

# Billboard

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NEWSPAPER

**Retailers pan new cassette singles returns policy**  
*See page 5*

**Late news on the PolyGram/A&M talks**  
*See page 5*

**Dallas venue says 'no' to heavy metal acts**  
*See page 102*

VOLUME 101 NO. 37

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

September 16, 1989/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

## Dealers Cheer 'Batman' Vid, But Fret Over Some Issues

BY JIM McCULLAUGH and EARL PAIGE

LOS ANGELES While retailers have hailed Warner Home Video's Nov. 15 release of "Batman" at \$24.98 (Billboard, Sept. 9), they also are expressing concerns about open-to-buy capability, excessive discounting, and cable window dates.

Warner confirmed Sept. 5 that the cassette will feature a multi-million-dollar cross-promotional tie-in with Coca-Cola's Diet Coke, which includes a specially made TV ad as well as a similar ad on each cassette. The media buy pool between Coke and Warner is placed at \$5 million. The Coke promotion will

also include local radio giveaways and sweepstakes by Coke bottlers.

Other elements of the program, say distributor and retail sources, are a 1.5% co-op ad budget, a 25% returns policy, and payments of one-half in January and one-half in February.

*(Continued on page 94)*

## Teller Assumes MCA Chairmanship Azoff Takes Off To Form New Label

BY DAVE DIMARTINO

LOS ANGELES With the stated goal of being the "first guy aboard in the '90s with a fully funded, competitive independent record company," Irving Azoff has resigned his position as chairman of MCA's Music Entertainment Group and will be re-

placed by MCA Records president Al Teller.

Azoff's move, officially announced here Sept. 5, followed intense industry speculation that the executive would leave, due to his deep desire to head his own entertainment organization.

Azoff, who says he is now evaluat-

ing "a very generous offer from MCA" regarding financing of his new venture, confirmed that he has also been contacted "either directly or indirectly by all five of our competitors" as well as by several entertainment companies unrelated to the record industry.

"Right now I want to try to analyze the MCA offer and get back to them," says Azoff. "It won't happen quickly, because I've got to do a business plan. I've got a particular idea—which I'm not going to share with anybody yet—about how an independent record company can carve out its own niche in 1990. And I've got to sit down and . . . figure out how much money you need to do that."

*(Continued on page 94)*

## AC Is No. 1 In New Format Ratings

BY SEAN ROSS

NEW YORK Adult contemporary stations control both the largest number of radio stations in the top 79 markets and the largest percentage of the audience. Top 40 stations do dip in middays—as might be expect-

ed with the new Arbitron diary and its emphasis on workplace listening—but actually remain formidable in that daypart and others. And despite the growth of the oldies format in recent years, the physical number of oldies stations still outpaces the format's market share.

Those are some of the conclusions to be drawn from Arbitron's first-ever study of radio listening by format. Using Billboard's format classifications for all radio stations in its 79 continuously measured markets, the ratings service has coded all stations

*(Continued on page 12)*

## LIVE Reviews Its Purchase Of Strawberries

This story was prepared by Bruce Haring, Geoff Mayfield, and Don Jeffrey.

NEW YORK LIVE Entertainment has decided to reaudit its recent purchase of the Strawberries record chain in the wake of stock fluctuations and rumors of organized crime involvement in the murder of LIVE chairman Jose Menendez.

In an Aug. 31 statement that was prompted by what LIVE termed "the continuing controversy surrounding the murder," the company announced the audit and also attempted to explain details of its 1986 purchase of International Video Entertainment, a company previously owned by a reputed organized crime asso-

*(Continued on page 101)*

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**SOULSISTER**, THE WORLDWIDE SENSATION IS PUMPING THE U.S. WITH THEIR DEBUT SINGLE AND VIDEO "Way To Your Heart" (50217). Already No. 1 in Germany for 8 weeks, #1 in Belgium, Top 5 in Spain, Top 5 in Austria, and Top 5 in Switzerland. From the forthcoming **IT TAKES TWO** (92837), **SOULSISTER** album shipping to retail September 27th. EMI



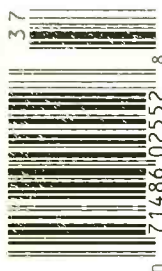
**THE RUSSIANS ARE COMING!** Pre-eminent Soviet maestro Evgen Svetlanov conducts this Mussorgsky Jubilee package (AED/AEC 68003) including "Pictures at an Exhibition," "Night on Bald Mountain," and more. One of six debut releases on **ART & ELECTRONICS**, a Soviet-American joint venture distributed by MCA Classics. **ART & ELECTRONICS** c) 1989 Distributed by MCA Records, Inc.

## Z100, KITS, WEBE Top '89 Radio Awards

NEW YORK Top 40 WHTZ (Z100) New York, modern rock KITS (Live 105) San Francisco, and bright AC WEBE Bridgeport, Conn., are the big winners in the 1989 Billboard Radio Awards. The awards will be presented Thursday (14) at a Billboard reception at the New Orleans Hilton during the National Assn. of Broadcasters conference.

Z100 is a repeat winner in the station-of-the-year and best-MD categories, and also wins PD/OM of the year and best promotion director. WEBE, which repeats in the best-station, PD, and MD categories, also picks up an air personality award.

KITS, which won no awards last year, takes station, PD, MD, and promotion director awards this year. For complete coverage, see pages 23-26.



When it's this good you can't sleep. The second album by Faster Pussycat is a roller coaster ride of guitar-driven rock. Featuring "POISON IVY," the first single and video. You know what you like. Now hear Faster Pussycat do it their way. Tour begins in October. Produced by John Jansen. Career Direction: Warren Entner Management.

**Faster Pussycat**

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1889 • Miles Copeland invents phonograph. Loses patent to Thomas Edison in poker game.

1914 • I.R.S. Records set free out of court in trademark infringement case against agency using same initials.

1942 • Tommy Dorsey records first "No Speak" for I.R.S.... F. Sinatra leaves in huff to pursue solo career.

1959 • I.R.S. makes first rock video with Fabian... shelved when company isn't public yet ready.

1962 • Pete Best leaves Beatles for I.R.S. solo album.

1969 • 3 day festival of "Peace and Music" featuring all I.R.S. artists in upstate New York.

1970 • In Billboard interview Miles Copeland predicts demise of vinyl... sees future in "little metal discs".

1979 • I.R.S. releases 1st LP-Buzzcocks, Singles Going Steady.

1982 • The Go Go's We Got The Beat reaches #2 on the singles chart. The r LP "Beauty & The Beat" stays at #1 for six weeks.

1986 • Belinda Carlisle's "Nod About You" single hits #3, Timbuk3's "Future's So Bright (I Gotta Wear Shades)" reaches top 20.

1987 • REM makes the Top 10 singles chart with "The One I Love". REM's Document LP hits Top 10.

1989 • Fine Young Cannibals have a #1 single with "She Drives Me Crazy". The album The Raw And The Cooked spends seven weeks at #1 and heads for triple platinum.

• I.R.S. goes P&D with MCA distribution for the US and Canada.

• I.R.S. goes P&D with EMI in the U.K.

• I.R.S. moves to JVC for Japan, MUSHROOM/LIBERATION for Australia, and EMI for Europe and the rest of the world.

• Staff relocates to scenic and spacious new headquarters - "Casa de I.R.S."

• 1st radio week out, 150 AOR stations add The Alarm's "Sold Me Down The River".

• P. Resigns on to manage I.R.S. softball team - don't bet against me.





# Billboard CONTENTS

VOLUME 101 NO. 37

SEPTEMBER 16, 1989

## RIAA DEFENDS DAT AGREEMENT

In this week's Commentary, Jason Berman, president of the Recording Industry Assn. of America, defends RIAA's role in the recent DAT agreement between software and hardware manufacturers. **Page 11**

## 'BAMBI' VIDEO NEARS 10 MILLION UNITS

Walt Disney Studio claims initial-order figures of 9.8 million units on its "Bambi" video. Observers predict similar sell-through numbers for the studio's forthcoming video release of "Who Framed Roger Rabbit." **Page 54**

## ELEKTRA EXPANDS INTO KID VID

Elektra Entertainment, a firm that has until recently focused on music video, is expanding into the home video arena with the release of three Nickelodeon titles for children. Jim Bessman has the story. **Page 63**

## NEW BLACK DIVISION AT WILLIAM MORRIS

The William Morris Agency, the world's oldest and largest talent agency, has appointed Kevin Harewood, VP/GM of black management firm Hush Productions, as the head of its newly established black music division. Janine McAdams reports. **Page 79**

## MUSIC

86 Album & Singles Reviews	71 International
79 Black	84 Jazz/Blue Notes
40 Boxscore	78 Latin Notas
72 Canada	85 Lifelines
9 Chartbeat	85 Market Action
66 Classical/Keeping Score	63 Music Video
64 Clip List	30 Power Playlists
11 Commentary	76 Pro Audio/Video
42 Country	13 Radio
35 Dance Trax	47 Retailing
6 Executive Turntable	48 Retail Track
78 Gospel Lectern	81 Rossi's Rhythm Section
47 Grass Route	36 Talent
91 Hot 100 Singles Spotlight	85 Update
102 Inside Track	

## VIDEO

57 Box Office	52 Music Videocassettes
58 Coming Soon	61 Store Monitor
52 Home Video	61 Videocassette Rentals
62 Top Kid Video	56 Videocassette Sales
57 Recreation & Sports	59 Video Retailing
57 Self Improvement	54 Video Reviews

## MUSIC CHARTS

Top Albums		Hot Singles	
83 Black	19 Adult Contemporary	80 Black	81 Black Singles Action
66 Classical	80 Black	81 Black Singles Action	44 Country
48 Compact Disks	81 Black	44 Country	45 Country Singles Action
43 Country	81 Black	45 Country Singles Action	34 Dance
73 Hits of the World	81 Black	34 Dance	73 Hits of the World
84 Jazz	81 Black	73 Hits of the World	78 Hot Latin
20 Modern Rock Tracks	81 Black	78 Hot Latin	88 Hot 100
96 Pop	81 Black	88 Hot 100	91 Hot 100 Singles Action
20 Rock Tracks	81 Black	91 Hot 100 Singles Action	93 Top 40/Dance
	81 Black	93 Top 40/Dance	93 Top 40/Rock

## CLASSIFIED ACTIONMART

**Page 68**

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# Retailers Pan New Returns Policies But Majors' Cassette Single Hikes OK

BY GEOFF MAYFIELD  
and MELINDA NEWMAN

NEW YORK Retailers don't much mind the move toward a \$3 list on cassette singles, but the imposition of a returns breakeven on the product line is raising some angry howls.

