. As Japan has risen in economic position it is certain that cultural influence will follow. The average Westerner has only a vague idea of what Japan is *really* like. Yet the Japanese are well informed about the West. They digest a mainly Western diet of TV, movies, and music. Maybe it is time for the West to absorb something back. Music is a very good way to promote understanding and reduce trade friction.

At this very moment a change is happening in music, the most international of communications media. Japanese art-

ists are gaining confidence and making their presence felt across all styles of music. The first signs came in the instrumental area of the industry where language and nationality are not so important. Japanese instrumentalists have long been well known in classical, jazz, and new age circles. Kitaro, for example, is well established worldwide. The recent boom in alternative radio programming has helped fusion acts like Malta, T Square, Casiopea, Kuzumi Watanabe, and Gontiti achieve airplay in the U.S.

Ryuichi Sakamoto is one instrumental artist that everyone must know. His genius helped take YMO (Yellow Magic Orchestra) to international success in the early '80s and recently soundtracks to Academy Award fame. Sakamoto is presently recording a new album for release through Virgin Records (U.S.) in October.

In the past, other Japanese bands have broken through internationally, though usually only briefly. A predecessor to YMO, the Sadistic Mika Band, successfully toured Europe with Roxy Music in the late '70s. Also, Sandii and the Sunsetz had a top 10 hit in Australia five years ago. The Sunsetz are set to release this month a compilation through Canada's Spy label (distributed by A&M Records) and tour in July. An improvisation/rock band, Kondo Ima, led by electric trumpeter Toshinori Kondo, has made an impact on the hip sets of Australia, New Zealand, and Asia and plans to tour Europe in October. These bands have proved that the Japanese can rock, too.

Now heavier bands like Loudness, EZO, and Vow Wow are making themselves heard in the heavy metal market. Vow Wow, who live in England and regularly tour Europe, will be coming to the U.S. soon.

Pop music is the last area for Japanese artists to find acceptance. This is a field in which Japanese artists dominate Asia with female superstars Seiko Matsuda, Akina Nakamori, and the band Anzen Chitai reigning in the Hong Kong, Singapore, and Taiwan markets. Yet there has been no effort to penetrate the West until now.

The increase in performing and recording overseas, songs released in English, and the use of Western songwriters, backing musicians, and producers has helped to internationalize the local music scene. For example, the latest album in English by 20-year-old pop singer Yoko Oginome was produced by the multi-award winning Narada Michael Walden and shows the seriousness the Japanese record companies have put into "international co-"
(Continued on page J-14)



*WE HOPE YOU WILL OPEN A DOOR FOR OUR ARTISTS
TO YOUR MARKET*

*WE ASSIST YOU IN INTRODUCING YOUR ARTISTS
TO JAPAN & S. E. A.*

*WE ARE READY TO HELP YOUR ARTISTS SUCCEED
IN THE FAR EAST*

BOND GROUP

Bond Music Co., Ltd.

Bond Music Publishing Co., Ltd.

Pink Bus Co., Ltd.

Green Bus Co., Ltd.

White Bus Co., Ltd.

Yellow Bus Co., Ltd.

B.M.I. Co., Ltd.

ARTIST

SHIGERU MASTUZAKI
KUMIKO OBHA
SHOHJYO-TAI
KEIKO OBARA
NADJA
TAKAKO KOMAKI

MINAKO with WILD CATS
IYO MATSUMOTO
ERI NITTA
SAKI TAKAOKA
DARTS
TWIGGY

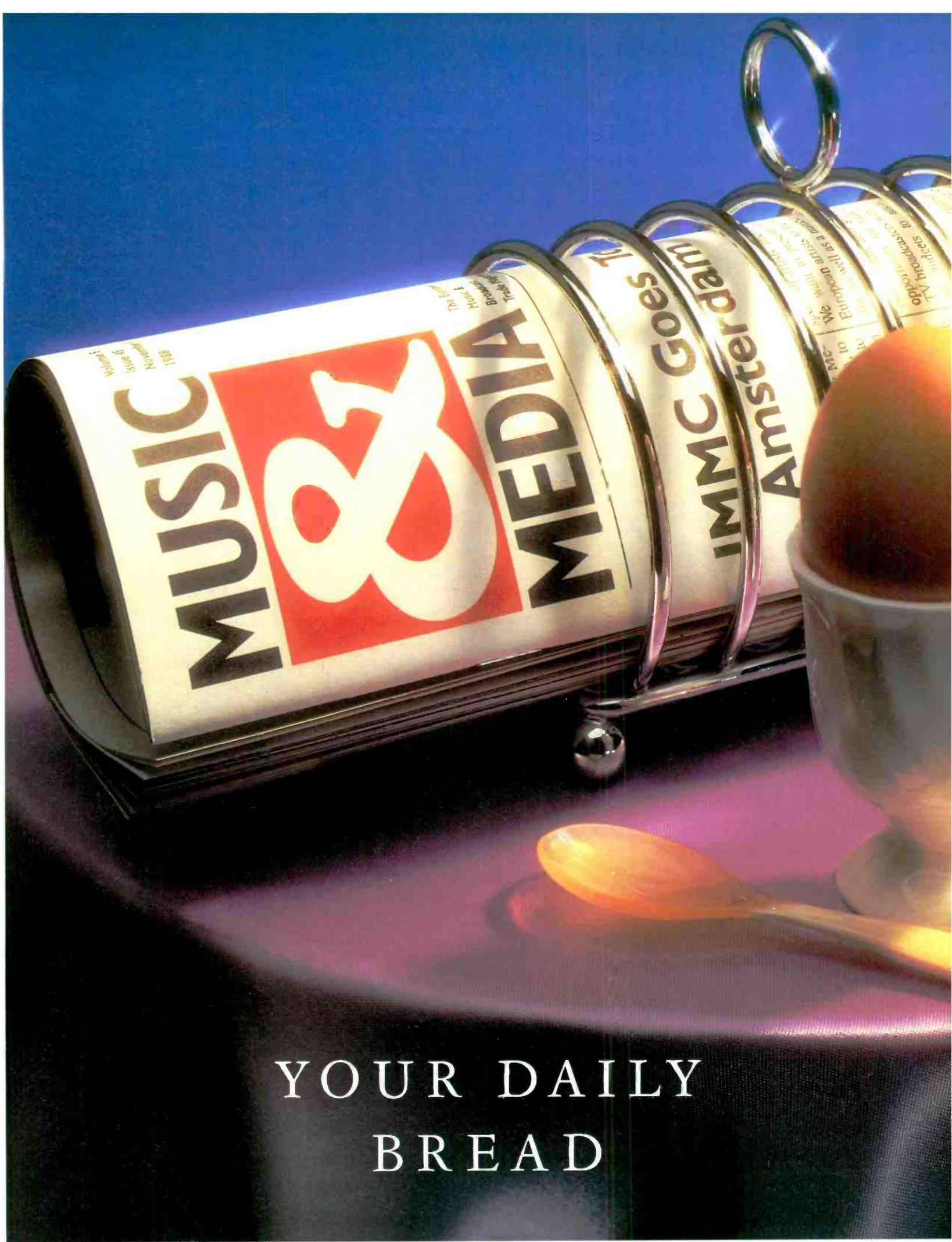
Address

City Azabu 3F, 3-10-12 Azabujuban,
Minato-ku Tokyo 106, JAPAN

Tel: (03)457-6770
Telex: 27939 Bond J
Fax: (03)457-6769

Europe. Eighteen national markets. 330 Million viewers and listeners. With one thing in common: the international language of music.

Music & Media is the only weekly pan-European music and broadcast trade magazine. It is read by the most influential record, radio, TV, and retail decision makers in national, supra national, and pan-European markets. If music is your daily bread, you can't do without it. Music & Media covers the total European market from the UK to West-Germany, from Finland to Greece. It gathers recording data, tips new talent and analyses industry trends. It provides international and local broadcasting news. It contains the Euro-chart Hot 100. Music & Media: it's hot, it's crisp, it's tasteful. Fast to consume and easy to digest. If you have an appetite for success, bite into the biggest music market of the world. To subscribe, complete and return the coupon today.



YOUR DAILY BREAD

Music & Media
YOUR KEY TO EUROPE

Please enter my Music & Media subscription:

Name _____ Mr. Ms.
 Company _____ Function _____
 Address _____
 City _____ State _____ Zip _____
 Country _____ Tel _____ Telex _____
 Telefax _____ Signature _____

Subscription Rates		1 year*
Benelux	Dfl.	375,-
Germany/Austria/Switzerland	DM.	362,-
UK	UK £	117,-
France	FF	1200,-
Rest of Europe	US \$	195,-
USA/Canada/Middle East	US \$	220,-
Other Countries	US \$	252,-

* Two year subscribers get 15% discount

Please enter my Subscription:

Immediately (Total amount enclosed)
 Invoice me
 Charge my creditcard as follows:
 American Express
 Master Card/Eurocard (Access)
 Cinersclub
 Visa

Card number: _____
 Card expires: _____

** Issues will not be sent until payment is received.

*Please allow 3 weeks for handling.



Send to Subscription Department Music & Media, Stadhouderskade 35, P.O. Box 50558, 1007 DE AMSTERDAM, The Netherlands, or Billboard/Music & Media, Department E.B., 1 Astor Plaza, 1515 Broadway, New York, N.Y. 10036. ★ ★ ★ ★ ★

VIEW FROM THE TOP: Industry Profiles— Promoters

(Continued from page J-4)

seats 50,000, but the shows were only one-third to one-half full. Sting lost out because of the poor attendance, and Sting himself is aware of this.

Those fans who had supported Sting for many years were unable to buy tickets because you had to be a Saison credit card holder to buy them. It was the fault of Dentsu.

We've been in the business for more than 20 years and intend to die in this business, but people like Yozo Katsuta of Dentsu are just considering that there is honey in the flowers, the artists. When the honey disappears, they're going to go somewhere else, such as the marine leisure business if it becomes popular. They have no love for music at all; they just offer a lot of money.

I anticipate a big crisis now, not only as chairman of the Japan Promoters Assn. but also as president of Udo Artists. I believe that artists should take the best possible care of their fans. Everyone, of course, is weak in the face of money, but there are people like Bruce Springsteen and U2 who don't do TV commercials. They are very rare and valuable artists.

If the trend points toward experience such as the recent Sting concert, this market is going to collapse. When a hall is only one-third or one-half full, there is no longer the necessary atmosphere, and fans can enjoy only half as much as they normally would. This is the biggest problem we face now.

In the past, we sold out 97% of our concerts, but last year the percentage dropped to 70%. This is because there is an oversupply with many international artists coming to Japan because of the high value of the yen.

As a promoter handling only international artists, I want managers of international artists to consider the fact that,

although Japan is considered a rich nation, the ordinary individual does not have much money, especially the children. The ordinary parents are poorer than Americans; this means that Japanese children can spend only as much money as American children.

The best show during the past year was the New Year's Eve and New Year's Day performance by Bon Jovi, Ratt, Kingdom Come, and Britny Fox. It was not a one-shot deal, and we will be doing it three years in a row with Sanyo as the sponsor.

We handled 93% of the international artists that performed in Japan; we brought over about 36 artists or groups for about 300 concerts last year.



TOSHINARI KOINUMA
President
Koinuma Music

Koinuma Music is now in its seventh year after I had Ai Music for 17 years. In my Ai Music days, I sold such artists as Sadao Watanabe, Terumasa Hino and Kimiko Kasai overseas. They are now firmly established on the international music scene.

The Select Live Under the Sky concerts started in 1977, and the 13th ones will be held this year. Those who came to the first ones listened seriously to music outdoors. Now 13 years later, the same ones that came to the first ones are now coming with their families to enjoy music outdoors.

The contents were pure jazz at first, but now we include fusion and reggae. Women comprise up to half of the fans at Live Under the Sky.

In concert halls, the average age of fans is rising, although there are many young people. There are also quite a few women in their 30s and 40s.

This year's Live Under the Sky in Yomiuriland Open Theater East outside Tokyo will have five groups and will be a tribute to Duke Ellington, whose birthday was on April 29.

The first Tokyo Music Joy concerts were held in January 1985 as a cross-genre, post-genre musical experience. It has featured such cross-genre artists as Chick Corea, Keith Jarrett, Yuji Takahashi, Richard Stoltzman, the New Japan Philharmonic, Toru Takemitsu, Wayne Shorter, Samulnori (drum group from South Korea), and Haruna Miyake.

The 5th Tokyo Music Joy in January this year featured Pat Metheny with Les Ballets Jazz de Montreal, Keith Jarrett, and Michael Brecker W-Unit in the Kan'i Hoken Hall in Tokyo.

Music Publishers

SHOO KUSANO
President
Music Publishers Assn.
of Japan
President
Shinko Music



Membership in the Music Publishers Assn. of Japan (MPA) has grown to nearly 150 members. During the past year the MPA signed with the Japanese Society for the Rights of Authors, Composers, and Publishers (JASRAC) to receive neighboring rights royalties and will distribute them from this year to those music publishers with master label rights.

Some 500 million yen was received in May and will be distributed in September. The total for 1989 is expected to come to 1 billion yen. Some 80 to 100 of the major music publishers, who are members of the MPA, are making masters.

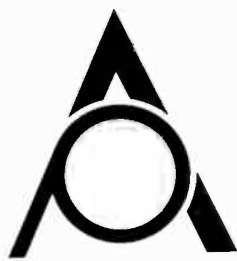
(Continued on page J-10)

RELIABLE IMPORT PROFESSIONALS WITH OVER 20 YEARS EXPERIENCE



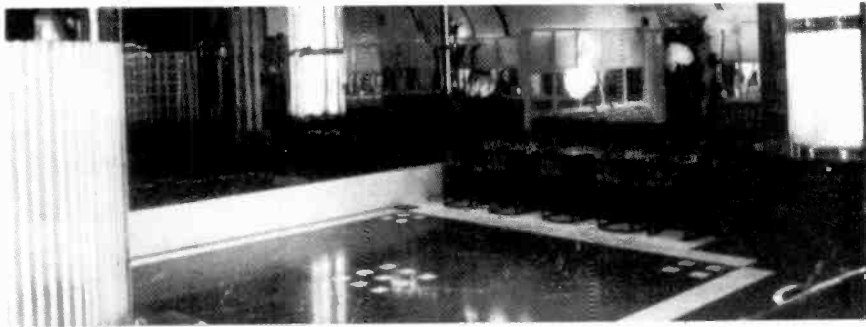
PHENIX TRADING CO., LTD.

Central Post Office Box 631, Osaka, 530-91 Japan
Tel.06-363-7106 Tlx.64219(PHXTRDG) Fax.06-365-9636 Telegram PHENIXTRDG



A-PROJECT

The leader in leisure trends in Japan thanks you for your continuing patronage and hopes to see you soon at one of our many establishments.



LEXINGTON QUEEN

Fun and funky, Tokyo's most talked about, written about and sung about Disco, with a truly International crowd and the gathering spot for celebs of all kinds.

OPEN 6:00 p.m., Roppongi TEL. 401-1661



JAVA JIVE

This two floor restaurant-disco features a colorful unique interior by New York based French designer Sam Lopata. There's Jamacian food and music by a Jamacian band.

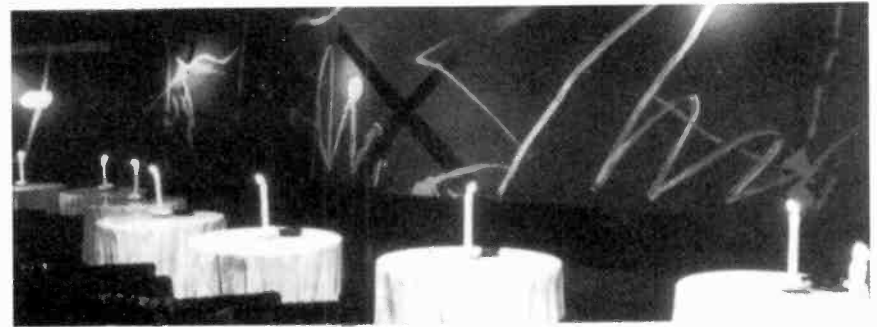
OPEN 6:00 p.m., Roppongi TEL. 478-0088



JAVA BAY

The Shinjuku branch of "Java Jive", Java Bay, also decorated by Lopata is very much the in-club in that part of Tokyo.

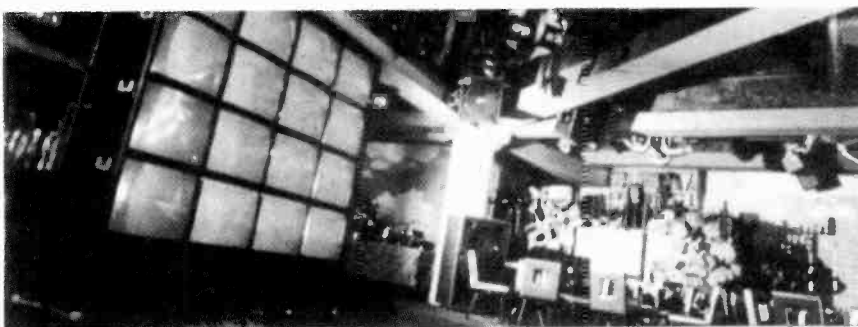
OPEN 6:00 p.m., Shinjuku TEL. 225-5657



BINGO-BANGO-BONGO

This unique Disco-cafe is located on the 5th floor of the Roppongi Square Building. The interior is a tasteful blend of ideas by designers and artists from England and Italy. The crowd is always international.

OPEN 6:00 p.m., Roppongi TEL. 478-5600



BUZZ

Lopata's latest addition to the Tokyo scene for A-Project is this unusual video-disco. Over 40 monitors of all sizes show the latest dance videos while the customers dance or just relax and watch in a setting designed like a "New York Rooftop".

OPEN 6:00 p.m., Roppongi TEL. 470-6391



KYOBUE

The best of Japanese food—Kyoto style served in an ultra-modern setting that still retains that touch of Japan visitors look for. Set courses at reasonable prices offer the opportunity to try all the Japanese traditional dishes. Conveniently located in the B-1 Floor of the Tokyo Hilton International in Shinjuku.

OPEN 5:00 p.m. to Midnight, Shinjuku TEL. 348-2359



LA MAISON DU CAVIAR

The Tokyo branch of the prestigious restaurants in Paris and Beverly Hills. Fresh caviar and smoked salmon flown in daily. Superb food, excellent service all in a chic contemporary setting make a visit to La Masion du Caviar a must while you're in Tokyo.

OPEN 5:00 to 2:00 a.m., Aoyama TEL. 470-0063

A-project, inc.

A-project Bldg., 5-4-7 Shiroganeda
Minato-ku TOKYO108, JAPAN
TEL:(03)448-1931 • FAX:(03)448-0690 • TELEX:2423003

To make things easier, ask your hotel staff to call the number of the club or restaurant you want to visit and write the directions in Japanese for your driver or the taxi.

VIEW FROM THE TOP: Industry Profiles— Music Publishers

(Continued from page J-8)

Highlights during the past year include the NMPA meeting in Tokyo, followed by the CISAC meeting.

The death (in January 1989) of Yasushi Akutagawa, composer/conductor and president of JASRAC for seven years, was a big loss for the entire music industry, as Akutagawa had been doing so much for copyright protection.

The major copyright problem in Japan is Article 30 of the Copyright Law, which permits home taping. While this is the biggest unresolved copyright problem in Japan today, the issue is gradually being resolved in the Asian countries.

As for Shinko Music, the Rebecca group won the Japan Gold Disk Award for the most sales of CDs, records, and tapes in the domestic repertoire department, while the Beatles won in the international repertoire in 1988. Shinko did not win any of the top awards in 1989, but Rebecca continues to sell well, and is very popular. One of our newest groups is the all-girl Princess Princess, who sold out four days at the 10,000-seat Nippon Budokan in Tokyo.

Other new artists who are doing well include the male rock group Grass Valley, as well as Tomoko Tane, Iwao Yamaguchi, and Scramble. "Idol" singers are still strong in singles.

Merchandising accounts for one-fourth of Shinko Music's sales, and our magazines are all doing well. Music Life has a monthly circulation of 200,000, while Burrn's monthly circulation is 150,000. B-Pass (Backstage Pass), a magazine devoted to domestic rock, has increased circulation to 150,000 in its third year of publication. Young Guitar and Crossbeat also are doing quite well.

Photo collections of various artists, both domestic and international, are popular, with the Bakuchiku Slump group's photo collection selling many copies.



MAMORU MURAKAMI
President
Nichion

Last year Nichion celebrated its 25th anniversary, and we've rewritten the record for sales based on the March 1989 accounting. It was the best record since our establishment.

As for international repertoire, our top song was "Show Me." We

took No. 1 for international repertoire with "Cha Cha Cha" in 1988, and "Show Me" succeeded to about the same extent. The original "Show Me," sung by the Cover Girls, didn't do too well in Japan, but the cover version by Yukari Morikawa was a big success, selling 500,000 singles and 500,000 CDs and albums.

Of course, the Michael Jackson and Madonna records contributed to the good record. But "Show Me," a song which did not hit throughout the world, became the biggest hit in Japan.

We have been depending too much on the hit charts. We must select those songs which will sell and hit on the Japanese market. International repertoire, including classic, now comprises only 25% of total record sales. This may be due to imports, but in this year's Japan Gold Disk Awards, Bon Jovi won the top prize with 300,000 CDs and albums. But in the case of singles, it is only 35,000 to 50,000 copies at the most.

For instance, Go Nagabuchi's single, "Tombo" (Dragonfly), sold 600,000 copies. Japanese producers must take this point into consideration and push artists who are appropriate for the Japanese market. If they should change to such a policy, I believe the international repertoire share will increase much, much more.

I am not saying we should ignore the charts completely, but we depended too much on the charts in the past at the

expense of originality. If someone with creative concepts does the selecting, for instance, it will be possible to produce something which is right for the Japanese market.

We continue to do a lot of commercial synchronization. "Stand By Me" is an old song, but it was used recently by four companies—Edwin, Arbeit News, and Nissan used the original version by Ben E. King, and Seiyu used the cover version by Kyoshiro Imawano. Gershwin's "Rhapsody In Blue" also was used by four companies.

Nichion is the leader in selling songs for commercials in Japan. We sell about 150 songs per year. We have a TV commercial production department, so it's easy to make direct contact with possible clients. We don't just wait for firms to approach us; we select songs and approach firms, asking, "How about using [this] song?"

Up to October 1988, the Nippon Tobacco Corp. had commercials on television, but they've discontinued television advertising and have moved to radio.

Video

TATSURO ISHIDA
Chairman
Japan Video Assn.
Chairman
Pony Canyon

As far as the Japan Video Assn. (JVA) was concerned, the biggest event during the past year was revision of the Copyright Law in November 1988 making it illegal to possess pirated copies of videocassettes. The Cultural Affairs Agency started preparations for revising the law in 1987, and it had been expected that the parliament would



(Continued on page J-12)

RISING FROM THE EAST... SUN MUSIC!

Japan's most respected management and production company offers the best of the Orient. Handling the top performers of Asia for over 20 years, our philosophy is to foster cultural exchange and mutually beneficial business relationships.

JUNKO SAKURADA



One of Japan's best known movie, TV and stage musical actresses. Presently filming joint USSR-Japan & US-Japan movie projects.

YU HAYAMI



Hawaiian-raised, bi-lingual singer-actress. Stars regularly in movies, TV series & commercials. Well-known across Asia.

SUN Music Group.

SUN MUSIC Production, Inc. SUN MUSIC Publishing, Inc. SUN MUSIC Planning, Inc. Creative House ABOUT, Inc.
Address: Okido Bldg. 4-28 Yotsuya, Shinjuku-ku, Tokyo 160 Japan Tel.: 03(355)1645 Fax.: 03(352)8467

The hotel with class and style.



In the heart of hustling, bustling Tokyo — not far from parliament — lies an enchanted forest. The Sanno Forest. And right next to it is nestled a modern palace, The Capitol Tokyu Hotel. Something right out of a fairy tale. But read on. Inside this modern palace, is a splended lobby with lacquered pillars overlooking an exquisite Japanese garden. There are spacious, stylish rooms; fabled chefs and valets, heavenly hosts and restaurants that offer feasts for no lesser mortals than kings and queens, like you. Our staff of angels anticipate your every need. We make fairy tales come true.



CAPITOL TOKYU HOTEL

10-3, Nagata-cho, 2-chome, Chiyoda-ku, Tokyo 100
Tel:(03)581-4511, Telex:24290 THC CAP J

For Information and Reservations, Please Call:
Our Sales Offices: New York 800-822-0016, Los Angeles 800-624-5068, London 01-493-2585, Tokyo 03-264-4436
or Distinguished Hotels/Robert F. Warner, Inc. for the Capitol Tokyu and Kyoto Tokyu, Utell International for all Tokyu Hotels.
Delton Reservations Offices.

A New Record Company —Today and Tomorrow

いつも新しい、レコード会社です。



OSAMU SATO
President

A Bertelsmann Music Group Company
Joint Venture With JVC

BMG VICTOR, INC.

7-8 Shibuya 1Chome, Shibuya-ku Tokyo Japan

Phone : (03)797-9001

Telex : 242-5162 Fax : (03)499-3304

JAPANESE MUSICIANS

(Continued from page J-6)

operation." The progress of English in Japanese pop music is slow but sure.

The signing of licensing arrangements, such as between Victor and JVC has opened a few more doors overseas for Japanese artists. Major movement has come with record company reorganizations. The CBS takeover and the buy-out of Japan's Warner-Pioneer and Alpha Moon record companies by Warner Bros. (U.S.) has now made the situation more suitable than ever for Japanese artists to get away from "alternative" and into the mainstream market.

CBS/Sony and Epic/Sony have plans to release their top artists through their American counterparts, starting with Asia's top singer (24 No. 1 singles and 12 No. 1 albums in Japan) Seiko Matsua, who will hit the U.S. shelves in a few months. Plans also include the launch of Rebecca and TM Network next year.

The Japanese are well-known imitators, yet they invariably adapt and improve on what they copy. In Japan they have been playing Western music for more than 40 years while inventing most of the new musical technology on which



Pioneer Stereo Component with Twin-Tray CD Player Model Private A3

TOP MUSIC PUBLISHING CO., LTD.

ONE OF THE MOST ACTIVE AND RELIABLE ORGANIZATIONS IN THE EAST!

affiliated with

HORI PRODUCTIONS INC. established 1960

THE COMPANY THAT DOES IT ALL!



- We administer over 3,000 domestic and 10,000 foreign repertoires.
 - We supply our music to Hong Kong and the other Asian countries.
 - We are one of the largest artists management agencies in Japan.
 - We have well known commercial and film production division established in 1969.
 - We also produce various theatrical arts working with famous foreign artists. (include USA & USSR)
 - And now . . .
- we are the first company ever in this business to open its stocks to the public!!*

Chairman of the Board: Hori, Takeo
President: Oda, Shingo
Vice President: Sasaki, Kunio

HORI GROUP: MEGURO BLDG., 1-2-5- Shimomeguro, Meguro-ku Tokyo 153, JAPAN

Tel: 03-490-4635 / 4601 / 4631 Telefax: 03-490-4638 Telex: 2468436 HORIGR J Cable Address: HORIPROMUSIC TOKYO

to play it. The music has reached a comparable quality. The number of top artists putting out English product indicates a growing cultural confidence that will help them break the language barrier and find acceptance worldwide, just as European artists have done. The present Western artistic stagnation and "ethnic boom" will also help in gaining market share for Japanese artists. Japan is set for astronomical growth in the international music scene continuing into the '90s.

Although there is a long way to catch up with other exports, it is foreseeable that many Americans will be playing top-grade made-in-Japan music on their made-in-Japan stereo equipment very soon.

Sony liquid crystal 8mm Video Walkman



50th
ANNIVERSARY
JASRAC 1989

We celebrate the 50th anniversary in November



We are the writers of music.
We are the parents of music.
So we treasure copyright in music
for the better future.

JASRAC

1-7-13 Nishishimbashi, Minato-ku, Tokyo 105, Japan
Telephone: 03(502)6551 Telex: 02222596 JASRAC J FAX: 03(508)8183

Miyuki Ishimoto
President

JAPANESE SOCIETY FOR RIGHTS
OF AUTHORS, COMPOSERS AND PUBLISHERS

TOWER RECORDS

日本
JAPAN

The far eastern arm of the international mega-marketing force, this year celebrating ten years in Japan.

The largest retailer and wholesaler of imported music in Japan, importing from Europe and America to satisfy the international tastes of Japan's music fans.



With retail outlets in:
TOKYO (shibuya)
(ikebukuro)

SENDAI
KYOTO
SAPPORO
YOKOHAMA
NAGOYA COMING JULY '89

HIROSHIMA COMING SEPTEMBER '89

9F HS Building, 7-1-9 Nishi Gotanda Shinagawa-ku, Tokyo, 141 Japan
Tel 03-779-1544 Fax 03-779-1527

"Rocking You For Twenty Years"

Our heartfelt "Thank you" to all artists, managers, and agents for your confidence and trust. We presented you in Japan with pride and embrace you as part of our family.

S. Udo

20th ANNIVERSARY UDO



FOR CONCERT PROMOTION CONTACT
UDO ARTISTS, INC.
SEIJIRO UDO, PRESIDENT

#2 MIYA-CHU BLDG., 3-8-37 MINAMI-AOYAMA, MINATO-KU, TOKYO 107 JAPAN PHONE: 03-402-7281 FAX: 03-402-8922 TLX: J26552 E-MAIL: DGS1656 UDO-UK
UDO OSAKA ● PHONE: 06-341-4506 FAX: 06-341-4596 UDO YOKOHAMA ● PHONE: 045-664-6969 FAX: 045-664-4620
UDO PRESENTS ● PHONE: 03-746-3894 FAX: 03-746-3896 START FROM ZERO ● PHONE: 03-404-5392 FAX: 03-404-5395

Do You Know The Song "SHOW ME"?

WE RECEIVED JASRAC'S BEST FOREIGN SONG AWARD 1988 WITH AN UNKNOWN SONG CALLED "CHA CHA CHA", AND FOR THE SECOND CONSECUTIVE YEAR, WE ONCE AGAIN PRODUCED ANOTHER SUCCESSFUL COVER VERSION WITH "SHOW ME" TO CAPTURE WITH CONTINUOUS PRIDE

JASRAC'S BEST FOREIGN SONG AWARD 1989

JUST ONE OF OUR MANY SUCCESSES...

BIGGEST AND MOST ACTIVE MUSIC PUBLISHER IN JAPAN

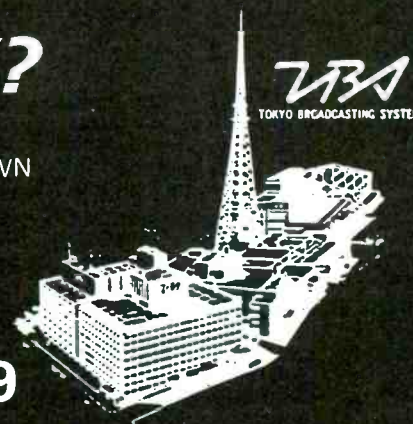
NICHION, INC.

SANNO KOWA BLDG. Phone: (03)595-3883
12-4, Nagatacho 2-Chome Telex: MUNICH J26610
Chiyoda-Ku, Tokyo 100 Cable: PUBLISHMUSIC TOKYO
Japan Fax: (03)595-2772

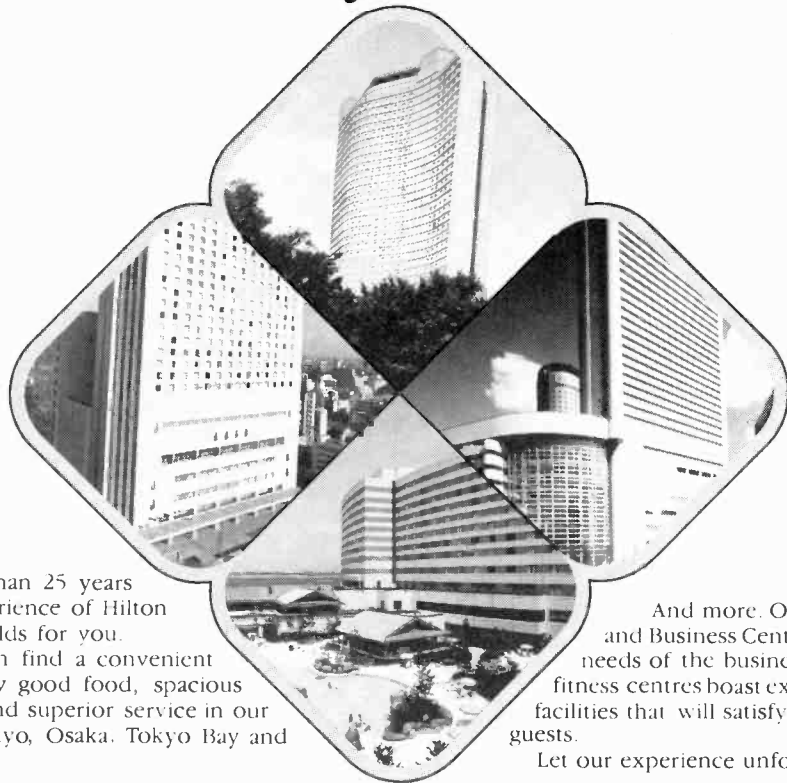
NICHION
STUDIO

THREE FULLY EQUIPPED MULTI-TRACK RECORDING STUDIOS. THE MOST UP-TO-DATE IN TECHNICAL FACILITIES THIS SIDE OF THE "INTERNATIONAL DATE-LINE".
TC PRODUCE QUALITY LOCAL COVER RECORDINGS OF YOUR COPYRIGHTS.

Address: 32 Mori Bldg. 4-30 Shiba-park 3-chome. Minato-ku Tokyo 105, Japan. Telephone: (03)437-5644



SUPERIOR SERVICE UNFOLDS IN JAPAN



After more than 25 years in Japan the experience of Hilton International unfolds for you.

Now you can find a convenient location, unusually good food, spacious accommodation and superior service in our new hotels in Tokyo, Osaka, Tokyo Bay and Nagoya.

And more. Our Executive Floors and Business Centres meet the special needs of the business traveller and our fitness centres boast extensive recreational facilities that will satisfy the most active of guests.

Let our experience unfold for you in Japan.

HILTON INTERNATIONAL TOKYO • OSAKA • TOKYO BAY • NAGOYA

For more information and reservations, call Tokyo (03) 344-5111. Osaka (06) 347-7111. Tokyo Bay (0473) 55-5000 or Nagoya (052) 212-1111.

JAPAN

VIEW FROM THE TOP: Industry Profiles— Video

(Continued from page J-12)

Prices of videotapes will probably come down gradually. The 3,500 yen movie videos put out by CIC Victor Video sold very well and instigated other makers. Some firms are lowering the prices of their music tapes, and the trend is toward gradually lowering prices.

As for Pony Canyon, it had sales of just a little under 70 billion yen with the increase paced by videotapes and CDs. Videotapes were big overall, not any one genre particularly. We have many titles from MGM, Columbia, and BBC and lots of animation, while music videos are good also. In records, we have contracts with A&M and Scotti Bros.

In foreign movies, we have a market share of over 20%. There is no mistaking the fact that we're No. 1 in video.

Record Stores



JIRO OTAKE
President
Shinseido

As against the goal of 49.2 billion yen set at the beginning of the fiscal year, we chalked up a record of 52.21 billion yen, an increase of 13%. This was due in part to the Japanese economy being very good, but the compact disk sales contributed greatly to the good record.

Video, which used to be a single-digit percentage before, increased to 15%-17% in the year ending Jan. 31, 1989. The low-priced movie videocassettes put out by CIC Victor Video at 3,500 yen were a big stimulus. It was a happy miscalculation, because we had not expected too much from video. Signs point to video software becoming an influential and indispensable item.

We now have 239 stores, including 204 record-music stores, 29 sporting goods stores, and six bookstores.

Generally prices are coming down, and we think this is a good thing because prices in Japan are too high.

Originally CDs were centered on classics and jazz and oriented to jazz, serving to revive adult interest in recorded music. That CDs have made such a big surge was due, not only to the popularization of CD players, but also to the appearance of CD titles for young people. Young tastes have changed from vinyl records to CDs, and this has been decisive.

An indication of the speed at which the CD wave is advancing was the report, albeit mistaken, that the CBS/Sony Group was suspending the production of vinyl records. People weren't surprised at all.

The speedy changeover to CD was not due to the change in needs, but rather to the speedy changeover in production to CD. Analog stockpiles were reduced, resulting in people moving away from analog.

This year there is the question of how the 3% consumption tax will affect sales and the economy as a whole. We feel that the buying power of the consumers will continue to rise. There are no pessimistic conditions, so we feel the good times will continue at least to the end of this year.

Record stores are becoming bigger. When we want to open a new store, we like it to have it at least have 500 square feet of floor space.

Sales in our stores are now 10 CDs to one analog, but the facilities have not yet caught up with the changeover to CD. We spent a lot of money to convert the facilities, including the shelves and racks, to CD. Most of our stores devote 70% of their space to CD product.

Stores today must be designed differently from stores 10 years ago. In addition to covering a store with goods, we now create open spaces where customers can have coffee or wait for a date. Demands and tastes have diversified, so that instead of "10 people have 10 different tastes," it is, "a single person has 10 different tastes."

RYKO

Thanks for a great 1988.

この一年御苦勞様でした。

Let's make '89 even better.