WEA and MCA are the most recent majors to move their cassette singles up, to \$2.99 and \$2.98 respectively. CBS and PolyGram have already made the jump (Billboard, Aug.

26, Sept. 2); it is anticipated that BMG and CEMA will follow suit shortly. But the half-dollar hike does not irk dealers as much as the returns adjustments that have been embraced by PolyGram, CBS, and more recently, WEA.

"I don't think the price is going to have as big an impact as the returns charge," says Mike Goldwasser, head buyer for 15-store Starship Music & Movie, based in Norcross, Ga. "It's the stupidest move they've ever

made."

"Every time they have something that looks like it's going to work half-way decently, here comes a letter with 40 zillion policy changes," says an aggravated Steve Bennett, VP of marketing at Durham, N.C.-based, 160-store The Record Bar.

In moving to a wholesale mark of \$1.55—lower than those of PolyGram and MCA—WEA has initiated incentive/disincentive credits and penalties that create a 25% breakeven for wholesalers and a 20% breakeven for retail accounts.

Similarly, PolyGram went to a 20% breakeven when it made its ice-breaking hike and CBS imposed a 20% returns charge at the time it moved its cassette single wholesale to \$1.49 (of the six majors, CBS is the only one that does not issue purchase credits, hence the lower wholesale mark).

Of the four major distributors that have moved their lists near the \$3 mark, only MCA—which bumped its wholesale by 30 cents to \$1.59—has resisted imposing returns restrictions. "Some of my customers have been complaining because we've got a higher list than some of the others," says one MCA sales executive. "But then I come back and say, 'Would you rather we charged you on returns like the others?' and they say 'No.'"

"Unfortunately, we're going to have to take a harder look at new releases, developing artists, and unproven sellers," says Tracy Donihoo, manager of the purchasing department for the 131-store Sound Warehouse chain. "Once you have a 20% return charge on a single, you have to narrow the depth of selection to some degree. We're not going to pass

(Continued on page 100)

## Despite Sun, 'Rain' Rentals Pour In Holiday Weekend

BY EARL PAIGE

LOS ANGELES Pretty much living up to expectations, "Rain Man" paced strong video rental business over the long Labor Day weekend. Still, some retailers say grosses were hurt by good weather that kept people outdoors.

"It rented off the wall," says Gary Delfner, VP of promotion for 706-store West Coast Video/National Video. He claims business was up 18% over the Labor Day weekend a year ago. (The figure is for all stores, not comparative stores open last year.) "Rain Man" led the way at West Coast, followed by "Naked Gun."

Despite demand for "Rain Man," comparative-store business slipped slightly from a year ago at the 30 stores owned by Palmer Video, which has 162 total outlets.

Carl Pallini, Palmer's VP of retail, reports that "Rain Man" did well. "There were lines waiting to rent it. We had 100 copies in our best stores, and reservations, where we took them, were used to the max," he says. But he adds that pleasant weather (and the end of mosquito season) throughout the North Atlantic states kept people outdoors.

"It was not any kind of blockbuster weekend," says George Stewart, partner in 26-store Video Village, Erlanger, Ky. He also claims "beautiful weather" hurt rental traffic.

Sell-through video ran "50% over a year ago" and helped pull the weekend for 190-store Record Bar, says Susan Austin, video sell-through buyer. She says "Rain Man" was a factor only in the 22 stores that feature rentals.

## BMG Would Lose Distribution Of Label

# P'Gram Appears Close To A&M Purchase

BY CHRIS MORRIS  
and KEN TERRY

LOS ANGELES Both A&M Records and PolyGram have independently confirmed that they are in the midst of negotiations regarding the purchase of A&M by PolyGram (Billboard, Sept. 9).

At press time, no official announcement of a sale had been made by either party. One source at A&M believed that the transaction was "a done deal," but added that official confirmation was unlikely before the week of Sept. 11.

Reports have fixed the sale price at \$500 million. The purchase would exclude A&M's real estate holdings, which include the company's Hollywood lot, originally built as a film studio by Charlie Chaplin.

Also not included in the sale is A&M's Almo-Irving music publishing unit, whose holdings include some of the Beach Boys' catalog and the East Memphis Music collection of Stax-Volt soul classics. One industry observer believes Almo-Irving could fetch \$200 million by itself, considering "the value of the publishing deals that have been made."

A&M co-founders Jerry Moss and Herb Alpert went on record concerning a possible sale in a memo to company staffers distributed Sept. 1.

"We wanted you to know that, in fact, we are having conversations with PolyGram regarding future business opportunities," the memo said. "Should these talks materialize into some sort of business transaction, you must know that we would only consider such a move if it strengthened our position in the industry. Along with our artists and producers, A&M's management and staff continue to remain our biggest asset and our highest priority for now and for the future."

A delicately worded statement was issued by PolyGram's London office Sept. 5.

"The A&M licensing agreement with PolyGram for a major portion of the world is now in its fifth year," it read. "A closer alliance has always been a possibility, and continues to be discussed from time to time by both parties. No formal agreement has been concluded."

As of Sept. 6, contracts were yet to be signed, according to a well-placed industry source.

"What we've heard was, talks were under way, it had been agreed to in principle, but nothing's been signed," the source says.

The sale talks apparently grew out of discussions between A&M and PolyGram regarding a U.S. distribution arrangement, according to the

source. A&M is distributed by BMG, but the deal expires next spring.

"From what I hear, the initial discussion was distribution," the source said. "PolyGram, as anyone wanting to talk about distribution would, started talking sale, and it went from there."

"There was never a close to negotiations [between A&M and BMG], and obviously it's still open," a BMG source says concerning an extension of the current distribution pact. "But if they [A&M] are going to be purchased by PolyGram, they'll move over [to PolyGram distribution]."

A&M has long been one of the cornerstones of BMG Distribution, and its parent company, BMG, issued a

(Continued on page 92)

### Bullets Added To Compact Disk Chart

**NEW YORK** Beginning this week, Billboard is awarding bullets on the Top Compact Disks chart. The bullets are given to those titles showing the most significant upward sales movement. The chart appears this week on page 48.



# Cassette Also Helps Spark 16% Industry Jump CD Surge Powers U.K. Music Rise

BY NIGEL HUNTER

LONDON The value of U.K. music industry shipments increased 16% for the year ended June 30 compared with the similar period in 1987-88, according to the British Phonographic Industry.

Once again, most of the added value came from the CD sector, but there was also what the BPI terms "solid development" in the cassette market. The market value in the year to June was \$1.02 billion.

The BPI notes that the latest figures came before consumer spending was hit by the Chancellor of the Exchequer's recent fiscal measures, which include a 14% interest rate. Spending has fallen noticeably in high street trading, and the previously booming house market particularly has slumped.

Singles shipments were bolstered by outstanding sellers in the second quarter from Kylie Minogue and Jason Donovan, and the single "Ferry Cross The Mersey," a charity for dependents of the Hillsborough football stadium disaster victims.

These factors boosted vinyl single sales by 500,000 units over the same period in 1988. In the year to June, 61.1 million singles were sold at a value of \$120 million. The gains included increases for cassette and CD singles, which the BPI regards as indicating "continued consumer enthusiasm for the short-play medium." CDs now account for more than 6% of total singles sales.

Vinyl albums continued their "gen-

tle decline," but still achieved an annual market of 48 million units—down 7% on the 12 months to June 1988. The value of vinyl shipments was also down by 7% at \$217 million, only one-fifth of total industry revenue.

In contrast, prerecorded cassettes maintained their impressive growth with an annual volume of 86 million units. Value of the shipments increased over the previous year by 23%, to \$379 million.

The BPI notes that CD shipments

are now growing at a pace similar to other major international markets. Figures for the April-June period this year show a 69% improvement in unit volume over the same period in 1988.

CD shipments totaled 8.7 million units for the quarter, overtaking LP sales, at 8 million, for the first time. The unit total for the year to June was 34.8 million, which bodes well for a 1989 calendar-year total of 40 million. The value was \$301 million, 30% of the total market value figure of \$1.02 billion.

## Home Entertainment Biz A Hit Act In 2nd Quarter

BY DON JEFFREY

NEW YORK Most home entertainment suppliers and retailers reported higher profits in the second quarter of 1989 compared with the prior-year period, but huge losses at a couple of large companies pulled the overall industry average down.

A sample of 21 entertainment companies shows that their average after-tax profits for the quarter rose 4% from last year's.

A SPECIAL  
BILLBOARD  
ANALYSIS

Clouding the overall picture was one company, Vestron, which reported a staggering \$64.9 million quarterly loss that was attributed to huge writedowns of its movie-production assets. If Vestron had been left out of the sample, average net profit of the remaining 20 firms would have increased 23.6% for the quarter.