今後とも宜敷く御願ひします。

Distributed in Japan by
Music-Scene, Inc. (MSI)

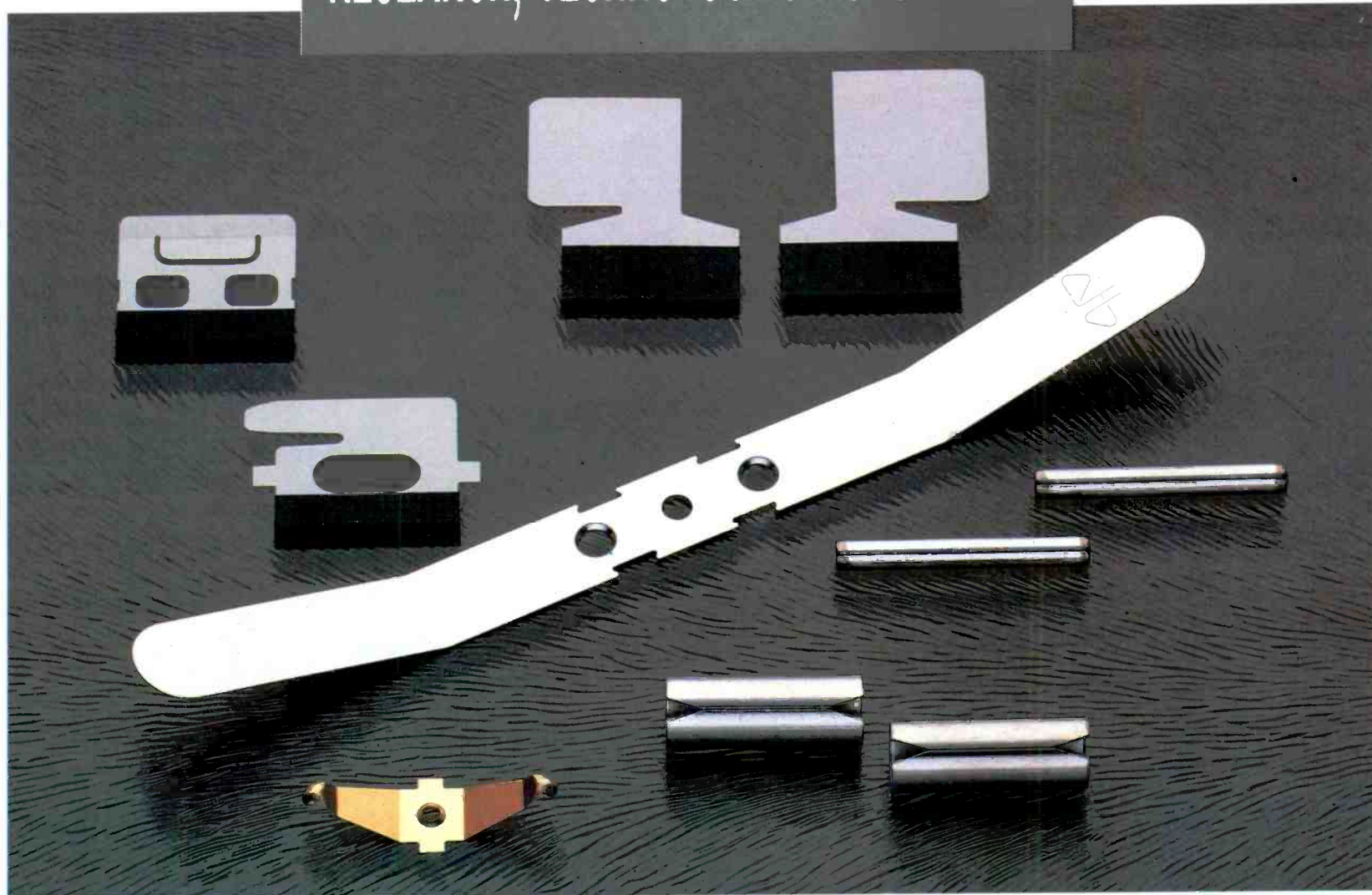
Yoshimi Hishino, President
Mark Newton, Vice President
High Town #908
2-10 Kitazawa
Setagaya-ku, Tokyo 155, Japan
Telephone 03.460.2721
Fax 03.460.5522

Rykodisc, Inc.
Telephone 617.744.7678
Fax 617.741.4506



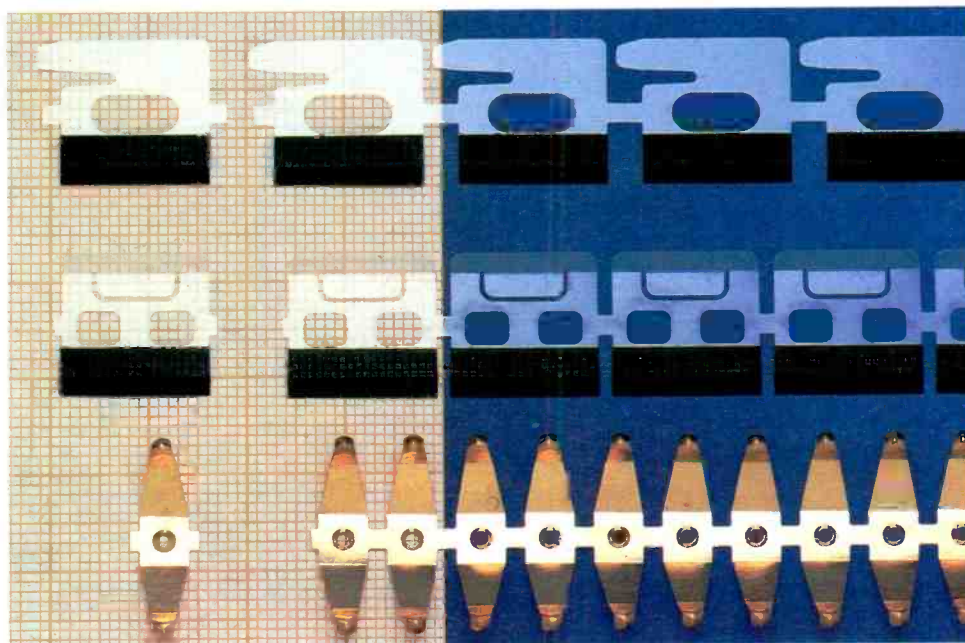
RESEARCH, TECHNOLOGY & AUTOMATION

J&P MILANO



Research, technology and automation are the heart and the bones of ATB's production philosophy.

In the video cassette components industry too, the strict application of these standards has allowed ATB to obtain quality products ideally suited to state-of-the-art assembly technics.



Audio & Video Cassette Components

A.T.B. spa
20030 Senago - Milano (Italy)
Via Palmiro Togliatti, 30
Telefono 02-9989976/7/8
TLX 334457 ATIBIX I
T.FAX 02 9986718

EDOYA



RECORDS

featuring
PINK CLOUD

Char
and
more
...



For further information contact Ms S. Newcombe
SENGOKUYAMA ANNEX, ste. 102, 5-3-22 TORANOMON MINATOKU TOKYO, JAPAN
Tel. 813-505-4901 Fax 813-781-2835

JAPAN

CONFIDENT FACE

(Continued from page J-1)

helped push the sales of VCRs, CD players, and videodisk players.

Promoters continue to bring in so many international artists that fans are finding that their money just can't keep up with the concerts. Select Live Under the Sky in Yomiuriland Open Theater East in July 1988 saw such stars as Marlon Jordan, David Sanborn, Sun Ra Arkesta and Miles Davis performing, while Billy Joel, Boz Scaggs, Art Garfunkel, and the Hooters appeared in the Kirin Dry Gigs in the Tokyo Dome the same month.

August saw the biggest jazz festival, the Mt. Fuji Jazz Fest, including Art Blakey's Realtime Jazz Messengers, Pul-
(Continued on page J-20)



Pony Canyon President Akira Ijichi, who produced Alyssa Milano's album for Pony-Canyon; 16-year-old actress-singer Alyssa Milano, her father, and manager Michael O'Connor. Milano's "Look In My Heart" single has been a chart climber in Japan. She returned to Japan in late May for the Tokyo Music Festival.

AGGRESSIVE BUT ALWAYS ACCESSIBLE

Virgin

JAPAN

VIRGIN JAPAN LTD. ♦ MANAGING DIRECTOR: Akira Yokota ♦ Yoyogi Forest Bldg., 5-18-20, Sendagaya, Shibuya-ku, Tokyo, 151, Japan. ♦ Tel. (03)356-3926 Fax (03)356-4866 Tlx. J 27960 VIRGIN JN

WATANABE GROUP

Misa Watanabe, Chairman

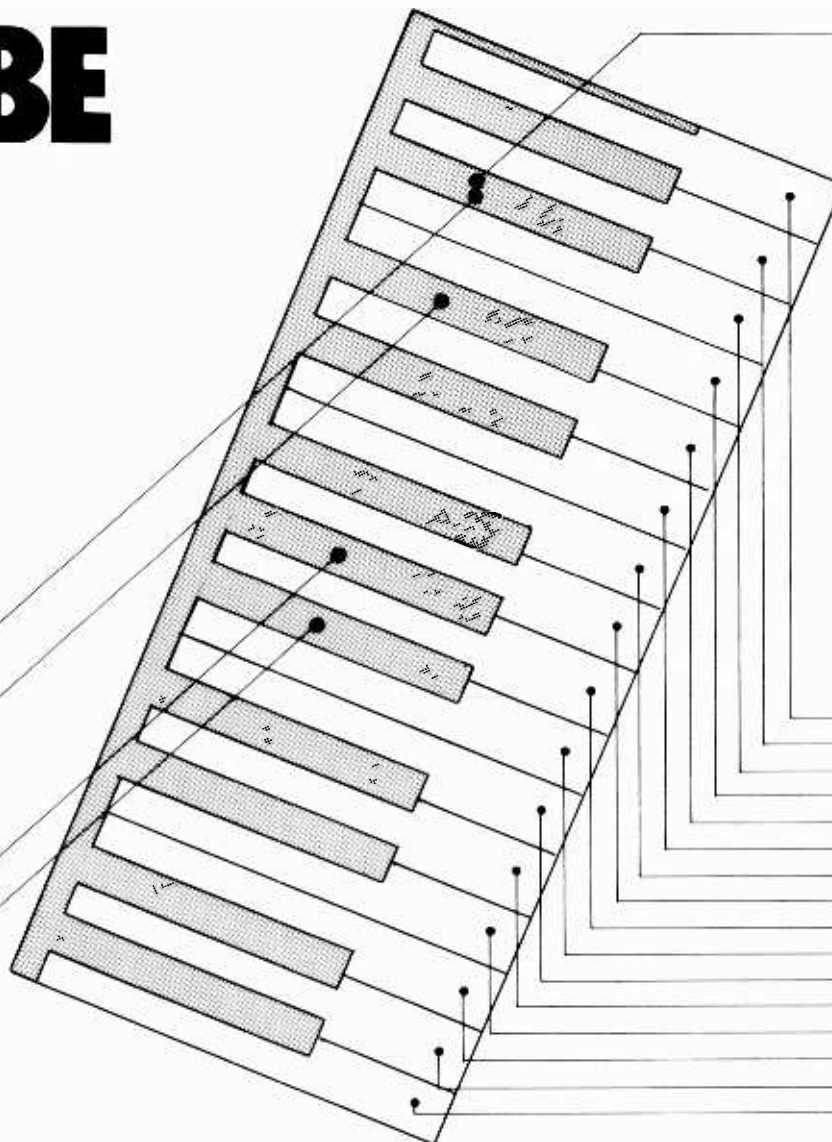
We, Watanabe Group is the international entertainment entity, which is composed of 20 companies and one foundation. We are ready to provide you with the best Japanese artists, sound and visual materials as well as sports, cultural and leisure activities.

WATANABE PRODUCTIONS CO.,LTD.
1-8-10 Azabudai, Minato-ku, Tokyo, Japan
Tel : (03)582-6517
Fax : (03)582-6500

WATANABE MUSIC PUBLISHING CO.,LTD.
1-8-10 Azabudai, Minato-ku, Tokyo, Japan
Tel : (03)585-1531
Fax : (03)586-4533
Tlx : 2426848 WATMUS J

WATANABE KIKAKU CO.,LTD.
2-2-1 Azabudai, Minato-ku, Tokyo, Japan
Tel : (03)584-1811
Fax : (03)505-5469

WATANABE FOUNDATION
FOR THE WORLD CULTURAL EXCHANGE AND DEVELOPMENT



WATANABE INTERNATIONAL
1515 N.Crescent Heights Blvd.
Los Angeles, CA 90046, U.S.A.
Tel : 213-656-9052
Fax : 818-609-1502
Tlx : 249364 KUWASHIMA LSA

APOLLON MUSIC INDUSTRIAL CORP.
SOUNDS MARKETING SYSTEM, INC.
WATANABE ENTERPRISE CO.,LTD.

IZAWA OFFICE
THE WORKS
MATES CO.,LTD.

IWAPPARA KANKO CO.,LTD.
THIRTY THREE CREATIVE
CLUB HOUSE 33
CO-CO-LO

SEVEN'S ENTERPRISE, INC.
JACK PRODUCTIONS CO.,LTD.

EIZO KIKAKU CO.,LTD.
SOUND CITY CO.,LTD.

TOKYO MUSIC ACADEMY
WATANABE PRODUCTIONS ARTISTS FAN CLUB

H. I. P.

A PROVEN LEADER IN PLANNING AND PROMOTION OF
INTERNATIONAL AND DOMESTIC CONCERTS, AND SPECIAL EVENTS.



CONTACT US AT:

TOKYO

TEL: (03) 470-0681
FAX: (03) 470-0803

OSAKA

TEL: (06) 362-7301
FAX: (06) 362-7307

H. I. P. TOKYO:

AOYAMA NOZU BLDG. 4F 3-31-20 JINGUMAE SHIBUYA-KU TOKYO 〒150

We are The Aggressive Staff

TOKYO/OSAKA/NAGOYA/SAPPORO/SENDAI/FUKUOKA

POPS & ROCK

APOLLON
INTERNATIONAL

JAZZ

JAZZ
ROAD

HARD ROCK & HEAVY METAL

FEMS
FAR EAST METAL SYNDICATE

SMS
RECORDS

ROADRUNNER
RECORDS

GAME MUSIC

compasia



Apollon Music Industrial Corporation

INTERNATIONAL DEPT.

1-5 WAKABA SHINJUKU-KU TOKYO, JAPAN.

Telephone: Tokyo 353-0191 (Contact: SYUSUKE M. KAWAHARA)

Fax: Tokyo 341-0694

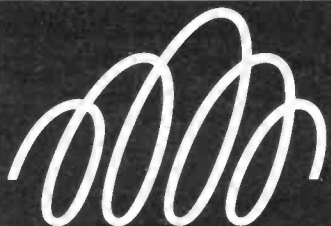
MASTER LICENSE & PUBLISHING ~ DISTRIBUTION / IMPORT & EXPORT

JIMCO
RECORDS

H E A V Y M E T A L
D A N C E
R O C K / P O P
J A Z Z
N E W A G E
C L A S S I C A L

JIMCO RECORDS a division of **JIMCO JAPAN CORP**

JIMCO HOUSE, 7-7, KACHIDOKI 4-CHOME, CHUO-KU, TOKYO 104, JAPAN
PHONE: 03-534-8771 FAX: 03-534-8200 TELEX: 2523911 YOKARO J



**THE 25TH
TOKYO
INTERNATIONAL
MUSIC
COMPETITION
1990
(VOCAL SECTION)**

The Tokyo International Music Competition which alternates annually among conducting, vocals and chamber ensembles in the classic music field, aims at discovering outstanding vocal musicians on the world stage.

PARTICIPANTS WANTED

ELIMINATIONS & FINALS:

May 10 to May 20, 1990 in Tokyo

APPLICATION: Feb. 1, 1990 to Feb. 28, 1990

AWARDS:

From the 1st to 3rd place, Certificate, Medal and ¥400,000. to ¥800,000. will be given.

Also, the Commemorative Concerts will be held to introduce the winners.

FOR FURTHER INFORMATION:

Organizing Committee of Tokyo International Music Competition % Min-On Concert Association

1-32-13 Kita-Shinjuku, Shinjuku-ku

Tokyo 169 JAPAN TEL: 03-371-5103 FAX: 03-361-9477

TELEX: 02324249 MINOCA J

FOLLOWING COMPETITIONS:

Conducting 1991, Chamber Ensembles 1992



JAPAN

CONFIDENT FACE

(Continued from page J-18)

len/Adams Quartet, Tony Williams Quintet, Sadao Watanabe Quartet, Terumasa Hino Group, Johnny Griffin-Joe Henderson, Don Sickler's Superblue, Jon Hendricks & Co., and Renee Rosnes Trio.

The same month also saw the Budweiser Newport Jazz Festival including the Lionel Hampton Orchestra at the Madaro ski resort.

September featured the Super SoundsDream Jam Session in Japan featuring Herbie Hancock, Wayne Shorter, Buster Williams, Larry Coryell, and Ron Shannon Jackson. Also playing in September were the Modern Jazz Quartet, White Lion, Foreigner, David Lee Roth, Whitney Houston, and Dionne Warwick with Burt Bacharach.

Those who toured Japan in the last three months of 1988 included INXS, Chick Corea, Paul Winter Consort, Tiffany, Sting, Eric Clapton, Elton John, Nancy Wilson, George Gruntz Concert Jazz Band, Diane Schuur, Duke Ellington Orchestra, Cheap Trick, Night Ranger, Run-D.M.C., Mel Torme, Carmen Cavallaro, Pat Boone, Europe, Paul Anka, Michael Jackson, Bon Jovi, and Ratt.

In the first four months of 1989 there were Van Halen, UB40, Paco de Lucia Sextet, Duran Duran, Cinderella, Pat Metheny, Keith Jarrett, Vixen, Toots Thielemans, Ozzy Osbourne, Prince, Bruce Hornsby & the Range, Wynton Marsalis, Steve Winwood, and Bob James.

The revision of the Copyright Law in November 1988, outlawing the possession of pirated copies of videocassettes, has helped clamp down on pirated tapes. The Anti-Counterfeit Assn. (ACA), formed in August 1986 by eight organizations, including the Motion Picture Assn. of America (MPAA), Japan Video Assn. (JVA) and Japan Phonograph Record Assn. (JPRA), has been helped considerably in its fight against piracy. Previously, 50% of the estimated 20,000 video rental outlets in Japan were handling pirated copies, but the number has now been reduced to 20%.

Video rental charges now average 500 yen with some charging as little as 300 yen. Video rental was given a big boost Jan. 7 and 8, 1989 when television programs were monopolized by footage covering Emperor Hirohito's death. People rushed to the video rental outlets and stripped the shelves bare. This new group of video rental fans continue to patronize the video rental outlets.

Overall, the music industry is healthy in Japan and industry figures are cautiously confident about the future. That future, of course, will depend on whether the economy will continue to be strong.

CREDITS: Editorial Coordinator, Shig Fujita, Billboard's correspondent in Tokyo; Editorial by Shig Fujita, except "Musicians" by Richard Northcott, Tokyo-based writer; Executive photos, Shig Fujita; Assistance, Bill Hersey; Cover concept by Tsutomu Fujita, adapted by Steve Stewart; Design, Steve Stewart.



Matsushita Clear Vision Panasonic Video 70-inch Projector VIP7

BORN IN JAPAN FOR THE WORLD.



X JAPAN

FIRE FIRE

Produced by Stephan Galfas.

for

The David Geffen Company, 1989.

©Ebet Roberts 1989

We are proud to bring you this fabulous group from Japan.

VICTOR MUSICAL INDUSTRIES, INC.

26-18, 4-CHOME JINGUMAE, SHIBUYA-KU, TOKYO 150, JAPAN
Tel: 405-5151 Telex: VICREC J242-4293 Facsimile: 4C1 4756

JVC MUSICAL INDUSTRIES INC. (U.S.A.)
6363 SUNSET BLVD., SUITE 500, LOS ANGELES,
CALIF. 90028
Tel: 213-466-5927 Facsimile: 213-467-7957

KAKU-SUI PUBLISHING LTD. (HONG KONG)
FAR EAST MANSION FLAT K17/F 5-6 MIDDLE
ROAD, KOWLOON HONG KONG
Tel: 3-668934



JVC VIDEO SOFTWARE DIVISION

3-4-7 NIHONBASHI-HONCHO, CHUO-KU, TOKYO 103, JAPAN
Tel: 270-2236 Telex: J 26222 Facsimile: 245-1538

VICTOR MUSIC PUBLISHING CO., INC.
YOKOKURA BLDG. 10-9, 6-CHOME,
JINGUMAE, SHIBUYA-KU, TOKYO 150, JAPAN
Tel: 797-4138

VICTOR ARTISTS CORP. OF JAPAN
JUBILEE PLAZA BLDG. 8-5, 5-CHOME,
JINGUMAE, SHIBUYA-KU, TOKYO 150, JAPAN
Tel: 486-0471

Virgin Packs Genesis Vid With Limited-Edition CD Single

LONDON Twenty-five-thousand copies of the "Genesis—Invisible Touch Tour" video, released here by Virgin, are being packaged with a limited-edition 3-inch CD of the previously unreleased track "Domino," which runs 11 minutes. Angus Margerison, Virgin deputy managing director, claims an industry "first" for the video/CD format and sees it as "a highly collectible item, especially as the CD won't be available again." The package is also being produced in another 15,000 units for export. Virgin predicts an eventual 100,000-unit sale for the video, which retails at \$19.25. **PETER JONES**

UB40 Tour Plays Czechoslovakia

PRAGUE, Czechoslovakia Following the sellout success visits of Western name bands Depeche Mode and Duran Duran last year, UB40 arrived here for a one-nighter at the Prague Sports Hall, with about 8,000 of its 13,000 capacity taken up. The band flew in from Hungary; its Eastern European tour segment also took in Yugoslavia and the Soviet Union. Despite the comparatively small audience, the gig ended in wild excitement with spontaneous dancing all around the hall. **PETER BELOHLAVEK**

London Licenses 'Reformed Pirate' Radio

LONDON London Greek Radio, a pirate operator that has been raided more often by government investigator teams than any other, has been granted an official license to go on air by the Independent Broadcasting Authority. The station, set up in 1983 for the 100,000-strong North London Greek community, has been raided more than 300 times, often having its aerial and transmitter confiscated. When new licenses were up for bids, it was made clear that "reformed" pirates could qualify. **PETER JONES**

EMI-Noise Label Formed In W. Germany

COLOGNE, West Germany EMI Electrola has, with Modern Music's Karl Ulrich Walterback, set up a new label, EMI-Noise, which will handle four bands: heavy metal topliner Helloween (worldwide except the U.S. and Japan) and, for Europe only, Celtic Frost, V2, and Running Wild. Noise will handle creative A&R and artist development; EMI Electrola, manufacturing, marketing, promotion, and distribution. **WOLFGANG SPAHR**

Sing-Along 'Karaoke' Craze Sweeps U.K.

LONDON The Japanese "karaoke" craze—jukeboxes purveying backing tapes so that customers can sing along—is now a success in the U.K., with more than 1,500 machines, leased for \$70 a month, in pubs and hotels nationwide. BBC Channel 4 television is reflecting the interest by putting out a series of eight shows in which celebrities will sample sake and sing a song of their choice to a "karaoke" backing. A children's version of the box is being readied to retail at \$80. **PETER JONES**

1st-Quarter CD Output Up 61% In Japan

TOKYO Production of CDs in Japan in the first quarter was up 61%, to 32.49 million units (worth \$389 million), over the same three months of 1988, according to statistics from the Japan Phonograph Record Assn. But production of vinyl records was down 73% to just 3.96 million units, while prerecorded tape manufacturing was down 8% to 16.93 million units. Total record, CD, and tape production for the quarter was, at 53.38 million units virtually unchanged against the same period last year, though value was up 6%. **SHIG FUJITA**

Publisher Michel Marks 75th Birthday

FRANKFURT, West Germany Johan Michel, a key figure in the West German music publishing business since becoming managing director of Josef Weinberger here in 1945, has just celebrated his 75th birthday. Starting with Musikverlag Doblinger in Vienna, he moved to Johann Strauss publisher Weinberger, setting up (in 1951) the Melodie der Welt pop publishing arm with Weinberger owner Otto Blau. The pop division has since produced a nonstop run of hit writers and artists. **WOLFGANG SPAHR**

Pan-European Orchestra To Debut In '90

LONDON A new \$1.6 million a year Pan-European Orchestra For Europe, 90-strong, financed by sponsorship and based in Bristol, in the west of England, plays its debut concert here early next year, conducted by Russia's Gennadi Rozhdestvensky. Firms from Spain, West Germany, Denmark, Ireland, and Belgium are already committed to a third of the first year's funding of the orchestra, which will comprise musicians in their 20s on the brink of professional careers. Each member gets an \$8,000 fellowship, and Eastern European musicians are eligible for recruitment. **PETER JONES**

Live Concerts To Be Syndicated Across Continent Hot Acts To Rock Europe Via Radio

BY MIKE HENNESSEY

LONDON Elton John, Spandau Ballet, U2, Robert Palmer, UB40, Chris Rea, Level 42, and Style Council are among the acts that will be featured in a 13-week series of one-hour concert programs to be syndicated to European radio stations this summer by MCM Networking (U.K.) Ltd.

The programs, acquired from the BBC transcription service, will be marketed under the title "Europe Rocks" by Independent Radio Sales and will be presented in the language of the countries to which it is sold.

MCM, which began operations in the U.K. in October 1987, is an affiliate of MCM Networking Pty. Ltd. of Australia, a company with a catalog of 12 programs representing 15 hours of airtime weekly—prerecorded and live satellite—spread over 100 Australian radio stations.

MCM's first major venture in Europe since establishing its London base was to develop the radio concept for the "Coca-Cola Eurochart Hot 100" show, a two-hour program that began transmission last April.

The 52-week series is tailor-made for each country in which it is sold, even to the point of including interview or airplay segments by hot local acts.

'Pan-European syndication only makes sense if the programs are in the language of the country'

Says Tony McGinn, MCM group managing director: "Pan-European syndication only makes sense if the programs are adapted to local needs and are made in the language of the country. We have to take into account market variations."

The "Eurochart Hot 100" show features chart highlights from 100 to 11, fast movers and highest newcomers in the first hour, plus news and interviews. The second hour is the countdown of the official top 10

with the No. 1 hits of the individual countries.

The program, sold on a barter syndication basis, is currently being aired in the U.K., Germany, Denmark, and Finland, and McGinn predicts that many more countries will be taking it before the end of the year.

In addition, MCM produces specific programs for specific countries. It has sold sponsored programs to 28 of Britain's 46 commercial radio stations and is currently marketing a Sting concert, recorded in Japan, to which it has worldwide rights, outside Japan and the U.S.

McGinn believes that radio in Europe is a medium of "enormous and underestimated potential," and says his aim is to raise its profile. "The time is ripe for expansion," he insists, adding that current expenditure on radio advertising in Europe is unrealistically low considering the impact of the medium.

"Countdown shows like the 'Eurochart Hot 100' attract large audiences in the 10-17-year-old range, and by including music news and interviews, the show also cap-

(Continued on next page)

Fest: European Music Meets Global Tastes EMI Electrola Head Blasts U.K./U.S. 'Indifference'

COLOGNE, West Germany The "persistent indifference" of U.S. and U.K. record executives toward continental European product is condemned by Helmut Fest, managing director of EMI Electrola here, who claims that the best European product today is on a level with top Anglo-American repertoire.

"I just do not know with what justification the Americans and the British deprive their consumers of good European music. This is not just an EMI phenomenon; it applies to all companies," Fest says.

Speaking from an industry back-

ground that includes more than four years in the U.S. and a similar length of time in the U.K., Fest says: "English and American people like European food, European furniture, fashions, movies, and books, and I know they would enjoy European music if they were given half a chance to hear it."

Fest points to the success of the German rock band Scorpions—signed originally by EMI in 1978 and released by PolyGram in the U.S.—whose records have sold in millions in the U.S. "But people were not really aware that they

were a German rock group because they used English lyrics," he says.

"More recently we have seen the impact made by Roxette of Sweden and Soulsister from Belgium."

As well as the satisfaction of seeing Continental repertoire break through in the U.S. market, Fest points out that there is also an important economic factor involved.

"If you look at the amount of money that pours into the U.S. and U.K. from Germany, for example, as a result of the success of Anglo-American repertoire in our market, you can see that it helps to perpetuate the situation in which domestic repertoire comes a poor second best to international. If we can break German artists in the U.S. and U.K., the money coming back to us could help finance more productions with high international potential."

Fest does not share the view of some German industry executives that domestic repertoire suffers in Germany because of radio discrimination.

"If we produce good product," he says, "the radio stations will play it. But I want to get exposure for that product outside Germany, too. I don't expect British and American radio stations to play German yodel music or schlager, but I would like to see German repertoire of international potential given a fair chance to compete with American and British product."

Domestic repertoire has always played a major part in the success of EMI Electrola. Last year, the biggest in the history of the company, 40% of its sales were achieved with locally produced recordings, and this in a country where, quite often,

(Continued on next page)

Vollenweider, Label Get Store Restraining Order CBS Germany Blocks Rental Of CD

BY WOLFGANG SPAHR

FRANKFURT, West Germany Andreas Vollenweider and CBS Records have struck a formidable legal blow against CD rental.

The Landgericht Frankfurt (regional superior court) has issued a restraint order against Medien Pool, forbidding it to rent or lease CDs produced by Vollenweider or circulated by CBS. The order also prohibits leasing to third parties or any other means of pursuing sales to consumers.

Medien Pool, which faces a fine of \$254,000 (taking the exchange rate as 1.97 deutsche marks to the U.S. dollar) if it contravenes the order, is appealing the decision.

The CBS-Vollenweider action is described by Dr. Udo Kornmeier, CBS director of business affairs, as "a sensation." The background to the action was a contractual restraint by Andreas Vollenweider & Friends on

CBS not to put their records into circulation for purpose of rental.

"CBS will encourage Andreas Vollenweider and other contracting parties to initiate legal proceedings against professional CD rental stores," says Kornmeier.

CBS managing director Jochen Leuschner expresses the hope that other record companies will follow the same initiative to establish a broad front against the practice of CD rental in West Germany. The record industry believes CD rental is costing millions of marks every year through lost sales and inevitable home taping.

"Renting of sound carriers represents a serious threat for the entire music industry," comments Leuschner. "In Japan at the beginning of the '80s, a similar explosion of the record-renting nuisance led to losses in record company grosses of up to 40%."



Facing East. Ken East, former president and CEO of EMI Music Europe, is toasted on his retirement with a special dinner at London's Savoy Hotel, hosted by EMI Music Worldwide chairman Bhaskar Menon. Shown, from left, are Menon; Peter Gormley, Cliff Richard's manager; Ken and Dolly East; Mickie Most, founder, RAK Records; and John Reid, Elton John's manager.

Madonna, Tiffany, Local Star, & Catalog Fuel April Growth WEA Malaysia Posts Record Music Sales

BY Y.S. MING

KUALA LUMPUR, Malaysia WEA Malaysia hit an all-time sales record in April, at more than \$600,000, the highest in the company's 11 years here.

Executives attribute this new peak to strong international product, which traditionally accounts for nearly 50% of total sales, from Madonna, Debbie Gibson, and Tiffany, plus a build-up of interest in back-catalog product.

But local singer Ella's debut Malay release, which has sold more than 110,000 cassette units, matching sales of popular Taiwanese singer Wang Chieh's "I Who Have Nothing," was a strong contributor.

On the international front, Madonna's "Like A Prayer" had sales of 23,000 units on the first day of release, and another 7,000 in two weeks. Her "True Blue" has sold 22,000 units here over three years, notes Gunther Zitta, WEA Malaysia managing director.

WEA's monthly gross has steadily escalated this year, from \$360,000 in January to more than \$500,000 in March. Corporate sales targets have

twice been revised in this year's sales surge. Sales in 1988 hovered around \$3 million, and Zitta is looking for \$5.5 million this full year if current trends continue.

An additional revenue source could be available if negotiations between WEA Malaysia and Music Master, of Jeddah, are finalized. This deal would mean that WEA Malay recordings would be translated into Arabic and sold in the lucrative Saudi Arabian market. "It this goes through, we could be adding another 500,000 unit sales to our trade," says Zitta.

He says the corporate prosperity these days is largely due to effective enforcement of the Copyright Act by the trade and industry ministry.

And he stresses that a recent Inter-

national Intellectual Property Assn. report stating that copyright pirates have a \$33.5 million "bite" in Malaysia is misleading. "Most of the losses were from piracy of video and computer software," he says. "Losses from audiocassette piracy were significantly less and virtually down to an acceptable level in this territory, given its geographical siting.

"We shouldn't dream of a piracy-free market at this time. The physical division that separates the Malaysian peninsula from East Malaysia makes it almost impossible totally to keep the piracy menace in check.

"Even Singapore is not 100% free from piracy, despite the size of the country. But we can live with 10% illicit action."

EUROPEAN MUSIC

(Continued from preceding page)

eight out of the top 10 singles and albums are of foreign origin.

"We were the No. 1 album label last year," Fest says, "and this gave us the No. 3 position in the market, behind Ariola and PolyGram. West Germany is one of the few terri-

tories where EMI is bigger than CBS or WEA."

Fest is currently seeking an international breakthrough for top German artist Herbert Groenemeyer, whose last three albums have sold 4 million copies in Germany.

An English-language album, with lyrics by ex-Van Der Graaf Generator member Peter Hammill, is being released in Australia and Canada, with provisional plans for a Canadian tour in July or August.

International success is also predicted for Helloween, the Berlin heavy metal act secured through EMI's deal with Noise International.

MIKE HENNESSEY

'EUROPE ROCKS' RADIO

(Continued from preceding page)

tures the 18-39-year-olds," says McGinn.

Coca-Cola receives two 30-second commercial spots in each hour of the show; this is in addition to its existing radio advertising budget.

"This means," says McGinn, "that the radio station cannot lose out as radio advertising budgets remain the same and the sponsor creates a new budget for investment. Added to which, the 'Eurochart' program creates an audience attractive to potential advertisers."

German Intercord's Mix Yields Success

STUTTGART, West Germany A wide repertoire range, concentration on development of domestic talent, and intensification of collaboration with independents in other territories are the key features in the policy of German independent Intercord as the company gears up for the advent of 1992 and the single European market.

Says Herbert R. Kollisch, managing director: "We have a most successful relationship with Mute Records in London. And we're developing links with other independent labels in the U.K. and U.S. in order to build up our international catalog."

Intercord derives a substantial proportion of its sales from the

Mute catalog, with Depeche Mode albums averaging 350,000 units and healthy figures achieved by Nick Cave (20,000), Erasure, Wire, and I Start Counting.

In terms of domestic repertoire, one of Intercord's remarkable success stories has been that of Kenya-born Roger Whittaker, who, since starting to record in German eight years ago, has sold 7.2 million albums and 1.6 million singles. Whittaker, who is signed to Horst Schmolzi's Avon company, currently has eight albums in the Intercord catalog, all of which have sold between 30,000 and 50,000 units.

In 10 years, according to Kollisch, Intercord has boosted its sales from 30 million marks (\$15.46 million) annually to 65 million marks (\$33.5 million) and its market share from 0.6% to almost 4%.

A division of the third-largest media group in West Germany, Verlagsgruppe Georg von Holtzbrinck, which posted sales of nearly 2 billion marks (\$1.03 billion) last year, Intercord is one of West Germany's most vigorous independents, deriving 50% of its sales from domestic repertoire (if the German-language recordings by Whittaker are taken into account).

One of its most durable talents is chanson singer Reinhard Mey, who has more than 30 albums in

the catalog. But the label has also achieved good results with new artists like the Jule Neigel Band, whose first album has sold 140,000, Claudia Jung, and Swiss singer Leonard.

Intercord is also developing ties with small independent foreign labels like P.E.M. in France (Gipsy Kings); Ahead Of Our Time (Cold-out) and Big Life (Yazz) from the U.K.; and Cypress Records (Michael Damian), Scotti Bros., Solar, and Sleeping Bag/Fresh in the U.S.

Another important element in the Intercord mix is the import division under Wolfgang Brauer, which in less than five years has built up an annual sales figure of 10 million marks (\$5.15 million). The import catalog, which includes product from Music For Nations, G.R.P., Gramavision, Sonet, and 1,200 titles from CBS companies around the world, has its own five-man sales team operating quite separately from the 17-man sales staff handling the regular catalog.

And more recently, Intercord has been moving into the classical market. Its midprice classical line, Saphir, boasts 65 digitally recorded compact disks and has sold half a million units in the last two-and-a-half years.

Summer Signals Start Of Hot Music Festival Season

BY CHRIS WHITE

SUMMER ROCK: As the U.K. basks in an unexpected heat wave, plans for various summer rock festivals are being made. **New Order**, the **Pogues**, **House Of Love**, the **Men They Couldn't Hang**, **That Petrol Emotion**, the **Wonderstuff**, and **Billy Bragg** are confirmed for the Reading Festival in August; **Simple Minds** will be playing the vast Murrayland Stadium in Edinburgh, Scotland, the same month.

Phil Collins, **Tanita Tikaram**, **Van Morrison**, **Level 42**, and **Mica Paris** are confirmed for the annual Prince's Trust concert, held this year for the first time outside London—in Birmingham, July 19.

ALSO ON THE ROAD: The **Style Council**, which plays its first gigs in two years at London's Royal Albert Hall, while much-lauded CBS signing **Roachford** has added several dates to his current tour, coinciding with the new single, "Kathleen." **Cactus World News** also returns to the live circuit after two years to promote its new album, "Bearsville," produced by **David Rhodes** and **Ron St. Germaine**, who have worked with the **Cure**

and **Peter Gabriel**, among others.

NEW PRODUCT: Manchester-based rap act **Kiss AMC** has a new EMI double A-sided single, "A Bit Of... The Raw Side," produced by the **Ruthless Rap Assassins**. Former Eurovision Song Contest two-time winner **Johnny Logan** returns with a new CBS album, "Mention My Name," produced by **Chris Neil**. Will this be the one that rids Logan of the Eurovision tag?