The surveyed firms are all publicly owned companies whose most recent fiscal quarters ended either in June or July. All are listed on Billboard's weekly Market Action stock chart (see page 85). In the sample are movie and video produc-

(Continued on page 93)

## Programming Is Focus Of Radio '89 Confab

BY BILL HOLLAND

WASHINGTON Radio '89 will turn up the volume on programming, according to its organizer, the National Assn. of Broadcasters. The four-day convention, which opens Wednesday (13) in New Orleans, is expected to attract 7,500 attendees, up 1,000 from last year's event.

Returning to the Big Easy, the site of Radio '87, after a stopover in D.C. last year, the yearly get-together will house attendees at nine

hotels and will feature nearly 80 nontech sessions, 18 format discussions, 170 exhibitors filling more than 40,000 square feet on the New Orleans convention center's exhibit hall, and nearly 100 hospitality suites at the Hilton, Westin, and Doubletree hotels. An additional engineering-oriented program will feature dozens of sessions.

Lynn Christian, NAB's new senior VP of radio, says the convention will continue to carry its something-for-everyone format. But, he adds, the NAB staff has tried to

"bring the action back to basic programming issues."

In addition to the fine-tuned format room sessions, Radio '89 will offer a programming and production showcase in the exhibit hall with 40 syndicators, producers, and consultants expected to participate.

Christian says he is considering a separate programming conference for next year's event in Boston, running at different times from the management and promotion sessions. "We're tossing around the idea," he says.

Glamour and star power will also keep the focus on programming. Radio '89 will introduce the first NAB Marconi Radio Awards, which will recognize outstanding stations and personalities in the industry. Winners have been chosen by NAB radio station members and associate members from 119 nominees and will be announced Saturday (16) at the closing awards dinner. Broadcast veteran Dick Clark will host.

The annual Crystal Awards, which will recognize 10 stations for community service, will be held at the Thursday (14) luncheon, and hosted by John Gambling of WOR and Wendell Goler, White House correspondent for the Associated Press.

THE BLACK MUSIC  
SECTION BEGINS  
THIS WEEK  
ON PAGE 79

the mechanics of working with the entertainment industry to create successful tie-ins," says Joe Mangione, VP/GM of Billboard's Entertainment Marketing Group. "This conference will give attendees a chance to learn from others' experiences in this rapidly expanding field."

The two keynoters provide a wealth of such experience. Koonin conceived and executed Coca-Cola's 3D Superbowl campaign and has most recently worked on deals to include Coke ads on videocassettes of "Batman" and "Ghostbusters II."

(Continued on page 95)

## Conference Will Zero In On Entertainment Marketing

LOS ANGELES Steve Koonin, director of entertainment marketing for Coca-Cola USA, and George Schweitzer, senior VP, CBS/Broadcast Group, will keynote a new conference, "Entertainment Marketing: Building Profitable Promotions For The 1990s," to be held Nov. 12-14 at the Registry Hotel here.

The conference—designed to help marketing firms maximize the effectiveness of entertainment-oriented promotions—is being produced by EPM Communications Inc., in association with Billboard and The Hollywood Reporter.

"Marketers need to understand



Awake In The Present. MCA Records chairman Al Teller, left, congratulates Elton John following one of John's three sellout shows at The Forum in L.A. John is on tour to support his MCA release "Sleeping With The Past."

## EXECUTIVE TURNTABLE

**BILLBOARD.** Phyllis Stark is named reporter for the radio section. She was managing editor of Radiotrends.

**RECORD COMPANIES.** Warner Bros. Records in Los Angeles names **Dino Barbis** and **Stu Cohen** VPs of national promotion. They were, respectively, national promotion director, AC, and national promotion director, CHR, for the label.

Atco Records in New York names **Ted Green** executive VP of administration and operations. He was senior VP of business affairs and music publishing for PolyGram Records.

Virgin Records promotes **Jeffrey Naumann** to national promotion director of Rock 40 radio in Los Angeles, and names **Lori Teitler** national college promotion manager in New York. Naumann was national director of album promotion for the label, and Teitler is a recent graduate of Syracuse University.



BARBIS



COHEN



GREEN



BIRGE

**Dave Costanza** is appointed director of dance music for Epic Records and the Associated Labels in New York. He was national director of dance music promotion at Atlantic Records.

RCA Records in Nashville names **Ron Howie** director of sales, and **Brenna Davenport-Leigh** director of artist development. They were, respectively, director of regional marketing in Atlanta and director of national media relations in Nashville.

**Kim Freeman** is appointed associate director of National singles promotion for Atlantic Records in New York. She was director of national pop promotion for Profile Records.

MCA Records in Nashville names **Dave Weigand** Northern regional sales director for the label in Cincinnati. He was a sales representative for MCA Distribution.

Rough Trade Records in New York appoints **Jerry Rubino** director of radio promotions. He was director of promotion at Bar/None Records.

**PUBLISHING.** BMI names **Ralph Jackson** director of concert music relations in New York, and **Caroline Davis** publicity coordinator in Los Angeles. They were, respectively, associate director of concert music administration and an executive assistant for the company.

**Michelle Yules** is promoted to creative manager for the Famous Music Publishing Companies in New York. She was a creative consultant for the company.

**DISTRIBUTION/RETAIL.** **Jon Birge** is appointed VP of new music/video marketing for CBS Records Distribution in New York. He was director of new music/video marketing.

WEA Corp. makes the following appointments: **Bob Moering**, VP of creative services; **Clare Koroly**, VP of advertising; **Helen Zeilberger**, VP of human services; and **Jerry Falstrom**, VP of management informational services. They were, respectively, national director of creative services; national director of advertising; director of personnel and payroll; and director of management information services for the company.

**RELATED FIELDS.** **Karen Strickholm** is promoted to VP of Rogers & Cowan's corporate entertainment division. She was director of the corporate entertainment division for the company.

**Jon Findley** is appointed VP of production and program development for VH-1 in New York. He was program director at WNYW-TV in New York.

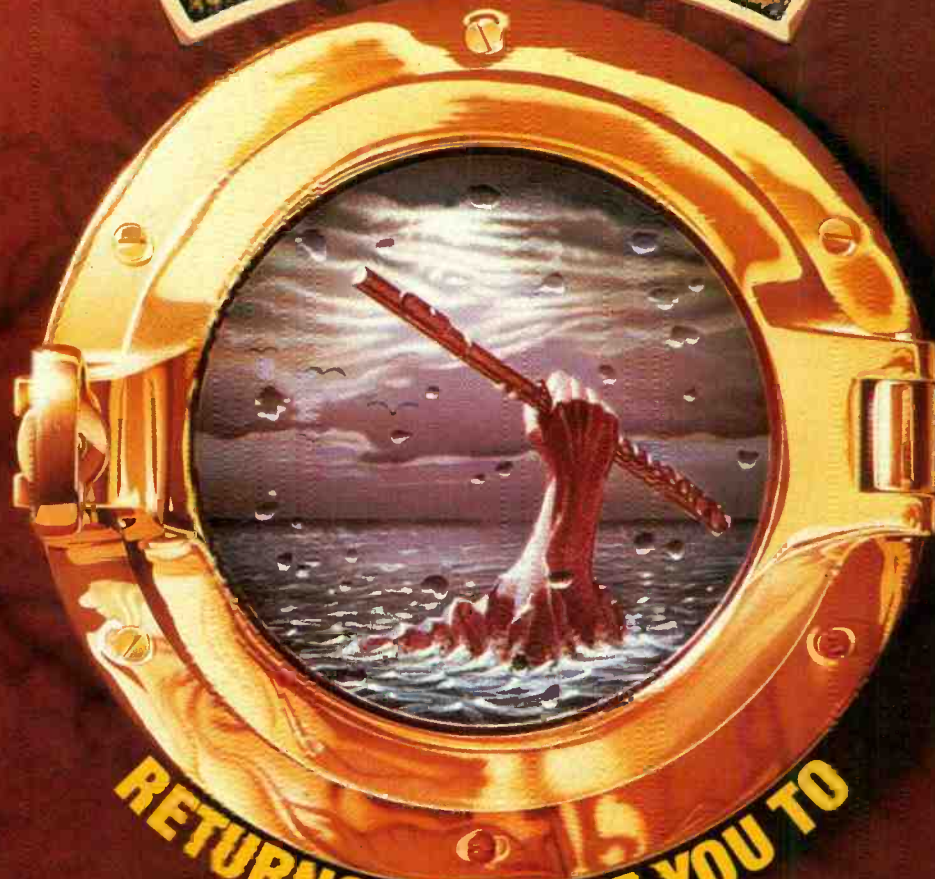
• VIDEO PEOPLE on the move, see page 52.