Irish singer **Enya**, who hit pay-dirt with "Orinoco Flow," has a new single, a rerecording of the song "Storms In Africa" featured on her best-selling "Water-

mark" album. **Pat Collier**, who has produced recent singles by **Wonderstuff** and **House Of Love**, has turned his attention to the **Darling Buds** with the single "You've Got To Choose."

HEINEKEN IS promoting **Music On The Move**, claimed to be the U.K.'s biggest in-pub live music promotion. Bands include the **Innocent Few**, **Howlin' Wolf & the Vee-Jays**, **Zoot & the Roots**, and the **Gutter Brothers**. All will be performing in 300 pub venues around the country.



by Chris White

First World Music Awards Mark Stellar Achievements

MONTE CARLO The first World Music Awards (Billboard, Feb. 4) were presented in the Sporting Club here May 10 before a celebrity-studded audience.

The awards mark success achieved during 1988 or give recognition for outstanding musical careers. The evening was hosted by Julio Iglesias, who received a Lifelong Contribution To The Music Industry award, Bianca Jagger, and Belinda Carlisle, who was named female artist of the year.

Other presentations were received by Gipsy Kings (group of the year); Salt-N-Pepa (album of the year); Howard Jones (outstanding contribution to keyboard music); Barry White (outstanding

contribution to dance music); Jon Lord and Ian Paice of Deep Purple (outstanding contribution to the rock industry); Milli Vanilli (song of the year for "Girl You Know It's True"); and Enya (music video of the year).

White collected the award on behalf of the absent Michael Jackson for artist of the '80s; Jagger did likewise for Steve Winwood as male artist of the year; and Ringo Starr accepted an award to the Beatles for outstanding contribution to the pop industry.

The gala ceremony was attended by Prince Albert of Monaco and the proceeds of the evening are being donated to the Princess Grace Foundation in aid of young artists.

Your Key To West Germany, Austria, Switzerland...

In the few seconds it took you to read this far, you could be using the West Germany, Austria, Switzerland Spotlight as the key to tell everyone about your achievements, innovations and future plans.

Don't wait for success to come to you — use this key to create your own infinite possibilities...

...reach an international readership of 200,000
in over 100 countries.

... be part of an issue that may be imitated but never
equaled.

... put your product or talent in front of an audience of key
decision makers with the heaviest buying power
in the entertainment industry.

Go ahead use it...use Billboard... The key
to industry buying power worldwide.
Reach everyone you want to scream your success to -
with an ad in this spotlight.

In this issue...

- The Media Boom
- Industry Changes
- Prospects For National Product
 - Tour Prospects
 - Retailing
 - Current Trends
- New Directions In Publishing

Issue Date July 8

Ad Deadline June 13

For Details Contact:

Europe
Ron Betist
31-20-662-8483

USA
Ron Willman
212-536-5025

...A Billboard Spotlight

CANADA

Industry Paper On Effects Of Free-Trade Pact Deemed 'Rubbish' By CRIA Head

OTTAWA The president of the Canadian Recording Industry Assn. has denounced a government report that predicts rough times for the record business under the free-trade agreement with the U.S. (Billboard, May 20).

And, to the surprise of more than a few, he has an interesting ally in his condemnation of the study—the principal cabinet minister responsible for the trade deal.

CRIA president Brian Robertson says the government report, prepared by the Industry Department as a public information overview on sound recording in Canada, "isn't worth the paper it's written on."

When pressed in the House of Commons to comment on the embarrassing report, International Trade Minister John Crosbie simply referred to Robertson's remark. The report was prepared by another government department seemingly with no coordination with Crosbie's own officials.

Liberal Member of Parliament Lloyd Axworthy, whose responsibilities include scrutinizing the trade deal for the main opposition party in federal politics, said the sound-recording report was one of 14 such releases by the Industry Department that predicted adverse effects for various sectors of the economy.

The report says that the Canadian music business is fragile and indicated that tariffs are necessary to keep foreign-owned firms from servicing the country from abroad.

Right now, the report said, companies are shipping master tapes to Canada at a relatively low duty. That allows Canadian firms to manufac-

ture recordings in Canada and reap the benefits. But as tariffs lower, it's more and more likely that finished products will enter Canada in larger numbers.

An Industry Department official says that there are many factors that will influence the extent to which the trade deal affects the recording business, including the existence of business in Canada, the reluctance of foreign firms to tamper with successes from such existing firms, and the relative value of the Canadian and U.S. dollars.

But the department believes that the reduction of the tariffs is the single most important factor in the future of the industry in Canada. The reduction of the tariffs began Jan. 1 and will continue in 10 equal stages until they disappear in January 1999. Under the multilateral General Agreement on Tariffs and Trade, such reductions were also inevitable.

CRIA has firmly taken the position that changes in the industry structure are unlikely for at least five years, and even then changes are not likely to be significant. Robertson called the Industry Department's report "rubbish" and said publication of its findings is already having negative effects on the perception of the business from abroad.

But the Canadian Independent Record Production Assn. worries that free trade may not help the Canadian-owned end of the business. The association is concerned that shifting of distribution to the U.S. from Canada will leave Canadian companies with no network of their own through which their product can be licensed and distributed.

MAPLE BRIEFS

GORDON LIGHTFOOT, Murray McLauchlan, and Ian Tyson will be the hosts of a free concert June 11 on the banks of the Oldman River in southern Alberta. They'll be trying to stop construction of a dam on the river, which many environmentalists say will destroy wildlife, trees, marshland, and archaeological sites.

CONCERT PRODUCTIONS International has secured a three-year deal to present shows at the 56,000-seat SkyDome, the Toronto indoor stadium scheduled to open June 3. Rod Stewart, currently on an extensive Canadian tour, will play the stadium June 8. The Who will play two shows there June 23 and 24 to kick off its 20th anniversary tour.

NET SALES VALUE was up nearly 15% in the first quarter of 1989 over 1988, to \$86 million from \$75 million. Net shipments are up only slightly, however, indicating that compact disk sales are fueling the sales value increases. Shipments on LPs, for example, are down a startling 49%, the Canadian Recording Industry Assn. says. LP sales are down 40%.

THE LONG-AWAITED new album from Kim Mitchell is due in June on Alert Records, now distributed in Canada by Capitol Records-EMI. The release brings Mitchell back to his old distributor. As part of the seminal Toronto band Max Webster, Mitchell recorded on the Capitol-distributed Anthem label. Mitchell's last album, "Shakin' Like A Human Being," was the Juno winner in 1987.

THE AMAZING VIDEO network, which operates some 173 Amazing Video Machines in southern Ontario, has made a deal with A & P/Dominion supermarkets to place eight AVMs there. The aim is to widen reach. A total of 200 machines will be in the market by the end of June, while an additional 200 are slated for placement in the third quarter of the year, says Nelson Videovend Ltd., the parent firm for the company.

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.

HITS of the WORLD

© Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

BRITAIN (Courtesy Music Week/Gallup) As of 5/27/89

This Week	Last Week	SINGLES
1	1	FERRY 'CROSS THE MERSEY MARS DEN/MCCARTNEY/JOHNSON/CHRISTIANS PWL
2	2	HAND ON YOUR HEART KYLIE MINOGUE PWL
3	3	MISS YOU LIKE CRAZY NATALIE COLE EMI
4	4	REQUIEM LONDON BOYS TELDEC/WEA
5	6	BRING ME EDELWEISS EDELWEISS WEA
6	20	EVERY LITTLE STEP BOBBY BROWN MCA
7	10	THE LOOK ROXETTE EMI
8	26	MANCHILD NENEH CHERRY CIRCA/VIRGIN
9	5	I WANT IT ALL QUEEN PARLOPHONE
10	8	I'M EVERY WOMAN (REMIX) CHAKA KHAN WARNER BROS.
11	7	ETERNAL FLAME BANGLES CBS
12	23	HELYOM HALIB CAPPELLA MUSIC MAN
13	30	ON THE INSIDE (THEME FROM 'PRISONER CELL BLOCK H') LYNNE HAMILTON A.1.
14	25	FERGUS SINGS THE BLUES DEACON BLUE CBS
15	14	ELECTRIC YOUTH DEBBIE GIBSON ATLANTIC
16	17	DON'T IT MAKE YOU FEEL GOOD STEFAN DENNIS SUBLIME
17	9	BEDS ARE BURNING MIDNIGHT OIL SPRINT/CBS
18	22	MY BRAVE FACE PAUL MCCARTNEY PARLOPHONE
19	NEW	I DON'T WANNA GET HURT DONNA SUMMER WARNER BROS.
20	11	BABY I DON'T CARE TRANSVISION VAMP MCA
21	31	CAN I GET A WITNESS SAM BROWN A&M
22	16	ROOMS ON FIRE STEVIE NICKS EMI
23	21	VIOLENTLY EP HUE & CRY CIRCA/VIRGIN
24	13	AMERICANOS HOLLY JOHNSON MCA
25	12	WHO'S IN THE HOUSE THE BEATMASTERS WITH MERLIN RHYTHM KING/MUTE
26	NEW	FUNKY COLD MEDINA/ON FIRE TONE LOC DELICIOUS/4TH & B'WAY
27	NEW	THE REAL ME W.A.S.P. CAPITOL
28	15	IF YOU DON'T KNOW ME BY NOW SIMPLY RED ELEKTRA
29	28	LOVE ATTACK SHAKIN' STEVENS EPIC
30	18	YOUR MAMA DON'T DANCE POISON CAPITOL
31	35	CHANGE HIS WAYS ROBERT PALMER EMI
32	19	WHERE HAS ALL THE LOVE GONE YAZZ BIG LIFE
33	NEW	PINK SUNSHINE FUZZBOX WEA
34	24	I'LL BE THERE FOR YOU BON JOVI VERTIGO/PHONOGRAM
35	NEW	PSYCHONAUT FIELDS OF THE NEPHILIM SITUATION TWO
36	NEW	I DROVE ALL NIGHT CYNTHIA LAUPER EPIC
37	NEW	NOTHIN (THAT COMPARES 2 U) THE JACKSONS EPIC
38	NEW	JUST KEEP ROCKIN' DOUBLE TROUBLE & THE REBEL MC DESIRE
39	38	DISAPPOINTED PUBLIC IMAGE LIMITED VIRGIN
40	NEW	ONE BETTER WORLD ABC NEUTRON/PHONOGRAM
		ALBUMS
1	1	JASON DONOVAN TEN GOOD REASONS PWL
2	2	SIMPLE MINDS STREET FIGHTING YEARS VIRGIN
3	3	INNER CITY PARADISE 10/VIRGIN
4	NEW	THE MIND BOMB EPIC
5	8	CLANNAD PAST PRESENT RCA
6	7	DEACON BLUE WHEN THE WORLD KNOWS YOUR NAME CBS
7	4	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
8	15	BOBBY BROWN DON'T BE CRUEL MCA
9	5	SIMPLY RED A NEW FLAME ELEKTRA
10	6	HOLLY JOHNSON BLAST MCA
11	10	NATALIE COLE GOOD TO BE BACK EMI
12	16	SOUL II SOUL CLUB CLASSICS VOL. 1 10/VIRGIN
13	11	SHADOWS STEPPIN' TO THE SHADOWS POLYDOR
14	12	GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
15	9	SWING OUT SISTER KALEIDOSCOPE WORLD FONTANA/PHONOGRAM
16	23	HUE & CRY REMOTE CIRCA/VIRGIN
17	14	THE CURE DISINTEGRATION FICTION/POLYDOR
18	NEW	10,000 MANIACS BLIND MAN'S ZOO ELEKTRA
19	13	BANGLES EVERYTHING CBS
20	21	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFFEN
21	18	MADONNA LIKE A PRAYER SIRE
22	17	TRANSVISION VAMP POP ART MCA
23	NEW	DIANA ROSS WORKIN' OVERTIME EMI
24	19	INXS KICK MERCURY/PHONOGRAM
25	NEW	JOHN COUGAR MELLENCAMP BIG DADDY MERCURY/PHONOGRAM
26	24	KYLIE MINOGUE KYLIE PWL
27	22	MIDNIGHT OIL DIESEL AND DUST CBS
28	32	SAM BROWN STOP! A&M
29	20	BARRY MANILOW BARRY MANILOW ARISTA
30	29	POISON OPEN UP AND SAY... AH! CAPITOL
31	26	TEXAS SOUTHSIDE MERCURY/PHONOGRAM
32	27	GISPY KINGS GIPSY KINGS TELSTAR
33	28	YAZZ WANTED BIG LIFE
34	33	MICHAEL JACKSON BAD EPIC
35	25	THE MONKEES HEY HEY IT'S THE MONKEES—GREATEST HITS K.TEL
36	31	PAULA ABDUL FOREVER YOUR GIRL SIREN/VIRGIN
37	30	BARBARA DICKSON COMING ALIVE AGAIN TELSTAR
38	39	ENYA WATERMARK WEA
39	NEW	JODY WATLEY LARGER THAN LIFE MCA
40	NEW	DEBBIE GIBSON ELECTRIC YOUTH ATLANTIC

CANADA (Courtesy The Record) As of 5/29/89

		SINGLES
1	2	LIKE A PRAYER MADONNA SIRE/WEA
2	1	GIRL YOU KNOW IT'S TRUE MILLI VANILLI ARISTA/BMG
3	3	THE LOOK ROXETTE EMI/CAPITOL
4	4	SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS I.R.S./MCA
5	5	FUNKY COLD MEDINA TONE LOC ISLAND/MCA
6	8	AFTER ALL CHER & PETER CETERA GEFFEN/WEA
7	13	FOREVER YOUR GIRL PAULA ABDUL VIRGIN/A&M
8	6	WALK THE DINOSAUR WAS (NOT WAS) FONTANA/POLYGRAM
9	11	REAL LOVE JODY WATLEY MCA/MCA
10	9	THE LIVING YEARS MIKE + THE MECHANICS ATLANTIC/WEA
11	7	STRAIGHT UP PAULA ABDUL VIRGIN/A&M
12	10	LOVE MAKES NO PROMISES CANDI I.R.S./MCA
13	12	I ONLY WANT TO BE WITH YOU SAMANTHA FOX JIVE/BMG
14	NEW	WIND BENEATH MY WINGS BETTE MIDLER ATLANTIC/WEA
15	16	ROCK ON MICHAEL DAMIAN VIRGIN/A&M
16	20	HEAVEN HELP ME DEON ESTUS POLYDOR/POLYGRAM
17	NEW	ELECTRIC YOUTH DEBBIE GIBSON ATLANTIC/WEA
18	NEW	POP SINGER JOHN COUGAR MELLENCAMP MERCURY/POLYGRAM
19	15	SUPERWOMAN KARYN WHITE WARNER BROS./WEA
20	14	WILD THING TONE LOC ISLAND/MCA
		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	THE CULT SONIC TEMPLE BEGGARS BANQUET/POLYGRAM
4	3	PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M
5	7	ROY ORBISON MYSTERY GIRL VIRGIN/A&M
6	5	TONE LOC LOC-ED AFTER DARK ISLAND/MCA
7	10	BLUE RODEO DIAMOND MINE RISQUE DISQUES/WEA
8	8	MILLI VANILLI GIRL YOU KNOW IT'S TRUE ARISTA/BMG
9	6	TRAVELING WILBURYS TRAVELING WILBURYS VOL. 1 WILBURY/WEA
10	9	ROXETTE LOOK SHARP! EMI/CAPITOL
11	NEW	JOHN COUGAR MELLENCAMP BIG DADDY MERCURY/POLYGRAM
12	11	TOM PETTY FULL MOON FEVER MCA/MCA
13	13	VARIOUS ARTISTS BEACHES SOUNDTRACK ATLANTIC/WEA
14	12	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFFEN/WEA
15	NEW	LIVING COLOUR VIVID EPIC/CBS
16	15	DEBBIE GIBSON ELECTRIC YOUTH ATLANTIC/WEA
17	14	ENYA WATERMARK WEA/WEA
18	16	MIKE + THE MECHANICS THE LIVING YEARS ATLANTIC/WEA
19	17	POISON OPEN UP AND SAY... AH! ENIGMA/CAPITOL
20	NEW	SIMPLE MINDS STREET FIGHTING YEARS VIRGIN/A&M

WEST GERMANY (Courtesy Der Musikmarkt) As of 5/22/89

		SINGLES
1	1	LOOKING FOR FREEDOM DAVID HASSELHOFF WHITE RECORDS
2	2	THE LOOK ROXETTE EMI
3	4	AMERICANOS HOLLY JOHNSON MCA
4	3	LIKE A PRAYER MADONNA SIRE
5	5	LULLABY THE CURE METRONOME
6	7	ETERNAL FLAME BANGLES CBS
7	6	THE WAY TO YOUR HEART SOULSISTER EMI
8	8	STRAIGHT UP PAULA ABDUL VIRGIN
9	11	GOOD THING FINE YOUNG CANNIBALS LONDON/METRONOME
10	9	ORDINARY LIVES BEE GEES WARNER BROS.
11	20	I BEG YOUR PARDON KON KAN ATLANTIC
12	10	BALLAD OF THE STREETS (BELFAST CHILD) SIMPLE MINDS VIRGIN
13	13	AROUND MY HEART SANDRA VIRGIN
14	14	HELP BANANARAMA/LANANEENEENONOO LONDON/METRONOME
15	NEW	FUNKY COLD MEDINA TONE LOC ISLAND
16	17	SAVE UP ALL YOUR TEARS ROBIN BECK METRONOME
17	12	SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS METRONOME
18	19	THIS TIME I KNOW IT'S FOR REAL DONNA SUMMER WARNER BROS.
19	16	FLIEGER NINO DE ANGELO WEA
20	NEW	TOO MANY BROKEN HEARTS JASON DONOVAN PWL
		ALBUMS
1	1	SIMPLE MINDS STREET FIGHTING YEARS VIRGIN
2	2	MADONNA LIKE A PRAYER SIRE
3	3	SOUNDTRACK RIVALEN DER RENNBahn HANSA
4	4	BEE GEES ONE WARNER BROS.
5	6	THE CURE DISINTEGRATION METRONOME
6	5	SIMPLY RED A NEW FLAME WEA
7	13	HOLLY JOHNSON BLAST MCA
8	9	DIE FLIPPERS LIEBE IST... DINO
9	7	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
10	10	MUNICH SYMPHONIC SOUND ORCHESTRA POP GOES CLASSIC VOL. 2 POLYSTAR
11	11	TANITA TIKARAM ANCIENT HEART WEA
12	8	RAINBIRDS CALL ME EASY MERCURY/PHONOGRAM
13	17	ORIGINAL NAABTAL DUO PATRONA BAVARIAE ARIOLA
14	NEW	HARRY BELAFONTE BELAFONTE '89 EMI
15	12	SOUNDTRACK RAIN MAN CAPITOL
16	NEW	ROY ORBISON BLUE BAYOU CBS
17	14	ROY ORBISON MYSTERY GIRL VIRGIN
18	16	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFFEN
19	NEW	ROXETTE LOOK SHARP EMI
20	NEW	BLACK SABBATH HEADLESS CROSS EMI

JAPAN (Courtesy Music Labo) As of 5/22/89

		SINGLES
1	1	ARASHINO SUGAO SHIZUKA KUDO PONY/CANYON/FUJI PACIFIC
2	NEW	FADE OUT KYOKO KOIZUMI VICTOR/BURNING PRO
3	3	LIAR AKINA NAKAMORI WARNER/PIONEER/MC CABIN
4	2	GOMENYO NAMIDA TOSHIHIKO TAHARA PONY/CANYON/FUJI PACIFIC/JOHNYS
5	5	DIAMONDS PRINCES PRINCES CBS/SONY/SHINKO MUSIC
6	7	RETURN TO MYSELF MARI HAMADA VICTOR/FUJI PACIFIC/BEING
7	9	YUMENO NAKAE YUKI SAITO PONY/CANYON/FIRE/ONGAKU/SHUPPAN
8	4	SOMEBODY'S NIGHT EIKICHI YAZAWA TOSHIBA/EMI/SUNRISE/LUCKY
9	8	TOMODACHI AYUMI NAKAMURA HUMMING BIRD/BIRDLAND/NOSIDE
10	6	NAMIDAO MISENAIDE WINK POLYSTAR/FUJI PACIFIC
		ALBUMS
1	NEW	TM NETWORK DRESS EPIC/SONY
2	1	COMPLEX COMPLEX TOSHIBA/EMI
3	2	WINK ESPECIALLY FOR YOU POLYSTAR
4	3	MADONNA LIKE A PRAYER WARNER/PIONEER
5	6	JUNICHI INAGAKI HEART AND SOUL FUN HOUSE
6	NEW	MARI IJIMA MY HEART IN RED MOON
7	5	TSUYOSHI NAGABUCHI SHOWA TOSHIBA/EMI
8	4	SADISTIC MICA BAND APPARE TOSHIBA/EMI
9	8	SOUNDTRACK COCKTAIL WARNER/PIONEER
10	7	X BLUE BLOOD CBS/SONY

MUSIC & MEDIA PAN-EUROPEAN CHARTS 5/27/89

		HOT 100 SINGLES
1	1	LIKE A PRAYER MADONNA SIRE
2	3	THE LOOK ROXETTE PARLOPHONE
3	2	ETERNAL FLAME THE BANGLES CBS
4	6	AMERICANOS HOLLY JOHNSON MCA
5	5	LOOKING FOR FREEDOM DAVID HASSELHOFF WHITE RECORDS/BMG ARIOLA
6	4	HAND ON YOUR HEART KYLIE MINOGUE PWL
7	NEW	FERRY 'CROSS THE MERSEY VARIOUS ARTISTS PWL
8	7	MEGAMIX (EXTENDED VERSION) BONEY M HANSA/BMG ARIOLA
9	NEW	MISS YOU LIKE CRAZY NATALIE COLE EMI USA
10	11	STOP! SAM BROWN A&M
11	8	I WANT IT ALL QUEEN EMI
12	12	REQUIEM LONDON BOYS TELDEC/WEA
13	10	LULLABY THE CURE FICTION/POLYDOR
14	9	STRAIGHT UP PAULA ABDUL VIRGIN
15	20	ESPECIALLY FOR YOU KYLIE MINOGUE & JASON DONOVAN PWL
16	13	BELFAST CHILD SIMPLE MINDS VIRGIN
17	NEW	I BEG YOUR PARDON KON KAN ATLANTIC
18	NEW	BRING ME EDELWEISS EDELWEISS GIG/WEA
19	NEW	JOHNNY JOHNNY COME HOME AVALANCHE WEA
20	17	THE WAY TO YOUR HEART SOULSISTER EMI
		HOT 100 ALBUMS
1	1	MADONNA LIKE A PRAYER SIRE
2	NEW	SIMPLE MINDS STREET FIGHTING YEARS VIRGIN
3	3	SIMPLY RED A NEW FLAME WEA
4	4	THE CURE DISINTEGRATION FICTION/POLYDOR
5	3	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
6	8	HOLLY JOHNSON BLAST MCA
7	7	TANITA TIKARAM ANCIENT HEART WEA
8	11	JASON DONOVAN TEN GOOD REASONS PWL
9	6	DEPECHE MODE 101 MUTE
10	13	BEE GEES ONE WARNER BROS.
11	9	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFFEN
12	10	ROY ORBISON MYSTERY GIRL VIRGIN
13	15	SOUNDTRACK RIVALEN DER RENNBahn HANSA/BMG ARIOLA
14	14	JEAN-JACQUES GOLDMAN TRACES EPIC
15	NEW	INNER CITY PARADISE 10 RECORDS
16	17	ROXETTE LOOK SHARP PARLOPHONE
17	NEW	DEACON BLUE WHEN THE WORLD KNOWS YOUR NAME CBS
18	12	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
19	20	FRANCIS CABREL SARBACANE CBS
20	18	SOUNDTRACK RAIN MAN CAPITOL

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 5/21/89

		SINGLES
1	2	LIKE A PRAYER MADONNA WEA
2	1	THE LIVING YEARS MIKE + THE MECHANICS WEA
3	6	STUCK ON YOU PAUL NORTON FESTIVAL
4	4	STOP! SAM BROWN FESTIVAL
5	5	RING MY BELL COLETTE CBS
6	8	ETERNAL FLAME THE BANGLES CBS
7	3	SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS POLYGRAM
8	9	LOST IN YOUR EYES DEBBIE GIBSON WEA
9	17	WIND BENEATH MY WINGS BETTE MIDLER WEA
10	11	CRY IN SHAME JOHNNY DIESEL & THE INJECTORS FESTIVAL
11	13	NOW YOU'RE IN HEAVEN JULIAN LENNON VIRGIN/EMI
12	10	CHAINED TO THE WHEEL THE BLACK SORROWS CBS
13	7	I'M ON MY WAY THE PROCLAIMERS FESTIVAL
14	14	COMPULSORY HERO 1927 WEA
15	12	ONE SUMMER DARYL BRAITHWAITE CBS
16	NEW	BEDROOM EYES KATE CEBERANO FESTIVAL
17	15	WILD THING TONE LOC FESTIVAL
18	NEW	GOOD THING FINE YOUNG CANNIBALS POLYGRAM
19	18	YOUNG YEARS DRAGON BMG/RCA
20	20	I ONLY WANNA BE WITH YOU SAMANTHA FOX CBS
		ALBUMS
1	1	1927...ISH WEA
2	9	LONDON CAST PHANTOM OF THE OPERA POLYGRAM
3	5	DARYL BRAITHWAITE EDGE CBS
4	2	JOHNNY DIESEL & THE INJECTORS JOHNNY DIESEL & THE INJECTORS FESTIVAL
5	3	TRAVELING WILBURYS TRAVELING WILBURYS VOL. 1 WEA
6	6	FINE YOUNG CANNIBALS THE RAW AND THE COOKED POLYGRAM
7	10	ROY ORBISON MYSTERY GIRL VIRGIN/EMI
8	8	BLACK SORROWS HOLD ON TO ME CBS
9	4	THE PROCLAIMERS SUNSHINE ON LEITH FESTIVAL
10	12	MIKE + THE MECHANICS THE LIVING YEARS WEA
11	19	FOSTER & ALLEN REMEMBER YOU'RE MINE BMG/RCA
12	NEW	SIMPLE MINDS STREET FIGHTING YEARS VIRGIN/EMI
13	11	MADONNA LIKE A PRAYER WEA
14	7	VARIOUS HITS OF '89 VOL. 1 EMI
15	13	SAM BROWN STOP! FESTIVAL
16	18	GEORGE THOROGOOD & THE DESTROYERS THE GEORGE THOROGOOD COLLECTION EMI
17	15	THE CULT SONIC TEMPLE VIRGIN/EMI
18	NEW	BETTE MIDLER BEACHES (SOUNDTRACK) WEA
19	NEW	VARIOUS HOT METAL CBS
20	NEW	HERBERT VON KARAJAN THE ESSENTIAL KARAJAN POLYGRAM

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 5/18/89

		SINGLES
1	1	ETERNAL FLAME THE BANGLES CBS
2	4	ME MYSELF AND I DE LA SOUL INDISC
3	2	WONDERFUL PATTY & SHIFT QUALITEL
4	6	I BEG YOUR PARDON KON KAN ATLANTIC
5	5	PARADISE CITY GUNS N' ROSES GEFFEN
6	8	KEEP ON MOVING SOUL II SOUL VIRGIN
7	3	THE LOOK ROXETTE EMI
8	10	IF YOU DON'T KNOW ME SIMPLY RED ELEKTRA
9	NEW	LULLABY THE CURE POLYDOR
10	NEW	LOLLY LOLLY WENDY & LISA VIRGIN
		ALBUMS
1	1	SIMPLE MINDS STREET FIGHTING YEARS VIRGIN
2	2	VARIOUS ARTISTS SYNTHESIZER GREATEST ARCADE
3	3	GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
4	6	SIMPLY RED A NEW FLAME WEA
5	4	THE BANGLES EVERYTHING CBS
6	5	GUNS N' ROSES APPETITE FOR DESTRUCTION WEA RECORDS
7	NEW	THE CURE DISINTEGRATION POLYDOR
8	9	JOE JACKSON BLAZE OF GLORY A&M
9	7	MADONNA LIKE A PRAYER SIRE
10	8	ROB DE NIJS DE REIZGER EMI/BOVEMA

Billboard Classified Action Mart

To order an ad...check the type of ad you want...

- Δ Regular Classified: \$2.95 per word. Minimum order \$59.00.
 - Δ Display Classified: 1 in./1x \$95.00 - 1 in./4x \$88.00 per 1 in./12x \$82.00 per - 1 in./26x \$79.00 per - 1 in./52x \$64.00 per.
 - Δ Reverse Ad \$10.00 additional charge
 - Δ Count 8 words for our box number and address. Add \$6.50 for handling. Only regular mail forwarded - tapes not acceptable.
 - NEW! Broadcast/Media Rates!**
 - Δ 1 in./1x \$70.00-1 in./4x \$65.00 per
 - Δ 1 in./12x \$60.00 per-1 in./26x \$56.00 per
 - Δ 1 in./52x \$52.00 per
- Circle the heading you want:**
- For Sale/ Help Wanted/ Positions Wanted/ Tapes/ Business Opportunities/Investors Wanted/Songwriters/ Real Estate/For Sale & Lease /Services/Supplies/Equipment/Talent / Accessories /Novelties/Merchandise /Computer/ Golden Oldies/Wanted To Buy/ Comedy Material /Video/Schools & Instructions/Miscellaneous/Broadcast/Media

Payment must be enclosed with your ad copy. Send to Billboard Classified, 1515 Broadway, NY, NY 10036.

Cancellations must be in writing and mailed to the Classified Department.

15% agency commission applicable only on ads of 2" or more running 2 consecutive weeks.

Call Jeff Serrette NY State - 212/536-5174
Outside NY State - toll free-800/223-7524
Fax # 212/536-5236
212/536-5351

Your Name _____
Company _____
Address _____
City _____ State _____ Zip _____
Telephone _____

To charge the cost of your classified advertising.
ΔAmerican Express ΔDiners Club ΔVisa ΔMaster Charge

Credit Card # _____ Exp. Date _____
Your Signature _____

FOR SALE

D.A.T./P.C.M.

We have DIGITAL AUDIO TAPE DECKS, portable D.A.T.'s and TAPES! NEW! DA-TRAX-60 attractive solid oak DAT storage unit. We also buy and sell SONY P.C.M. units!!

THE AUDIO GALLERY

2716 Wilshire Blvd
Santa Monica, CA 90403

(213) 829 3429

FAX: 213 829 0304

DON'T BUY CUTOUTS!
Until You See Our Catalog
Of Great Cassettes and CD's
TARGET MUSIC DISTRIBUTORS
2628 N.W. 72nd Ave., Miami, FL 33122
(305) 591-2188

REAL ESTATE

AUDIO AND VIDEO STUDIOS

Located in heart of the entertainment area. 4 state-of-the-art studio facilities ideal for video post-production work and all video and audio needs with recreation room, entertainment lounge, and top security systems. Property is in excellent condition. Improvements approx. 8,700 sq. ft. Zoned C-4 Lot approx. 18,000 sq. ft.

PRICE: \$4,500,000.
CALL: WAYNE PRIDGEN
JON DOUGLAS CO.
(213) 551-0250
FAX (213) 551-0421

Greenwich Village 77 Bleecker Ct.

SPECTACULAR Doorman Loft Duplex
1900 SF beautifully lit space overlooking Mercer Park. Excel entertainment space/w stereo throughout. 30x15 Liv Rm w/18' ceilings & 16' windows. Exposed brick wall & Greek columns. Large open Kit & formal Din Rm. Huge Master BR & Den (2nd BR), 2 1/2 Baths. New oak flrs. Completely finished. Immediate. Asking \$550K.
Nancy 212-599-8450 (9-5) 838-4327 evs.

SERVICES

FOR THE
WIDEST
SELECTION
OF RECORDING
TAPE AND
ACCESSORIES...

Call Toll Free
1-800-523-2472

(In PA 1-800-468-2533)

Ask for free catalog and monthly specials

America's Leading Distributor of
Recording Tape and Accessories

A.I. ROSENTHAL ASSOCIATES, INC.
1030 Lodge Drive, Warminster, PA 18974

LP • TAPE • CD
THE QUALITY ALTERNATIVE
ALIGNED AUDIO INCORPORATED

- AUDIOPHILE QUALITY in all formats
- COORDINATION of your project, from tape to finished product
- FULFILLMENT, special packaging drop shipping

MAIN PLANT and OFFICES:
151 22nd St., Brooklyn, NY 11232
Please call for information
718-788-6969
Fax 718-499-0421

SERVICES

FROM THE USA—DAILY EXPORTS

We transport from JFK & LAX Airports -
Rush Air Cargo to all cities - Low Rates - Confidential Personal Attention -
Since 1953 - B. Klainberg, Pres.
BERKLY AIR SERVICES CORP.
POB 665, JFK Airport, NY 11430-0665, USA
FAX (718) 917 6434
PH: (718) 656 6066, TLX 425628

ENTERTAINERS OR EXECUTIVES
WHO: All band mbrs., agents, mgrs., road crews, publicists, recording execs., families & others.
WHAT: Each key person can have their own 1-800-WATS line for Private 24 hr. Voice Messaging with associates, etc. Operates anytime, anywhere from any touch tone telephone.

1-800-NUM-BERS
Confidential
Voice Messaging
\$9.50/MO. + .35c/MIN.

WHY: Time zones, traveling, in the air, on the road or late gigs. YET always be in touch. Never miss a message.
WHERE: In an industry first... your 800 line will operate ANYWHERE throughout the USA and CANADA.
WHEN: Now! Call 24 hours for full info.

1-800-726-7828

TORONTO LOS ANGELES

ENTERTAINMENT LAWYER

Richard P. Dieguez

192 Garden Street, Suite 2
Roslyn Heights, NY 11577

(516) 621-6424

DISC MAKERS

MONEY SAVING PACKAGES

COMPLETE MANUFACTURING

CASSETTES, CD'S, LP'S & VIDEOS

PROFESSIONAL DESIGN DEPT.

CALL FOR CATALOG

1-800-468-9353

★ **DISCO & STAGE** ★
★ **LIGHTING/AUDIO** ★
★ Mirror Balls, Pin Spots, Rain Lights, ★
★ Chasers, Portable DJ Gear, Club ★
★ Lighting, etc. ★
★ **WHOLESALE PRICING AVAILABLE** ★
★ **Farralane Enterprises, Inc.** ★
★ **166 Central Ave.** ★
★ **Farmingdale, N.Y. 11735** ★
★ **Fax (516) 752-8781** ★
★ ★ ★ (516) 752-9824 ★ ★ ★

VIDEO

BUY AND SELLS VHS MOVIES

1,000's of used movies - super store packages and buyouts.
Galaxy Holdings, Inc.
401 State Road 584 East, Suite 1119
Oldsmar, FL 34677
813-855-0045 Fax 813-855-1248

SELL US MOVIES

BETA/VHS—TOP DOLLAR PAID—WE HAVE 1,000's OF MOVIES FOR SALE!
VIDEO SHUTTLE, INC.
445 8th Ave. N.W.
St. Paul, MN 55112
(612) 639 0622 1 (800) 666 1121

FOR SALE

**ATTENTION
JOBBER
50,000 MIXED
ROCK
BUTTONS
BEST OFFER
SECURES**
(212) 465 2564

FOR SALE

The
DA
Digital Audio Tape
STORE
2624 Wilshire Blvd. / Santa Monica, CA 90403

JUST ARRIVED THIS WEEK!

•SONY HI BAND 8mm CAMCORDER•

430 LINES ON METAL EVAPORATED TAPE
CCDV-900 VIDEO HI 8.....\$2,000.

•SONY MAVICA STILL CAMERA•

50 STILL PICTURES ON 2 INCH FLOPPY DISC.
MVC-C1\$800.

•TECHNICS PROFESSIONAL CD•

8 TIMES OVERSAMPLING. 999/20 BIT. 1300/18 BIT.
SL-P999\$550. SL-P1300\$1,600.

• FULL WRITTEN WARRANTY PLUS FREE LOANERS •

• ENGLISH OWNERS MANUALS •

• A/C ADAPTORS INCLUDED •

• NO DEPOSITS REQUIRED • IMMEDIATE DELIVERY •

COMPLETE INVENTORY OF ACCESSORIES AND TAPES IN STOCK

• HOME & PORTABLE D.A.T. •

SONY DTC-M1001400 JVC XD-27001750
SONY DTC-300ES1500 JVC XD-211001850
SONY DTC-500ES1750 JVC XD-29002250
SONY DTC-1000ES1950 AKAI D-90001800
SONY TCD-D102250 PIONEER D-9001800

• PROFESSIONAL D.A.T. •

PANASONIC SV-3500CALL SONY PCM-2500CALL
PANASONIC SV-250CALL SONY PCM-2000CALL

AM EX/ISA/MASTERCARD SHIPPING VIA UPS/FED-EX

(213) 828-6487/FAX: (213) 470-6176

FOR SALE

FUNKYTOWN
Worldwide Dance Music Center
Funk-Rap-house-New wave-
Eurowave
Music from: France, Italy, Germany,
England, Spain, Etc.
LP's, 12", CD's - WHOLESALE &
RETAIL
*Mail Order Available!
246 N. Western Ave.
Los Angeles CA 90004
(213) 464 1323
FAX (213) 464-4728

RECORDING EQUIPMENT FOR SALE

- 1-8 Track Mixing Console
 - 20-Ampex Slave with Duplicating 8 Track
 - 2-Magma Tech Driving 20 Slaves
 - 1-1" Scully
 - 1-1" Magma Tech
 - 1-Scully Lath "Record"
 - 1-Hammon V3 Organ-Lezily
 - 11-Microphone Stands
 - 2-Electro Voice Speakers (Patrician in Cabinet)
 - 1-Electronic Synthesizer
 - 1-Set of Drums
 - 8-Electro Voice Speaker "Studio" Speakers Sentry I
- Contains:
- 1-12" Speaker
 - 1-2" x 5" Speaker
 - 4-FINBELT RECORD PRESSES AND EXTRUDER
- Call
MARVIN ADELL
ADELL CORPORATION
214-226-4600

CUT OUTS & OVER STOCKS

LP's Tapes, 45's and imports. Looking for the unusual? We have it at lowest prices. All requests for list must be written on your company letterhead. Dealers Only.

Performance
P.O. Box 156

New Brunswick NJ 08901

(201) 545-3004 Telex: 51060083 16

EXPLORER CASSETTE

NOW YOU CAN LISTEN TO THE BEST OF ALL WORLDWIDE INDEPENDENT RELEASES ON ONE SAMPLER CASSETTE!
GREAT FOR RETAILERS WHOLESALERS, O.J.'S. AND ALL MUSIC LOVERS.
FOR FREE SAMPLE CASSETTE WRITE TO:
CAN INDIE ALTER
7064 ST.HUBERT
MONTREAL, CANADA H2S 2M9
AROUND THE WORLD IN 60 MINUTES

OUTSTANDING SELECTION AT BARGAIN PRICES!

Budget/Midline/Cutouts
LP's/CASSETTES/CD's
Gospel, Blues, Jazz, MOR, etc.
Free Catalog — Dealers only!
A.B.A. Record Dist.
5 Lawrence St., Bloomfield, NJ 07003
(201) 429 7797

While other people are raising their prices, we are slashing ours. Major label LP's, Cassettes and CD's as low as 50¢. Your choice of the most extensive listings available.

For free catalog call (609) 890 6000 or write
Scorpio Music, Inc.
Post Office Box A
Trenton NJ 08691 0020

POSTERS

ZAP ENTERPRISES
1901 South Alameda St.
104 Los Angeles, Calif. 90058
(213) 744-1622
DEALERS ONLY

LP/CASS/SINGLES/CD - cutouts, overstock, out of print. Dealers Only. Marnel Dist. Co., P.O. Box 953, Piscataway, NJ 08855-0953. FAX: (201) 563 1731.

PRESSING PLANT FOR SALE

Automatic equipment. Excellent location, steady accounts. Priced right. Serious inquiries only.

Box # 7808

Performance Magazine

1515 Broadway

New York, NY 10036

USED MOVIES

Bought & Sold
All quantities, Ratings & Formats
Specializing in Store
Openings & Buyouts
VIDEO DISTRIBUTORS, INC.
500 Mill Rd., Andalusia, Pa. 19020
800-447-3399 FAX 215 638 0770

HELP WANTED

SALES MANAGER

Major NY based video distributor seeks experienced individual to head up sales staff. Must have at least 10 years sales experience and proven track record. Top salary and benefits.

Call or send resume:
Win Records and Video
 76-05 51st Ave.
 Elmhurst, NY 11373

Attn: Sam Weiss
 718-335-2112

ACCOUNTANT—MUSIC INDUSTRY—Knowledge of royalties and music industry for CPA firm. Duties include preparation of client royalty statements, royalty audits, tour accounting, etc. Minimum of 3 years experience in field with ability to work with clients, computer spreadsheets and taxes helpful. Salary open. Box #7815, Billboard Magazine, 1515 Broadway, New York, NY 10036.

ACT IN TV COMMERCIALS. NO EXPERIENCE. ALL AGES. CHILDREN, TEENS, YOUNG ADULTS, FAMILIES, ETC. HIGH PAY TV ADVERTISING. CALL FOR CASTING INFORMATION. CHARM STUDIOS (313) 542-8400 EXT. 2808.

NOVELTIES

POSTERS • POSTERS • POSTERS

BUY DIRECT FROM MANUFACTURER
 LARGEST SELECTION IN THE USA
 ROCK 'N' ROLL • PIN-UPS • SPORTS •
 CARS • FLOCKED • DOOR SIZE, MANY MORE!
 FULL COLOR CATALOG AVAILABLE
 CALL TOLL FREE 1-800-221-6730
 (in N.Y. 718-441-5500)

WBS ENTERPRISES, INC.
 132-05 ATLANTIC AVENUE
 RICHMOND HILL, N.Y. 11418
 DEALERS ONLY

POSTERS POSTERS
100's To Choose From
 Music - Pin-ups, Sports, etc.
56 PAGE FULL COLOR CATALOG
PLUS POSTER CLOSEOUT CATALOG
AVAILABLE NOW!!
 1 (800) 669 0099
 (toll free in USA)
 National Trends
 120 East Columbia Ave.
 Pontiac MI 48055

 ★ **DON'T LOOK ANY FURTHER** ★
 ★ Latest designs & styles ★
 ★ Pop—Rock—Reggae—Punk ★
 ★ Your Florida one stop ★
 ★ for Rock & Roll merchandise ★
 ★ We export. ★
 ★ ZMACHARS ★
 ★ 8181 N.W. 91st Terrace Bay #6 ★
 ★ Miami FL 33166 (305) 888 2238 ★
 ★ FAX (305) 888 1924 ★

TALENT

FREE RECORDING SESSION

All singers actively performing may qualify for an expense paid recording session in Nashville - (Christian or Country). Call toll free:

1 (800) 537 0689 or
 (615) 459 2207
 Producer, Steve Hale BME, MA

AUCTION

RADIO STATION AUCTION

RADIO STATION - REAL ESTATE
 known as

RADIO STATION WELE - 1380 A.M.
 432 South Nova, Ormond Beach, FL
 SERVING VOLUSIA COUNTY - DAYTONA BEACH - PALM COAST
 THURSDAY, JUNE 15, 11:00 A.M.

FCC SPECIFICATION: **FREQUENCY** 1380 KHZ; **POWER** 5000 WATTS DAYS, 2500 WATTS NIGHTS, DIRECTIONAL; **FORMAT:** TRADITIONAL COUNTRY; **MARKET:** VOLUSIA COUNTY TO INCLUDE DAYTONA BEACH AND PALM COAST; **REAL ESTATE:** PRIME HIGH VISIBILITY LOCATION FRONTING APPROX. 130' ON THE WEST SIDE OF SOUTH NOVA ACROSS FROM RENAISSANCE RETAIL CENTER ON ORMOND BEACH. THE TRACT HAS APPROX. 100' OF DEPTH AND IS IMPROVED WITH A 1560 SQ FT BLDG BUILT AS A RADIO STATION AND ACCOMPANIED BY PAVED PARKING. TOWERS ARE LOCATED ON AN ADJACENT TRACT THAT IS CURRENTLY LEASED FOR A 73 YEAR TERM.

TERMS: LICENSE TRANSFER BY FCC 314 APPLICATION AT RISK AND EXPENSE OF BUYER. \$25,000.00 NON REFUNDABLE EARNEST MONEY IN CERTIFIED FUNDS DAY OF SALE. BALANCE DUE BY NO LATER THAN 8-31-89. COMPLETE EQUIP. LIST AVAILABLE FROM AUCTIONEER UPON REQUEST. THE STATION WILL BE OFFERED IN ITS ENTIRETY (REAL ESTATE - EQUIP).

FURROW AUCTION COMPANY
 P.O. Box 2087 - Knoxville, TN 37901 - Phone 615 546-3206
 License #62

ABSOLUTE AUCTION

PRIME COMMERCIAL/RIVER FRONT REAL ESTATE
 U.S. Hwy 441 Parkway
 Pigeon Forge, TN

(Formerly known as Porpoise/Paradise Island in front of Belz Factory Outlet Mall).

SATURDAY, JUNE 10, 1:00 P.M.

Approx. 4 acres of Tennessee's most valuable/desirable tracts of land - in one of the fastest growing tourist resorts in the South. Ideal for hotel/motel, retail shops, restaurants, amusement park, travel trailer park.

FURROW AUCTION COMPANY
 Knoxville TN
 (615) 546 3206
 LICENSE # 62

COMPUTERS

RecordTrak
 The proven computerized
 inventory control system
 for record stores.

Trak Systems
 101 North Plains Road
 Wallingford, CT 06492
 203-265-3440
 call for more information
800-942-3008

WORLDWIDE BUSINESS SYSTEMS PRESENTS

MUSICWARE™

THE MUSIC INDUSTRY'S POINT OF SALE, INVENTORY CONTROL AND PURCHASE ORDER SOFTWARE SYSTEM

- CASH REGISTER
 - INVENTORY CONTROL
 - PURCHASE ORDER/RECEIVING/RETURNING
 - DATA BASE WITH 45,000 TITLES FROM MAJOR CATALOGS
 - INTEGRATED VIDEO RENTAL SYSTEM
 - CORPORATE RETAIL AND ACCOUNTING SYSTEMS
 - LASER SCANNERS, RECEIPT PRINTERS, CASH DRAWERS, AND TOTAL SYSTEM COMPUTER HARDWARE
 - MUSICWARE ALSO HAS NOVELL NETWORK, MULTIUSER, AND POLLING CAPABILITIES AND THE MUSICWARE CENTRALIZED SOFTWARE SYSTEM FOR CORPORATE LOCATIONS
 - WBS SERVES ALL YOUR MUSIC INDUSTRY SOFTWARE NEEDS. WBS HAS A SYSTEM FOR YOU WHETHER YOU OWN ONE STORE OR A LARGE CHAIN
 - STARTS AS LOW AS \$1995.00
- WORLDWIDE BUSINESS SYSTEMS, INC.
 1-800-999-4927 or (214) 701-9562
 4500 SIGMA ROAD, DALLAS, TX 75244

YSL MAKES IT EASY!

THE LEADER IN COMPUTER SYSTEMS FOR THE RECORD AND VIDEO INDUSTRY

- Single and multi-store retail systems
- One stop/wholesale/distribution packages
- Over 10 years of industry experience
- Database included
- State-of-the-art barcode applications
- Custom systems and consulting services
- Portable Scanning

THE #1 CHOICE OF THE #1 RETAILERS

- Inventory Control
- Point Of Sale
- Video Rental
- Accounting
- Returns

For more information on how we can help your wholesale or retail operation call or write
YOUNG SYSTEMS LIMITED
 6753 Jones Mill Court Suite B Norcross GA 30092
 404/449-0338

SCHOOLS & INSTRUCTIONS



Prepare For A Career In The **MUSIC/VIDEO BUSINESS.** LEARN fascinating behind-the-scenes techniques, play a key role backstage or at the controls. Top pro training in studio/concert/video production, artist representation/management, retail/wholesale, promotion/marketing, copyright law, publishing, much more. Employment assistance and student housing available. Financial aid for those who qualify. Five locations. Art Institute of: Atlanta, Dallas, Fort Lauderdale, Seattle or Colorado Institute of Art.

CALL TOLL-FREE Atlanta 1-800-241-0620, Dallas 1-800-441-1577, Denver 1-800-525-6556, Fort Lauderdale 1-800-327-7603, Seattle 1-800-345-0987 or write (specify city) Art Institute, MUSIC/VIDEO PROGRAM, Dept. 14, 3376 Peachtree Rd. N.E., Atlanta, GA 30326.

TAPES

PROFESSIONAL RECORDING SUPPLIES

BLANK AUDIO & VIDEO CASSETTES
 Looking for the best at the lowest prices? WE CAN HELP!

- Customized Blank Audio & Video Cassettes
- Norelco, Ampex & Soft Poly Boxes
- Cassette Labels • Ampex Mastering Tape
- Screw Type C-O's • AGFA, BASF & Magnetic Media bulk audio cassette tape.

Our 23 years of experience in the recording industry speaks for itself. Give us an opportunity to speak to you. Don't Delay—Call Today For More Information

ANDOL AUDIO PROD., INC.
 Recording Industry Supplies
 4212 - 14th Ave. • Brooklyn, NY 11219
 Call Toll Free 800-221-6578 NY Res. (718) 435-7322
 Fax (718) 853-2589 • We accept VISA/MC

INCREASE PROFITS BY REDUCING THEFT!

RETAIL LOSSES ARE INCREASING ALL OVER THE NATION

PROTECT YOUR RETAIL OUTLETS WITH LOW COST EASY TO USE CASSETTE TAPE SECURITY PRODUCTS —EITHER REUSEABLE OR DISPOSABLE

FAST SHIPMENT FROM INVENTORY WITH 7 SELECTIVE MODELS FROM WHICH TO CHOOSE!

CALL OR WRITE TODAY FOR SAMPLES & SPECIAL PRICES!

C & D SPECIAL PRODUCTS
 309 SEQUOYA DRIVE
 HOPKINSVILLE, KY 42240
1-800-922-6287
502/885-8088

BUSINESS OPP.

ATTENTION

CANADIAN POSTER DISTRIBUTORS

Winterland Productions is looking for Canadian poster distributors to sell our ROCK EXPRESS poster line to Canadian retailers. Fully licensed and exclusive titles including Madonna, Debbie Gibson, George Michael, The Who, and many more. For more information contact:

Sales Manager-Rock Express
 100 Harrison Street
 San Francisco, CA 94105
 or call: (415) 597 9700

FIXTURES

FACTORY DIRECT

COMPACT DISC DISPLAYERS
 AUDIO CASSETTE DISPLAYERS
 ALBUM DISPLAYERS
 LASER DISC DISPLAYERS
 VIDEO CASSETTE DISPLAYERS
 Complete Modular Merchandising System for entertainment software. Architectural Merchandising Floor Plans at no cost or obligation.

1-800-433-3543
 213-623-4316 (In CA.)
 Ask for John

MISCELLANEOUS

SELL YOUR PROPERTY

IN BILLBOARD'S NEW AND EXCITING CLASSIFIED SECTION:

"REAL ESTATE TO THE STARS"

FOR DETAILS CALL:

SUSAN RYAN
 (800) 950 1018
IN NY STATE (212) 536-5395
FAX: (212) 536-5351

Billboard

BLACK

CHART RESEARCH PACKAGES

The definitive lists of the top singles and albums, year by year, covering the entire history of the Black (R&B) charts.

Based on the authoritative statistical research of the music industry's foremost trade publication.

TITLES AVAILABLE:

#1 Black Singles, 1948 through 1985. (\$50.00).
#1 Black Albums, 1965 through 1985. (\$25.00)
 Listings include Billboard issue date, title, artist and label of the number one record of each week.

Top Ten Black Singles, 1948 through 1985. (\$50.00)

Top Ten Black Albums, 1965 through 1985. (\$25.00)

Listings include title, artist and label of every record that reached number 10 or higher on the Billboard Black Singles or Black LPs chart. Titles are listed alphabetically within each year. #1 records are indicated.

Top Black Singles Of The Year, 1946 through 1985. (\$50.00)

Top Black Albums Of The Year, 1966 through 1985. (\$25.00)

The annual charts of the top records of the year in rank order, as published in Billboard's year-end special issues. Listings include title, artist and label for each entry.

Billboard Chart Research
 RESEARCH DEPARTMENT
 1515 Broadway
 New York, NY 10036

Please send me the following Billboard Chart Research Packages:

- E-1 Number One Black Singles @ \$50.00
 E-2 Top Ten Black Singles @ \$50.00
 E-3 Top Black Singles Of The Year @ \$50.00
 F-1 Number One Black Albums @ \$25.00
 F-2 Top Ten Black Albums @ \$25.00
 F-3 Top Black Albums Of The Year @ \$25.00
 F-3 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.

NEW COMPANIES

Area Code 901 Inc., formed by Terry Elam, former president and CEO of Orbison Tours Inc. The company, planning to work with domestic and overseas tours, will handle all aspects of road tour production, including bookings, accounting, transportation, hotels, security, sound, and lighting. 5414 Blackwell Road, Memphis, Tenn. 38134; 901-385-8237.

Plum Records and Tapes, formed by John Sacke. Company will specialize in the distribution of operatic and other recordings on CD and video. 157 Bestview Drive, Willowdale, Ontario, Canada M2M 2Y4; 416-222-8845.

Smith And Prince Enterprises Inc., formed by Patrick Prince and Mike Smith. Company focus is on publishing Powerline Magazine, a bi-monthly national publication dedicated to the heavy metal/rock music scene. Suite M, 141 Grove St., Stamford, Conn. 06902; 203-353-0794.

Evening Star Records, formed by Kevin Harris. Company's primary focus is on electronic music. First release is "Calling." P.O. Box 6264, Malibu, Calif. 90264; 818-377-4374.

Marks Central Publishing Unit, formed by Mark S. Shearer. Company will publish material for parent company Hardway Records. P.O. Box 540, Dearborn Heights, Mich. 48127; 313-278-6068 or 561-2134.

Combined Artists Studios, formed by Tom Ficara. Company will produce home videos (specializing in sports and music) for independent distribution. P.O. Box 5055, Bergenfield, N.J. 07621; 201-384-4923.

Sang Productions and Music Publishing, formed by Garey Sanguinetti and Charles R. Johnson. First releases include "Turn Around,

Look At Me" and "Chance For Love" by Lizz Hogue on the Gold City/CBS label and "I Could Use A Kiss" by Rena Scott on Sedona Records. 25 Allemany St., Daly City, Calif. 94014; 415-994-6877.

Mark Carman Music, formed by Mark Carman. Company offers production, manufacturing, distribution/mailouts, promotion/publicity, and general administrative services. P.O. Box 292282, Nashville, Tenn. 37279; 615-865-5252.

Ridgewood Records, formed by Jack Gale. Company will focus on the development of new artists. P.O. Box 630755, Miami, Fla. 33163; 305-933-4007.

Hitman Records, formed by Steve Love. Company specializes in black music and is currently accepting material. Box 2775, Newport News, Va. 23602; 804-874-7800.

DreamSand Productions, an independent music and video production company, formed by Joseph Gorman. First music release is "Dream-Songs," featuring Ted and Dixie Karas. 1429 Cedar Ave., Cincinnati, Ohio 45224; 541-9078/2959. McGavock Pike, Nashville, Tenn. 37214; 615-889-7391.

World Talent Ltd., an artist management and production company, formed by Forrest McDonald. 13910 Sagebrook Road, Midlothian, Va. 23113; 804-744-6399.

Chambers-Hope and Company, a graphics design company, formed by Judy Chambers and Judy Hope. Company will provide Macintosh computer and traditional design of logos, brochures, album covers, and advertisements, as well as newsletters and publications. Suite 210, 38 Music Square E., Nashville, Tenn. 37203; 615-255-6623.

Third Millennium, formed by Frank Sprague. A music company

design firm Ocean.

Rick A. Davis to Mary-Pat Carney, April 29 in Hollywood, Calif. He is an independent film and television writer/producer. She is a producer with the Westwood One Radio Network.

Joseph Agnello to Katie Mielach, May 13 in New Jersey. He is senior account representative at Ticketron, New York, and formerly with Monarch Entertainment/John Scher Presents and Ticketmaster Inc. She is assistant sales representative at Knoll International in New York.

Todd Stroh to Laura Cannon, May 13 in Dayton, Ohio. She is a marketing assistant with Amusement Business in Nashville.

Steve Cornwell to Johanna Butler, May 20 in Connecticut. He is VP/GM of RAS (Real Authentic Sound) Records.

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

housing Third Millennium productions, Real Gone Music publishing, and Tidal Wave Records. First release is "Laguna Beach" by the Texas Four. P.O. Box 1330, Laguna Beach, Calif. 92652; 714-472-1735.

Lonny Schonfeld Entertainment, formed by Lonny Schonfeld. Company will focus on artist representation, management, and promotion. Activities also include concert promotion and play production. Suite 108, 2940 Broadway, Garland, Texas 75041; 214-840-3700.

Pakadern Records, formed by Dino Elefante and John Elefante. Suite 10-101, 28201 Marguerite Parkway, Mission Viejo, Calif. 92692.

Send information to New Companies, Billboard, P.O. Box 24970,

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 31, International Rock Awards, The Battalion State Armory, New York. Amy Grey, 213-201-8850.

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, Beverly Hills Bar Assn.'s "Film Music: Hit Records To Dramatic Underscore—Legal, Business and Creative Aspects," Ramada Hotel, Beverly Hills, Calif. Thomas A. White, 213-652-0416.

June 3-5, Showbiz Expo, Los Angeles Convention Center, a production of Live Time Inc., 213-668-1811.

June 3-6, Dixie Dance Kings Convention, Colony Square Hotel, Atlanta. 404-587-4587.

June 3-6, 1989 International Summer Consumer Electronics Show, Chicago. 202-457-8700.

June 5-11, International Country Music Fan Fair, Tennessee State Fairgrounds, Nashville. 615-889-7502.

June 7-9, Assn. of Professional Recording Studios, Olympia II Kensington, London. 092-377-2907.

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 Marketing Executives and Broadcast Design Assn. Seminar, Cobo Center, Detroit. Gregg Balko,

FOR THE RECORD

Last week's story on the upcoming Dionne Warwick Foundation's second annual AIDS Benefit Gala Weekend in New York gave the incorrect date for a star-studded concert at Avery Fisher Hall. The event will be held Saturday, June 10.



BMG-Men. BMG Classics hosts a special reception for pianist Barry Douglas on his New York concert debut and Saint Louis Symphony Orchestra conductor Leonard Slatkin for his signing of an exclusive recording contract with the RCA Victor Red Seal label. Pictured, from left, are Guenter Hensler, president, BMG Classics; Chris Wemcken, VP of marketing, BMG Classics; Douglas; Slatkin; and Rudi Gassner, president and CEO, BMG Music Int'l.

213-465-3777.

June 23-24, Bobby Poe Pop Music Survey, Sheraton Premier, Tyson's Corner, Va. 301-951-1215.

June 25-29, American Federation of Musicians, Stouffers Hotel, Nashville. 212-869-1330.

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.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 5/16	Close 5/22	Change
NEW YORK STOCK EXCHANGE				
Blockbuster Entertainment	2038.5		31 1/2	
CBS Inc.	279.8	193 3/4	197 1/4	+4 1/4
Cannon Group				
Capital Cities Communications	103.1	423 1/2	434 1/2	+11 1/2
Caracol Pictures	585.6	10	11 1/2	+1 1/2
Coca-Cola	2739.9	54 1/2	56 1/2	+1 1/2
Columbia Pictures	2105.4	21 1/2	19 1/2	-1 1/2
Walt Disney	2528.8	94 1/2	95 1/2	+1 1/2
Eastman Kodak	9261.6	42 1/2	44 1/2	+1 1/2
Gulf & Western	2212.7	53 1/2	54 1/2	+1 1/2
Handleman	315.7	34 1/2	35 1/2	+1 1/2
MCA Inc.	796.4	55 1/2	55 1/2	-1/2
MGM/UA	279.9	18 1/2	18 1/2	+1/2
Orion Pictures Corp.	326.8	19 1/2	20	+1/2
Sony Corp.	197.9	51	53 1/2	+2 1/2
TDK	14.9	64	71	+7
Vestron Inc.	96.2	5	4 1/2	-1/2
Warner Communications Inc.	3506	49 1/2	51 1/2	+2 1/2
Westinghouse	2080.6	61	63	+2
AMERICAN STOCK EXCHANGE				
Commtron	36.5	7 1/2	7 1/2	+1/2
Electrosound Group Inc.	.7	1 1/2	1 1/2	-1/2
Nelson Holdings Int'l	143.8	7 1/2	7 1/2	-1/2
New World Pictures	55.4	8 1/2	8 1/2	.....
Price Communications	139	7	7 1/2	+1/2
Prism Entertainment	125.9	2 1/2	2 1/2	.....
Unitel Video	6.4	13 1/2	13 1/2	-1/2
OVER THE COUNTER				
Acclaim Entertainment		3 1/2	3 1/2	.....
Certron Corp.		1 1/2	1 1/2	.....
Dick Clark Productions		5	5	.....
LIN Broadcasting		99	96 1/2	-2 1/2
LIVE Entertainment		31	30 1/2	-1/2
Recoton Corp.		5 1/2	5 1/2	.....
Reeves Communications		5 1/2	5 1/2	.....
Rentrak		1 1/2	1 1/2	.....
Satellite Music Network, Inc.		5 1/2	5 1/2	.....
Scripps Howard Broadcasting		70 1/2	70 1/2	-1/2
Shorewood Packaging		22	22	.....
Sound Warehouse				.....
Specs Music		9 1/2	9 1/2	-1/2
Starstream Communications Group, Inc.		1 1/2	1 1/2	.....
Trans World Music		28 1/2	28 1/2	+1/2
Video Jukebox Network		3 1/2	3 1/2	.....
Wall To Wall Sound And Video		3	3	.....
Westwood One		10 1/2	10 1/2	.....
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis	205		203	-2
Pickwick	218		218	.....
Really Useful Group	665		668	+3
Thorn EMI	716		712	-4

LIFELINES

BIRTHS

Boy, Colin Howard, to Derek and Diane Sutton, April 20 in Burbank, Calif. He is manager of Glass Tiger, Robin Trower, and the Producers.

Girl, Daniela Kate, to David Plattner and Linda Goldstein, April 20 in New York. He is president of Seventh Ventures, a creative entertainment company. She is president of Original Artists and manager of Bobby McFerrin, Laurie Anderson, and Dianne Reeves.

Boy, Nicholas Hanford, to Michael and Kristi Fisher, May 12 in Redmond, Wash. He is president of Pro-show U.S.A. She is an attorney.

MARRIAGES

Michael Pozz to Denise Wysocki, April 3 in Los Angeles. He is a singer/songwriter for the German rock band the Dead Ballerinas (Gama International Records). She is a rock journalist ("Sweet Polly Purebred") for the L.A. Rock Review, and production coordinator for the lighting

POP

PICKS

TODD RUNDGREN
Nearly Human
 PRODUCER: Todd Rundgren
 Warner Bros. 25881

Rundgren's first overtly commercial effort in years (his last album was the all-vocal "Acappella" four years ago) is receiving all-out promotion from the label. Strong digital sound showcases equally strong set of songs, all performed live in the studio sans overdubs. First single, "The Want Of A Nail," features guest vocalist Bobby Womack; tracks "The Waiting Game" and "Parallel Lines" seem worthy, potential-laden follow-ups.

DIANA ROSS
Workin' Overtime
 PRODUCER: Nile Rodgers
 Motown 6274

Still searching for contemporary hooks to capture the charts, Miss R returns to the label she started with when both were '60s upstarts. Almost 30 years and 55 albums later, Diana joins the hit stream of MCA/Motown acts with dance-drenched title track. "Just Say We Can" and "Stand Together" reach out and touch inspirational button. The voice is there, but which songs will stand the test of time?

RECOMMENDED

RAMONES
Brain Drain
 PRODUCER: Bill Laswell
 Sire 25905

The brothers Ramone continue to concoct their feral, simple, potent highballs of cerebrum-mashing power-rock, made all the more attractive because of Laswell's take-no-prisoners production. Musically, it's nothing revolutionary, although "Pet Sematary" could make a dent in wake of film, and amped-up cover of Freddy Cannon's "Palisades Park" will appeal to longtime flag-wavers.

CHINA CRISIS
Diary Of A Hollow Horse
 PRODUCERS: Walter Becker, Mike Thorne, China Crisis
 A&M 5225

Brit group's return to Steely Dan's Becker as main producer has resulted in a top-notch summer pop album with a very noticeable touch of Dan-inspired subtlety. "Stranger By Nature" and "Sweet Charity In Adoration" could both easily click at adult alternative levels; group's unique, airy sound—with appropriate push—has radio mainstay potential.

THE RAINMAKERS
The Good News And The Bad News
 PRODUCER: Jeff Glikman
 Mercury 838232

After faltering a bit with their second album, Bob Walkenhorst and company are back with a return to Mellencamp-style guitars and biting social commentaries that made them critical raves the first time out. As they did with their debut, the Rainmakers capture that Heartland-rock-crossed-with-folk sound. Best cuts: the guitar-drenched "Wild Oats" and raveup "Hoo Dee Hoo."

ORIGINAL MOTION PICTURE SOUNDTRACK
Scandal
 PRODUCERS: Various
 Enigma 73531

Controversial film drama about Britain's government-toppling Profumo scandal of the '60s serves up a chaotic yet original sampling of period pop, from Chubby Checker and Nat King Cole through Billy J. Kramer and Frank Ifield. Surest crack at a hit here is a new Dusty Springfield ballad, "Nothing Has

Been Proved," produced to perfection by the Pet Shop Boys and Julian Mendelsohn.

SWANS
The Burning World
 PRODUCERS: Bill Laswell & Michael R. Gira
 Uni 601

Most unusual signing yet for Uni are these longtime darlings of the alternative rock set, whose grave and unsettling music is less abrasive and more accessible than on label debut. Biggest surprise here, and a sure lead-in for more timid programmers, is chilling cover of Blind Faith's "Can't Find My Way Home."

JUNKYARD
PROUDER: Tom Werman
 Geffen 24227

Label clearly hopes that this promising entry in L.A.'s street-side rock scene will follow in Guns N' Roses' platinum footsteps. It could be tough first time out, for while band has guitar-laden chops to spare, gutter-level material seldom rises above the familiar. But ballad "Simple Man" (guest starring axeman Earl Slick) and back-alley anthem "Hollywood" may entice both album rock and left-wing modern rock spins.

BLACK SABBATH
Headless Cross
 PRODUCERS: Tony Iommi & Cozy Powell
 I.R.S. 82002

On its I.R.S. debut, Iommi's venerable British group takes another stab at reclaiming an audience now hooked on Sab-influenced outfits. Now that there's a generation that probably thinks the only person Ozzy Osbourne ever sang with is Lita Ford, the timing could be right. Lead singer Tony Martin is more in the vein of Ronnie James Dio than Osbourne, especially on such tunes as "When Death Calls" and title track.

PHRANC
I Enjoy Being A Girl
 PRODUCER: Victor DeLorenzo
 Island 91259

Major-label debut from L.A.'s favorite feminist folkie proves that she has lost little of the good humor and smart songcraft that marked her indie efforts. The kiddie-show atmosphere of "Toy Time" is in sharp contrast to the anti-apartheid stunner "Bloodbath," while "Double Decker Bed" and "Myriam And Esther" offer Phranc-ophiles the stirring acoustic stylings they've come to expect. Includes a cover of "Moonlight Becomes You."

PERE UBU
Cloudland
 PRODUCERS: Paul Hamann, Stephen Hague
 Fontana/PolyGram 838237

Seminal Cleveland weird-rockers prove again that being one of the farthest-out bands around doesn't stop them from being one of the most tuneful and innovative as well. Alternative formats should jump out of their skins at such delightful—and accessible—tunes as "Breath," "Bus Called Happiness," "Why Go It Alone?" and "Waiting For Mary." Songs such as "Flat" and Ubu oldie "Love Love Love" prove that their stranger leanings aren't yet behind them.

AL GREEN
I Get Joy
 PRODUCERS: Al Green, Paul Zeleski, Eban Kelly & Jimi Randolph
 A&M 5228

Sales pitch is a bit of a sham: Although label is trying to move Rev. Al's latest as a pop entry, the majority of the material is R&B-inflected inspirational songs. But, in aftermath of Green's duet with Annie Lennox, pop-oriented single "As Long As We're Together" should pull this higher than most of his recent tries. Besides, gospel-styled stuff is as strong as anything this side of "The

SPOTLIGHT



TIN MACHINE
 PRODUCERS: Tin Machine & Tim Palmer
 EMI 91990

Has David Bowie ever sung as well as he does on this incredible new band effort? Few will deny that the Thin White Duke flexes every creative muscle on this marvelous set. The Sales brothers and guitarist Reeves Gabrels throw fuel on the fire in a high-energy sortie that should conquer album rock with ease. Tracks are uniformly dynamite, but check "Heaven's In Here" and "Crack City," the latter being only one of several acute topical numbers. Pure excitement that should shake the top of the album chart.



THE DOOBIE BROTHERS
Cycles
 PRODUCERS: Rodney Mills, Charlie Midnight & Eddie Schwartz
 Capitol 90371

The Doobies chug back on the scene smoking with their first studio set in nine years. No one could ask for a warmer reception: first single, "The Doctor," blasted to No. 1 Album Rock Tracks status in just two weeks and should hang at the top for a while. Reunited band restates its trademark sound on a number of airplayable cuts, including "South Of The Border," "Time Is Here And Gone," and Isley Brothers remake "Need A Little Taste Of Love." Surefire stuff.

Belle Album."

STEVE MORSE
High Tension Wires
 PRODUCER: Steve Morse
 MCA 6275

Kansas and Dixie Dregs axeman's first real solo album is composed of pop/fusion instrumentals that would not be out of place on either jazz or adult alternative-style formats. Keyboardist T Lavitz lends a valuable hand on mild yet highly airworthy tracks.

ROY ORBISON
The Classic Roy Orbison 1965-68
 PRODUCERS: Wesley Rose & Jim Vienneau
 Rhino R 70711

Label was planning this anthology of the Big O's MGM sides at the singer's death; thoughtfully programmed collection now stands to hit the charts posthumously. While tracks here didn't enjoy the commercial success or mammoth rep of Orbison's Monument sides, majority of material here (much of it penned by the vocalist) can hold its own with the earlier classics. A

solid tribute.

OBITUARY
Slowly We Rot
 PRODUCER: Scott Burns
 RC Records/Roadracer 9489

This is death metal at its most deadly. John Tardy's vocals (and we use that term loosely) are twisted, guttural, angst-filled exclamations surrounded by rude guitars and drums. Check out the title track, "Internal Bleeding," and "Deadly Intentions."

CHRISTIAN DEATH
Sex And Drugs And Jesus Christ
 PRODUCER: None Listed
 LSR Records/Dutch East India Trading Co. 1050

Coed L.A. quartet's sixth effort is a melange of avant-garde tunes devoted to the alternative set. From the off-kilter timing of "Erection" to the Blondie feel of "Incendiary Lover," the project is tough going at times, but an enjoyable listen.

MEKONG DELTA
 PRODUCER: Ralph Hubert
 GWR/Restless Records 71413

Tight speed metal outfit has somewhat spotty production, but overall results are quite good. Highlights are the gothic metal of "The Cure," provocative imagery of "The Hut Of Baba Yaga," and the aptly named tribute, "Black Sabbath."

THE LONDON POPS
From London To Broadway
 PRODUCER: Mike Berniker
 Pickwick 18000

The new British Invasion—not of rock but of Broadway musicals—is represented in this appealingly lush setting, with piano solos by Fred Hersch, by such shows as "Evita," "Phantom Of The Opera," "Cats," and "Les Miserables" (by way of France), among others. The full-digital sound is superb.

BLACK

PICKS

THE SYSTEM
Rhythm And Romance
 PRODUCERS: David Frank & Michael Murphy
 Atlantic 81896

Duo's fifth album continues on last year's "Don't Disturb This Groove" path with solid dance-floor tunes and soulful midtempo tunes. Best cuts are "Midnight Special," "I Wanna Be Your Lover," and "Wicked."

LIZ HOGUE
Vicious & Fresh
 PRODUCER: Chris Jasper
 Gold City/CBS 44448

New songstress, whose working papers include stints with Teddy Pendergrass, Miki Howard, Jean Carne, and Norman Connors, makes a promising bow with an eight-song collection that showcases her powerful emotive delivery. Up-tempo dance material is a bit weak but the slow ballads come to the rescue. Best bets: "Ready Made Love," "Dream Lover," and "Turn Around Look At Me."

JAZZ

PICKS

DIANE SCHUUR
Collection
 PRODUCERS: Various
 GRP 9591

Brought to you because label's similarly packaged "Dave Grusin Collection" racked up enough sales to gain a decent position on Billboard's Top Pop Albums chart. Big-voiced singer and frequent Johnny Carson guest should score as well with this

smart selection of previously released material.

CHUCK MANGIONE
Live At The Village Gate
 PRODUCER: Chuck Mangione & Mallory Earl
 Feels So Good 001

Sheer flugelhorn technique has never been Mangione's bag; warm tones and compositions have usually been his strong suits. Rarely, even on studio dates, has he shown more control over his instrument than on this live double-disk set, which showcases a thoughtful assortment of his better-known songs. Longtime band mate Chris Vadala and crew provide strong support.

MILES DAVIS
Amandla
 PRODUCERS: Tommy LiPuma, Marcus Miller, George Duke
 Warner Bros. 25873

Miles may not be creating the same groundbreaking work that was the hallmark of his first three decades, but that doesn't mean that his current material isn't wholly enjoyable. In the company of major latter-day collaborator Miller and such sidemen as Kenny Garrett, Jean-Paul Bourelly, Joe Sample, and Omar Hakim, he reels off a very tasty program of strutting, somewhat funk-inflected work here. Jazz formats can spin with ease.

ELIANE ELIAS
So Far So Close
 PRODUCER: Eliane Elias
 Blue Note 91411

Distaff keyboardist's third as a leader for Blue Note cuts a steady groove between light fusion and adult alternative camps. Unshowy but easy-to-handle tracks with an airy Latin feel show off fine complementary work by the Brecker brothers, Will Lee, Peter Erskine, and Don Alias. Radio will gobble it up.

RECOMMENDED

TRIBUTE TO JOHN COLTRANE
Live Under The Sky
 PRODUCERS: Tshinari Koinuma & Kazunori Oki
 Columbia 45136

All-star quintet of saxists Wayne Shorter and Dave Liebman (doubled on soprano) and rhythm men Eddie Gomez, Richie Beirach, and Jack DeJohnette pay hearty homage to the late sax master in this warm live set of his compositions, cut in Tokyo on the 20th anniversary of Trane's death in 1987.

NEW YORK VOICES
 PRODUCERS: Michael Abene
 GRP 9589

Folks will be tempted to compare this quintet to Manhattan Transfer, as both groups have modernized the lead set by Lambert, Hendricks & Ross, but New York Voices cannot be accused of being a copycat act. Ultraclean harmonies and inventive lyrics enliven this set of originals and classic standards.

LOUIS BELLSON & HIS JAZZ ORCHESTRA WITH CLARK TERRY
East Side Suite
 PRODUCER: Gregory K. Squires
 Musicmasters 60161

Bellson is the jazz drummers' drummer, but he has never allowed his bombastic strength to overpower an album's balance. Thanks to a solid lineup and five Don Menza charts, Bellson returns with the style and elegance that typify his work; another smooth coup for this indie label.