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24 Tu ROCHESTER, NY ..... War Memorial  
26 Th TORONTO, ONT ..... Maple Leaf Gardens  
27 F MONTREAL, PQ ..... Forum  
28 Sa WORCHESTER, MA ..... Centrum  
29 Su PORTLAND, ME ..... Cumberland Cty. Civic Ctr.  
31 Tu NEW HAVEN, CT ..... Coliseum

**NOVEMBER**

1 W PROVIDENCE, RI ..... Civic Center  
2 Th PHILADELPHIA, PA ..... Spectrum  
3 F HEMPSTEAD, NY ..... Nassau Coliseum  
6 M AUBURNHILLS, MI ..... The Palace  
7 Tu CLEVELAND, OH ..... Public Hall  
8 W PITTSBURGH, PA ..... Palumbo Center  
9 Th EAST RUTHERFORD, NJ ..... Meadowlands  
11 Sa ANN ARBOR, MI ..... Hill Auditorium

12 Su COLUMBUS, OH ..... Veterans Auditorium  
14 Th CHICAGO, IL ..... Ari Crown Theatre  
16 Th MILWAUKEE, WI ..... Riverside Theatre  
17 F ST. PALL, MN ..... Forum  
19 Su CINCINNATI ..... To be adv'ced  
21 Th BIRMINGHAM, AL ..... Coliseum  
22 W ATLANTA, GA ..... Civic  
24 F MIAMI, FL ..... To be adv'ced  
26 Su TAMPA, FL ..... Sun Dome

28 Tu NEW ORLEANS, LA ..... Lakefront Arena  
29 W HOUSTON, TX ..... Summit  
30 Th DALLAS, TX ..... State Fair Coliseum

**DECEMBER**

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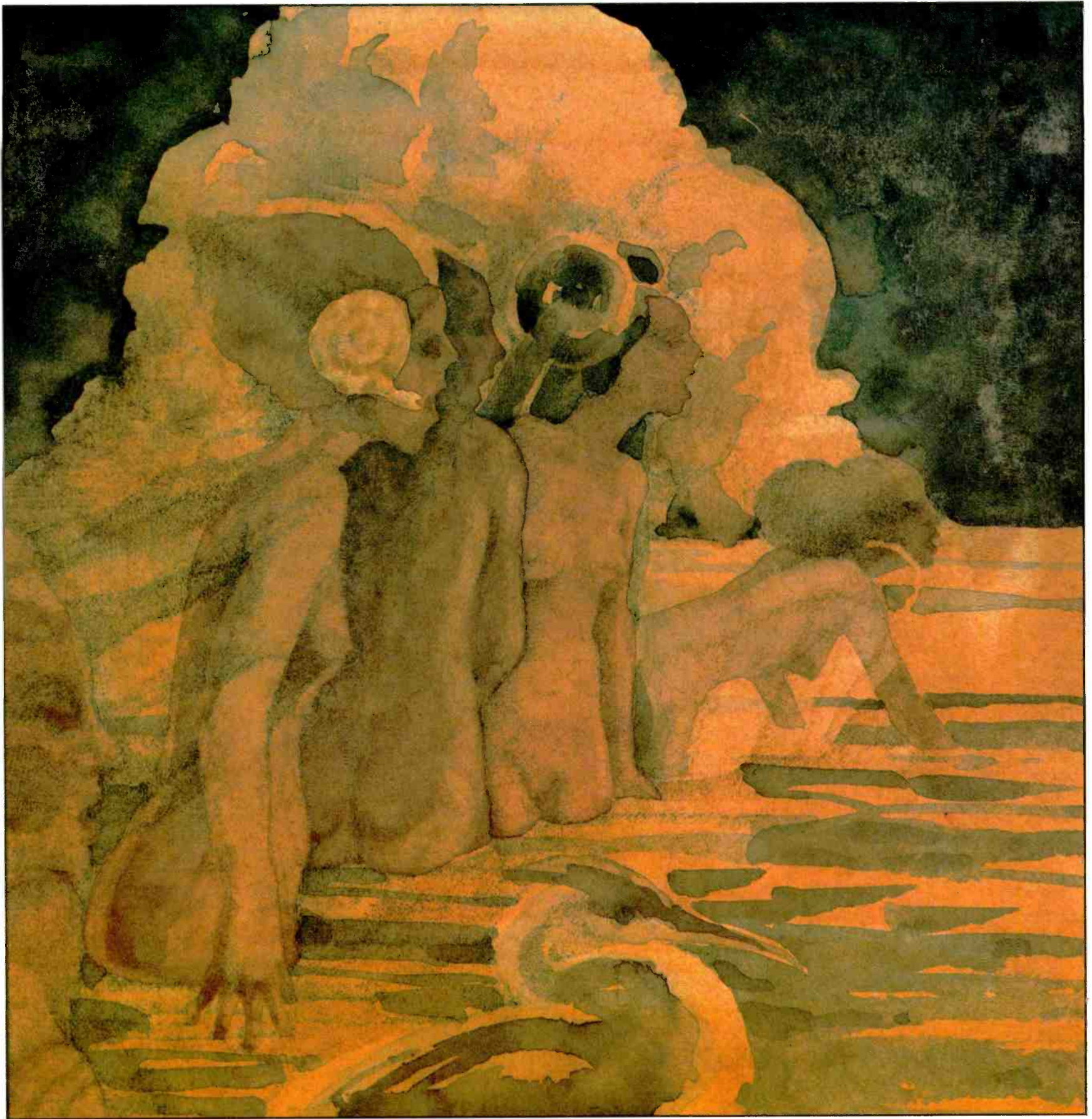


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# Boss' 'Born' Raised To New Heights

## Certs Also Deliver For Prince, Brown

BY PAUL GREIN

LOS ANGELES Bruce Springsteen's 1984 blockbuster, "Born In The U.S.A.," was certified in August for U.S. sales of 11 million copies—a total matched by only three other albums in history. Michael Jackson's "Thriller" remains out front with U.S. sales of 20 million, followed by Fleetwood Mac's "Rumours" (13 million) and the Bee Gees' "Saturday Night Fever" soundtrack (11 million).

Among current releases, the Recording Industry Assn. of America had good news for Prince's "Batman" soundtrack, which was certified gold, platinum, and double-plati-

num simultaneously, and Bobby Brown's "Don't Be Cruel," which advanced to the 5 million sales plateau. Both artists also landed gold and platinum singles last month. Prince scored with "Batdance"; Brown with "On Our Own" from the "Ghostbusters II" soundtrack—which itself was certified gold.

Guns N' Roses' "GN'R Lies" topped the 3 million sales mark, just a few months after the metal band's "Appetite For Destruction" album reached the 8 million sales plateau. That means that Geffen Records has sold 11 million Guns N' Roses albums in just more than two years—which averages out to nearly 500,000 al-

bums per month.

Richard Marx's "Repeat Offender" topped the 2 million mark in August, becoming his second double-platinum album in a row. Three other 1989 releases went double-platinum: Fine Young Cannibals' "The Raw And The Cooked," Milli Vanilli's "Girl You Know It's True," and the aforementioned "Batman" soundtrack.

"Phantom Of The Opera" became the fifth original cast album to be certified platinum in this decade, following "Cats," "Evita," "Annie," and "My Fair Lady." The Polydor album was released in 1987.

Catalog albums by Pink Floyd and Barbra Streisand raced through the multiplatinum ranks. Pink Floyd's 1980 blockbuster "The Wall" topped the 7 million mark, while "Wish You

(Continued on page 101)



**EMI Fiesta.** EMI execs meet and greet at the label's Latin America conference, held in August in Santiago, Chile. The weeklong program included previews of upcoming releases, A&R and marketing strategies, and a showcase of local and international talent. Shown, from left, are Mario Ruiz, director, A&R and marketing, Latin America, EMI Music; Jim Fifield, president and CEO, EMI Music Worldwide; Chilean artist Myriam Hernandez; Jose Behar, VP/GM, Capitol/EMI Latin; and Charles Andrews, managing director, Latin America, EMI Music.

## BMG-Funded First Warning Readies First Releases

BY DAVE DIMARTINO

LOS ANGELES Two albums set for release Monday (11) mark the debut of New York-based First Warning Records Ltd.—a BMG-funded independent label to be produced and distributed domestically by Rough Trade Inc.

The president of First Warning, Michael J. Lembo, of Mike's Artist Management Ltd., says the new label will be utilized as a springboard by which new artists will be developed and launched in the alternative marketplace before stepping up to the majors.

Slated for initial First Warning release are the debut albums of Hex—

featuring former Game Theory singer Donette Thayer and produced by Steve Kilbey of the Church—and the Jolly Boys, a Jamaican "mento" group produced by Jules Shear.

"Basically, what we're trying to do is sign three or four artists the first year," says Lembo, "and every year for the next two or three years sign one new artist. The idea is not to sign a lot of artists, but to develop the ones we have."

Lembo says First Warning is essentially "a production deal" with BMG. "Basically, when I place the artist on a major label after I develop them, BMG and I will split an override—and they also get a piece of the

(Continued on page 92)

## New Kids Hang Tough With Top Entries; Vanilli Climbs; Cooper Joins Comebacks

**NEW KIDS ON THE BLOCK** have the top two new entries on this week's Hot 100. The quintet's new single, "Cover Girl," bows at No. 62, and "Didn't I (Blow Your Mind)"—which is the B side of its former No. 1 smash "Hangin' Tough"—is close behind at No. 68.

You'd think that the B side of a single that has already topped the chart would be at a disadvantage in racking up enough sales points to compete effectively on the chart, but that doesn't seem to be the case. **Paula Abdul's** "Cold Hearted" recently hit No. 1 and went gold, even though it was the B side of her earlier No. 1 platinum seller, "Straight Up."

The **Delfonics'** original version of "Didn't I (Blow Your Mind)" cracked the top 10 in 1970. It was one of the first big hits for writer/producer **Thom Bell**, who went on to create some of the loveliest pop records of the decade for the **Stylistics**, and some of the sassiest and most soulful for the **Spinners**.

With the "Hangin' Tough" single still going strong at No. 4 on the Hot 100, it's entirely possible that New Kids will have three singles in the top 40 within the next few weeks. That would obviously help the teen sensations' "Hangin' Tough" album to remain at No. 1 on the Top Pop Albums chart, where it currently sits for the second week in a row.

But a strong challenge to New Kids' supremacy is being mounted by **Milli Vanilli**, whose "Girl You Know It's True" album spurts to No. 2. The duo's current single, "Girl I'm Gonna Miss You," also leaps to No. 2 on the Hot 100. It's the act's third single to reach the top two, a feat equaled by only one other act so far this year—Abdul.

**ALICE COOPER** cracks the top 40 on the pop albums chart for the first time in 13 years as "Trash" jumps to No. 38. Cooper, who popularized shock rock back when the guys in **Poison** were in elementary school, landed eight consecutive top 40 albums between 1971 and 1976, but had been shut out ever since.

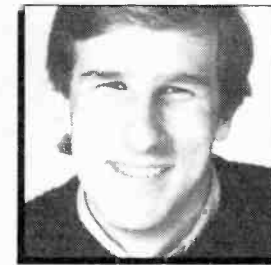
Cooper was swimming against the tide in 1971, when "Love It To Death" became his first hit album. The pop world was then oriented to singer/songwriter types like **Carole King** and **James Taylor**, and **MOR** acts like the **Carpenters**. But if Cooper was odd man out back then, he fits right in with the current boom of such lite metal acts as **Poison** and **Bon Jovi**. That's one reason he's been able to resurface with such ease.

Another reason: The comeback fever that has already seen such pop outcasts as **Donny Osmond**, **Donna Summer**, the **Doobie Brothers**, and the **Bee Gees** land their first big hits in years.

**FAST FACTS:** **Gloria Estefan's** "Don't Wanna Lose You" jumps to No. 1 on the Hot 100, 16 months after she and **Miami Sound Machine** topped the chart with "Anything For You." Only four other artists in the '80s have landed No. 1 singles both on their own and in an ongoing group or duo: **George Michael (Wham!), Peter Cetera (Chicago), Phil Collins (Genesis), and Mike (Rutherford) & the Mechanics** (also Genesis).

**Madonna** lands her 17th consecutive top 10 single as "Cherish" jumps to No. 10 on the Hot 100. Only one other female soloist—

**Aretha Franklin**—has amassed as many top 10 hits. And Franklin took 20 years to accumulate those hits, whereas Madonna has done it in just more than five. Madonna also ties **Michael Jackson** for the most consecutive top 10 hits of any artist in the '80s. Jackson had 17 straight from



by Paul Grein

"Don't Stop Till You Get Enough" in late 1979 to "Dirty Diana" in mid-1988.

**Janet Jackson's** "Miss You Much" sprints to No. 15 in its third week on the Hot 100. Only one other single so far this year—**Madonna's** "Like A Prayer"—has reached the top 15 in just three weeks.

The **Rolling Stones'** "Steel Wheels" makes a respectable but unspectacular debut at No. 44 on the pop albums chart. The group's previous album, "Dirty Work," bowed at No. 21 in 1986.

**Willie Nelson** lands his 20th No. 1 hit on the Hot Country Singles Chart with "Nothing I Can Do About It Now." The country legend first topped that chart in 1975 with "Blue Eyes Crying In The Rain."

Another taboo shattered: **2 Live Crew's** "Me So Horny," which jumps to No. 84 on the Hot 100, is the first song ever to crack the pop chart with the word "horny" in its title. Think of the possibilities if songwriters in earlier days had had such freedoms: "You've Lost That Horny Feeling" and, of course, "Mrs. Brown, You've Got A Horny Daughter."

**WE GET LETTERS:** Rich Appel of CBS-TV in New York notes that most of the artists who topped the Hot 100 from May to November 1971 have landed top 30 hits this summer: the **Rolling Stones**, the **Bee Gees**, **Paul McCartney**, **Donny Osmond**, **Rod Stewart**, and **Cher**. And **Carole King's** "I Feel The Earth Move," the B side of the biggest hit of the summer of '71, "It's Too Late," is about to return to the top 30 in a dance update by **Martika**.

Several of you pointed out that "Friends" was **Jody Watley's** fifth top 10 hit since leaving **Shalamar**, not her fourth, as we had indicated. That's five times as many top 10 hits as she had with **Shalamar**.

## Rock Hall Sets 30 Noms

### 1990 Slate To Be Inducted In Jan.

NEW YORK The Rock'N'Roll Hall Of Fame nominating committee has named 30 artists who will be considered for induction into the hall in 1990. The final selection will be made next month.

Members of the committee, chaired by Sire Records president Seymour Stein, began submitting written ballots in the spring to determine which names would be presented to 300 voting members of the hall.

Those considered must have begun their recording career at least 25 years ago. Some have previously been nominated but were bypassed in final voting.

The 1990 nominees include the **Animals**, **LaVerne Baker**, **Hank Ballard**, **Ruth Brown**, **Solomon Burke**, **Johnny Cash**, **King Curtis**, **Bobby Darin**, **Duane Eddy**, the **Four Seasons**, and the **Four Tops**.

Also: the **Impressions**, the **Kinks**, **Gladys Knight & the Pips**, **Brenda Lee**, **Little Willie John**, **Frankie LYmon**, **Bob Marley**, **Wilson Pickett**, **Gene Pitney**, the **Platters**, **Jimmy Reed**, **Del Shannon**, the **Shirelles**, **Simon & Garfunkel**, **Ike & Tina Turner**, **Gene Vincent**, the **Who**, **Chuck Willis**, and the **Yardbirds**.

The Rock'N'Roll Hall of Fame induction ceremony is set for Jan. 17.

THOM DUFFY

### For The Record

## Update On CD-Reference System

NASHVILLE Contrary to a front-page story appearing in last week's **Billboard**, **Georgetown Masters** here will not be the first U.S. mastering facility to have the **Yamaha Programmable Disc System** that makes on-the-spot CD reference recordings. At least two other houses have installed the devices within the past three weeks—**Sterling Sound** in New York and **Grundman Mastering** in Los Angeles.

The **Georgetown** announcement

has brought into dispute the matter of who has the right to distribute the system in the U.S. According to **Denny Purcell**, president of **Georgetown Masters**, he is securing it through **Redwood Marketing** here. However, **Craig Hanson** of the **Datalink Corp.**, **Minneapolis**, says his company has exclusive U.S. distribution rights.

"There are no systems that come into the United States that do not go

(Continued on page 100)





TM

**AT HOME**

**NOVEMBER 15**



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**PG-13** 

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### Athens Agreement Was Not A 'Cave-In'

# THE REALITIES OF HOME-TAPING ROYALTIES

BY JASON BERMAN

In a recent Billboard editorial, the Recording Industry Assn. of America was advised to "heal a rift" in the music industry "by joining the publishers and other parties in seeking a compensatory royalty in the U.S. as soon as possible."

Notwithstanding my belief in the adage that free advice is worth the price you pay for it, Billboard's counsel begs at least two questions. First, given the current political and legislative environment, as well as that of the past 10 years, I am eager to learn of a strategy for achieving "government-sanctioned" royalties that has any chance of success. Second, where has Billboard been over the past 10 years that it can so blithely conclude that the RIAA "caved in" to the hardware companies on the digital audiotape agreement reached in Athens, Greece, in June?

For 10 years, the RIAA has led the fight in Congress for royalties. For 10 years, the RIAA has lobbied on behalf of musicians, songwriters, publishers, recording companies, and artists to achieve a remedy for home taping that is embodied in legislation providing royalties on blank tape, recording equipment, or both. For 10 years, the RIAA has sought the assistance and advice of the entire music community in working to enact this legislation. And for 10 years, the RIAA has provided the political and financial resources to wage this battle.

In 1985, we had introduced a bill that provided for royalties on blank tape and recording equipment. Congress said, "Too many people who tape noninfringing material would be affected by a royalty on blank tape." Even though our bill would have exempted many of the business and professional users from paying a royalty on blank tape, Congress was not willing to move forward on royalties.

Congress also said to us, "Prove that you are being harmed by home

taping. Prove that the music community is losing billions of dollars to unauthorized taping. Then, and only then, we *might* consider royalty legislation." So we provided them with study after study that concluded the music industry was being deprived of just compensation by millions of people who would rather record their friends' tapes than purchase them at a store. We supplied them with re-

The Billboard editorial focuses only on the assertion that this agreement does not "contain a provision to compensate copyright holders for home taping losses." The editorial suggests that the RIAA has abandoned efforts to gain a royalty to offset home taping losses. It is shortsighted for Billboard to assume, because this particular agreement at this particular time does not include

tion for copyright holders.

Further, the contention that we have abandoned the principle by agreeing to move forward without royalties is ludicrous. In fact, the opposite is true. If this agreement is accepted by Congress, we will have gained recognition of the most important principle—that the problem of home taping requires a solution.

It is ironic that, were it not for RIAA's efforts to keep the issue alive through these negotiations, home taping would not be on the legislative agenda. The DAT agreement has breathed new life into the home-taping debate.

Every negotiation is a compromise. This is a compromise agreement, round one of a continuing dialog. Both sides—and the public—emerge as partial winners.

This agreement by no means closes any doors for further discussion. Rather, it specifically opens the door to a dialog between our industries before new recording technologies are developed and marketed. This means that, for the first time, the issue of copyright protection will be addressed at the beginning of the process and not at the end.

This agreement gives the music community hope for successfully dealing with the very issues that Billboard claims it endangers—the technologies beyond DAT, including the recordable and erasable CD.

Finally, I would encourage Billboard to examine its editorial of Dec. 17, 1988, less than one year ago. It complimented the record companies and the electronics manufacturers on beginning our negotiations. It went on to state, "But the recognition by some electronics companies that record companies and artists need protection—if not compensation—from home taping is most welcome. If it leads to closer cooperation between hardware and software makers, it will benefit both industries."

That is precisely what the Athens agreement does.