EDDIE PALMIERI
Sueño
 PRODUCERS: Eddie Palmieri, Kip Hanrahan, and others.
 Intuition/Capitol 91353

Hats off to the engineers; veteran Palmieri has never been captured in cleaner detail. There's too much salsa

(Continued on next page)

MUSIC PUMPED AT CANNES FILM FESTIVAL

(Continued from page 4)

budget Mickey Rourke vehicle, "Francesco," was one of the few redeeming qualities that distinguished this otherwise tepidly received Italian entry.

Cinecom used the Cannes limelight to announce that Oscar-winning Japanese composer Ryuichi Sakamoto would be creating the score for its nearly completed film "The Handmaid's Tale." And producer Mark Damon said that "world beat" music would be an important component of his big-budget "Wild Orchid," now shooting in Brazil with Mickey Rourke and Jacqueline Bisset.

"Crossover" is a key word in both music and film today, and a number of music personalities, as evidenced here, are crossing over more and more into the feature-film arena. Tom Waits contributed his inimitable voice to Jarmusch's "Mystery Train" and has just started shooting "Bearskin," which was being marketed here. Waits also may be writing the music for the film.

Roger Daltrey, who recently completed his role as the street singer in the upcoming November release "Mack The Knife" (he sings the title song), flew into Cannes for a day to promote "Father Jim," which begins shooting in Chicago in October at a budget of \$4 million-\$5 million. Daltrey stars as a tough Brit in contemporary Chicago.

According to publicist Jo Deakin, David Bowie is co-producing and may be providing the music for the \$10 million Australian film "The Delinquents," which went before the cameras the first of this month. Though Bowie was not in Cannes and his involvement with this project was kept low-key, his

manager, Richard Goodell, came into port by boat for a few days and spread the word that Bowie was indeed interested in getting involved in more productions.

Hip-hop artist D.S.T. appeared in Limelight's film "Medium Rare." And Beastie Boy Adam Horowitz's "Lost Angels" was as big a disappointment here as it has been stateside.

Among the music-oriented films announced are the \$4 million "Pump Up The Volume," which Island is co-producing with Ron Howard's Imagine Films. Island will be releasing the soundtrack from the film, set to shoot in Toronto.

There was also the Australian "Sons Of Steel," a futuristic drama featuring the heavy metal sounds of Black Alice and starring the group's lead singer, Rob Hartley. Miles Copeland's I.R.S. World Media announced Penelope Spheeris' "Thunder & Mud," a pay-TV film about female mud wrestling and rock'n'roll. Spheeris has not yet selected her bands.

Producer/director and ex-Bette Midler manager Aaron Russo showed a promo reel of his upcoming "Rude Awakening," starring Cheech Marin and Eric Roberts as '60s hippies who return to the '80s after total isolation in a remote jungle. If the promo is any indication, the film will be full of late-'60s rock classics.

Scotti Bros. topper Tony Scotti was on hand showing a 30-minute promo reel of his rock-heavy \$10 million sequel, "Eddie And The Cruisers II: Eddie Lives!" Scotti, who got involved with the "Eddie" phenomenon by releasing the triple-platinum "Eddie And The Cruisers" album, told Billboard that the "Eddie" film sequel has about 10 lip-sync songs. As in the first film, star Michael Pare lip-syncs material recorded by John Cafferty & the Beaver Brown Band. Most of the music will be new, but there will be a reprise of the hit "On The Dark Side."

CBS Records, which according to Scotti will have enough material for two albums, is expected to release the soundtrack just prior to the film's release in August. Scotti also said that "Eddie" will have a \$5 million promo launch its first weekend and a late-summer, back-end promo from sponsors like Miller Beer, which are collectively paying from \$3.5 million-\$4 million for the privilege.

Classical-music buffs will get their satisfaction from "High Fidelity," a documentary about the Guarneri String Quartet that was shown in Cannes. They will also get a "rude awakening" from surely one of the oddest films in the market—"Paganini," in which Klaus Kinski stars as the renowned violinist of the title.

Kinski also makes his directorial debut in this absolutely over-the-top, out-of-control film, which is a nonstop barrage of dizzying handheld camera movements, erotic scenes involving the womanizing Paganini, and thundering classical violin solos (from virtuoso Salvatore Accardo on the soundtrack). "Paganini" is so weird it might thrive on the midnight show circuit à la "The Rocky Horror Picture Show"—if there's a distributor who dares carry it.

Continued from preceding page

here for those with suburban tastes, but set is a feast for those who enjoy the real thing. Bilingual "Humpty Dumpty," with Mike Stern and David Sanborn, could catch some radio action.

DON CHERRY

Art Deco
PRODUCER: John Snyder
A&M 5258

This classy session should silence current references to trumpeter Cherry as "Neneh's stepdad." Veteran jazz titan serves up a very relaxed yet thoughtful portion of post-avant swinging, in the welcome company of underrecorded tenorist James Clay and fellow Ornette Coleman sidemen Charlie Haden and Billy Higgins. Not too tough for more conventional jazz signals.

DON PULLEN

New Beginnings
PRODUCER: Michael Cuscuna
Blue Note 91785

Pianist Pullen, long partnered with wind player George Adams in Charles Mingus' band and their own combo, steps out on his own with a trio session featuring Gary Peacock and Tony Williams. Pullen's dense style may not be for all tastes, but harder jazz outlets may want to take the plunge.

JOE DeFRANCESCO

All Of Me
PRODUCER: Horace Ott
Columbia 44463

Debut from Philly teen keyboard prodigy and former Miles Davis sideman features Hammond organ chops aplenty and a resemblance to Jimmy Smith, whose "Blues For J." leads off the album. A horn section boosts bluesy original "Carbon Copy" and beautiful cover of Djavan's "Pétala" (with veteran tenorman Houston Person), but treacherous strings make versions of Bacharach-David's "Close To You" and Simons-Marks' title track hard to take seriously.

NEW AGE



LEO KOTTKE

My Father's Face
PRODUCER: T Bone Burnett
Private Music 2050

This album features Kottke's first recorded vocals in eight years, but he still makes his guitar sing better than any mere mortal. Though the album will find its biggest success on adult alternative and jazz stations, songs such as "Everybody Lies" could make some noise on AC stations. As usual, the instrumentals are a sheer delight and absolutely rapturous to listen to.

COUNTRY



K.D. LANG & THE RECLINES

Absolute Torch And Twang
PRODUCERS: Greg Penny, Ben Mink & k.d. lang
Sire 25877

After a one-album break at Owen Bradley's Barn, Canadian country thrush stands by her band on superlative recital of finely crafted originals and some well-selected standards. The torchy material stands out, with "Trail Of Broken Hearts" and "Pullin' Back The Reins" particularly sterling examples of lang's powerful emotional attack. Expect more kudos and commercial advances for this prodigious young singer.

ALBUM REVIEWS

NEW AND NOTEWORTHY

NENEH CHERRY

Raw Like Sushi
PRODUCERS: Bomb The Bass, The Dynamik Duo, Alvin Moody & Vincent Bell, and others.
Virgin 91252

So hip it hurts. Newcomer whose musical background includes stints with several N.Y. cult bands makes her own rules on her solo debut. Album consistently follows the smash "Buffalo Stance" in its innovative, no-holds-barred dance approach while displaying an intuitive vision lyrically. Multifaceted success is a given but don't miss "Love Ghetto," "Kisses On The Wind," "Inna City Mama," and the hip-hop ballad "Manchild." Brilliant.

BILL EVANS

The Complete Fantasy Recordings
PRODUCER: Helen Keane
Fantasy 10122

Nine-disk CD-only set, a sequel to the 1984 compilation of the late pianist's Riverside recordings, is pure joy for jazz piano aficionados. Evans never lost his touch, and he's heard to supreme advantage on numerous trio dates, duos with Eddie Gomez, a nonpareil session with Tony Bennett, and a stellar quintet date with saxists Lee Konitz and Warne Marsh. A moving essay by longtime friend Gene Lees rounds out this essential addition to the complete jazz library.

RONNIE McDOWELL

American Music
PRODUCERS: Ronnie McDowell, Joe Meador
Curb 10611

McDowell offers a pleasant mixture of rhythms and moods in this collection. In addition to his fine covers of "Sea Of Heartbreak" and "Who'll Turn Out The Lights," he has a real gem in his own co-composition, "Under These Conditions."



MOE BANDY

Many Mansions
PRODUCER: Ray Baker
Curb 10609

Bandy reaches for some urbane and pop-tinged numbers here, but his voice is still hard country. Best cuts: "The Rarest Flowers," "This Night Won't Last Forever," and the title tune.

GARY MORRIS

Stones
PRODUCERS: Jimmy Bowen, Gary Morris
Universal 76005

There are more art songs than heart songs in this vocal showcase. Morris imposes his oratorical stamp on some demanding material, including Melissa Etheridge's "Chrome Plated Heart." Best cuts: "Bread And Water," "The Jaws Of Modern Romance," and the title song.

THE STANLEY BROTHERS

The Stanley Series, Vol. 3, No. 2
PRODUCER: Gary B. Reid
Copper Creek SV3N2

A splendid live show, recorded at the Ash Grove in Hollywood in 1962. Carter and Ralph Stanley set a standard for mountain bluegrass that has never been equaled, as evidenced here in such cuts as "How Mountain Girls Can Love," "Let Me Love You One More Time," "The Flood," and "The White Dove." Sidemen are Curley Lambert, Vernon Derrick, and Roger Bush.
Contact: 703-563-5937

TOWNES VAN ZANDT

Live & Obscure
PRODUCERS: Stephen J. Mendell, Townes Van Zandt
Sugar Hill 1026

Recorded live at the 12th & Porter club in Nashville in 1985, this album is a fair sampling of Van Zandt's wry humor and eye for detail. The all-original material includes "Pancho And Lefty," "White Freightliner Blues," and "You Are Not Needed Now."

CHARLIE MOORE

The Original Rebel Soldier
PRODUCER: Ray Davis
Rebel 1662

As a mellow bluegrass vocalist, the late Charlie Moore was one of the few who could give the estimable Lester Flatt a run for the money. This collection shows Moore at the peak of his power. Best cuts: "Rebel Soldier," "Don't Let Your Sweet Love Die," "Best Female Actress Of The Year." Contact: P. O. Box 3057, Roanoke, Va. 24015

RANDALL HYLTON

The Music Starts Right Here
PRODUCERS: Randall Hylton, Clark Williams
Rebel 1662

Best known as a bluegrass songwriter, Hylton demonstrates here that he is also a superb singer and picker. In addition to the whimsy of "Roscoe Thompson's 1950 GMA" and "Over The Counter Drugs," Hylton sparkles on such revered oldies as "Cannonball Blues" and "Kentucky Means Paradise." Contact: P.O. Box 3057, Roanoke, Va. 24015.

CLASSICAL



BEETHOVEN: PIANO CONCERTOS NOS. 4 & 5

Van Cliburn, Chicago Symphony Orchestra, Reiner
RCA 7943

Solid performances, confidently musical and without affectation. Reiner's collaboration is a key element, as is the full, well-balanced sound so characteristic of the best the label produced in the early '60s. Welcome reissues that are strong reminders of the keyboard stature Cliburn enjoyed.

RAVEL: SHÉHÉRAZADE; TWO HEBREW MELODIES; FIVE POPULAR GREEK MELODIES/DUPARC: SIX MELODIES

Barbara Hendricks, Lyon Opera Orchestra, Gardiner
Angel 49689

A representative program of some of the best in French art song with orchestra. Idiomatically secure, Hendricks' creamy soprano finds a glamorous setting in this elegant recording. She is equally persuasive in French, Hebrew, Yiddish, and Greek. An outstanding production.

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

MADONNA Express Yourself (4:30)
 PRODUCERS: Madonna, Stephen Bray
 WRITERS: Madonna, Stephen Bray
 PUBLISHERS: WB/Bleu Disque/Webo Girl/Black Lion, ASCAP
 MIXER: Shep Pettibone
Sire 7-22948 (c/o Warner Bros.) (12-inch version also available, **Sire 0-21225**)

Fab new video and pumping remix of this infectious dance/pop number is bound to keep one of our favorite bombshells sitting pretty with yet another potential No. 1.

BOBBY BROWN On Our Own (4:30)
 PRODUCERS: L.A., Babyface
 WRITERS: L.A., Babyface, Daryl Simmons
 PUBLISHERS: Kear/Hip Trip/Green Skirt, BMI
MCA 53662 (12-inch version also available, **MCA 23957**)

Nation's top new jack is back, ushering in the forthcoming soundtrack and film "Ghostbusters II" with consummate street savvy.

THIRTY-EIGHT SPECIAL Comin' Down Tonight (4:21)
 PRODUCER: Rodney Mills
 WRITERS: J. Carlisi, R.W. Johnson, D. VanZant, M. Carl
 PUBLISHERS: Rocknocker/Hitlist, ASCAP/Too Tall, BMI
A&M AM-1424

Comforting rock track with a country bent at times sounds great and follows the top 10 "Second Chance."

MICHAEL DAMIAN Cover Of Love (4:20)
 PRODUCER: Larry Weir, Michael Damian, Tom Weir
 WRITERS: L. Weir, M. Damian, T. Johnson, J. Best
 PUBLISHERS: St. Cecilia, BMI/Weir Brothers, ASCAP
Cypress YY-1420 (12-inch version also available, **Cypress SP-17753**)

"Rock On" was just the tip; this one proves the artist has plenty more catchy pop up his sleeve.

RECOMMENDED

Q-FEEL Dancing In Heaven (Orbital Be-Bo) (2:34)
 PRODUCER: Brian Fairweather, Martin Page
 WRITERS: B. Fairweather, M. Page
 PUBLISHER: Zomba Enterprises, ASCAP
Jive 1220-7-J (c/o RCA)

Frenetic technopop number from '82 has been rereleased due to substantial airplay in certain markets.

X Wild Thing (Part 1) (3:18)
 PRODUCER: Michael Wagener
 WRITER: Chip Taylor
 PUBLISHER: SBK Blackwood, BMI
Curb CRB-10538 (c/o MCA)

Lifted from the soundtrack to the film "Major League" is yet another version of the classic, originally released by the act on 12-inch nearly five years ago.

BONNIE RAITT Thing Called Love (3:48)
 PRODUCER: Don Was
 WRITER: John Hiatt
 PUBLISHERS: Lillybilly/Bug, BMI
Capitol B-44365

Faithful cover of Hiatt's roots rock number is complemented by Raitt's wondrous delivery and Was' great production. Don't miss.

MAURICE This Is Acid (A New Oance Craze) (4:36)
 PRODUCER: M. Joshua
 WRITERS: M. Joshua, Hot Hans Hula
 PUBLISHER: Sanlar, BMI
Breakout/Vendetta VV-1416 (c/o A&M) (12-inch reviewed Feb. 18)

BLACK

STEPHANIE MILLS Something In The Way (You Make Me Feel) (4:37)
 PRODUCER: Angela Winbush
 WRITER: Angela Winbush
 PUBLISHERS: Angel Notes/WB, ASCAP
MCA 53624

Steph is putting a rush on us once again. With Winbush at the helm, the combo on this midtempo R&B number adds up to just what one would

expect—a potential hit.

ENTOUCH II Hype (3:33)
 PRODUCER: Vincent Davis
 WRITERS: E. McCaine, Free
 PUBLISHERS: Deep Sound/Bliss 69/Vintertainment, ASCAP
Vintertainment 7-69294 (c/o Elektra) (12-inch version also available, **Vintertainment 0-66696**)

Label kicks out the wrinkles with a hard-edged R&B number that shuffles with a funky ease and hook. Bound to become a fave.

KOOL MOE DEE They Want Money (3:17)
 PRODUCERS: M. DeWese, LaVaba, Pete Q. Harris, Teddy Riley
 WRITERS: M. DeWese, T. Riley
 PUBLISHERS: Zomba Enterprises, ASCAP/Willesden, BMI
Jive 1217-7-J (c/o RCA) (12-inch reviewed May 13)

NEW EDITION N.E. Heartbreak (5:01)
 PRODUCERS: Jimmy Jam, Terry Lewis
 WRITERS: James Harris III, Terry Lewis
 PUBLISHER: Flyte Tyme, ASCAP
MCA 53391

A bit of rap with the rhythms finds the group not missing a single street beat.

RECOMMENDED

Z'LOOKE Gitchi U (4:09)
 PRODUCER: Z'Looke
 WRITERS: Michael Carpenter, Wayne Cockerham, Arthur Zamora
 PUBLISHERS: Looky Lou/Bright Light, BMI
 MIXER: Z'Looke
Orpheus B-72678 (c/o Capitol) (12-inch version also available, **Orpheus V-72685**)

Act should have no problem racking up another hit with this familiar-sounding, Guy-ish new jack swing number.

GUY Spend The Night (4:23)
 PRODUCERS: Teddy Riley, Gene Griffin
 WRITERS: Teddy Riley, Gene Griffin, Aaron Hall
 PUBLISHER: not listed
Uptown 53666 (c/o MCA)

Standard Guy material with a few Cameo inflections. Not the smartest single choice to follow the smash "I Like."

JONATHAN BUTLER Sarah, Sarah (4:26)
 PRODUCER: Barry Eastmond
 WRITERS: J. Butler, J. Skinner
 PUBLISHER: Zomba Enterprises, ASCAP
Jive 1216-7-J (c/o RCA)

Sweet and supple easy-paced ballad from the "More Than Friends" album.

JACKIE JACKSON Cruzin' (4:07)
 PRODUCER: Robert Brookins
 WRITERS: R. Brookins, C. "Spud" Blanson, W. Gordon, B. Randle
 PUBLISHERS: Sac-Boy/MCA/Copyright Control, ASCAP
 MIXER: Blaze
Polydor 889 034-7 (12-inch version also available, **Polydor 889 035-1**)

Eldest Jackson brother benefits greatly from a new remix that has turned this swing-beat R&B track into a worthy contender. The pumping 12-inch house mixes will surprise you.

SKIPWORTH & TURNER Make It Last (6:30)
 PRODUCER: Patrick Adams
 WRITERS: Kim Miller, Raymond Earl
 PUBLISHERS: Glenn Larusso/Memory Lane, BMI
 MIXER: David Morales
4th & B'Way BWAY-479 (12-inch single)
 Likable R&B/dance number moves along charmingly with a broad-based appeal. Contact: 212-995-7800.

BOBCAT I Need You (4:13)
 PRODUCER: Bobby "Bobcat" Ervin
 WRITERS: B. Ervin, T. Gumbs
 PUBLISHERS: Bobcat/Rayco, ASCAP
Arista AS1-9814 (12-inch version also available, **Arista ADP-9813**)

Plaintive rap ballad.

COUNTRY

K.T. OSLIN This Woman 3:59
 PRODUCER: Harold Shedd
 WRITER: K.T. Oslin
 PUBLISHER: Wooden Wonder, SESAC
RCA 8943-7-R

Throaty emoting from the feminine master of the craft. Though not as

NEW AND NOTEWORTHY

DAVID PEASTON Two Wrongs (Don't Make It Right) (3:59)
 PRODUCER: Michael J. Powell
 WRITERS: Ralph Hawkins Jr., David Jones
 PUBLISHERS: Pushy Publishing/Perfect Ten, ASCAP
Geffen 7-27518 (c/o Warner Bros.)

St. Louis native who wowed them on television's "Showtime At The Apollo," the famed amateur talent competition, elevates a contemporary new jack swing number with his rich, full vocal delivery on his vinyl debut. Very promising preview of the singer's album, "Introducing... David Peaston."

dramatic as some of her previous releases, the song still carries a good measure of the patented Oslin verve.

KENDALLS Blue Blue Day (2:00)
 PRODUCER: Buddy Killen
 WRITER: Don Gibson
 PUBLISHER: Acuff-Rose, BMI
Epic 34-68933 (c/o CBS)

This remake of the 1958 Don Gibson hit sounds like a real return ticket for this father-daughter duo. Glorious harmonies and a pronounced beat.

LIONEL CARTWRIGHT Give Me His Last Chance (3:45)
 PRODUCERS: Tony Brown, Steuart Smith
 WRITER: Lionel Cartwright
 PUBLISHERS: Silverline/Long Run, BMI
MCA 53651

Cartwright's thoughtful, concerned delivery and smooth balladeer voice make this both a convincing and a listenable plea.

LONESOME STRANGERS Just Can't Cry No More (2:39)
 PRODUCERS: Bruce Bromberg, Wyman Reese
 WRITER: Jeff Rymes
 PUBLISHERS: Cattle Drive, Calhoun St., BMI
Hightone 511

Somewhere between screech and soul the twain meets in this robust break-up ballad. A strong follow-up to the group's surprisingly successful previous chart single. Contact: 415-763-8500.

RECOMMENDED

SUZIE BOGGUSS Cross My Broken Heart (3:00)
 PRODUCER: Wendy Waldman
 WRITERS: V. Thompson, K. Fleming
 PUBLISHERS: SBK April/Ideas Of March/Irving/Eaglewood, ASCAP/BMI
Capitol B-44399

In Bogguss' expressive voice is a mixture of the sultry and the sorrowful—a winning combination for this pain-laced vow.

MASON DIXON A Mountain Ago (3:15)
 PRODUCER: Bud Logan
 WRITERS: Don Schlitz, Paul Overstreet
 PUBLISHERS: MCA, Don Schlitz, Scarlet Moon, Screen Gems-EMI, ASCAP/BMI
Capitol B-44381

An excellent blend of hearty voices, sensitive production, and perfectly honed lyrics gives the group its best sound and potential since "When Karen Comes Around."

JONI HARMS The Only Thing Bluer Than His Eyes (3:26)
 PRODUCERS: Jimmy Bowen, James Stroud
 WRITERS: Bill Brookshire, Jackson Hale
 PUBLISHER: G.I.D., ASCAP
Universal UVL-66012

Harms displays a forlorn toughness reminiscent of Lacy J. Dalton. This song is particularly moving in its gospel-intense chorus.

LISA CHILDRESS Maybe There (2:26)
 PRODUCER: Bobby Reed
 WRITER: Bobby Reed
 PUBLISHER: Bent Cent, BMI
True TU-97

A solidly performed story of a shattered romance leading a lover back to the past for regrouping and recouping. Contact: 615-259-1226.

RODNEY YOUNG Let's Be Old Fashioned (2:24)
 PRODUCER: Patty Parker
 WRITERS: Gloria Nissenson, Elaine Lifton
 PUBLISHER: White Cat, ASCAP
Comstock 1933

The well-crafted lyrics make a moving argument for romantic commitment. Contact: 913-631-6060.

JEFF GOLDEN Singing The Blues (2:57)
 PRODUCER: Mike Borchetta
 WRITER: Melvin Endsley
 PUBLISHER: Acuff-Rose, BMI
MGA 104

Driving, up-tempo version of the 1956 Marty Robbins hit. Label based in Nashville.

JUSTIN WRIGHT Red Neck Blue Monday (2:47)
 PRODUCER: Billy Joe Burnette
 WRITER: Sanger D. Shafer
 PUBLISHER: Acuff-Rose, BMI
Bear BR-2004

A prototype honky-tonk harangue populated by the icons of country music—rednecks, jukeboxes, Texas taverns, too many beers, too few brains, and a Monday morning coming down. Contact: 615-259-4204.

KELLY SCHOPPA Sorry (2:35)
 PRODUCER: Kelly Schoppa
 WRITER: Bill Bramlett
 PUBLISHER: Tata Grande, BMI
KS 3889

A jaunty reminder that karma pursues and punishes those who have jilted their lovers. Label based in Houston.

DANCE

PICKS

DOUG LAZY Let It Roll (5:40)
 PRODUCER: Doug Lazy
 WRITER: Doug Finley
 PUBLISHER: Fede Yon/Cotillion, BMI
 MIXERS: Vaughan Mason, Doug Lazy
Atlantic 0-86407 (12-inch single)

Lazy raps with style and is primed to cash in big on the popular hip-house craze with a smokin' club release.

JUDY TORRES Love Story (6:16)
 PRODUCER: Mickey Garcia, Elvin Molina
 WRITERS: J. Dyke, N. Ossoff
 PUBLISHERS: Protoons/Jaimz/Squeak A Mouse, ASCAP
 MIXERS: Mickey Garcia, Elvin Molina
Profile PRO-7256 (12-inch single)
 Singer offers the title track from her upcoming album, sporting a vocal confidence over a percolating Latin/pop track. Crossover radio shouldn't ignore. Contact: 212-529-2600.

RECOMMENDED

MALCOLM McLAREN & THE BOOTZILLA ORCHESTRA Deep In Vogue (9:03)
 PRODUCERS: Malcolm McLaren, David Lebolt, Phil Ramone
 WRITERS: M. McLaren, D. Lebolt
 PUBLISHERS: Malcolm McLaren/Long March, BMI
 MIXERS: Mark Moore, William Orbit
Epic 49-68801 (c/o CBS) (12-inch single)

McLaren doesn't really excite with his usually three-steps-ahead flair as he offers an acceptable twist on a vintage MFSB rhythm masked as an ode to the voguing fad.

LIVING IN A BOX Blow The House Down (6:22)
 PRODUCER: Tom Lord-Alge, Dan Hartman
 WRITERS: M. Vere, A. Hammond
 PUBLISHERS: Empire, PRS/Albert Hammond, ASCAP
 MIXER: Keith Cohen
Chrysalis 4V9-43363 (c/o CBS)

U.K. trio sounds as if they just fell off the Stock, Aitken & Waterman family tree with this jumpy Euro-house track that was a hit in England.

MILO 90,000 B.C. (5:40)
 PRODUCER: Jimi Randolph
 WRITER: J. Randolph
 PUBLISHERS: Urban Groove/Zzzut, BMI
 MIXER: Chep "Caveman" Nunez
Raw 70001 (12-inch single)

Tribal technohouse track featuring an ethereal chant perfect for those late nights. Underground clubs will not

want to go without. Contact: 201-871-6909.

ALPHAVILLE Romeos (6:35)
 PRODUCERS: Klaus Schulze, Alphaville
 WRITER: Alphaville
 PUBLISHER: Rofe Bude Musikverlag, GmbH
 MIXER: Richie Jones
Atlantic 0-86428 (12-inch single)

Relatively uninteresting midtempo dance number that lacks a memorable hook.

VICKY MARTIN Not Gonna Do It (5:10)
 PRODUCER: Marshall Jefferson, Vicki Martin
 WRITERS: Marshall Jefferson, Vicki Martin
 PUBLISHERS: Vance/Marshall Jefferson, BMI
 MIXERS: Chris Paul, Larry Patterson, Bam Bam, Mike Dunn
Movin' MR-004 (12-inch single)

This 12-inch now sports the reworked Chris Paul U.K. remixes. Contact: 201-674-7573.

RAP

PICKS

YOUNG M.C. Bust a Move (4:20)
 PRODUCER: Michael Ross, Matt Dike
 WRITER: not listed
 PUBLISHERS: Varry White/Young Man Moving, ASCAP
 MIXERS: Michael Ross, Matt Dike
Delicious Vinyl/Island DV-1005 (12-inch single)

Label should remain hot with this everything-but-the-sink pop'n'soul production. Rapper shines, especially on the flip "Got More Rhymes." Contact: 212-995-7800.

THREE TIMES DOPE Funky Dividends (6:14)
 PRODUCER: Lawrence Goodman
 WRITERS: L. Goodman, R. Waller, W. Griggs, D. Beale
 PUBLISHERS: Ackniculous/Pop Art, ASCAP
 MIXER: Joe "Da Butcher" Nicolo
Arista AD1-9835 (12-inch single) (7-inch version also available, **Arista AS1-9834**)

Gingerly paced cut kicks an engaging old-style melody that complements E.S.T.'s humorous narrative. Cut features a guest appearance by the Dope Girl\$.

RECOMMENDED

MOST WANTED Calm Down (5:12)
 PRODUCER: Charlie Chase
 WRITER: Most Wanted
 PUBLISHERS: Tipper/Disco Fever/Strictly Business, ASCAP
 MIXER: Charlie Chase
Fiber SF-830 (12-inch single)

The break beats are in abundance on this tasty, ego-stroking production. Contact: 212-779-1844.

ACE JUICE FEATURING M.C. HAMMER Go Go (6:45)
 PRODUCER: M.C. Hammer
 WRITER: M.C. Hammer
 PUBLISHER: Bust-It, BMI
 MIXERS: James Early, M.C. Hammer
Capitol V-15469 (12-inch single)

Juice raps to his very own go-go beat as supplied by Hammer.

TWIN HYPE Do It To The Crowd (5:02)
 PRODUCER: Hollywood Impact
 WRITERS: G. Brown, L. Brown, R. Pagan
 PUBLISHERS: Promuse/Pinch Hit, BMI
 MIXERS: Brian Stroh, Hollywood Impact
Profile PRO-7255 (12-inch single)

Raw, churning rhythm provides the base for the twin brethren. Contact: 212-529-2600.

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.

JUNE JAMMED WITH SOUNDTRACK RELEASES

(Continued from page 3)

ready been released. The second single will be Run D.M.C.'s remake of the title song made famous by Ray Parker Jr.

MCA will also be pushing the soundtrack to the new James Bond flick, "License To Kill" (trivia buffs will recall that Bond's "double 0" code represents such a license). Due out June 26, the theme song will be performed by a Pips-less Gladys Knight. Out the same day from MCA will be the music to "The Karate Kid III."

Polydor Records will serve up the soundtrack to the Jerry Lee Lewis biopic, "Great Balls Of Fire." Due in stores June 20, the soundtrack includes eight new mixes of several Lewis classics as well as some of the original Sun Records versions. Rhino Records, sniffing out a potential hit, is releasing five Lewis records with music ranging from unreleased material to well-known hits.

Although it is not being touted as a soundtrack project, Peter Gabriel's "Passion," due out June 6 on Geffen, includes music from "The Last Temptation Of Christ." Gabriel has warned that this reflective two-album work is more like his 1983 soundtrack "Birdy" than the multiplatinum "So."

Geffen has several other hot releases this month, including Don Henley's follow-up to 1984's double-platinum "Building The Perfect Beast." Due out June 13, "The End Of The Innocence" was produced by Henley and longtime associate Danny Kortchmar. On June 20, the label will release "Heart Of Stone," its second Cher album. The collection has already spawned one hit, "After All," a duet with Peter Cetera that was featured in the movie "Chances Are."

Motown releases its first soundtrack since "The Last Dragon" with "Do The Right Thing." The June 12 release contains songs by Guy, Al Jarreau, E.U., and Take 6. The first single is "Fight The Power" by Public Enemy.

Other hot black artists with new material include top producers Denzil Foster and Thomas McElroy, whose "FM2" will be released by Atlantic on June 19. Similar to Quincy Jones' "Dude" album, it features a changing lineup of vocalists, including MC Lyte and Stetsasonic's Daddy O & Delite. Divas Stephanie Mills and Patti LaBelle both have MCA product out June 26, and Warner Bros. will release "Life Is A Dance/The Remix Project" by Chaka Khan, June 20. Similar to Madonna's "You Can Dance," the effort is a dance remix collection of Khan's greatest hits. "Sweat," Kool & the Gang's first full Mercury al-

FOR THE RECORD

A quotation from a story in the May 20 issue of Billboard implied that Peaches Entertainment Corp.'s stores are confined to South Florida. The company also has locations in North Carolina and Virginia.

In a May 27 article about new age labels, the title of Will Ackerman was misstated. Ackerman is chairman and head of A&R of Windham Hill Productions Inc.

June Hot Album Releases

Eleven albums are slated for release in June by artists who hit gold or platinum with their last studio album.

ARTIST	TITLE	LABEL	DATE	PRODUCER
ANDERSON BRUFORD WAKEMAN HOWE	ANDERSON BRUFORD WAKEMAN HOWE	ARISTA	JUNE 20	CHRIS KIMSEY, JON ANDERSON
JACKSON BROWNE	WORLD IN MOTION	ELEKTRA	JUNE 2	SCOTT THURSTON, JACKSON BROWNE
CHER	HEART OF STONE	GEFFEN	JUNE 20	VARIOUS
EXPOSE	WHAT YOU DON'T KNOW	ARISTA	JUNE 20	LEWIS A. MARTINEE
PETER GABRIEL	PASSION	GEFFEN	JUNE 6	PETER GABRIEL
DON HENLEY	THE END OF THE INNOCENCE	GEFFEN	JUNE 6	DON HENLEY, DANNY KORTCHMAR
LL COOL J	WORKING WITH A PANTHER	DEF JAM/COLUMBIA	JUNE 13	LL COOL J
PETE TOWNSHEND	THE IRON MAN	ATLANTIC	JUNE 19	PETE TOWNSHEND, PETER WOLF
STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	IN STEP	EPIC	JUNE 13	JIM GAINES
WHITE LION	BIG	ATLANTIC	JUNE 5	MICHAEL "HARLEY" WAGENER
STEVE WINWOOD	STEVE WINWOOD	ISLAND	JUNE 19	STEVE WINWOOD, CHRIS BLACKWELL

bum with new vocalists Skip Martin and Odeen Mays, will be in stores June 20.

Ricky Skaggs leads the list of hot country artists with June product. "Kentucky Thunder," produced by Skaggs and Steve Buckingham, will be released June 13 by Epic. The label will release Merle Haggard's "5:01 Blues" the same day. Vern Gosdin's follow-up to the critically and commercially acclaimed "Chiseled In Stone" will appear in stores June 27 from Columbia. Titled

"Alone," the project was produced by Bob Montgomery.

Hard rockers' two-year wait for White Lion's follow-up to its double platinum debut will be over June 11 when Atlantic releases "Big Game." Expected in stores two weeks later is the debut of Mr. Big, another Atlantic band featuring Billy Sheehan, Eric Martin, Paul Gilbert, and Pat Torpey.

Other releases of interest: • "Dreams," a six-LP boxed set from the Allman Brothers Band on

Polydor, will be in stores June 20. Commemorating the 20th anniversary of the Southern rock band, the collection includes several unreleased cuts and newly discovered alternate mixes as well as familiar material. The package comes with a 40-page booklet and is also available on four cassettes or four CDs.

• "Greenpeace Rainbow Warriors," a double-LP set with proceeds going to Greenpeace, will bow on Geffen June 20. The collection, already out in the Soviet Union, is previously re-

leased material donated by more than 30 top artists, including Sting, Peter Gabriel, R.E.M., INXS, the Grateful Dead, and John Cougar Mellencamp.

• In another show of *glasnost*, Columbia Records will release the U.S. debut of Russian singer Boris Grebenshikov. The June 13 effort, produced by the Eurythmics' Dave Stewart, marks the first time a Soviet rock artist has recorded expressly for a U.S. label.

• Several former group members are making solo sojourns. Lone Justice's Maria McKee is alone indeed on her self-titled Geffen album due out June 6. Also flying solo is Holly Johnson of Frankie Goes To Hollywood. In stores June 12, the Uni album's first single, "Blast," is "Love Train." Manhattan Transfer's Janis Siegel's solo effort, "Short Stories," will be in stores June 11 from Atlantic. Siegel, accompanied by pianist Fred Hersch, covers songs by James Taylor, Joni Mitchell, Todd Rundgren, and others.

• After a long hiatus, Queen returns with "The Miracle," due out on Capitol on June 6. It has been more than five years since the band had a hit in the U.S. with "Radio Ga Ga." The first single is "I Want It All," an anthemic rocker.

• After scoring a top 5 hit with Michael Damian's version of "Rock On," from the "Dream A Little Dream" soundtrack, Cypress/A&M is releasing Damian's U.S. debut album, "Where Do We Go From Here," the first week of June. The next single will be "Cover Of Love."

CEMA, BMG, MCA DIRECT VID LONGFORMS TO RETAIL

(Continued from page 1)

Few details are available, but Bach says that debut titles distributed by CEMA may include longforms from Queensryche and Bobby McFerrin.

"It's simply another configuration of music marketed mainly through record stores," says Bach. "All our customers are into this, and getting more so," he adds.

Bach says that "regular CEMA sales personnel" will handle the longform releases, with no new division or staffers added at the company.

BMG Music International, on the other hand, has formed a new video entity, London-based BMG Video International, which will handle music video longform promotion, marketing, and distribution.

Although initial product—which will be drawn from RCA, Arista, and Ariola videoclip catalogs and upcoming live concert shoots—will be distributed in the U.K. only, a BMG representative says both European and U.S. distribution should begin sometime in August.

BMG's first planned releases are a four-track video EP by British act Fairground Attraction, titled "First Of A Million Kisses," (dealer cost: about \$8) and a nine-track "Video Hits" package on Rick Astley (about \$11).

Adrian Workman, former head of marketing at PolyGram Music Video in London, is director of the new BMG longform arm, reporting to Chris Stone, senior director, A&R/marketing, BMG Music International.

A new division is in the works at MCA Records as well. Although the label has not yet officially acknowledged the move, reliable sources

say MCA is definitely planning to start up by the fall its own in-house longform division, whose product will be handled solely via MCA Distributing.

In past years, the label has released a small amount of longform video either via sister company MCA Home Video or outside parties.

Although no details are available as to how the new division will be structured, the source also notes that releases will include clip compilations by current and catalog MCA acts, as well as Motown artists.

John Burns, executive VP of MCA Distributing and Manufacturing Corp., agrees with CEMA chief Bach's assessment that selling music video as a fourth music configuration "is definitely the way to up sales."

He notes, however, that MCA has an advantage in that its video staff already handles MCA Home Video product. "We're already well established in our relationships among regular home video outlets," says Burns.

At labels already using their music distributors to handle longform video, staffers agree that business is good and getting better. Stepped-up release schedules across the board reflect this feeling.