**'This agreement is a compromise, part one of a continuing dialog'**

Jason Berman is president of the Recording Industry Assn. of America.

port after report that proved the industry was being harmed.

Still, Congress would not consider—let alone enact—legislation that would provide these royalties. The bottom line is that Congress was unwilling to make the hard political choices involved in passing royalty legislation because of the clamor raised by hardware manufacturers and consumer advocates. In all those years, the closest we came to royalty legislation was a bill gutted in a Senate judiciary subcommittee in 1986.

There is only one clear and reasonable conclusion to be reached after looking back on the years of efforts on royalties. Legislation would not see the light of day in Congress if we did not first pave the way—not for digital audiotape to be marketed in the U.S. as the editorial insinuates—but by establishing the precedent that home taping is a problem that can and should be limited by law. The Athens agreement does that.

royalties as a part of the joint legislative recommendations to governments, that we in the record industry have abandoned them.

Let's face it: Royalties are important to recording companies, which are extensive copyright holders. All of us in the music community—writers, artists, musicians, publishers, and the labels—have a vested interest in obtaining fair compensation for our labor. We have not abandoned the fight for royalties and there is nothing in this agreement, if it is read truthfully, to lead to any other conclusion.

But before there can be a solution to a problem, there has to be an acknowledgment that a problem exists. The very premise of the legislative proposals recommended in this agreement confirms that home taping of copyright-protected material should be limited. That principle has to be the foundation of any future legislation that provides compensa-



### EARTH-FRIENDLY CD PACKAGES

In this time of shrinking resources and rising costs, our industry has a tremendous opportunity to set an environmentally sound example and save ourselves money doing it.

As a retailer in an environmentally conscious area, we constantly deal with the complaints of customers on the CD long box. Many people leave the box with us, as they know we recycle cardboard, and most just complain about the waste of trees (paper pulp).

What a great opportunity for our industry to create some great public relations: Save the trees and help the earth and save 40 cents each on the long box. A cardboard card for graphics and a paper sleeve for the CD would save additional money (eliminating the jewel box).

What is really needed here is: (1)

An attractive functional package for the CD, containing lyric sheet, fold-out graphics, and a dust-free storage medium for the disk; and (2) an eye-catching display that will sell the product at retail.

Both of these requirements can be met with a miniature album-type sleeve incorporated into a 12-inch-tall package. An all-cardboard package such as this would also leave plenty of room for graphics. Lyric sheets made into dust sleeves could fold out accordion-style (as in cassette packages.)

As a deep catalog retailer, I like the idea of putting three pieces of product in the same space where I now have one, and also look forward to lower CD prices as a result of cheaper packaging. I would also like to be proud of my industry for taking bold steps to help protect the environment.

Don MacLeod  
Music Millennium  
Portland, Ore.

### GEOGRAPHY LESSON ON OCEAN BLUE

We are writing you in reference to an album review in the Aug. 19 issue. The band The Ocean Blue is composed of members from the Reading and Harrisburg, Pa., areas; they are not British, as stated in the review. Their album was recorded in London, but the band has been playing the southeastern Pennsylvania area for the past few years.

The employees of Wee Three Records  
Reading Store No. 014  
Reading, Pa.

### DON'T NAME HORIZON FOR WHITLEY

In his Nashville Scene column in May, Gerry Wood proclaimed that Keith Whitley's death "hurts the most" among untimely deaths of country singers. Then, in his column of Aug. 12, Wood proposed that the Country Music Assn. Horizon Award be renamed the Keith Whitley Horizon Award.

It's bad enough to suggest that Whitley, who drank himself to death, died more tragically than, say, Jim

Reeves or Patsy Cline, who died in freak plane crashes. But to suggest that such an important award be named for Whitley is to suggest that Whitley be immortalized for having a drinking problem.

Your magazine is very influential and it wouldn't be too far-fetched to imagine someone actually considering Wood's proposal. I don't look forward to the day I have to explain to my children that the award for the artist who has demonstrated the most growth is named for a man who died with a blood alcohol level of .47%.

Darren W. Stuart  
Nashville, Tenn.

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.



## AC Is No. 1 With Listeners In New Format Ratings

(Continued from page 1)

showing in any of those markets' spring '89 books to produce the Arbitron/Billboard format index and to give conclusive information on various formats' strengths vs. each other.

National 12-plus shares are seen at right. Information on all major dayparts and demos begins on page 28. This information will be provided quarterly in Billboard to give a ratings-book-to-book index of format performance.

AC stations capture nearly a fifth of 12-plus listening, posting a collective 19.3 share. This figure almost exactly matches AC's 19.2% of the 1,707 stations that showed in the spring books. That percentage includes the format's multiple approaches, counting both full-service AMs and music-intensive FMs. It also includes the adult alternative stations that have sprung up over the last 2½ years, which, by themselves, control 2.1% of radio listening.

While top 40 may have refragmented into at least three distinct approaches over the past several

years, there is strength in the format's combined numbers. Top 40, although it represents only 11% of the stations measured here, posts a national 15.9 share. Following are album rock, with a 12.2 that includes the 3.2% of national listening that goes to classic rock stations as well as audience for the handful of modern rock outlets.

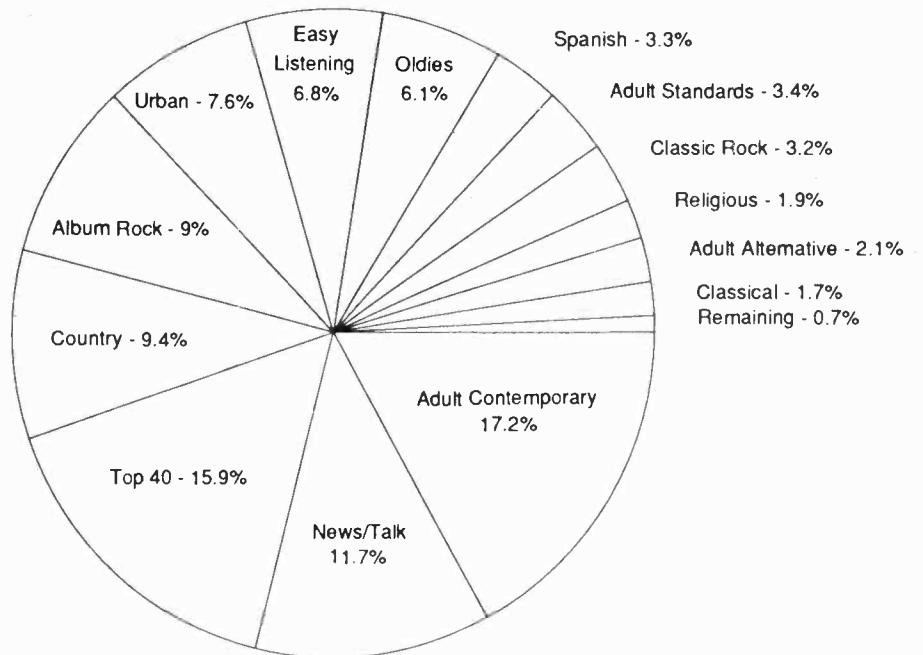
The News/Talk format is fourth with an 11.7 share. Country stations, although they represent 11.6% of the stations measured this spring—the second-largest single group—are only fifth overall with a 9.4. Following them are urban (7.6), easy listening (6.8), and oldies (6.1 vs. the 9.2% of stations the format now controls in Arbitron's continuous measurement markets).

Breakouts for the individual formats measured follow:

### ADULT CONTEMPORARY

AC stations *do* get a boost during middays, as most would expect from the nature of the format and the Arbitron diary's increased emphasis on public-place listening, but they don't

### FORMAT SHARE/SPRING '89 ARBITRONS Persons 12+ Monday-Sunday 6a-Mid



Source: Ratings, the Arbitron Co.; formats, Billboard magazine. Copyright 1989, the Arbitron Co., Billboard magazine.

really need it. The format is first in middays with a 21.8 share, but it is also first in mornings (19.2) and afternoons (19.5). And while nights are the traditional province of top 40 by a large margin, AC is second—boosted perhaps by the presence of major

baseball numbers for some full-service outlets—with a 17.4.

AC posts double-digit numbers in every demo except 12-17; its best demo/dayparts are women 18-plus/middays

(Continued on page 28)

## New A-trends: KOST In Striking Distance; Z100, KIIS Comebacks

IN THE SECOND SUMMER Arbitron trend, top 40 **WHTZ** (Z100) New York retakes the market lead, rising 5.8-6.1, while easy **WPAT-AM-FM** slips 5.9-5.6, putting it in a tie with soft AC **WLTW** (5.5-5.6) for second place. Other major players: oldies **WCBS-FM** (4.7-4.6); N/T **WINS** (4.5-4.4); urban **WRKS** (4.6-4.3); album **WNEW-FM** (4.3-4.2); N/T **WOR** (4.0-4.2); top 40/dance **WQHT** (Hot 97) (3.7-3.8). Urban **WBLS** had its best month since becoming more adult under new PD **Ray Boyd** (3.1-3.6), while top 40 **WPLJ** (Power 95) continued nudging upward (3.4-3.7). In mornings, **WINS** held its customary lead with an 8.2, followed by **Z100** and **WOR** with a 6.4 share.

In Los Angeles, **KPWR** (Power 106) holds first place (7.2-6.7), barely edging AC **KOST**'s 6.6. **KIIS-AM-FM**'s resurgent 5.3-5.9 puts it back ahead of **KQLZ** (Pirate Radio), also up 5.4-5.6. N/T **KABC** drops 5.0-4.6 while album sister **KLOS** is up 3.8-3.9. In mornings, **KIIS**' **Rick Dees** hangs tough in first place (6.5-6.9) ahead of Power's **Jay Thomas** (6.5-6.1). **KLOS**' **Mark Thompson & Brian Phelps** are also up, 6.3-6.5. **KQLZ**'s **Scott Shannon** moves into eighth, up slightly 4.2-4.3.