CBS Music Video Enterprises, which oversees longform production and marketing for CBS Records, has racked up two 1989 sales smashes with Michael Jackson's record-breaking "Moonwalker" and a Bruce Springsteen video anthology. Division staffers say they have high expectations for an upcoming Pink Floyd live concert release, due

in stores June 13.

PolyGram Music Video, which has made the strongest inroads of any label into laser video in all its configurations (5-, 8-, and 12-inch), also had a number of multiplatinum-certified 1988 releases, including Bon Jovi's "Slippery When Wet: The Videos." This year's releases include videos from Robert Cray, Vanessa Williams, and Def Leopard.

A number of WEA-distributed labels also have strong footholds in longform. Elektra Entertainment, the video arm of Elektra Records, has done well with metal releases by Motley Crue and Metallica, and

COLUMBIA NAMES VPs

(Continued from page 4)

Young and Prefab Sprout; more recently, in his A&R post on the West Coast, he has worked with such domestic acts as Indigo Girls and Shark Island.

The arrival of Chertoff and Novik signals "a major commitment

EMI CLASSICS BOWS

(Continued from page 4)

scribes as "a heritage for the future" through its investment in more than 100 classical recordings every year by such artists as Itzhak Perlman, Kyung Wha Chung, Kiri Te Kanawa, Riccardo Muti, Placido Domingo, Wolfgang Sawallisch, Olaf Baer, Simon Rattle, and Tzimon Barto.

The label's central recording

had a surprise hit last year with Anita Baker's "One Night Of Rapture" video. Planned for this year is another Metallica video, "Two For One," a 20-minute, \$9.95 package of the two clips done for the band's hit single, "One."

In a unique move, Elektra has also recently signed a deal with MTV Networks' kids' channel, Nickelodeon, which will see the label moving into non-music-video programming for the first time. No release dates are yet set, but a source says four Nickelodeon titles will be released to video specialty distributors "soon" under the Elektra Entertainment banner.

to A&R and the creative process at Columbia, which enables the label to fully utilize the talents of these two proven executives," said CBS president Tommy Mottola in a statement.

program in London has traditionally been strengthened by the recordings of its subsidiaries in the major territories, such as Angel Records in the U.S.A., EMI Electrola in West Germany, and Pathe Marconi in France. The company also operates a joint venture in Japan with the Toshiba Corp.

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

THE COVER VERSION OF "Rock On" by Michael Damian (Cypress) outdoes the original by its writer, David Essex, riding a surge in sales points to No. 1 on the Hot 100. (The original version peaked at No. 5.) "Soldier Of Love" by Donny Osmond (Capitol) also gains sales points and moves to No. 1 on the sales-only chart, but loses points on the radio side, moving up to No. 2 overall without a bullet. All of the top six records are mathematically within range of No. 1 for next week, but Bette Midler's "Wind Beneath My Wings" (Atlantic), bulletted at No. 3 with strong point gains, looks like the record to beat. "I'll Be Loving You (Forever)" by New Kids On The Block (Columbia) is close behind Midler in points and also has a shot at the top.

THERE ARE 10 NEW entries this week, with Madonna's "Express Yourself" (Sire) storming onto the chart at No. 41 as 191 stations on the panel report airplay in its first week of release as a single. Early jumps include 20-9 at WNOK Columbia, S.C., and 40-20 at WKBQ St. Louis. "Calling It Love" by Animotion (Polydor) is one of the 10 most-added singles, but just misses hitting the chart this week. Two rap groups from the New York area make their Hot 100 bows: trio De La Soul from Long Island with "Me Myself And I" (Tommy Boy) and Brooklyn, N.Y., quartet Whistle, doing a change-of-pace ballad, "Right Next To Me" (Select).

THE SURPRISING THING ABOUT the latter two singles is that their respective labels are not releasing 7-inch vinyl singles. The tracks are available on 12-inch vinyl and cassette single, however, and are thus eligible to chart. This marks the first time in Hot 100 history that two singles on the chart are unavailable on 7-inch vinyl; there are now cassette singles on all 100 titles but 7-inch vinyl on only 98. Although there have been rare instances in the past of singles charting without a 7-inch vinyl available, these two may mark the start of a trend. The sharp decline in sales for 7-inch vinyl followed by the rapid rise in sales of cassette singles has caused Billboard to change the legend under the Hot 100 chart this week to prepare for the unavailability of future vinyl singles. As you can see, we now use an asterisk to indicate any song that is unavailable on 7-inch vinyl, and in those cases we use the cassette single catalog number. In the future we may use the cassette single as the standard configuration, with a symbol to indicate 7-inch vinyl availability.

QUICK CUTS: The Power Pick/Airplay goes to "Toy Soldiers" by Martika (Columbia), which is also the second-most-added cut already on the chart, after Roxette's "Dressed For Success" (EMI). Based on the track record of previous airplay picks, "Soldiers," although not yet in the top 40, has a near-certain, 90% chance of being a top five single. Early action is impressive: 35-19 at PRO-FM Providence, R.I., 28-19 at 93Q Houston, 32-19 at KLUC Las Vegas, and 10-3 at Y108 Denver... "Yo No Se" by Pajama Party (Atlantic) does not have a sufficient point gain to bullet this week, but it looks strong at WPLJ New York (22-17), B96 Chicago (30-22), and KROY Sacramento, Calif. (18-9).

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 CHART
EXPRESS YOURSELF MADONNA SIRE	15	32	96	143	191
LAY YOUR HANDS ON ME BON JOVI MERCURY	8	21	71	100	106
DRESSED FOR SUCCESS ROXETTE EMI	3	9	47	59	123
TOY SOLDIERS MARTIKA COLUMBIA	3	7	34	44	165
SO ALIVE LOVE AND ROCKETS RCA	2	8	30	40	109
MY BRAVE FACE PAUL MCCARTNEY CAPITOL	5	3	29	37	122
HOOKED ON YOU SWEET SENSATION ATCO	4	7	25	36	36
WHO DO YOU GIVE YOUR... MICHAEL MORALES WING	1	7	22	30	138
CALLING IT LOVE ANIMOTION POLYDOR	0	4	22	26	27
WHAT YOU DON'T KNOW EXPOSE ARISTA	1	8	16	25	178

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.

SUMMER FORECAST: HOT!

EIGHTH WONDER Featuring Patsy Kensit.

"I'M NOT SCARED"
31-4939

From the album "Fearless,"
EP 44190

this Pet Shop Boys song will heat up the airwaves. And look for Patsy to knock 'em dead in Lethal Weapon II with Mel Gibson this summer.

eight wonder



JIMMY HARNEN STRIKES WITH

"CAN'T FIGHT THE MIDNIGHT."

This debut album includes the Top-10 single,

"Where Are You Now?"
31-69625

Jimmy cooks up some hot rock and roll

on "Can't Fight The Midnight."
EP 45243



PETER GABRIEL "EYES" A SMASH!

"In Your Eyes" is the new Peter Gabriel hit from the best-selling soundtrack, "Say Anything."
31-68939
SP 45140

On fire, coast to coast, this summer.

HEAD FOR THE FUN!

'TIS THE SEASON TO SIZZLE

WITH WTG RECORDS.

WHERE TALENT GROWS.



When you
PLAY IT,
SAY IT!

WTG are trademarks of CBS Records Inc. © 1989 CBS Records Inc.

CLEVELAND TOLD 'NOW OR NEVER' ON ROCK HALL

(Continued from page 1)

this project," says Robert R. Broadbent, chairman of the local board of trustees.

On the other hand, says Suzan Evans, executive director of the New York-based Rock and Roll Hall of Fame Foundation, "If they don't raise \$40 million in firm pledges or government commitments by November, the foundation would have the right to terminate the agreement."

Evans acknowledges that some on the foundation's 28-member board—which includes presidents and chairmen of all the major labels—have expressed doubts about Cleveland's ability to raise the \$48 million that will eventually be needed to build the hall. But she says the new agreement has answered those critics.

To date, says Broadbent, hall officials have secured \$16.4 million in commitments from Ohio firms and foundations and the state itself, which has kicked in \$4 million.

A plan to raise most of the remaining funds was unveiled May 22, shortly after the pact with the New York foundation was signed. The Cleveland City Council received a package of proposals expected to raise more than \$25 million in public funding for the hall.

Backed by Cleveland mayor George Voinovich and City Council President George Forbes, the plan calls for up to \$20 million in municipal tax-increment financing and \$10 million in a federal Urban Development Action Grant.

If maximum funding is obtained under these proposals and added to the present war chest, the kitty would total \$46.4 million. That would leave only \$1.6 million to be raised for the project, and hall officials count on national corporate sponsors for at least that much.

Voinovich says there will be no roadblocks. "The council is on board and the people are totally behind the project," he states.

Nevertheless, it is still not certain that the council will approve the city's financing or that the UDAG will come through. Hall officials here say that if the proposals fail, they have contingency plans, but will not provide further details.

The \$20 million in tax-increment financing would funnel property taxes generated by the local Tower City project into a fund to retire construction bonds for the hall.

Tower City is the \$300 million-plus renovation of a complex anchored by the municipal landmark Terminal Tower. It is to open next spring with a 207-room Ritz-Carlton hotel, 300,000 square feet of retail space, and an office building. The "front door" of Tower City is expected to be the 18-story, 75,000-square-foot hall of fame.

Tax-increment financing amounts to a loan in anticipation of the bonds. The proposal calls for 75% of the property taxes generated by a progressively higher-valued Tower City to go into a 20-year fund for the hall of fame. If the city council approves the plan, Cleveland will sell the bonds and use the escrowed taxes to retire them.

The UDAG proposal will be sent to the U.S. Department of Housing and Urban Development, which makes such grants to projects that foster employment. Voinovich said in a prepared statement that the hall is expected to create more than

300 jobs, draw 600,000 visitors a year, and generate up to \$85 million annually in tourist dollars.

Neither Broadbent nor Larry R. Thompson, the hall's executive director, will say how much money the project has in the bank. But Thompson says \$3 million-\$4 million have already been paid to architect I.M. Pei, who designed the hall's exterior, and to interior designer Barry Howard. Part of the \$16.4 million raised so far has also been used for office expenses and salaries of hall officials.

Under the newly signed agreement, says Broadbent, administration of the hall will be handled by a 20-member board, split equally between the Cleveland and New York organizers. He and Atlantic Records chairman Ahmet Ertegun will head the board and will pick their associates within a month.

While artistic and management responsibilities will be shared, the financial burden will fall squarely on Cleveland. Only after it comes up with most of the \$48 million for the hall will the New York foundation help, Broadbent says.

Evans makes a similar point. "The Rock and Roll Hall of Fame Foundation has never been obligated to raise funds for the museum," she says. "The reason Cleveland got the agreement was they approached the foundation and promised to raise funds for the hall. The foundation is not obligated to raise a specific amount of money. But it will cooperate with the fund-raising efforts and will help however it can."

As for the corporate sponsors to be approached by the Cleveland fund-raisers, Evans says, "That [means] the typical national corporate sponsors—the Coke-Pepsi kind of thing—not record companies per se."

She adds that no TV special to raise money has been discussed by the foundation's board.

The annual Rock and Roll Hall of Fame dinners in New York, at which ticket prices have run up to \$1,250, "are not run as fund-raisers," says Evans. Despite the high overhead of flying in and paying expenses for inductees and presenters at the dinners, she says, these high-profile affairs have yielded some income that will be used for special projects to promote the image of rock'n'roll. Those programs "may or more not be related to the museum," she adds.

According to the New York State Office of Charities Registration, the foundation raised slightly more than \$1 million through 1987. It has not filed a report on its 1988 activities.

Asked what the foundation has contributed to the hall so far, Larry Thompson would only say, "We have a pledge . . . and we have received some money; it's a substantial amount."

"I would love to see artists come forward and contribute," he says. "I would love to see those in the music industry—not just in the record industry—come forward."

A strategic plan hammered out last fall "didn't say, 'Cleveland must raise this much, New York must raise this much,'" he adds. "This [new] agreement doesn't say that, either."

"We're going to do it," he concludes. "It's time to get this building built."

FOR WEEK ENDING JUNE 3, 1989

Billboard. Hot 100. SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	SOLDIER OF LOVE	DONNY OSMOND	2
2	5	ROCK ON	MICHAEL DAMIAN	1
3	3	PATIENCE	GUNS N' ROSES	4
4	6	WIND BENEATH MY WINGS	BETTE MIDLER	3
5	9	I'LL BE LOVING YOU (FOREVER) NEW KIDS ON THE BLOCK		5
6	7	EVERY LITTLE STEP	BOBBY BROWN	6
7	10	CLOSE MY EYES FOREVER	LITA FORD/OZZY OSBOURNE	10
8	11	BUFFALO STANCE	NENEH CHERRY	9
9	1	REAL LOVE	JODY WATLEY	7
10	4	FOREVER YOUR GIRL	PAULA ABDUL	8
11	15	SATISFIED	RICHARD MARX	11
12	14	EVERLASTING LOVE	HOWARD JONES	12
13	16	WHERE ARE YOU NOW?	JIMMY HARNEN WITH SYNCH	13
14	13	THROUGH THE STORM	ARETHA FRANKLIN & ELTON JOHN	17
15	19	POP SINGER	JOHN COUGAR MELLENCAMP	18
16	18	MISS YOU LIKE CRAZY	NATALIE COLE	21
17	27	THIS TIME I KNOW IT'S FOR REAL	DONNA SUMMER	16
18	21	CRY	WATERFRONT	14
19	29	BABY DON'T FORGET MY NUMBER	MILLI VANILLI	15
20	8	ELECTRIC YOUTH	DEBBIE GIBSON	23
21	28	I WON'T BACK DOWN	TOM PETTY	22
22	34	GOOD THING	FINE YOUNG CANNIBALS	19
23	26	VOICES OF BABYLON	THE OUTFIELD	27
24	12	I'LL BE THERE FOR YOU	BON JOVI	20
25	25	LITTLE JACKIE WANTS TO BE A STAR	LISA LISA	30
26	33	COMING HOME	CINDERELLA	24
27	17	AFTER ALL	CHER & PETER CETERA	26
28	35	VERONICA	ELVIS COSTELLO	29
29	39	I DROVE ALL NIGHT	CYNDI LAUPER	25
30	22	IKO IKO (FROM "RAIN MAN")	THE BELLE STARS	34
31	20	LIKE A PRAYER	MADONNA	31
32	24	FUNKY COLD MEDINA	TONÉ LOC	49
33	—	INTO THE NIGHT	BENNY MARDONES	35
34	37	GIVING UP ON LOVE	RICK ASTLEY	46
35	—	IF YOU DON'T KNOW ME BY NOW	SIMPLY RED	32
36	36	SHE DRIVES ME CRAZY	FINE YOUNG CANNIBALS	45
37	40	FASCINATION STREET	THE CURE	56
38	—	CUDDLY TOY (FEEL FOR ME)	ROACHFORD	33
39	23	CULT OF PERSONALITY	LIVING COLOUR	50
40	31	THINKING OF YOU	SA-FIRE	38

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	ROCK ON	MICHAEL DAMIAN	1
2	6	I'LL BE LOVING YOU (FOREVER) NEW KIDS ON THE BLOCK		5
3	1	FOREVER YOUR GIRL	PAULA ABDUL	8
4	4	SOLDIER OF LOVE	DONNY OSMOND	2
5	7	WIND BENEATH MY WINGS	BETTE MIDLER	3
6	5	PATIENCE	GUNS N' ROSES	4
7	8	EVERY LITTLE STEP	BOBBY BROWN	6
8	3	REAL LOVE	JODY WATLEY	7
9	11	SATISFIED	RICHARD MARX	11
10	10	EVERLASTING LOVE	HOWARD JONES	12
11	13	BUFFALO STANCE	NENEH CHERRY	9
12	14	WHERE ARE YOU NOW?	JIMMY HARNEN WITH SYNCH	13
13	15	CLOSE MY EYES FOREVER	LITA FORD/OZZY OSBOURNE	10
14	19	CRY	WATERFRONT	14
15	20	BABY DON'T FORGET MY NUMBER	MILLI VANILLI	15
16	9	I'LL BE THERE FOR YOU	BON JOVI	20
17	22	GOOD THING	FINE YOUNG CANNIBALS	19
18	23	THIS TIME I KNOW IT'S FOR REAL	DONNA SUMMER	16
19	21	THROUGH THE STORM	ARETHA FRANKLIN & ELTON JOHN	17
20	12	SECOND CHANCE	THIRTY EIGHT SPECIAL	28
21	27	I DROVE ALL NIGHT	CYNDI LAUPER	25
22	26	POP SINGER	JOHN COUGAR MELLENCAMP	18
23	30	MISS YOU LIKE CRAZY	NATALIE COLE	21
24	28	COMING HOME	CINDERELLA	24
25	17	AFTER ALL	CHER & PETER CETERA	26
26	33	IF YOU DON'T KNOW ME BY NOW	SIMPLY RED	32
27	31	CUDDLY TOY (FEEL FOR ME)	ROACHFORD	33
28	38	WHAT YOU DON'T KNOW	EXPOSE	36
29	—	EXPRESS YOURSELF	MADONNA	41
30	34	BE WITH YOU	BANGLES	39
31	—	TOY SOLDIERS	MARTIKA	42
32	—	THE DOCTOR	THE DOOBIE BROTHERS	40
33	16	LIKE A PRAYER	MADONNA	31
34	—	I WON'T BACK DOWN	TOM PETTY	22
35	37	VERONICA	ELVIS COSTELLO	29
36	40	ROOMS ON FIRE	STEVIE NICKS	37
37	24	THINKING OF YOU	SA-FIRE	38
38	39	INTO THE NIGHT	BENNY MARDONES	35
39	25	VOICES OF BABYLON	THE OUTFIELD	27
40	18	ELECTRIC YOUTH	DEBBIE GIBSON	23

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	Blackwood, BMI/Morrison Leahy, ASCAP/Chappell, ASCAP) HL	On, ASCAP) CPP
26 AFTER ALL (LOVE THEME FROM "CHANCES ARE") (Snow, BMI/Pitchford, BMI/TripStar, BMI) CPP	59	HEY BABY (Leesum, BMI/Virgin Songs, BMI) CLM	80 ROOM TO MOVE (Rare Blue, ASCAP/Almo, ASCAP/Little Shop Of Morgansongs, BMI) CLM/CPP
75 ANYTHING CAN HAPPEN (Deathless Pros, BMI/Los Was Cosmopolitanos, ASCAP/Ackee, ASCAP/MCA, ASCAP/Techno Pinocchio, BMI) HL/WBM	51	HOOKED ON YOU (Lita, BMI)	37 ROOMS ON FIRE (Wesley Witch, BMI/Warner-Tamerlane, BMI/Future Furniture, ASCAP/Colegem-EMI, ASCAP) WBM
15 BABY DON'T FORGET MY NUMBER (FMP/Ed.Intro) HL	25	I DROVE ALL NIGHT (Billy Steinberg, ASCAP/Denise Barry, ASCAP) WBM	66 ROUND & ROUND (Be, PRS/WB, ASCAP) WBM
39 BE WITH YOU (SBK Blackwood, BMI/Bangophile, BMI/Perfect Circle, ASCAP) HL	70	I LIKE (Cal-Gene, BMI/Virgin Songs, BMI/Zomba, ASCAP) CPP	11 SATISFIED (Chi-Boy, ASCAP) CLM
77 (BETWEEN A) ROCK AND A HARD PLACE (Virgin Songs, BMI) CPP	52	I LIKE IT (Island, BMI/Onid, BMI) WBM	28 SECOND CHANCE (Rocknocker, ASCAP/SBK Blackwood, BMI/Cal Curtis, BMI/Too Tall, BMI) HL
9 BUFFALO STANCE (Virgin Music/SBK Songs/Warner Chappell Music/Warner-Tamerlane, BMI/Copyright Control) HL	68	I ONLY WANNA BE WITH YOU (Chappell, ASCAP) HL	71 SECRET RENDEZVOUS (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
69 CIRCLE (Geffen, ASCAP/Withrow, ASCAP/Edie Brickell, ASCAP) WBM	64	I WANNA BE THE ONE (Saja, BMI/Mya-T, BMI) HL	48 SEND ME AN ANGEL '89 (Wheatley, BMI/Australian Tumbleweed, BMI) HL
10 CLOSE MY EYES FOREVER (Lisabella, ASCAP/Virgin, ASCAP/SBK April, ASCAP) CLM/CPP	65	I WANT IT ALL (Queen, BMI/Beechwood, BMI) WBM	83 SEVENTEEN (Varseau, BMI/Small Hope, BMI/Dinner Mints, BMI/Virgin Songs, BMI) CPP
76 CLOSER THAN FRIENDS (Colgems-EMI, ASCAP) WBM	22	I WON'T BACK DOWN (Gone Gator, ASCAP/SBK April, ASCAP) HL/CPP	99 SHAKE IT UP (Howe's Business, ASCAP/TJT, ASCAP/Phantom, ASCAP)
24 COMING HOME (Eve, ASCAP/Chappell, ASCAP) HL	32	IF YOU DON'T KNOW ME BY NOW (Assorted, BMI/Mighty Three, BMI)	45 SHE DRIVES ME CRAZY (Virgin, ASCAP) CPP
43 CRAZY ABOUT HER (Rod Stewart, ASCAP/Intersong, ASCAP/Hitchings, ASCAP/BMG, ASCAP) HL/CPP	34	IKO IKO (FROM "RAIN MAN") (Trio, BMI/Melder, BMI) HL/WBM	67 A SHOULDER TO CRY ON (Page Three, BMI/Warner-Tamerlane, BMI/Dorallo, BMI) WBM
14 CRY (SBK Blackwood, BMI) HL	5	I'LL BE LOVING YOU (FOREVER) (SBK April, ASCAP) HL	88 SINCERELY YOURS (Shaman Drum, BMI)
33 CUDDLY TOY (FEEL FOR ME) (Polygram, PRS) HL	20	I'LL BE THERE FOR YOU (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/Songs of Polygram, BMI) WBM	55 SO ALIVE (Warner-Tamerlane, BMI) WBM
50 CULT OF PERSONALITY (Dare To Dream, ASCAP/Famous, ASCAP) CPP	90	I'LL BE YOU (Nah, ASCAP) HL	2 SOLDIER OF LOVE (Bajun Beat, BMI/Music Corp. Of America, BMI) HL
97 DARLIN' I (RaceR-ex, ASCAP/PolyGram International, ASCAP/Tocep, BMI/Jumpin' Off, BMI)	82	IN MY EYES (Saja, BMI/Mya-T, BMI) HL	79 STOP (Irving, BMI/Doolittle, BMI/Let's See, ASCAP) CPP
40 THE DOCTOR (Windocor, BMI/SBK Blackwood, BMI/Janiceps, BMI/High Frontier, BMI/SBK Blackwood (Canada), BMI) HL	62	IN YOUR EYES (THEME FROM "SAY ANYTHING") (Clotfline, BMI/Hidden Pun, BMI)	38 THINKING OF YOU (Cutting, ASCAP)
47 DOWN BOYS (Virgin Songs, BMI/Dick Dragon, BMI/Crab Salad, BMI/Likite Split, BMI/Rich Mcbitch, BMI/Great Lips, BMI) CPP	35	INTO THE NIGHT (Papa Jack, BMI/Conus, BMI) WBM	16 THIS TIME I KNOW IT'S FOR REAL (All Boys Music, BMI/Sweet Summer Night, ASCAP) CPP
51 DOWNTOWN (Djo, BMI) HL/CPP	85	JOY AND PAIN (Protoons, ASCAP/Hikim, ASCAP)	17 THROUGH THE STORM (Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP) WBM
57 DRESSED FOR SUCCESS (Jimmy Fun, BMI)	58	LAY YOUR HANDS ON ME (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/Pri, ASCAP)	42 TOY SOLDIERS (Famous, ASCAP/Tika Tunes, ASCAP/Ensign, BMI) CPP
23 ELECTRIC YOUTH (Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL	92	LET ME IN (Chappell & Co., ASCAP/French Surf, ASCAP/Geffen, ASCAP/Malkosky, ASCAP) HL/WBM	29 VERONICA (MPL, ASCAP/Plangent Visions, ASCAP) WBM
72 ETERNAL FLAME (SBK Blackwood, BMI/Bangophile, BMI/Billy Steinberg, ASCAP/Denise Barry, ASCAP) HL/WBM	31	LIKE A PRAYER (Webo Girl, ASCAP/WB, ASCAP/Johnny Yuma, BMI) WBM	27 VOICES OF BABYLON (Music Corp. Of America, BMI) HL
12 EVERLASTING LOVE (Hojo, BMI)	30	LITTLE JACKIE WANTS TO BE A STAR (Forceful, BMI/Willesden, BMI/Myl, BMI)	96 WAITING GAME (Virgin Songs, BMI)
6 EVERY LITTLE STEP (Kear, BMI/Hip Trip, BMI) CPP	60	THE LOOK (Jimmy Fun, BMI)	61 WE CAN LAST FOREVER (Texascity, BMI/Jason Scheff, BMI/Irving, BMI) HL/CPP
41 EXPRESS YOURSELF (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP)	87	THE MAYOR OF SIMPLETON (Virgin Songs, BMI) CPP	36 WHAT YOU DON'T KNOW (EMI, BMI/Panchin, BMI) WBM
56 FASCINATION STREET (Fiction, BMI)	86	ME MYSELF AND I (Tee Girl, BMI/Bridgeport, BMI)	13 WHERE ARE YOU NOW? (Harnen, BMI/Congdon, BMI/Empire, ASCAP/Jakota, ASCAP)
74 FIRE WOMAN (Chappell Ltd./Chappell & Co., ASCAP) HL	21	MISS YOU LIKE CRAZY (Prince Street, ASCAP/Lauren Wesley, BMI/Screen Gems, ASCAP/Irving, BMI/Gemina, BMI) CPP/WBM	44 WHO DO YOU GIVE YOUR LOVE TO? (Boom Tat, ASCAP/PolyGram International, ASCAP)
95 FOR THE LOVE OF MONEY (Mighty Three, BMI) CLM	78	MOONLIGHT ON WATER (Nonpareil, ASCAP/SBK April, ASCAP/Stephen A. Kipner, ASCAP) HL	3 WIND BENEATH MY WINGS (FROM "BEACHES") (WB, ASCAP/Warner House of Music, BMI) WBM
8 FOREVER YOUR GIRL (Virgin, ASCAP/Oliver Leiber, ASCAP) CPP	54	MY BRAVE FACE (MPL, ASCAP/Plangent Visions, ASCAP) HL	84 YO NO SE (23 West, BMI/Ensign, BMI/Brooklyn Fox, ASCAP/Veintre Tres, ASCAP) CPP
49 FUNKY COLD MEDINA (Varry White, ASCAP)	93	NOTHIN' (THAT COMPARES 2 U) (Kear, BMI/Hip Trip, BMI)	98 YOU ARE THE ONE (Alpha, ASCAP)
63 GIRL YOU KNOW IT'S TRUE (MCA, ASCAP/Two Pieters, BMI) HL	100	NOW YOU'RE IN HEAVEN (Charisma, ASCAP/Kat & Mouse, BMI) WBM	
46 GIVING UP ON LOVE (All Boys USA, BMI) CPP	53	ONCE BITTEN TWICE SHY (SBK April, ASCAP/Ian Hunter, ASCAP) HL	
19 GOOD THING (Walt Disney, ASCAP) HL	4	PATIENCE (Guns N' Roses, ASCAP) CLM	
94 HEADED FOR A HEARTBREAK (Verseau, BMI/Small Hope, BMI)	18	POP SINGER (Riva, ASCAP) WBM	
73 HEAVEN HELP ME (Estus, BMI/Rok-Mil, BMI/SBK	81	PRAYING TO A NEW GOD (Chong, BMI/Warner-Tamerlane, BMI) WBM	
	7	REAL LOVE (SBK April, ASCAP/Ultrawave, ASCAP/Rightsong, BMI) HL	
	89	RIGHT NEXT TO ME (ADRA, BMI/Guinea Farm, BMI)	
	1	ROCK ON (FROM "DREAM A LITTLE DREAM") (Rock	

SHEET MUSIC AGENTS
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

CLM Cherry Lane
CPP Columbia Pictures
HL Hal Leonard
WBM Warner Bros.
MBC Music Sales Corp.

MOST LABELS TAKE FIVE ON 3-INCH CD

(Continued from page 1)

Shulman, VP of marketing development for CBS. Nevertheless, the industry will not consider writing the CD-3 off until after the results of a merchandising test that will begin in the next few weeks.

That campaign, funded by the major labels, centers on CD-3 display pieces that will be distributed through WEA to some 1,600 retailers (Billboard, March 18). Each piece holds 35 slots for CD-3s. Depending on packaging, each slot can hold from four to eight units. Although the National Assn. of Recording Merchandisers is not sponsoring the campaign, it will run in conjunction with the trade association's "Take A Song Along" promotion.

According to WEA Chicago branch manager Denny Schone, who attended the CD singles meeting, the labels will "take a hard look at 25-50 key retail locations to get a better idea of what's going on" during the merchandising test. Label representatives are expected to gather again in August, "once the results are in on the survey," Schone says. "At that point, the final decision will probably be made on CD-3."

Some in the record industry have already made up their own minds about the configuration. Says one distribution executive, who prefers to remain anonymous, "Everybody's getting ready to deep-six CD-3s. I think even CBS would admit it if they would pull out their earplugs from their Sony Walkman players."

CBS does, in fact, admit that its CD-3 campaign is in trouble. Shulman concedes the CD-3 may be "premature as a configuration, since there is still a small base of CD-player owners." While he says there is a "niche" in the market for it, he says it may be too small a niche "to warrant a great effort for CD-3. It seems that at this time, it's not getting a great reception."

Shulman called the Chicago meeting, he says, to get a fix on where other labels stand on CD singles. In attendance were about a dozen executives representing such labels as Elektra, Virgin, Warner Bros., PolyGram, MCA/Motown, and Capitol.

Shulman insists that he was not trying to hype the CD-3, but Schone

says he claimed that the Springsteen "Chimes Of Freedom" CD-3 had sold 144,000 units. That was misleading, the WEA executive says, because the single was not available in other configurations.

Similarly, he reports, Shulman contended the average sale of 73 CBS 3-inch CDs was 20,000 units, with returns of less than 20%. But "everyone [at the meeting] said CD-3 was struggling except CBS."

Schone suggests CBS may be sticking with the CD-3 because it is owned by Sony. "Obviously, Sony is heavily involved with the CD Diskman, and CBS is still pushing the CD-3 configuration because of that."

Sources believe CBS may buck Sony and drop CD-3s by the end of the year. But all Shulman will say is, "We're not going to push this configuration beyond a reasonable point, once the results [of the merchandising test] are in. We will not support it for an unlimited amount of time."

Prognostications are brighter on the CD-5 front. Elektra VP of sales Kenny Hamlin, who was present at the Chicago meeting, says a 5-inch

CD single by the Cure, containing three cuts (two of them unavailable elsewhere) and retailing at \$5.49, sold 20,000 units; a similar release by new act the Pixies sold 10,000, he says.

"We're real pleased," says Hamlin, cautioning, "You have to choose the proper artist. We did well on those [acts] because their fan base is eclectic and wants everything the band has put out."

His caveat is apparently well-aimed: A Debbie Gibson CD-5, for example, "did not do as well as we expected," says Atlantic director of merchandising Karen Colamussi. "But it's still the direction we're going in."

PolyGram, which also has doubts about the CD-3, will soon launch its first CD-5, a two-track single by John Cougar Mellencamp. According to Jim Caparro, senior VP of national sales and distribution for PolyGram, the CD-5 will probably retail for \$3.98; future CD-5s that contain three or four tracks may list at \$5.98.

Caparro does not know how many CD-5s PolyGram will release in the next year. "We'll make each deter-

mination based on the artist and the music," he says. "But all indications are that the 5-inch CD single is what the consumer may want in addition to the cassette single."

Critics of the CD-5 have claimed that it may not be profitable, due to its higher manufacturing cost. But Caparro says, "We're going to try and make money on it. We won't make nearly as much as we'd like, but we'll respond to consumer demand, and it's another tool for helping our artists and their music."

Jim Cawley, VP of sales for Arista, believes the market may not be ripe for any kind of CD single yet. "You're not really in business with CD singles until you can do at least 100,000 units on a major release," he points out.

But Hamlin and Schone both say the CD-5 could be a commercial success today. "CD-5 could be a very viable configuration, especially for jukebox operators," says the WEA branch manager.

Assistance in preparing this story was provided by Dave DiMartino in Los Angeles and Geoff Mayfield in New York.

DISC MAKERS

STATE OF THE ART
COMBINATION PACKAGE
with full color printing.

500
COMPACT DISCS

plus **500**
HX-PRO CHROME
CASSETTES

\$2990

FOR ONLY

Package is complete, and includes design, type, color seps, and printing. Retail packaging in CD blister pack.

CALL TOLL FREE
for our complete price kit:
1-800-468-9353
In PA (215) 232-4140

DISC MAKERS

1650 Broadway, Suite 1010
New York, NY 10019
(212) 285-6662

FOR WEEK ENDING JUNE 3, 1989

HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	1	2	9	I'LL BE LOVING YOU (FOREVER) ♦ NEW KIDS ON THE BLOCK COLUMBIA 38-68671	2 weeks at No. One
2	2	1	12	EVERY LITTLE STEP MCA 53618	♦ BOBBY BROWN
3	3	5	11	FOREVER YOUR GIRL VIRGIN 7-99230	♦ PAULA ABDUL
4	5	6	9	BUFFALO STANCE VIRGIN 7-99231	♦ NENEH CHERRY
5	4	3	12	REAL LOVE MCA 53484	♦ JODY WATLEY
6	8	15	5	BABY DON'T FORGET MY NUMBER ARISTA 1-9832	♦ MILLI VANILLI
7	11	11	5	THIS TIME I KNOW IT'S FOR REAL ATLANTIC 7-88899	♦ DONNA SUMMER
8	9	12	6	MISS YOU LIKE CRAZY EMI 50185	♦ NATALIE COLE
9	6	4	12	LIKE A PRAYER SIRE 7-27539/WARNER BROS.	♦ MADONNA
10	7	10	7	LITTLE JACKIE WANTS TO BE A STAR COLUMBIA 38-68674	♦ LISA LISA
11	12	16	6	SOLDIER OF LOVE CAPITOL 44369	DONNY OSMOND
12	13	22	4	ME MYSELF AND I TOMMY BOY 926	♦ DE LA SOUL
13	14	25	3	I LIKE IT 4TH & B WAY 7483/ISLAND	DINO
14	10	9	10	CLOSER THAN FRIENDS COLUMBIA 38-08537	SURFACE
15	22	—	2	SECRET RENDEZVOUS WARNER BROS. 7-27863	♦ KARYN WHITE
16	23	—	2	WHAT YOU DON'T KNOW ARISTA 1-9836	♦ EXPOSE
17	18	23	4	ROCK ON CYPRESS 1420/A&M	♦ MICHAEL DAMIAN
18	27	—	2	IN MY EYES LMR 74004	STEVIE B
19	NEW ▶	—	1	EXPRESS YOURSELF SIRE 7-22948/WARNER BROS.	♦ MADONNA
20	20	24	3	MY FIRST LOVE WARNER BROS. 7-27525	♦ ATLANTIC STARR
21	24	28	3	WIND BENEATH MY WINGS ATLANTIC 7-88972	♦ BETTE MIDLER
22	25	19	15	I WANNA BE THE ONE LMR 74003	♦ STEVIE B
23	15	8	9	ELECTRIC YOUTH ATLANTIC 7-88919	♦ DEBBIE GIBSON
24	17	13	8	I LIKE UPTOWN 53490/MCA	GUY
25	NEW ▶	—	1	IF YOU DON'T KNOW ME BY NOW ELEKTRA 7-69297	♦ SIMPLY RED
26	16	17	8	IKO IKO (FROM "RAIN MAN") CAPITOL 44343	♦ THE BELLE STARS
27	21	14	16	THINKING OF YOU CUTTING 872 502-7/POLYGRAM	♦ SA-FIRE
28	NEW ▶	—	1	CRY POLYDOR 871 110-7/POLYGRAM	♦ WATERFRONT
29	NEW ▶	—	1	NOTHIN' (THAT COMPARES 2 U) EPIC 34-68688/E.P.A.	♦ THE JACKSONS
30	NEW ▶	—	1	SEND ME AN ANGEL '89 CURB 10531	♦ REAL LIFE

○ Products with the greatest airplay gains this week. ♦ Videoclip availability. Billboard, copyright 1989.

Billboard POWER PLAYLISTS

Sample Playlists of the Nation's Largest Crossover Radio Stations

New York		Philadelphia	
P.D.: Steve Ellis		P.D.: Mark Driscoll	
1	2	1	2
2	3	2	3
3	4	3	4
4	5	4	5
5	6	5	6
6	7	6	7
7	8	7	8
8	9	8	9
9	10	9	10
10	11	10	11
11	12	11	12
12	13	12	13
13	14	13	14
14	15	14	15
15	16	15	16
16	17	16	17
17	18	17	18
18	19	18	19
19	20	19	20
20	21	20	21
21	22	21	22
22	23	22	23
23	24	23	24
24	25	24	25
25	26	25	26
26	27	26	27
27	28	27	28
28	29	28	29
29	30	29	30
30	31	30	31
31	32	31	32
32	33	32	33
33	34	33	34
34	35	34	35
35	36	35	36
36	37	36	37
37	38	37	38
38	39	38	39
39	40	39	40
40	41	40	41
41	42	41	42
42	43	42	43
43	44	43	44
44	45	44	45
45	46	45	46
46	47	46	47
47	48	47	48
48	49	48	49
49	50	49	50

Power 106FM

Los Angeles		San Francisco	
P.D.: Jeff Wyatt		P.D.: Keith Naftaly	
1	2	1	2
2	3	2	3
3	4	3	4
4	5	4	5
5	6	5	6
6	7	6	7
7	8	7	8
8	9	8	9
9	10	9	10
10	11	10	11
11	12	11	12
12	13	12	13
13	14	13	14
14	15	14	15
15	16	15	16
16	17	16	17
17	18	17	18
18	19	18	19
19	20	19	20
20	21	20	21
21	22	21	22
22	23	22	23
23	24	23	24
24	25	24	25
25	26	25	26
26	27	26	27
27	28	27	28
28	29	28	29
29	30	29	30
30	31	30	31
31	32	31	32
32	33	32	33
33	34	33	34
34	35	34	35
35	36	35	36
36	37	36	37
37	38	37	38
38	39	38	39
39	40	39	40
40	41	40	41
41	42	41	42
42	43	42	43
43	44	43	44
44	45	44	45
45	46	45	46
46	47	46	47
47	48	47	48
48	49	48	49
49	50	49	50

Billboard Updates Crossover Panel

NEW YORK Billboard has updated the list of reporters to the Hot Crossover 30 chart, based on the latest available Arbitron ratings data. Three new radio stations were added, and two were dropped, for a new total of 35 reporting stations.

The Hot Crossover 30 Power Playlists feature has also been updated, with the four largest stations being printed each week. One station has been added to the crossover playlists section on this page: WIOQ (Q102) Philadelphia.

Full details on all the panel updates for Billboard's charts that use radio airplay will appear in next week's issue.

TOP POP ALBUMS™

©Copyright 1989, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store, one-stop, and rack sales reports.					
★ ★ NO. 1 ★ ★					
1	2	3	13	FINE YOUNG CANNIBALS ▲ I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED 1 week at No. One
2	1	1	9	MADONNA SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
3	4	6	20	SOUNDTRACK ▲ ATLANTIC 81933 (9.98) (CD)	BEACHES
4	3	4	25	GUNS N' ROSES ▲ ² GEFEN GHS 24198 (8.98) (CD)	G N' R LIES
5	6	5	46	BOBBY BROWN ▲ ⁴ MCA 42185 (8.98) (CD)	DON'T BE CRUEL
6	8	9	46	PAULA ABDUL ▲ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
7	7	7	41	NEW KIDS ON THE BLOCK ▲ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
8	5	2	16	TONE LOC ▲ ² DELICIOUS VINYL DV 3000/ISLAND (8.98) (CD)	LOC-ED AFTER DARK
9	11	18	4	TOM PETTY MCA 6253 (9.98) (CD)	FULL MOON FEVER
10	10	12	6	THE CULT SIRE 25871/REPRISE (9.98) (CD)	SONIC TEMPLE
11	9	8	40	LIVING COLOUR ▲ EPIC BFE 44099/E.P.A. (CD)	VIVID
12	12	11	35	BON JOVI ▲ ⁴ MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
13	42	—	2	JOHN COUGAR MELLENCAMP MERCURY 838-220-1/POLYGRAM (CD)	BIG DADDY
14	14	13	11	MILLI VANILLI ● ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
15	13	10	17	DEBBIE GIBSON ▲ ² ATLANTIC 81932 (9.98) (CD)	ELECTRIC YOUTH
16	20	45	3	THE CURE ELEKTRA 60855 (9.98) (CD)	DISINTEGRATION
17	21	64	3	RICHARD MARX EMI 90380 (9.98) (CD)	REPEAT OFFENDER
18	18	25	5	GREAT WHITE CAPITOL C1-90640 (9.98) (CD)	TWICE SHY
19	15	15	93	GUNS N' ROSES ▲ ⁷ GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
20	16	16	8	JODY WATLEY MCA 6276 (8.98) (CD)	LARGER THAN LIFE
21	17	14	30	TRAVELING WILBURYS ▲ ² WILBURY 25796/WARNER BROS. (9.98) (CD)	TRAVELING WILBURYS
22	19	19	17	SKID ROW ● ATLANTIC 81936 (9.98) (CD)	SKID ROW
23	22	17	16	ROY ORBISON ▲ VIRGIN 91058 (9.98) (CD)	MYSTERY GIRL
24	29	33	8	BONNIE RAITT CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
25	23	20	94	DEF LEPPARD ▲ ⁹ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
26	25	23	51	MELISSA ETHERIDGE ● ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
27	24	22	37	EDIE BRICKELL & NEW BOHEMIANS ▲ GEFFEN GHS 24192 (8.98) (CD)	SHOOTING RUBBERBANDS AT THE STARS
28	27	27	45	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
29	30	29	53	ROD STEWART ▲ WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
30	28	21	31	BANGLES ▲ COLUMBIA OC 44056 (CD)	EVERYTHING
31	36	40	10	DE LA SOUL TOMMY BOY 1019 (9.98) (CD)	3 FEET HIGH AND RISING
32	26	24	37	METALLICA ▲ ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
33	34	35	14	WARRANT COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
34	31	31	38	WINGER ● ATLANTIC 81867 (9.98) (CD)	WINGER
35	40	44	20	SLICK RICK ● DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
36	32	30	18	ENYA ● GEFEN 24233 (9.98) (CD)	WATERMARK
37	45	46	46	LITA FORD ● RCA 6397-1-R (8.98) (CD)	LITA
38	38	37	15	TOO SHORT ● JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS ... TOO SHORT
39	35	32	27	M.C. HAMMER ● CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
40	43	38	14	N.W.A. ● RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
41	39	39	15	ELVIS COSTELLO WARNER BROS. 25848 (9.98) (CD)	SPIKE
42	33	26	28	R.E.M. ▲ WARNER BROS. 25795 (9.98) (CD)	GREEN
43	44	41	26	EAZY-E ● RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
44	37	28	7	ROXETTE EMI 91098 (9.98) (CD)	LOOK SHARP!
45	47	50	46	CINDERELLA ▲ ² MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
46	48	74	3	LOVE AND ROCKETS RCA 9715-1-R (9.98) (CD)	LOVE AND ROCKETS
47	53	57	13	SIMPLY RED ELEKTRA 60828 (9.98) (CD)	A NEW FLAME
48	41	34	29	MIKE + THE MECHANICS ● ATLANTIC 81923 (9.98) (CD)	LIVING YEARS
49	49	60	4	KINGDOM COME POLYDOR 839 192 1/POLYGRAM (CD)	IN YOUR FACE
50	56	55	35	ROB BASE & D.J. E-Z ROCK ● PROFILE 1267 (8.98) (CD)	IT TAKES TWO
51	46	36	34	KARYN WHITE ▲ WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
52	84	—	2	CYNDI LAUPER EPIC OE 44318/E.P.A. (CD)	A NIGHT TO REMEMBER
53	55	51	7	THE JUDDS CURB 9595-1-R/RCA (9.98) (CD)	RIVER OF TIME
54	51	43	31	ANITA BAKER ▲ ³ ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	58	47	16	TESLA ● GEFEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
56	57	53	8	THE OUTFIELD COLUMBIA OC 44449 (CD)	VOICES OF BABYLON
57	50	42	55	POISON ▲ ⁴ ENIGMA C1-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY ... AHH!
58	54	49	19	COWBOY JUNKIES RCA 8568-1-R (8.98) (CD)	THE TRINITY SESSION
59	60	54	33	KENNY G ▲ ² ARISTA AL 8457 (9.98) (CD)	SILHOUETTE
60	62	68	4	DONNY OSMOND CAPITOL C1-92354 (8.98) (CD)	DONNY OSMOND
61	61	75	5	JOE JACKSON A&M SP 5249 (8.98) (CD)	BLAZE OF GLORY
62	64	121	3	ARETHA FRANKLIN ARISTA AL 8572 (9.98) (CD)	THROUGH THE STORM
63	66	125	3	DONNA SUMMER ATLANTIC 81987 (9.98) (CD)	ANOTHER PLACE AND TIME
64	63	61	33	THIRTY EIGHT SPECIAL A&M SP 5218 (8.98) (CD)	ROCK & ROLL STRATEGY
65	71	89	8	INDIGO GIRLS EPIC FE 45044/E.P.A. (CD)	INDIGO GIRLS
66	72	81	9	THE NEVILLE BROTHERS A&M SP 5240 (8.98) (CD)	YELLOW MOON
67	67	65	17	SWEET SENSATION ATCO 90917 (8.98) (CD)	TAKE IT WHILE IT'S HOT
68	NEW ▶	—	1	10,000 MANIACS ELEKTRA 60815 (9.98) (CD)	BLIND MAN'S ZOO
69	59	52	7	W.A.S.P. CAPITOL C1-48942 (8.98) (CD)	THE HEADLESS CHILDREN
70	82	138	3	SIMPLE MINDS A&M SP 3927 (9.98) (CD)	STREET FIGHTING YEARS
71	65	59	8	ANDREAS VOLLENWEIDER COLUMBIA OC 45154 (CD)	DANCING WITH THE LION
72	89	—	2	NATALIE COLE EMI 48902 (9.98) (CD)	GOOD TO BE BACK
73	73	73	4	ERASURE SIRE 25904/REPRISE (6.98) (CD)	CRACKERS INTERNATIONAL
74	81	82	5	SOUNDTRACK WTG SP 45140/E.P.A. (CD)	SAY ANYTHING
75	52	48	13	SOUNDTRACK CAPITOL C1-91866 (9.98) (CD)	RAIN MAN
76	86	132	3	BARRY MANILOW ARISTA AL 8570 (9.98) (CD)	BARRY MANILOW
77	77	80	4	LISA LISA & CULT JAM COLUMBIA OC 44378 (CD)	STRAIGHT TO THE SKY
78	78	69	8	HOWARD JONES ELEKTRA 60794 (9.98) (CD)	CROSS THAT LINE
79	132	—	2	SWING OUT SISTER FONTANA 838-293-1/POLYGRAM (CD)	KALEIDOSCOPE WORLD
80	80	85	8	PHOEBE SNOW ELEKTRA 60852 (9.98) (CD)	SOMETHING REAL
81	68	56	12	XTC GEFEN GHS 24218 (9.98) (CD)	ORANGES AND LEMONS
82	75	63	17	TANITA TIKARAM REPRISE 25839 (8.98) (CD)	ANCIENT HEART
83	70	66	17	NEW ORDER QWEST 25845/WARNER BROS. (9.98) (CD)	TECHNIQUE
84	83	72	34	QUEENSRYCHE ● EMI 48640 (9.98) (CD)	OPERATION: MINDCRIME
85	79	71	13	TAKE 6 REPRISE 25670 (8.98) (CD)	TAKE 6
86	96	107	4	BLUE MURDER GEFEN 24212 (9.98) (CD)	BLUE MURDER
87	85	67	10	DEPECHE MODE SIRE 25853/WARNER BROS. (15.98) (CD)	101
88	69	58	48	VANESSA WILLIAMS ● WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF
89	92	92	9	EXTREME A&M SP 5238 (8.98) (CD)	EXTREME
90	74	62	19	LOU REED SIRE 25829/WARNER BROS. (9.98) (CD)	NEW YORK
91	94	91	13	SURFACE COLUMBIA FC 44284 (CD)	2ND WAVE
92	76	70	15	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (9.98) (CD)	GREATEST HITS III
93	99	112	6	SARAYA POLYDOR 837-764-1/POLYGRAM (CD)	SARAYA
94	87	78	19	RICK ASTLEY RCA 8589-1-R (9.98) (CD)	HOLD ME IN YOUR ARMS
95	104	99	14	BEBE & CECE WINANS CAPITOL 90959 (8.98) (CD)	HEAVEN
96	90	87	37	K.T. OSLIN ● RCA 8369-1-R (8.98) (CD)	THIS WOMAN
97	NEW ▶	—	1	REBA MCENTIRE MCA 6294 (9.98) (CD)	SWEET 16
98	93	84	16	THE REPLACEMENTS SIRE 25831/REPRISE (9.98) (CD)	DON'T TELL A SOUL
99	101	93	43	SOUNDTRACK ▲ ⁴ ELEKTRA 60806 (9.98) (CD)	COCKTAIL
100	91	83	28	SAMANTHA FOX ● JIVE 1150-1-J/RCA (9.98) (CD)	I WANNA HAVE SOME FUN
101	95	79	25	GIPSY KINGS MUSICIAN 60845/ELEKTRA (9.98) (CD)	GIPSY KINGS
102	102	97	13	STEVIE B LMR 5531 (8.98) (CD)	IN MY EYES
103	88	76	32	BULLETBOYS WARNER BROS. 25782 (8.98) (CD)	BULLETBOYS
104	100	101	16	ALABAMA RCA 8587-1-R (9.98) (CD)	SOUTHERN STAR
105	98	86	35	SA-FIRE CUTTING/MERCURY 834 922 1/POLYGRAM (CD)	SA-FIRE
106	103	94	27	JOURNEY ▲ COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
107	164	—	2	HENRY LEE SUMMER CBS ASSOCIATED OZ 45124/E.P.A. (CD)	I'VE GOT EVERYTHING
108	108	117	16	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
109	97	98	25	KID 'N PLAY ● SELECT 21628 (8.98) (CD)	2 HYPE

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.

MILLIONS OF MOVIEGOERS MADE "RAIDERS OF THE LOST ARK" AND "INDIANA JONES AND THE TEMPLE OF DOOM"
TWO OF THE TOP-GROSSING BOX OFFICE SENSATIONS OF ALL TIME!

INDIANA JONES

and the
LAST CRUSADE

NOW, THE GREAT
ADVENTURE IS
ABOUT TO BEGIN.

Available On Warner Bros.

Cassettes, Compact Discs and Records

FEATURING "RAIDERS MARCH"



Music Composed and Conducted by John Williams ♦ Original Motion Picture Soundtrack

PARAMOUNT PICTURES PRESENTS A LUCASFILM LTD. PRODUCTION
A STEVEN SPIELBERG FILM
HARRISON FORD

INDIANA JONES AND THE LAST CRUSADE DENHOLM ELLIOTT ALISON DOODY JOHN RHYS-DAVIES JULIAN GLOVER

and Starring SEAN CONNERY as PROFESSOR JONES

Music by JOHN WILLIAMS Director of Photography DOUGLAS SLOCOMBE Film Editor MICHAEL KAHN, A.C.E. Costume Designer ANTHONY POWELL Production Designer ELLIOT SCOTT

Executive Producers GEORGE LUCAS and FRANK MARSHALL Story by GEORGE LUCAS and MENNO MEYJES Screenplay by JEFFREY BOAM

Produced by ROBERT WATTS Directed by STEVEN SPIELBERG

TM & Copyright © 1989 by Lucasfilm Ltd. (LFL). All Rights Reserved. Novelization from Ballantine Books

A PARAMOUNT PICTURE



Motion Picture Artwork TM & Copyright © 1989 Lucasfilm Ltd. (LFL).

www.americanradiohistory.com

NARAS BROADENS ELIGIBILITY IN SOME GRAMMY CATEGORIES

(Continued from page 6)

In another move, NARAS decided to split the hard rock/heavy metal category, following the controversial debut of the category in which veteran progressive rocker Jethro Tull won over metal favorite Metallica.

According to Greene, the decision to split hard rock and heavy metal was partly fueled by the fact that the screening committees were overwhelmed with product. Greene did, however, acknowledge that

"the Tull victory was something we were surprised by [and it] was certainly something that sped up our decision."

Eligibility requirements for the best-new-artist and producer-of-the-year categories were also altered to make the categories "more inclusive rather than exclusive," Greene said.

Under the new rules, artists who had a song on a compilation album before the release of their debut al-

bum would still be eligible. For example, in 1987, Richard Marx was ineligible because one of his songs appeared on a soundtrack prior to the release of his debut album.

In the producer-of-the-year category, a producer who only works on one album in the eligibility year would still be eligible. Greene said this, like other modifications, was made to reflect changes in the music business. "Quite often now a producer does only work on one al-

bum in a year," he said.

In another change, the number of Grammy Award entries permitted to members was reduced. Greene said the academy is "not afraid of a large numbers of entries" but hopes to improve the quality of entries by reducing the quantity.

Another change stemming from controversy is a new two-stage nominating procedure in the classical field that ultimately "will make it impossible for blocking to go on," Greene said.

Charges of "block voting" were renewed at the 31st annual Grammys when Robert Shaw & the Atlanta Symphony Orchestra & Chorus won four awards.

The new nominating process will combine members' nominations with the nominations of a special committee, Greene said.

Also discussed at the meeting were plans for an additional awards telecast, set for fall on CBS-TV, which will honor acts that "fall between the Grammy Awards process and the Lifetime Achievement process," Green said. More details on the new awards program are forthcoming, he added.

Greene called the meeting "the most progressive and visionary meeting in NARAS' history," adding that the academy, which once was slow to respond to industry change, is now "very responsive."

At the meeting, former NARAS president Bill Ivey was elected the new chairman of the Board of Trustees; Orrin Keepnews, San Francisco trustee and president of Landmark Records, was named vice chairman; and Jules Caikin was appointed the academy's new secretary/treasurer.

The expansion of education programs, such as the National Student Awards and the Grammy In The Schools program, was also discussed. Greene is hopeful that the expanded focus on education will help make "a better and more informed music community."

Greene's reports concerning the academy's Membership Outreach Program, the proposed Grammy Museum, the NARAS foundation, and NARAS' continuing domestic and international expansion were ratified by the trustees at the meeting.

SOME GUNG-HO, SOME SAY NO ON NAB/RAB RADIO CAMPAIGN

(Continued from page 3)

about the spot's general concept of running dead air during a radio station's most lucrative time slot. But broadcasters also were irked by the production (which some viewed as hokey), the possibility of listeners punching to a competing station, and what many local broadcasters saw as their exclusion from the creative process.

"The first thing they teach you as a copywriter is not to ask a rhetorical question because somebody listening might answer you the wrong way," says Don Peterson, GM at WSTF (Star 101) Orlando, Fla. "Some redneck riding around and listening to your station might think his life would be a damn sight better without radio."

Despite his concerns, Peterson

says Star 101 will run the spot "as part of the brotherhood of broadcasters," as will the other stations in his parent company, Raleigh, N.C.-based Capitol Broadcasting.

Group broadcasters that had committed to the campaign at press time included ABC, Nationwide, Adams, Emmis, and Great American. Companies leaving the decision up to individual stations included Viacom, Infinity, and American Media.

The ABC and Emmis commitment means, for instance, that New York contemporary outlets WPLJ and WQHT (Hot 97) were going to observe the 30 seconds of silence while format leader WHTZ (Z100) was planning not to. On the album rock side, WNEW-FM was still undecided while WXRK (K-Rock) was lean-

ing against it. WXRK morning man Howard Stern had already taken to the air to make fun of the campaign.

In medium markets, predictions were equally mixed. The Grand Rapids, Mich., Radio Broadcasters Assn. claimed its 18 stations would all participate. But in Syracuse, N.Y., only one major radio station—WAQX—was planning to participate, also following the lead of its group owner, Atlantic Ventures.

"I think pulling the plug on yourself is self-defeating," says WHEN/WRHP Syracuse OM Peter King. He was planning to make an announcement explaining the NAB/RAB campaign to listeners, as well as the reasons his station wasn't complying, for the appointed time Friday. WHEN and WRHP were also both planning to play Simon & Garfunkel's "Sounds Of Silence" and dedicate it to any stations that did sign off.

Across town, WNTQ (93Q) PD Neil Sullivan said that despite encouragement from owner Osborne Communication, his station had been allowed to make its own decision and had elected not to run the spot. "I see it as sort of self-serving and pointless," he says. "When stations played 'We Are The World' [as part of a joint broadcast on Good Friday 1985] it was more dramatic and important."

Some broadcasters were planning to comply with part, but not all, of the NAB/RAB campaign. WTQR Winston Salem, N.C., OM Les Acree was among the programmers planning to have his morning team do their own version of the James Earl Jones spot. At WTRN Tyrone, Pa., however, OM Adam Lee did plan to use the Jones spot, saying, "We don't have anyone quite that good here." (WTRN president Cary Simpson was on the Radio Futures planning committee.)

"Realistically, we know that 10,000 radio stations are not going to go off the air; we're currently estimating 60%-70% compliance nationwide," says RAB spokesperson Joan Voukides. She says that regardless of how many stations actually participate, the campaign's press coverage is already serving its intended purpose by drawing attention to radio.

"Even stations that aren't going to air the spot are going to benefit because radio is going to be in the major newspapers and on TV. We have a commitment from the 'Today' show for a plug. CNN and the Wall Street Journal are going to cover it. We think we'll get major national coverage not only for Friday—which is just the kickoff—but for the length of the campaign, which is scheduled to run all summer."

MORE VID MAKERS DROP PRICE POINTS

(Continued from page 3)

"Taffin." The street date is July 18 and the prebook cutoff is June 26.

"The decompression of prices in our business was inevitable," says Michael Karaffa, VP of sales and marketing for Vestron. "There are a lot of incremental sales to be made at \$14.98. Many of these titles are high-quality box-office hits that should generate significant sales at this price point."

Like other suppliers that have adopted the less-than-\$15 price points, Stuart Snyder, VP of sales

and distribution for IVE, says that the strategy is aimed primarily at wooing specialty stores into the sell-through fold.

"We know mass merchants will jump on this price point, but the whole plan was devised for the specialty stores involved," says Snyder. He stresses that the \$19.95 price remains "extremely strong" but adds that the decision to drop the price by \$5 on select sell-through titles is likely to "extend the legs" of the repriced tapes.

Pizza Hut To Co-Promote \$24.95 Title 'Land Before Time' Vid Due

LOS ANGELES "The Land Before Time," the animated adventure that earned some \$46 million at the box office, will debut on videocassette Sept. 14 for the sell-through price of \$24.95.

MCA Home Video says it will release the video with the backing of a promotional campaign valued in excess of \$15 million. The centerpiece of the campaign will be a cross-promotion with Pizza Hut that will offer consumers a free pizza when they mail in a coupon included with the cassette. The tape will include a commercial for the fast food chain.

MCA also plans to advertise the video on national TV and through spot buys in 75 markets. In addition, print ads are slated for national trade and consumer publications. All of the ads will begin at street date and run until the end of the year.

The video will not be available

AL STEWART

Nonesuch To Record Gershwin Works Show Albums Embrace Ira

BY IRV LIGHTMAN

NEW YORK Faithfully restored recordings of scores from the golden era of Broadway pick up considerable new steam in a partnership among Nonesuch/Elektra Records, Leonore Gershwin—the widow of lyricist Ira Gershwin—and the Library Of Congress.

Starting this fall, Nonesuch/Elektra will begin a recording project to initially realize releases of five shows with lyrics by Ira Gershwin—four with music by his brother George and one with music by Kurt Weill. In addition, singer/pianist Michael Feinstein, a regular Elektra artist who helped the late Ira Gershwin catalog his memorabilia, will do an album of unpublished George Gershwin material.

It is hoped that eventually all of the 19 stage works that featured lyrics by Ira Gershwin will be recorded in their entirety.

Using original orchestrations and other material found in 1982 in the Warner Bros. Music warehouse in Secaucus, N.J., there will be recreations of "Primrose," "Girl Crazy," "Strike Up The Band," and "Pardon My English," all with music by Ira Gershwin; and "Lady In The Dark" with music by Kurt Weill. "Girl Crazy" is likely to be the first show recorded.

Well-known songs from the four Gershwin brothers' shows involved in the project include "I've Got A Crush On You," "Soon," "Bidin' My Time," "Embraceable You," "I Got Rhythm," "But Not For Me," and "Isn't It A Pity."

Among the songs in "Lady In The Dark" are "My Ship" and "The Saga Of Jenny."

The recordings will be supervised by Robert Kimball, the musical theater authority who has been collating the material found in Secaucus; Bob Hurwitz, VP/GM of Nonesuch/Elektra; and James W. Pruett, chief of the music division of the Li-

brary Of Congress.

Not since the early '50s, when Columbia Records chief Goddard Lieberson started the ball rolling with studio cast albums of great show scores of the past, has the recording industry shown an interest in reproducing the scores of the great Broadway writers.

In fact, one of Lieberson's efforts, a 1951 recording of Richard Rodgers & Lorenz Hart's "Pal Joey," is credited with spurring the 1940 show's revival, which ran longer than the original production. The stage revival also featured the album's leads, Vivienne Segal (star of the original "Pal Joey") and Harold Lang.

Among Lieberson's other studio recreations were three Gershwin brothers shows, "Oh, Kay!," "Girl Crazy," and a three-LP version of "Porgy And Bess." He also produced a studio version of "Lady In The Dark."

Over the past five years, such labels as PolyGram, CBS Masterworks, and Angel, mostly assisted by the Secaucus finds, have made studio albums, sometimes casting them with classical performers in an attempt to broaden their market base. Among the releases were "West Side Story" (DGG), "My Fair Lady" (London), "Of Thee I Sing"/"Let 'Em Eat Cake" (CBS Masterworks), "Show Boat" (Angel), "Carousel" (MCA Classics), and "The Sound Of Music" (Telarc). Due later this year is an authentic recreation of Cole Porter's "Anything Goes" and "Kiss Me, Kate," both on Angel.

The Gershwin project was announced May 22 in Washington, D.C., during an all-Gershwin concert at the Library Of Congress.

The project is officially known as The Leonore Gershwin-Library Of Congress Recording And Publishing Project. Funding is via a foundation set up by Leonore Gershwin.

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	110	116	5	PIXIES ELEKTRA 60856 (9.98) (CD)	DOOLITTLE
111	116	119	11	HIROSHIMA EPIC OE 45022/E.P.A. (CD)	EAST
112	112	115	5	CAROLE KING CAPITOL C1-90885 (8.98) (CD)	CITY STREETS
113	118	131	4	DAVID BENOIT GRP GRD 9587 (9.98) (CD)	URBAN DAYDREAMS
114	107	95	13	METAL CHURCH ELEKTRA 60817 (9.98) (CD)	BLESSING IN DISGUISE
115	117	108	10	JULIAN LENNON ATLANTIC 81928 (9.98) (CD)	MR. JORDAN
116	119	153	4	BLACK SABBATH I.R.S. 82002/MCA (9.98) (CD)	HEADLESS CROSS
117	109	105	32	U2 ▲ ³ ISLAND 91003/ATLANTIC (14.98) (CD)	RATTLE AND HUM
118	114	100	34	WAS (NOT WAS) CHRYSALIS 41664 (CD)	WHAT UP, DOG?
119	115	106	81	GEORGE MICHAEL ▲ ⁷ COLUMBIA OC 40867 (CD)	FAITH
120	135	146	4	MICA PARIS ISLAND 90970/ATLANTIC (8.98) (CD)	SO GOOD
121	NEW ▶		1	KEITH WHITLEY RCA 6494-1-R (8.98) (CD)	DON'T CLOSE YOUR EYES
122	106	77	36	VIXEN ● EMI 46991 (9.98) (CD)	VIXEN
123	124	124	6	LEATHERWOLF ISLAND 91072/ATLANTIC (8.98) (CD)	STREET READY
124	111	103	10	DEON ESTUS MIKA 835 713-1/POLYDOR (CD)	SPELL
125	154	157	3	ATLANTIC STARR WARNER BROS. 25849 (9.98) (CD)	WE'RE MOVIN' UP
126	105	90	28	LEVERT ● ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
127	150	152	4	OAKTOWN'S 3-5-7 CAPITOL C1-90926 (8.98) (CD)	WILD AND LOOSE
128	134	140	6	ANDREW DICE CLAY DEF AMERICAN DEF 24214/GEFFEN (9.98) (CD)	DICE
129	130	130	8	JOE SAMPLE WARNER BROS. 25781 (9.98) (CD)	SPELLBOUND
130	138	137	14	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
131	121	127	68	BASIA ● EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
132	133	143	6	SARAH MCLACHLAN ARISTA AL 8594 (8.98) (CD)	TOUCH
133	113	96	9	SOUNDTRACK CYPRESS YL 90125/A&M (9.98) (CD)	DREAM A LITTLE DREAM
134	131	136	33	SIR MIX-A-LOT ● NASTYMIX 70123 (8.98) (CD)	SWASS
135	126	118	5	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED OZ 45094/E.P.A. (CD)	POWERFUL STUFF
136	125	88	13	SOUNDTRACK ARISTA AL 8593 (9.98) (CD)	WORKING GIRL
137	153	—	2	THE O'JAYS EMI 90921 (9.98) (CD)	SERIOUS
138	127	120	35	ANTHRAX ● MEGAFORCE/ISLAND 91004/ATLANTIC (9.98) (CD)	STATE OF EUPHORIA
139	136	114	8	TOM TOM CLUB SIRE 25888/REPRISE (9.98) (CD)	BOOM BOOM CHI BOOM BOOM
140	152	—	2	NITTY GRITTY DIRT BAND UNIVERSAL 12500/MCA (12.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL.II
141	122	122	7	THREE TIMES DOPE ARISTA AL 8571 (8.98) (CD)	ORIGINAL STYLIN'
142	145	165	4	FOSTER & LLOYD RCA 9587-1-R (8.98)	FASTER & LLOUDER
143	173	—	2	KENNY ROGERS REPRISE 25792 (9.98) (CD)	SOMETHING INSIDE SO STRONG
144	120	110	28	THE BOYS ● MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
145	160	162	3	WATERFRONT POLYDOR 837-970-1/POLYGRAM (CD)	WATERFRONT
146	142	113	48	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
147	165	—	2	KWAME ATLANTIC 81914 (8.98) (CD)	BOY GENIUS FEATURING KWAME
148	140	149	90	SOUNDTRACK ▲ ¹⁰ RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
149	166	188	3	DION ARISTA AL 8549 (9.98) (CD)	YO FRANKIE
150	162	179	3	EARL KLUGH WARNER BROS. 25902 (9.98) (CD)	WHISPERS AND PROMISES
151	191	193	3	ROACHFORD EPIC FE 45097/E.P.A. (CD)	ROACHFORD
152	184	—	2	BOB MOULD VIRGIN 91240 (9.98) (CD)	WORKBOOK
153	129	109	58	TRACY CHAPMAN ▲ ³ ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
154	157	158	5	HOUSE OF FREAKS RHINO 70846 (8.98) (CD)	TANTILLA
155	139	128	9	RED SIREN MERCURY 836-776-1/POLYGRAM (CD)	ALL IS FORGIVEN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	128	104	26	TIFFANY ▲ MCA 6267 (9.98) (CD)	HOLD AN OLD FRIEND'S HAND
157	123	102	15	EXODUS COMBAT 2001/IMPORTANT (8.98) (CD)	FABULOUS DISASTER
158	161	161	7	E.U. VIRGIN 91021 (9.98) (CD)	LIVIN' LARGE
159	146	142	9	THE PROCLAIMERS CHRYSALIS 41668 (CD)	SUNSHINE ON LEITH
160	137	111	6	STRAY CATS EMI 91401 (9.98) (CD)	BLAST OFF
161	NEW ▶		1	SPECIAL ED PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE
162	169	172	35	THE JEFF HEALEY BAND ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
163	172	173	5	THE CONNELLS TVT 2550 (8.98) (CD)	FUN & GAMES
164	159	154	6	DORO PESCH MERCURY 838-016-1/POLYGRAM (CD)	FORCE MAJEURE
165	147	141	11	GUADALCANAL DIARY ELEKTRA 60848 (9.98) (CD)	FLIP FLOP
166	143	126	11	ANIMOTION POLYDOR 837 314 1/POLYGRAM (CD)	ANIMOTION
167	190	—	2	SKYY ATLANTIC 81853 (9.98) (CD)	START OF A ROMANCE
168	141	129	17	THE FIXX RCA 8566-1-R (8.98) (CD)	CALM ANIMALS
169	148	135	7	FASTWAY GWR 75411/ENIGMA (8.98) (CD)	ON TARGET
170	174	185	4	CONCRETE BLONDE I.R.S. 82001/MCA (9.98) (CD)	FREE
171	171	180	4	SIDEWINDERS RCA 9663-1-R (8.98) (CD)	WITCHDOCTOR
172	156	147	38	BAD COMPANY ATLANTIC 81884 (9.98) (CD)	DANGEROUS AGE
173	151	163	5	MOJO NIXON & SKID ROPER ENIGMA 73335 (8.98) (CD)	ROOT HOG OR DIE
174	185	186	3	THE GODFATHERS EPIC FE 45023/E.P.A. (CD)	MORE SONGS ABOUT LOVE & HATE
175	168	133	11	BOY GEORGE VIRGIN 91022 (9.98) (CD)	HIGH HAT
176	149	174	41	THE JUDDS ● RCA/CURB 8318-1-R/RCA (8.98) (CD)	GREATEST HITS
177	NEW ▶		1	SOUNDTRACK ARISTA AL 8576 (9.98) (CD)	ROAD HOUSE
178	155	134	10	THE RADIATORS EPIC FE 44343/E.P.A. (CD)	ZIGZAGGING THROUGH GHOSTLAND
179	144	123	7	HELLOWEEN RCA 9709-1-R (6.98) (CD)	I WANT OUT-LIVE
180	180	199	46	PUBLIC ENEMY ● DEF JAM FC 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
181	167	150	12	THE PASADENAS COLUMBIA FC 45065 (CD)	TO WHOM IT MAY CONCERN
182	195	200	11	DINO 4TH & B'WAY BWAY 4011/ISLAND (8.98) (CD)	24/7
183	183	164	26	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98) (CD)	GREATEST HITS
184	196	—	2	DR. JOHN WARNER BROS. 25889 (9.98) (CD)	IN A SENTIMENTAL MOOD
185	158	145	10	ALEX BUGNON ORPHEUS 75602/EMI (8.98) (CD)	LOVE SEASON
186	189	181	6	TERRI LYNE CARRINGTON VERVE FORECAST 837 697-1/POLYGRAM (CD)	REAL LIFE STORY
187	197	177	8	YELLO MERCURY 836-426-1/POLYGRAM (CD)	FLAG
188	NEW ▶		1	XYMOX WING 839-233-1/POLYGRAM (CD)	TWIST OF SHADOWS
189	176	148	21	TODAY MOTOWN 6261 (8.98) (CD)	TODAY
190	NEW ▶		1	CUTTING CREW VIRGIN 91239 (9.98) (CD)	THE SCATTERING
191	NEW ▶		1	PUBLIC IMAGE LTD. VIRGIN 91062 (9.98) (CD)	9
192	192	166	5	TOMMY PAGE SIRE 25740/WARNER BROS. (8.98) (CD)	TOMMY PAGE
193	177	171	33	LUTHER VANDROSS ▲ EPIC OE 44308/E.P.A. (CD)	ANY LOVE
194	175	178	27	KISS ▲ MERCURY 836 427 1/POLYGRAM (CD)	SMASHES, THRASHES & HITS
195	179	156	12	TNT MERCURY 836-777-1/POLYGRAM (CD)	INTUITION
196	186	155	23	THE DEAD MILKMAN FEVER 73351/ENIGMA (8.98) (CD)	BEELEZEBUBBA
197	NEW ▶		1	KING SWAMP VIRGIN 91069 (9.98) (CD)	KING SWAMP
198	200	182	5	VICTORY RAMPAGE 70844 (8.98) (CD)	CULTURE KILLED THE NATIVE
199	182	170	26	THE WATERBOYS CHRYSALIS 41589 (CD)	FISHERMAN'S BLUES
200	187	144	14	K-9 POSSE ARISTA AL 8569 (8.98) (CD)	K-9 POSSE

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|-----------------------------------|-------------------------------|--------------------------|---------------------------|-----------------------------|-----------------------|--------------------------|-------------------------|
| 10,000 Maniacs 68 | Andrew Dice Clay 128 | Fine Young Cannibals 1 | Journey 106 | Metal Church 114 | The Proclaimers 159 | Beaches 3 | Tom Tom Club 139 |
| Paula Abdul 6 | Natalie Cole 72 | The Fixx 168 | The Judds 176, 53 | George Michael 119 | Public Image Ltd. 191 | Cocktail 99 | Tone Loc 8 |
| Alabama 104 | Concrete Blonde 170 | Fleetwood Mac 183 | K-9 Posse 200 | Mike + The Mechanics 48 | Public Enemy 180 | Dirty Dancing 148 | Too Short 38 |
| Animotion 166 | The Connells 163 | Lita Ford 37 | Kid 'N Play 109 | Milli Vanilli 14 | Queensryche 84 | Dream A Little Dream 133 | Traveling Wilburys 21 |
| Anthrax 138 | Elvis Costello 41 | Foster & Lloyd 142 | King Swamp 197 | Bob Mould 152 | R.E.M. 42 | Rain Man 75 | U2 117 |
| Rick Astley 94 | Cowboy Junkies 58 | Samantha Fox 100 | Carole King 112 | N.W.A. 40 | The Radiators 178 | Road House 177 | Luther Vandross 193 |
| Atlantic Starr 125 | The Cult 10 | Aretha Franklin 62 | Kingdom Come 49 | The Neville Brothers 66 | Bonnie Raitt 24 | Working Girl 136 | Victory 198 |
| Bad Company 172 | The Cure 16 | Kenny G 59 | Earl Klugh 150 | New Edition 146 | Red Siren 155 | Say Anything 74 | Vixen 122 |
| Anita Baker 54 | Cutting Crew 190 | Debbie Gibson 15 | Kwame 147 | New Kids On The Block 7 | Lou Reed 90 | Stevie B 102 | Andreas Vollenweider 71 |
| Bangles 30 | De La Soul 31 | Gipsy Kings 101 | Cyndi Lauper 52 | New Order 83 | The Replacements 98 | Rod Stewart 29 | W.A.S.P. 69 |
| Rob Base & D.J. E-Z Rock 50 | The Dead Milkmen 196 | The Godfathers 174 | Leatherwolf 123 | Nitty Gritty Dirt Band 140 | Roachford 151 | George Strait 130 | Warrant 33 |
| Basia 131 | Def Leppard 25 | Great White 18 | LeVert 126 | Mojo Nixon & Skid Roper 173 | Kenny Rogers 143 | Stray Cats 160 | Was (Not Was) 118 |
| David Benoit 113 | Depeche Mode 87 | Guadalcanal Diary 165 | Julian Lennon 115 | The O'Jays 137 | Roxette 44 | Donna Summer 63 | The Waterboys 199 |
| Black Sabbath 116 | Dino 182 | Guns N' Roses 19.4 | Lisa Lisa & Cult Jam 77 | Oaktown's 3-5-7 127 | Sa-Fire 105 | Henry Lee Summer 107 | Waterfront 145 |
| Blue Murder 86 | Dion 149 | Guy 28 | Living Colour 11 | Roy Orbison 23 | Joe Sample 129 | Surface 91 | Jody Watley 20 |
| Bon Jovi 12 | E.U. 158 | M.C. Hammer 39 | Love And Rockets 46 | K.T. Oslin 96 | Saraya 93 | Sweet Sensation 67 | Karyn White 51 |
| Boy George 175 | Eazy-E 43 | The Jeff Healey Band 162 | Lyle Lovett 108 | Donny Osmond 60 | Sidewinders 171 | Swing Out Sister 79 | Keith Whitley 121 |
| The Boys 144 | Enya 36 | Helloween 179 | Madonna 2 | The Outfield 56 | Simple Minds 70 | TNT 195 | Hank Williams, Jr. 92 |
| Eddie Brickett & New Bohemians 27 | Erasure 73 | Hiroshima 111 | Barry Manilow 76 | Tommy Page 192 | Sir Mix-A-Lot 134 | Take 6 85 | Vanessa Williams 88 |
| Bobby Brown 5 | Deon Estus 124 | House Of Freaks 154 | Richard Marx 17 | Mica Paris 120 | Sky 167 | Tesla 55 | BeBe & CeCe Winans 95 |
| Alex Bugnon 185 | Melissa Etheridge 26 | Indigo Girls 65 | Reba McEntire 97 | The Pasadenas 181 | Slick Rick 35 | Thirty Eight Special 64 | Winger 34 |
| BulletBoys 103 | Exodus 157 | Joe Jackson 61 | Sarah McLachlan 132 | Doro Pesch 164 | Phoebe Snow 80 | Three Times Dope 141 | XTC 81 |
| Terri Lyne Carrington 186 | Extreme 89 | Dr. John 184 | John Cougar Mellencamp 13 | Tom Petty 9 | SOUNDTRACKS | Tiffany 156 | Xymox 188 |
| Tracy Chapman 153 | The Fabulous Thunderbirds 135 | Howard Jones 78 | Metallica 32 | Poison 57 | | Tanita Tikaram 82 | Yello 187 |
| Cinderella 45 | Fastway 169 | | | | | Today 189 | |

BASIC TOOLS FOR SUCCESS

Billboard Directories are what you might call Basic Tools. They are, in fact, the main sources of vital information for the entire Music/Record/Tape and Video industries.