THE COUNTRY MUSIC Assn. has announced the winners of its 1989 radio awards, which will be handed out October 10 at its annual membership meeting. Station-of-the-year winners were **WMZQ** Washington, D.C. (large market); **CHAM** Hamilton,

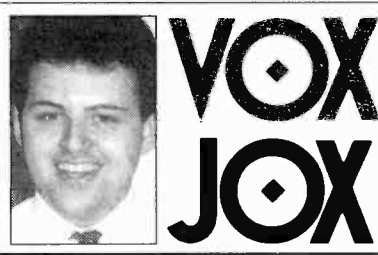
Ontario (medium); **WAXX** Eau Claire, Wis. (small). GM of the year: **Craig Magee** (**KIKK** Houston, large); **Jerden Bullard** (**WZZK** Birmingham, Ala., medium); **Dick Maynard** (**KEKB** Grand Junction, Colo., small). PD of the year: **Barry Mardit** (**WWWW** Detroit, large); **Jim Tice** (**WZZK**, medium); **Rick Mize** (**WKNN** Biloxi, Miss., small). MD of the year: **Mac Daniels** (**KPLX** Dallas, large); **Bob Sterling** (**WZZK**, medium); and **Don Gilbert** (**KSTC** Sterling, Colo., small).

PROGRAMMING: Although GM **Trip Reeb** had planned to go inside Infinity Broadcasting for a **KROQ** Los Angeles PD, the nod has gone to **KAZY** Denver PD **Andy Schuon**, who moves from "The Rock Of Denver" to "The ROQ of The '90s," replacing **Van Johnson**. Despite a background in traditional album rock, Schuon and other **KROQ** people say there won't be big changes at the modern rocker, which will instead become "more focused." Across town, **Tom Yates** will leave classic rock **KLSX** Los Angeles after his contract expires in November.

In another surprise parting, **Larry Berger** is out as PD of AC **KIOI** San Francisco after less than a year; no replacement was named. In a move that GM **John Gehron** says was meant to send a message that his station will remain adult alternative, **WNUA** Chicago has named **Lee Roy Hanson** PD, replacing **Bob O'Connor** (Billboard, Sept. 9). Han-

son was previously OM of Satellite Music Network's **The Wave**. His replacement there is **Steve Huntington**, whom, ironically, O'Connor replaced at **KIFM** San Diego.

After nine months in the PD chair of top 40/dance **WQHT** (Hot 97) New York, **Steve Ellis** is gone. Ellis'



by Sean Ross

PD slot won't be filled; rather, his duties will be assumed by OM **Joel Salkowitz**. . . **Steve Young**, formerly a Toronto-based senior programming strategist with Joint Communications is the new PD for former album client **KISW** Seattle. Across town, **Rob Sisco** becomes PD/OD of adult standards/AC combo **KIXI/KMGI**. Sisco has been out of day-to-day programming since 1981, when he became VP/GM of syndicator **Is Inc.**, which, he emphasizes, will continue under president **Jo Interrante**.

At oldies/album combo **KLDD/KZEW** Dallas, AM PD **Mike Wade** is promoted to OM for both stations, assuming FM duties from former PD **Dale Kelly**, now with the Hard Report. Wade had been program-

ming the AM for the last six months. In addition, morning man **Bruce Carey** is now APD/p.m. driver. . . **WXTZ** Indianapolis makes a surprise transition from easy to AC Magic 103.3 under consultant **Mike McVay**; the easy format goes to country sister AM **WIRE**.

After a brief run at a top 40/dance format, **KOLA** San Bernardino, Calif., has gone to Concept Productions' syndicated soft AC format. **Mike Allen** remains PD of the live-assist station. . . Top 40 **KMPZ** (Z98) Memphis PD **Paul Fuller** has returned to sister **WABB-FM** Mobile, Ala., for mornings. Dittman Group VP/programming **Randy Lane** is now handling his duties.

So how did **KKGO-FM** Los Angeles handle its dilemma about going after the soon-to-be-discharged classical listeners at **KFAC** or keeping its own jazz franchise? By deciding to do both formats—classical in mornings and early evenings; jazz in the remaining dayparts. In addition, the still-under-signal-renovation **KKGO-AM**—which had been prepared to pick up the jazz format—will be all-classical. **KFAC**'s **Tom Dixon** joins **KKGO-FM** for nights.

Meanwhile L.A.'s noncommercial **KCRW** will honor **KFAC** on Sept. 21, the day after its scheduled format change, with "KFAC: Requiem For A Radio Station." The three-hour special will chronicle the near-half-century life of **KFAC** and feature station veterans **Dixon**, **Carl Princi**, **Fred Crane**, and **Thomas Cassidy**,

each of whom spent more than four decades at the station.

Adult standards **KLFF** Phoenix goes to SMN's **Stardust** format in some dayparts under new owners **Resource Media Inc.**. . . AC **WYOR** Nashville goes to business N/T as a Financial Broadcasting Network affiliate. . . **KCBQ-AM** San Diego, currently simulcasting its oldies FM, will adopt SMN's **Kool Gold** format after its sale to **Adams Communications**.

Spanish-language **WADO** New York has completed its takeover of oldies **WGLI** Long Island, N.Y. Despite rumors that **WADO**, which is on 1280, would shut down **WGLI** on 1290 to improve its Long Island signal, the stations are currently simulcasting and will do so for at least the next two months.

At AC **CJBK** London, Ontario, **Nelson Millman** is the new PD, coming from the MD/morning producer slot at **CFUN** Vancouver, British Columbia. It is his first PD job. . . **Burbach Broadcasting** VP/operations **Bill Shannon** is leaving the company and can be reached at 814-476-1474; **Bob Mallory**, who already took over the PD post at **WCKK** (K104) Erie, Pa., this summer will assume **Shannon**'s group duties.

After several months as acting PD of oldies **KERN-FM** Bakersfield, Calif., **Larry Gregg**, PD of N/T **KERN-AM**, is now officially OM/PD for both stations. . . **Tom Thomas** from **KQCR** Cedar Rapids, Iowa, (Continued on page 14)



**1814:  
PEOPLE UNITED  
THROUGH  
MUSIC  
AND  
DANCE.**



**SEPTEMBER 19TH: WE'RE ALL A PART OF IT.**



## New BBM Ratings Show Radio Audience Down In Canada

BY KIRK LAPOINTE  
and SEAN ROSS

OTTAWA The newly released summer ratings from Canada's Bureau of Broadcast Measurement show overall listening hours down, with no one format emerging as a big winner.

BBM's summer book is the one that many broadcasters would like to do away with in favor of fewer measurement periods with a larger sample size (Billboard, Sept. 9). Mike Hansen, BBM VP/member services, admits to being "disappointed this summer with the return rate. It adds

a degree of less confidence in the findings. The reliability isn't what we'd all like, so we're advising again to look for trends and not base everything on one book."

Hansen also notes that average weekly hours tuned is down by about half an hour compared with last summer—from 20 hours per week to 19.4.

In Toronto, if there was a big winner, it was likely among the "others." The BBM book attributed a sizable 16.2% of the hours tuned to undisclosed stations from outside Toronto, up from 12.5% in the spring book. Full service AC CFRB was the share

leader (13.2-13.0). While CFRB had more than a four-share lead on CHUM-FM, the latter still drew the largest weekly cume in the market (1,101,580 listeners) and, by holding steady at an 8.7 share in seven-plus listeners, retook the FM format lead from CHFI, which was off 9.4-7.8.

Other risers include album CILQ (Q107), which rebounded 5.5-6.7, outdoing top 40 CFTR (6.4-5.6) and AC CKFM, which edged up 4.2-4.7. Although some of CFTR's decline may be attributable to increasingly pop modern rocker CFNY, that station was down slightly, 5.3-5.2.

Even with a good season for the Blue Jays, adult standards CJCL was off 7.6-6.6 this time. So was oldies CKEY (4.0-3.5), although its shares still looked pretty good to former AC CHUM-AM. That station fell to its all-time lowest share, 3.7-2.9, and recently launched an attack on CKEY after determining that "any format FM can do, we shouldn't be in," according to VP/GM Jim Waters.

Canada's biggest cume wasn't in Toronto this time; it went to the steady-charging French-language

top 40 CKOI Montreal, which had 1,025,200 listeners throughout the week. That station also posted its fourth consecutive share leap, rising 6.0-7.4, but trails format rival CKMF, also up nicely, 8.3-9.1. French AC CFGL recaptured the overall market lead from full-service rival CKAC, edging them 10.5 to 10.4.

With CKOI and CKMF both healthy, new English-language top 40 CHTX didn't make any progress this time, staying at a 2.0 share in the overall ratings and a 6.6 among English-speaking listeners. Despite the warmer weather and the availability of teens, AM top 40s were generally off, albeit slightly in many cases. CFCN Calgary, Alberta, was down 13.7-11.4 but was still No. 1 overall. The same goes for CFGO (Energy 1200) Ottawa, down 11.1-10.8. Other top 40 results include CHED Edmonton, Alberta (11.9-11.5); CKOC Hamilton, Ontario (8.5-7.7); CKLG Vancouver, British Columbia (5.3-5.6), and rival CKXY (2.3-3.0).