International Buyer's Guide — 1989 edition. The Worldwide Music and Video Business to Business Directory. Listings include name, key people, address, phone number and marketing information of record and video companies, music publishers, distributors, accessory manufacturers and suppliers. Also manufacturers and wholesalers of hardware, software and accessories for Compact Disc, Video Disc, Video Cassettes and Video Games. **30th Year of Publication. \$68.00**

International Talent & Touring Directory — 1989 edition. The source for U.S. and international talent, booking agencies, facilities, services and products. Used by everyone who buys and books talent - promotes and manages tours. **\$62.00**



International Recording Equipment and Studio Directory - 1989 edition. All the information you need on professional recording equipment, recording studios and recording studio equipment. **\$35.00**

International Manufacturing & Packaging Directory for the CD, Record and Audio/Video Tape Industries. 1989 edition. Professional services and supplies for record and video manufacturers, audio and video manufacturers, audio and video tape manufacturers, video program suppliers and buyers, video music producers and production facilities. **\$30.00**

Country Music Sourcebook - 1989 edition. Radio stations, performing artists, booking agents, personal managers—everyone involved in Country Music. **\$31.00**

(All prices include postage & handling)

Sound Systems Replace Live Acts In Jamaican Halls

BY MAUREEN SHERIDAN

KINGSTON, Jamaica Sound systems, the traveling discos, have regained their popularity throughout the island.

They first achieved influence during the days when reggae was born, pounding out the music through huge speakers, and providing the main means for playing music and stimulating record sales.

The live-concert-era decade dominated by Bob Marley, Peter Tosh, Bunny Wailer, and Third World, among others, between 1975 and 1985, relegated sound systems to a lesser role.

Now, however, with the concert scene declining due to escalating ticket prices, the traveling discos are right back in business. They offer "dance hall" or DJ music, which comprises chanting or rapping over computerized reggae rhythms.

It is cheap and easy to produce, but the systems pumping out the music with up to 35,000 watts of

power are encountering protests from nonenthusiasts trying to get some sleep.

In recent weeks, police in Kingston and on the north coast have seized several sets following complaints of noise pollution. The equipment was returned some days later after a minimal fine was imposed on the owners, along with a warning to cut the volume.

A recent meeting between the major systems operators and the relevant authorities has resulted in an agreement whereby the operators control the sound level of acts after 9 p.m. and close down at midnight.

Meanwhile, live concerts seem destined for a comeback.

Says Headley Jones, president of the Jamaica Federation of Musicians: "Sound systems rob musicians of work and we have always opposed them. However, the trend in Jamaica shows live concerts on the way back. All well-planned, well-promoted reggae concerts lately have had overwhelming response."

Bowie To Score Aussie Film 'Delinquents' Expected To Hit Big

BY KATHERINE TULICH

SYDNEY, Australia David Bowie is to write the music for the major new Australian movie "The Delinquents," currently shooting in Queensland. He may also be credited as one of the film's producers because of his extensive involvement in the project.

Bowie first revealed his interest in the film when on his Glass Spider tour here. It's the story of Australian youth in the '50s by Criena Rohan, pseudonym for Deirdre Cash, a relative of tennis player Pat Cash.

Producers Alex Cutler and Michael Milcox had optioned the book some four years before Bowie expressed enthusiasm for the story. Cutler says: "Bowie has been involved in a broad way. Now he's concentrating his energies on the music, writing and performing the title track as well as composing the underscoring."

Bowie, who comes to Australia in August to complete his work, was once touted for a role in the movie, but scheduling did not allow it.

"The Delinquents" marks the feature film debut of Kylie Minogue, local soap opera heroine, who has now sold more than 10 million records worldwide under the helm of Stock, Aitken, Waterman. She has had eight top 10 singles in the U.K. and hit No. 3 with "Locomotion" in the U.S.

The movie producers look to capitalize on Minogue's success with planned simultaneous releases in Australia, the U.K., and Japan at the end of the year, with a U.S. date not yet fixed.

Says producer Cutler: "Minogue's involvement with the music is yet to be determined but the soundtrack will be a strong marketing point."

The budget is \$10 million, financed by Village Roadshow Pictures, with Greg Cooite, Graham Burke, and John Tarnoff listed as executive producers. Warner Bros. will distribute worldwide.

The movie is expected to emulate the success of "Crocodile Dundee" when it is released in 85 cinemas nationwide here Dec. 26.

SONY POSTS FISCAL '89 REVENUES

(Continued from page 6)

yen per dollar, whereas the most recent exchange rate is 142:1.

The CBS source also stood pat, suggesting that "inter-company eliminations"—which he could not define—were responsible for the difference between the figures.

Using figures provided by Sony, it is possible to estimate total record group revenue figures for calendar year 1988. Subtracting \$710 million in sales (at 132 yen per dollar) for the quarter ended March 31 and adding \$294 million for the period from Jan. 6, 1988, (when Sony bought CBS) to March 31, 1988, indicates the record group's 1988 revenues were approximately \$2.16 billion.

This is in line with the \$2 billion figure offered recently by CBS Records Inc. president Walter Yetnikoff (Billboard, May 27). This number originally was explained as CBS Records sales only, excluding CBS/Sony, and appeared to place CBS revenues ahead of those reported by the Warner Communications Inc. music group. But with CBS/Sony included, both this revenue estimate and Yetnikoff's 1988 profit estimate of \$300 million must be considered roughly similar to those of WCI's music operations. The WCI records and music publishing division reported \$319 million in operating income on \$2.04 billion in sales for 1988.

DIRECTORIES ORDER FORM

Billboard • Dept. EB • 1515 Broadway • New York, NY 10036

Name _____		# Copies	Amount
Company Name _____	International Buyer's Guide - \$68.00	_____	_____
Address _____	International Talent & Touring Directory - \$62.00	_____	_____
City/State/Zip _____	Country Music Sourcebook - \$31.00	_____	_____
Telephone _____	International Recording Equipment and Studio Directory - \$35.00	_____	_____
Enclose check or money order or charge to your credit card:	International Directory of Manufacturing & Packaging for the Record & Audio/Video Tape Industries - \$30.00	_____	_____
<input type="checkbox"/> American Express <input type="checkbox"/> MasterCard <input type="checkbox"/> VISA	(Please include an additional \$5.00 per book for foreign orders.)		
Card # _____ Exp. Date _____			
Signature _____			
Add appropriate sales tax in NY, NJ, CA, TN, MA, IL, & Washington, DC.			
Foreign & Canadian orders payable in U.S. funds only .			
Call TOLL-FREE 800-223-7524 (In New York State: 212-536-5174)			
Toll-Free Number for Directory Orders Only			

A920

BMI Honors Writers Of TV, Film Scores

LOS ANGELES Composer and jazz artist Dave Grusin received the 1989 Richard Kirk Award at BMI's annual Motion Picture and Television Awards Dinner here May 24.

Held at the Regent Beverly Wilshire Hotel, the gathering saluted composers and songwriters for their contributions to the year's top motion pictures and prime-time network TV shows.

The Richard Kirk Award, named for the man who began BMI's motion picture and television department, acknowledged Grusin's contribution to film and TV scores, including his Oscar-winning score for "The Milagro Beanfield War."

BMI Motion Picture Composer Awards, honoring those who composed scores for the top-grossing pictures of 1988, were presented to Alan Silvestri ("Who Framed Roger Rabbit"), Nile Rodgers ("Coming To America"), Pete Best ("Crocodile Dundee II"), Michael Kamen ("Die Hard"), Danny Elfman ("Beetlejuice" and "Scrooged"), Randy Edelman ("Twins"), Jerry Goldsmith ("Rambo III"), Michael Convertino ("Bull Durham"), Herbie Hancock ("Colors"), and Hans Zimmer ("Rain Man").

Composers saluted for their theme and/or background music in BMI's top-rated, prime-time network TV series were Stu Gardner, Bill Cosby, and Arthur Lisi ("The Cosby Show" and "A Different World"); Andrew Gold ("The Golden Girls"); Robert Kraft, Martin Cohan, and Blake Hunter ("Who's The Boss?"); Steve Dorff ("Growing Pains"); Artie Kane and Bruce Babcock ("Matlock"); Mike Post ("L.A. Law"); Mike Post and Pete Carpenter ("Hunter"); W.G. "Snuffy" Walden, John Lennon, and Paul McCartney ("The Wonder Years"); Jack Elliott ("Night Court"); and Charlie Fox, Stephen Geyer, and Bruce Miller ("The Hogan Family").

Most-performed songs in the

motion picture category were "She's Like The Wind" by Patrick Swayze and Stacy Widelitz from the film "Dirty Dancing"; "Kokomo," by Mike Love, Scott McKenzie, and Terry Melcher from the movie "Cocktail"; and "Two Hearts," the Phil Collins and Lamont Dozier composition from the film "Buster."

BMI's 1988 Emmy Award winners honored during the evening

were Larry Grossman and Alexander Courage ("Julie Andrews... The Sound Of Christmas"); Peter Harris ("Soldier Boys"); Dominic Messinger and Liz Lachman ("Santa Barbara"); Jack Tillar and William Loose ("In The Shadow Of Vesuvius"); and John Tesh ("Tour De France").

BMI affiliates who won ACE Awards in 1988 were Joey Carbone, Tom Gammill, Michelle Ni-

castro, and Max Pross ("It's Garry Shandling's Show") and Richard Hartley (PRS) ("The Impossible Spy").

In addition, BMI Pioneer Awards were presented to Harry Geller, Tom McIntosh, and Gil Melle, each of whom is celebrating his 25th consecutive year with BMI.

BMI POP AWARDS PEG TOP TUNES

(Continued from page 6)

"Why Does It Have To Be (Wrong Or Right)." Other two-time winners included "Always On My Mind," "Crying," "Don't Be Cruel," "Happy Together," and "Mony Mony."

Virgin Songs Inc. scored in second place in the publisher category with six citations. Other multiple winners in that category included Foreign Imported Productions And Publishing Inc. and the Michael Jackson Publishing Group, with four awards each; All Boys USA Music, Blue Sky Rider Songs, Hip Trip Music Co., Screen Gems-EMI Music Inc., and Willin' David Music, with three awards each; and Fleetwood Mac Music, Hip Chic Music, Lew-Bob Songs, Longitude Music Co., SBK-Blackwood Music Inc., Shipwreck Music, Songs Of PolyGram International Inc., and Willelson Music Inc., with two awards each.

A complete list of winning songs follows.

"Always On My Mind," (second award) Wayne Carson, Johnny Christopher, & Mark James, Screen Gems-EMI Music Inc. and Sebanie Music Inc.; "Angel," Steve Tyler, Aero Dynamic Music Publishing Inc.; "Anything For You," Gloria Estefan, Foreign Imported Productions And Publishing Inc.; "Are You Still In Love With Me," Mark Spiro, Edition Sunrise Publishing Inc.; "Bad," Michael Jackson, Mijac Music; "Breakout," Andrew Connell (PRS), Corinne Drewery (PRS), & Martin Jackson (PRS), Virgin Songs Inc.; "Candle In The Wind," Elton John (PRS) & Bernie Taupin, Dick James Music Inc.; "Can't Stay Away From You," Gloria Estefan, Foreign Imported Productions And Publishing Inc.; "Carrie," Mic Michaeli (PRS) &

Joey Tempest (PRS), Screen Gems-EMI Music Inc.; "Casanova," Reggie Calloway, Caloco Music Inc. and Hip Trip Music Co.; "Circle In The Sand," Ellen Shipley, Shipwreck Music; and "Could've Been," Lois Blaisch, George Tobin Music.

Also, "Crying," (second award) Joe Melson & Roy Orbison, Acuff-Rose Music Inc.; "Didn't We Almost Have It All," (second award) Will Jennings, Blue Sky Rider Songs and Willin' David Music; "Doin' It (All For My Baby)," (second award) Michael Duke, Lew-Bob Songs and Songs Of PolyGram International, Inc.; "Don't Be Cruel," (second award) Otis Blackwell & Elvis Presley, Elvis Presley Music and Unichappell Music Inc.; "Don't Make Me Wait For Love," Preston Glass, Bell Boy Music; "Don't Shed A Tear," Eddie Schwartz, SBK-Blackwood Music Inc.; "Don't You Want Me," Franne Golde & Jody Watley, Franne Gee Music and Rightsong Music Inc.; "Everything Your Heart Desires," Daryl Hall, Careers Music Inc. and Hot Cha Music Co.; "Everywhere," Christine McVie, Fleetwood Mac Music; "The Flame," Nick Graham (PRS), Hidden Pun Music Inc.; and "Got My Mind Set On You," Rudy Clark, Carbert Music Inc.

Also, "Happy Together," (second award) Garry Bonner & Alan Gordon, Alley Music Corp. and Trio Music Co. Inc.; "Hazy Shade Of Winter," Paul Simon, Paul Simon; "Heart Of Mine," Bobby Caldwell & Jason Randolph Scheff, SBK-Blackwood Music Inc., Sin-Drome Music, and Texas City Music Inc., A Division of Music Corp. of America Inc.; "Heaven Is A Place On Earth," Ellen Shipley, Shipwreck Music; "I Heard A Rumour," Matt Aitken (PRS), Sarah Dallin (PRS), Siobhan Fahey (PRS), Mike Stock (PRS), Peter Waterman (PRS), & Keren Woodward (PRS), All Boys USA Music and Warner-Tamerlane Publishing Corp.; "I Just Can't Stop Loving You," (second award) Michael Jackson, Mijac Music; "I Live For Your Love," Allan Rich & Steve Werfel, Beseme West Music, Nelana Music, O'Lyric Music, and Tuneworks Music Co.; and "I Think We're Alone Now," Richie Cordell, Longitude Music Co.

Also, "I've Been In Love Before," Nick Van Eede (PRS), Virgin Songs Inc.; "I Want To Be Your Man," Larry Troutman & Roger Troutman, Saja Music Co. and Troutman's Music; "La Bamba," (second award), Ritchie Valens, Warner-Tamerlane

Publishing Corp. and Picture Our Music; "Lies," Jolyon Skinner, Jo Skin Music and Willelson Music Inc.; "Little Lies," Christine McVie, Fleetwood Mac Music; "Lost In Emotion," Paul Anthony, Baby Gerry, B-Fine, Bowlegged Lou, Curt-T-T, & Shy Shy, Forceful Music, My My Music Publishing Inc., and Willelson Music Inc.; "Make Me Lose Control," Eric Carmen & Dean Pitchford, Eric Carmen Music, Island Music Inc., and Pitchford Music; "Mary's Prayer," Gary Clark (PRS), Warner-Tamerlane Publishing Corp.; "Mony Mony," (second award) Bobby Bloom, Ritchie Cordell, Bo Gentry, & Tommy James, Longitude Music Co.; "Never Die Young," James Taylor, Country Road Music Inc.; and "Never Gonna Give You Up," Matt Aitken (PRS), Mike Stock (PRS), & Peter Waterman (PRS), All Boys USA Music.

Also, "No One In The World," Kenneth Hirsch, ATV Music; "One Good Woman," Patrick Leonard, Johnny Yuma Music; "One Heartbeat," (second award) Brian Ray & Steven R. LeGassick, Bright Ray Music, Chubu Music, LeGassick Publishing Co., and Somkey Music Co.; "1-2-3," Gloria Estefan & Kiki Garcia, Foreign Imported Productions And Publishing Inc.; "Pamela," Joseph Williams, Jogi Wimbball Music and Texas City Music Inc., A Division of Music Corp. of America Inc.; "Perfect World," Alex Call, Lew-Bob Songs; "Piano In The Dark (Cry Just A Little)," Jeffrey Bennet Hull, Dwarf Village Music; "Rhythm Is Gonna Get You," Gloria Estefan & Kiki Garcia, Foreign Imported Productions And Publishing Inc.; "Rock Steady," Kenneth "Babyface" Edmonds, Antonio "L.A." Reid, & Boaz Watson, Hip Chic Music, Hip Trip Music Co., Midstar Music Inc., and Splash Down Music; and "Roll With It," Will Jennings & Steve Winwood (PRS), Blue Sky Rider Songs, Warner-Tamerlane Publishing Corp., and Willin' David Music.

Also, "Seasons Change," Lewis Martinee, Panchin Publishing, and Screen Gems-EMI Music Inc.; "Shattered Dreams," Clark Datchler (PRS), Virgin Songs Inc.; "She's Like The Wind," Patrick Swayze & Stacy Widelitz, Plainview Diner Music and Very Tony Music; "Sign Your Name," Terence Trent D'Arby (PRS), Virgin Songs Inc.; "(Sittin' On) The Dock Of The Bay," (fourth award) Steve Cropper & Otis Redding, Irving Music Inc.; "Together Forever," Matt Aitken (PRS), Mike Stock (PRS), & Peter Waterman (PRS), All Boys USA Music; "Two Occasions," Kenneth "Babyface" Edmonds, Dee Bristol, & Sidney Dewayne Johnson, Hip Chic Music, Hip Trip Music Co., and Mister Johnson's Jams Music Inc.; "Valerie," Will Jennings & Steve Winwood (PRS), Blue Sky Rider Songs, Warner-Tamerlane Publishing Corp., and Willin' David Music; and "The Way You Make Me Feel," Michael Jackson, Mijac Music.

Also, "What Have I Done To Deserve This?" Allee Willis, Streamline Moderne Music and Texas City Music Inc., A Division of Music Corp. of America Inc.; "When Smokey Sings," Martin Fry (PRS) & Mark White (PRS), Virgin Songs Inc.; "Why Does It Have To Be (Wrong Or Right)" (second award) Randy Sharp, Rumble Seat Music and Warner-Tamerlane Publishing Corp.; "Wishing Well," Terence Trent D'Arby (PRS), Virgin Songs Inc.

TASHJIAN PLEADS GUILTY, IS CONVICTED ON PAYOLA CHARGES

(Continued from page 1)

which he has material information" that might aid the Department of Justice in its investigations.

Tashjian faces a maximum penalty of nine years' incarceration and a fine of \$265,000.

Though July 31 was set as the date of sentencing, an assistant to Tashjian's attorney, Anthony Brooklier, noted that that date may be postponed while the government determines to what degree Tashjian will aid the investigation. According to the plea agreement, "The government's sentencing recommendation will be based on the extent of the cooperation" shown by Tashjian "as determined by the United States Department of Justice and the IRS."

In U.S. District court here, Tashjian admitted sending "a small amount of cocaine" by Federal Express to Carey Edwards of radio station KMGX Fresno, Calif. "It was my understanding," Tashjian said, "that it was for consideration of reporting and playing phonograph records."

The records Tashjian was specifically promoting, said co-prosecutor Richard A. Stavin, were by Bruce

Springsteen and Elvis Costello—both Columbia artists at the time—and Atlantic's Laura Branigan.

Brooklier noted that his client wanted it placed on the record that "none of the artists mentioned were knowledgeable [as] to the activities that are alleged."

Tashjian faces nine years in jail

Tashjian's cooperation with the government in its investigation has created much speculation regarding the Justice Department's continued interest in the past activities of independent promoter Joe Isgro, long said to be a prime focal point of the investigation. Tashjian, Stavin said in court, was working the above records on behalf of Isgro's record promotion business, Isgro Enterprises.

Aside from the payola charge, which is a misdemeanor, Tashjian pleaded guilty to felony charges of obstruction of justice—for submitting falsified business receipts to the grand jury and submitting a false tax return for the 1984-1985

fiscal year.

In related news, confusion exists over the legal status of Valerie Tashjian, Ralph's wife, who had been assumed to be free and clear of tax evasion charges after Judge Pamela A. Rymer tentatively dismissed them in court here May 15 (Billboard, May 27). But in her final decision, filed May 17, Rymer dismissed only the second superseding indictment against Tashjian; left unanswered was the question of whether the initial superseding indictment, returned against her Oct. 13, 1988, was also dismissed—or was in fact intended to be.

According to Stavin, because Rymer's final decision dismissed only the second superseding indictment, the government is proceeding under the assumption that the initial superseding indictment still applies.

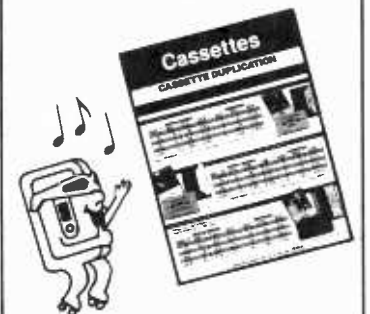
Brooklier, however, indicated that it is unlikely Valerie Tashjian faces a further legal struggle. "I'm not Valerie Tashjian's attorney," he said, "but if I were, I wouldn't be losing any sleep."

DISC MAKERS DOES IT ALL...

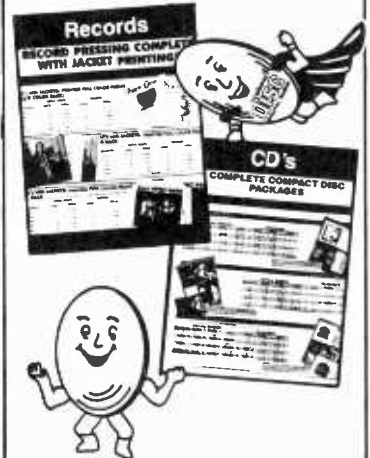
Let us make Cassette, Record, and Compact Disc manufacturing easy for you.

Complete Manufacturing

LP's, CD's, and Cassettes in Convenient, Money-Saving Packages



Packages include all necessary steps. This means all FILM WORK, all PRINTING, as well as all MANUFACTURING. You get the finished product.



COMPLETE GRAPHIC DESIGN DEPARTMENT AVAILABLE for your art design and layout

**New York
Philadelphia
Chicago
Puerto Rico**

CALL TODAY FOR YOUR COMPLETE PRICE KIT, OR AN IMMEDIATE PHONE QUOTE:

1-800-468-9353

Disc Makers

We do it all!

NEW YORK

**1650 Broadway, Suite 1010
New York, NY 10019
(212) 265-6662**

"There's a rumor going around about an ad agency that not only does great ads but designs record covers, labels plus 8 other fascinating services."

"To find out more about this rumor call..."

Lee Myles Associates, Inc.
160 EAST 56 St., Dept. A
N.Y., N.Y. 10022 TEL. 758-3232

Serving the graphic needs of the music industry since 1952.

TUCK & PATTI



Tuck & Patti's debut, *Tears of Joy*, established them as talent to watch. Now they continue the momentum with *Love Warriors*, a smooth, intimate blend of guitar and voice.



WH-0116

Love Warriors
On Windham Hill Jazz

© 1989 Windham Hill Productions Inc. Distributed by A&M Records, Inc.

INSIDE TRACK



Edited by Irv Lichtman

SEARS UPDATE: At the recent International Shopping Center Convention (see stories, page 48), Sears VP of facilities and planning **Claude Ireson** confirmed for **Billboard** that the department-store chain will stock music and video software either in or near its new Brand Central departments but would not elaborate on details. There are currently 128 Brand Centrals in large Sears stores, with a similar number to be rolled out shortly. A spokesperson at Sears would not comment on the chain's entertainment software plans other than to say that "there are things under consideration" and that the web is "testing different concepts." Earlier speculation had either **Lieberman Enterprises** or **The Musicland Group**—or both—setting up leased departments on prime first-floor sites (**Billboard**, April 8).

BECAUD TO BMG: **BMG Music Publishing France** has acquired a majority share in writer/performer **Gilbert Becaud's** publishing firm, **Rideau Rouge**. Also, Becaud has inked an artist deal with **BMG Ariola France**, with a new album due in several months. In addition to containing such Becaud standards as "What Now My Love," "It Must Be Him," and Becaud/Neil Diamond songs for "The Jazz Singer," Rideau Rouge administers a number of catalogs in France, including those of **Stevie Wonder (Blackbull Music)** and **George Harrison (Ganja)**. New Becaud songs will enter the Rideau Rouge catalog. **Nick Firth**, BMG's music publishing chief, made the deal with Becaud.

AN INTRIGUING REPORTING PROCESS has been established at **Columbia Records** with its two new senior A&R VPs, **Rick Chertoff** and **Dave Novik** (see story, page 4). According to the label's announcement, both appointees report to **Mickey Eichner**, longtime senior VP of A&R, "for administrative purposes only," while Columbia president **Don Ienner** will be "working directly with the new A&R team." The label will not comment on this point, but it's known that Ienner has always been close to A&R in past associations.

THAT DAY HAS COME: **Sheffield Labs**, whose owners, **Doug Sax** and **Lincoln Mayorga** have previously deemed regularly priced cassettes unworthy of its audiophile standards, is making the plunge in July with two cassette versions of its new album, "Let It Go" by pop vocalist **Clair Marlo**, just marketed on CD. Now declaring that technologies exist for high-quality cassettes at affordable prices, Sax and Mayorga have set a \$9.98 list standard cassette and a \$12.95 real-time metal version for release in July. The vinyl version is due in June.

LIFE OF COPYRIGHT: **EMI Music Worldwide** has picked up representation of the **Maury Yeston** score for "Goya . . . A Life In Song," songs of which were recently released by **CBS** in an album featuring **Barbra Streisand**, **Placido Domingo**, **Don Johnson**, and **Gloria Estefan**, among others. In the wings are a Spanish-language version of the Yeston songs featuring Domingo and Estefan, and a Broadway musical in 1990. As for works by the great painter, they're now on exhibit at New York's Metropolitan Museum.

FROM WALL STREET TO WONDERLAND: **Oliver Stone**, the Oscar-winning director of the hit films "Platoon," "Wall Street," and "Talk Radio," has bought the screen rights to "Wonderland Avenue: Tales Of Glamour & Excess," the rock'n'roll memoir by **Danny Sugarmen**, who has worked with the **Doors** since he was 13. Sugarmen, who wrote the **Jim Morrison** biography "No One Here Gets Out Alive," will write a first-draft screenplay for the film.

THE TITLE'S NO MYSTERY: Former **Billboard** staffer **Dick Nusser** has penned a mystery novel. It's named after the old **Patsy Cline** hit "Walking After Midnight." The publisher is **Villard/Random House**.

BOOK AWARDS: **BMI** and **New York Univ.** will hand out the annual **Ralph J. Gleason Book Awards** starting in February 1990 in honor of the late jazz critic. The awards each year will pay tribute to three music books,

with prizes of \$2,500, \$1,500, and \$1,000. The judges are **Bob Rolontz** (chairman), **Dave Marsh**, **Gerri Hirshey**, **Nelson George**, **Anthony DeCurtis**, **Chet Flippo**, and **John Gilbert**. Funding the awards are **BMI** and **Rolling Stone** magazine.

LIVE MUSIC LOSES: The Atlantic City, N.J., local of the **American Federation of Musicians** has lost its battle to bring live music to the lounges and showrooms of the local gambling casinos. The state **Casino Control Commission**, which regulates the gambling, recently denied the union's request to ban taped music. Local president **George Fognano** had asked the commission to require live music entertainment in any of the hotel rooms that seat more than 350 people.

CLAIMING A CONSULTANCY ROLE ONLY, **Cy Leslie**, the music man who became a pioneer on the home video scene, says he's looking at the **KVC/Atlantic** operation to suggest expansion possibilities and, admittedly, a possible personal role in the company's fortunes. "Right now, I'm just investigating," says Leslie, whose home video associations go back to **CBS/Fox** when it started up and, most recently, as head of **MGM/UA Home Entertainment**.

WITH THE BLESSING OF FRANK SINATRA, **Warner Bros. Publications** has put out a folio of 100 songs associated with the great singer. And to make the occasion truly special, **Jay Morgenstern**, president of the unit of **Warner-Chappell**, notes that it's the first time that Sinatra has allowed his name to be associated with a project of this sort.

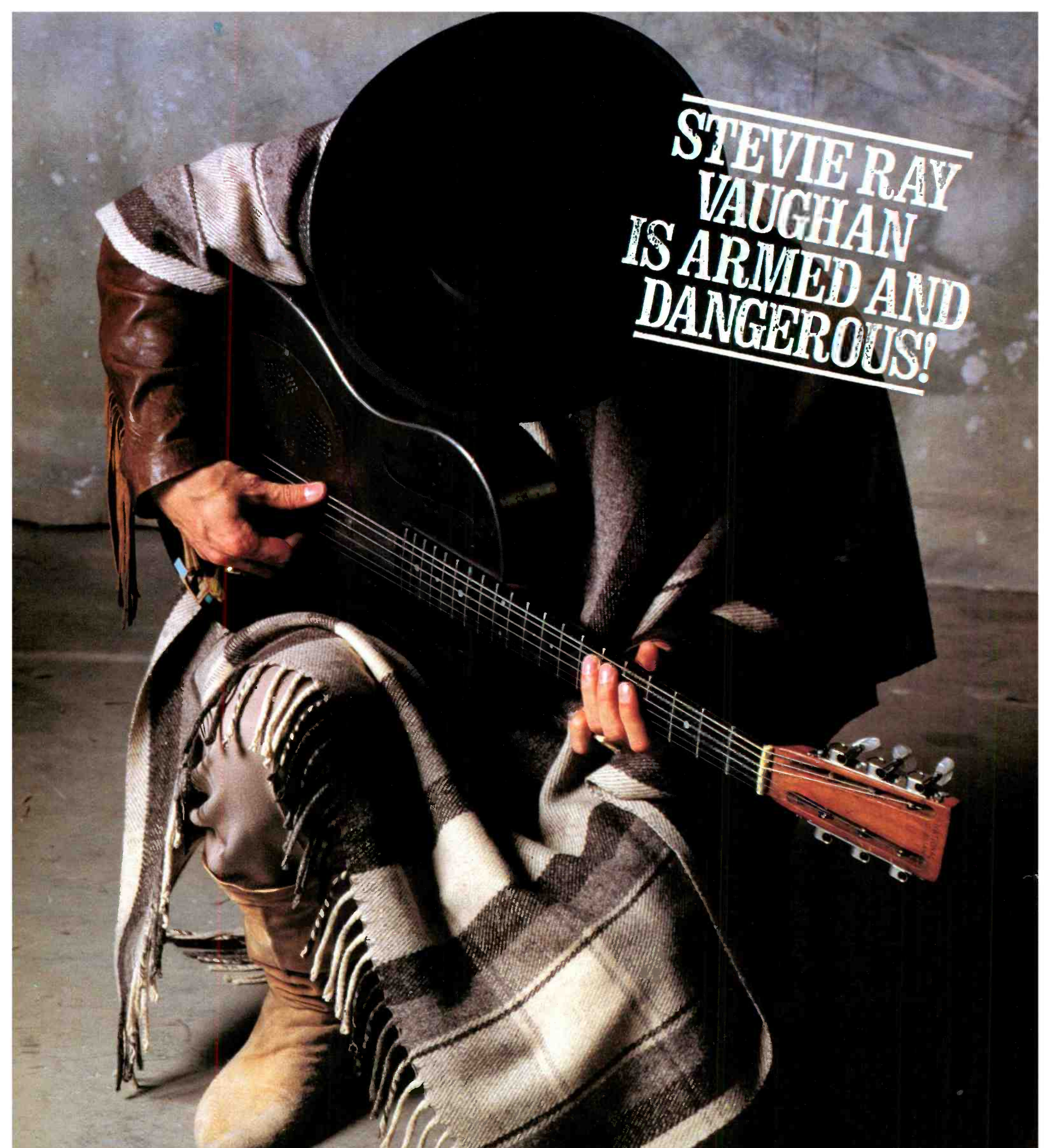
THE GIRL, FRIEND: It's a girl for **Wendy** and **Steve Leeds**. The baby, their first, was born May 24 at Mt. Sinai Hospital in New York. Wendy is PD of **WQCD** New York; Steve is director of talent & artist relations/special programming at **MTV**.

FILM MUSIC TO THEIR EARS: The Beverly Hills Bar Assn. will present a seminar Saturday (3) on the legal, business, and creative aspects of film music at the Ramada Hotel in Beverly Hills, Calif. The daylong confab will include four panels featuring such film and music notables as attorneys **Owen Sloane** and **Gary Stiffelman**, **Warner/Chappell Music** senior VP **Donald Biederman**, **MCA Records** special markets and products VP **Bruce Resnikoff**, **Capitol Records** VP of business affairs and administration **Robert L. Young**, and **Paramount Pictures** senior VP of music **Stephen Bedell**. Seminar chairman **Thomas White** is also angling for the participation of a major Hollywood producer and director. Contact White at 213-652-0416.

PEOPLE IN MOTION: **Enigma Entertainment** has snared **Jayne Simon** to become VP of sales. Simon has been director of national singles sales for **A&M** and a longtime fixture at that label. She's being replaced by **Nick Stearn**, Western regional marketing coordinator. In July, **Jill Glass**, Stearn's Eastern counterpart, is making a lateral transfer to A&M's home base in Los Angeles, no doubt being groomed for a promotion. Glass' assistant, **Mike Regan**, will take her Eastern slot.

TRACK HEARS THAT **Jeff Sydney**, senior VP/GM, West Coast, for **PolyGram**, will soon be departing to form a partnership with longtime friend **Allen Kovacs** to form a management and record production company, among other ventures. Look for a cross-country trek by executive VP/administration **Harry Anger** to take over PolyGram's West Coast operation while senior VP/strategic planning **Peter Takiff** looks very likely to grab Anger's current slot.

NO PYRAMID SCHEME FOR CHICAGO, YET: Several longstanding rumors about **Pyramid Broadcasting's** low-rated but much-respected adult alternative **WNUA** Chicago came back to the surface this week. **Pyramid** CEO **Richie Balsbaugh** denies outright the rumors about **WNUA** being for sale, saying that his company has already turned down at least one \$30 million offer for the station. The stories that **Pyramid** has been talking to a handful of top-40 programmers about **WNUA**, however, do have some basis in fact: **Balsbaugh** says that while **Pyramid** remains committed to **WNUA**, the company is examining other options in the event the station were to consistently remain outside the 2.5-3.0 share range that it needs to be in to make money. In the first spring Arbitrend, **Balsbaugh** says **WNUA** returned to that range.




**STEVIE RAY
VAUGHAN
IS ARMED AND
DANGEROUS!**

Get "In Step" fast, 'cause Stevie Ray Vaughan And Double Trouble are out to blow you away. They're already stirring up radio with their "Crossfire." If you're looking for trouble, you're on the right track.

"In Step." Ten killer tracks from the artists who've sold more than four million albums. Stevie Ray Vaughan And Double Trouble. On Epic Cassettes, Compact Discs and Records.

Epic

OE 45024

Produced by Jim Gaines & Stevie Ray Vaughan And Double Trouble. Management: Alex Hodges/Strike Force, Inc. "Epic,"  are trademarks of CBS Inc. © 1989 CES Records Inc.

When you
PLAY IT,
SAY IT!

THE OTHER SIDE OF THE MIRROR

(91245)

THE NEW ALBUM BY

STEVIE NICKS

FEATURING THE SINGLE

"ROOMS ON FIRE"

(7 99 16) (PRCD 2691)

All songs arranged and produced by Ruert Hine
Management—East End Management Company
Tony Dimitriades with Alex Scot and Gled Parrish



modern
records

On Modern Records,
Cassettes and Compact Discs
Distributed by Atlantic Recording Corporation

© 1989 Atlantic Recording Corp. A Warner Communications Co.