Elsewhere in Vancouver, while CKNW's massive numbers withered slightly, it still holds a two-to-one

edge on any other station in the market. Surprises here included AC CFUN (5.5-7.1) and rebound books by easy CHQM-FM (4.7-6.6), album/AC hybrid CFMI (5.6-6.6), and classic rock CHRX (3.4-4.2). New country FM CJJR made its first substantial progress (2.6-4.2), but still trails AM CKWX (7.4-6.2).

In Ottawa, album CHEZ recaptured some of its share losses and much of its cume, bouncing back to 7.7 from 6.6 in the spring. Top 40/rock CJSB (54 Rock) kept climbing, but at a less spectacular pace than its tripling of share in the spring, going 4.4-4.7. Following first place CFGO are easy listening CFMO (9.4) and AC AM CFRA (9.2). Country CKBY tumbled 10.4-7.7.

Other market champions: country CHAM Hamilton (11.9-13.3); French/top 40 CJMF Quebec (20.3-23.5), which passed full-service CHRC (30.7-22.5); full-service AC CJOB Winnipeg, Manitoba (21.6-20.8); and album CIRK Edmonton, Alberta, which rose 13.0-14.6 while country CFCW shot from seventh to second, 6.9-12.0.

## SUMMER '89 BBMS

Call	Format	Fa '88	W '89	Sp '89	Su '89	Call	Format	Fa '88	W '89	Sp '89	Su '89
<b>TORONTO</b>											
CFRB	AC	12.7	12.6	13.2	13.0	CJFM	AC	5.1	5.3	5.2	5.4
CHUM-FM	AC	9.6	8.5	8.7	8.7	CFQR	easy	5.7	5.5	4.7	4.7
CHFI	AC	9.1	8.2	9.4	7.8	CKVL	Fr/talk	3.8	3.1	3.5	3.8
CILQ	album	7.8	6.7	5.5	6.7	CIEL	French/AC	3.3	3.5	2.6	3.4
CJCL	adult std	6.7	5.2	7.6	6.6	CBF	French/CBC	3.7	4.7	4.4	3.2
CFTR	top 40	6.5	5.8	6.4	5.6	CFCF	adult std	2.4	2.4	2.1	2.8
CFNY	modern	5.2	4.6	5.3	5.2	CHTX	top 40	2.1	1.0	2.0	2.0
CKFM	AC	4.6	4.6	4.2	4.7	CBF-FM	French/CBC	1.5	1.9	2.0	1.5
CBL	CBC	5.4	5.8	4.3	4.3	CBM-FM	CBC	1.5	1.7	1.7	1.5
CJEZ	easy	3.8	4.9	4.5	3.9	CBM	CBC	2.2	2.3	1.9	1.4
CKEY	oldies	3.0	3.9	4.0	3.5	<b>VANCOUVER</b>					
CFGM	country	2.3	4.4	3.2	3.3	CKNW	AC	18.2	18.5	16.4	15.3
CBL-FM	CBC	3.3	3.8	2.9	2.9	CFOX	album	8.4	7.5	9.8	7.6
CHUM	AC	3.9	3.6	3.7	2.9	CFUN	AC	6.2	6.1	5.5	7.1
CKO	N/T	1.8	1.6	2.0	1.9	CBU	CBC	7.0	7.4	7.2	6.8
CFMX	classical	—	—	1.3	1.6	CFMI	album	5.8	6.1	5.6	6.6
CJRT	classical	.7	1.0	1.1	1.1	easy	6.7	6.1	4.7	6.6	
<b>MONTREAL</b>											
CFGL	French/AC	9.1	10.0	9.0	10.5	CKWX	country	8.3	6.1	7.4	6.2
CKAC	Fr/adult std	11.4	13.2	10.8	10.4	CKLG	top 40	5.5	4.6	5.3	5.6
CKMF	French/top 40	7.0	7.1	8.3	9.1	CISL	oldies	3.0	4.0	5.0	5.0
CKOI	French/top 40	4.6	5.7	6.0	7.4	CHRX	cls rock	4.4	5.1	3.4	4.2
CHOM	album	9.5	9.0	7.5	7.1	CJJR	country	2.7	3.2	2.6	4.2
CITE	French/AC	7.1	5.6	7.9	6.9	CHQM	adult std	4.2	4.2	3.7	3.8
CJAD	AC	7.7	6.7	7.0	6.4	CKKS	AC	5.0	4.5	5.1	3.7
CJMS	French/AC	7.9	6.7	8.0	6.0	CBU-FM	CBC	2.1	2.9	3.0	3.7
						CKXY	top 40	2.2	2.7	2.3	3.0
						CKO	N/T	1.3	2.7	3.6	1.7

### VOX JOX

(Continued from page 12)

joins top 40 KLYV Dubuque, Iowa, as PD/mornings... Following top 40 KWES Odessa/Midland, Texas' switch to AC "Magic 102," urban KCHX has gone top 40 under PD Matt Santiago... At urban WCKU Lexington, Ky., Aaron Cosby has been promoted from MD to PD, replacing Tom Holliday.

**PEOPLE:** As modern WDRE Long Island, N.Y., overhauls its lineup, Larry the Duck moves from mid-days to mornings. Matt Cord from top 40 WSTW Wilmington, Del., joins for middays. Malibu Sue goes from early evenings to afternoons. Danny Toy goes from mornings to nights. Weekender Donna Donna is permanent in late nights. Steve Kass comes on for overnights. Night jock Maxx becomes a full-time production director and PD Denis McNamara comes off the air.

N/T WTMJ Milwaukee has rehired longtime morning man Rob Edwards. He was replaced several months ago by morning team Brian Mantney & Lynn Sprangers in a now notorious attempt to go after a younger audience, and had been across town at adult standards WOKY in the interim. Mantney & Sprangers will have other duties with the station.

N/T WWWE Cleveland now says that controversial p.m. driver Gary Dee was fired (Billboard, Sept. 9), but PD Bob Tayek now denies that the action was tied to a recently filed FCC indecency complaint, saying instead that 3WE wanted to "pursue a different direction." Dee, meanwhile, told the Cleveland Plain Dealer he may leave radio, adding, "It seems like I've kept going over the line my whole career. I always want to self-destruct."

KBOY Medford, Ore., GM Tom Carnes has filed an FCC complaint alleging that Guy Kemp, PD/morning man of album rival KCNA, put him and a KBOY receptionist on KCNA's air live without their con-

sent. Meanwhile, KCNA MD/p.m. driver Wild Bill Scott and his wife, Boobie Scott (aka Boobie Bondage), have defected to KBOY. Scott is PD/morning man, with his wife handling production, news, and promotion duties.

At adult alternative WBOS Boston, overnights Ed Zemo and mid-day personality Loretta Crawford are teaming for mornings as Kevin Malvey moves back to midday... Longtime p.m. driver Peter Dean moves to mornings at AC WTMX Chicago as Pete Stacker exits; across town, Megan Reed joins AC WLIT for evenings from suburban WYSY... Longtime KIKK-FM Houston MD Joe Ladd joins that station's morning team... At album

KFOG San Francisco, M. Dung returns to mornings as Dave Morey and Trish Robbins shift to middays and afternoons, respectively.

Terence McKeever has left KKLQ (Q106) San Diego mornings for WQXI-FM Atlanta; he is expected to rejoin former partner Jack Murphy there, although details of Murphy's contract, and his release from Q106, are still being worked out. That leaves Q106 PD Garry Wall with a full-fledged morning show opening. Meanwhile, a former WQXI jock, Cajun Ken Cooper, returns to L.A. for mornings at country KZLA, replacing John Driscoll.

Keith Stevens is now doing afternoons on Christian AC WWDJ New

(Continued on page 93)

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I'll Live and Die in Freedom •  
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Gun • The Money Rats • Workin'  
Hard • Where is the Conscience of  
the World? • God Don't Like It! •  
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## newslines...

**JON SCHWEITZER** has been named VP/GM of the Milwaukee Journal's soon-to-be-acquired KCWV Kansas City, Mo. He has been GSM of the Journal WKTI Milwaukee for four years.

**TOM MOSHER** will be the GM of WHLY Orlando, Fla., when J.J. Taylor takes over that station during October. Mosher was previously VP/GM of KIQQ Los Angeles (now Pirate Radio KQLZ). Frank Celebre, previously NSM at crosstown WDBO/WWKA, has been named station manager/NSM. No decision has been made on a format for WHLY, currently top 40, but a new PD is being sought.

**BARRY CHICKINI** has been upped to GM/PD of WTIK New Orleans, replacing Sherry Evans. Chickini, a nine-year station veteran, was CE.

**STATION SALES:** KOFY-AM-FM San Francisco from Jim Gabbert to Viacom for approximately \$20 million—a final contract is still pending; and WYLL Chicago from Vernon Merritt to Salem Communications for \$9.2 million (through Blackburn & Company). Also, Noble Broadcasting is now officially seeking buyers for two combos, WBAB-AM-FM Long Island, N.Y., and WAVZ/WKCI New Haven, Conn.

**TM COMMUNICATIONS** has completed its acquisition of the Broadcast Productions Division of Media General Broadcast Services. There are no upper management changes as a result of the change, but about 15 support positions are being added at TM's Dallas headquarters.



# LET'S BE FRANK.

Squeeze is famous for their great melodies and clever, literate lyrics, with songs like "Tempted." Their new album features 12 songs that take you from true love to heartbreak and back, beginning with "If It's Love," the first single and video.

frank's one turtle who's glad to be frank. He's proud to be sitting on top of the new Squeeze album. It's music worth coming out of your shell for. Only on A&M. How can we be more frank than that?

frank

## SQUEEZE. frank. SP 5278

Produced by Eric "E.T." Thorngren and Glenn Tilbrook  
Management: Miles Copeland and John Lay for Talent Bank

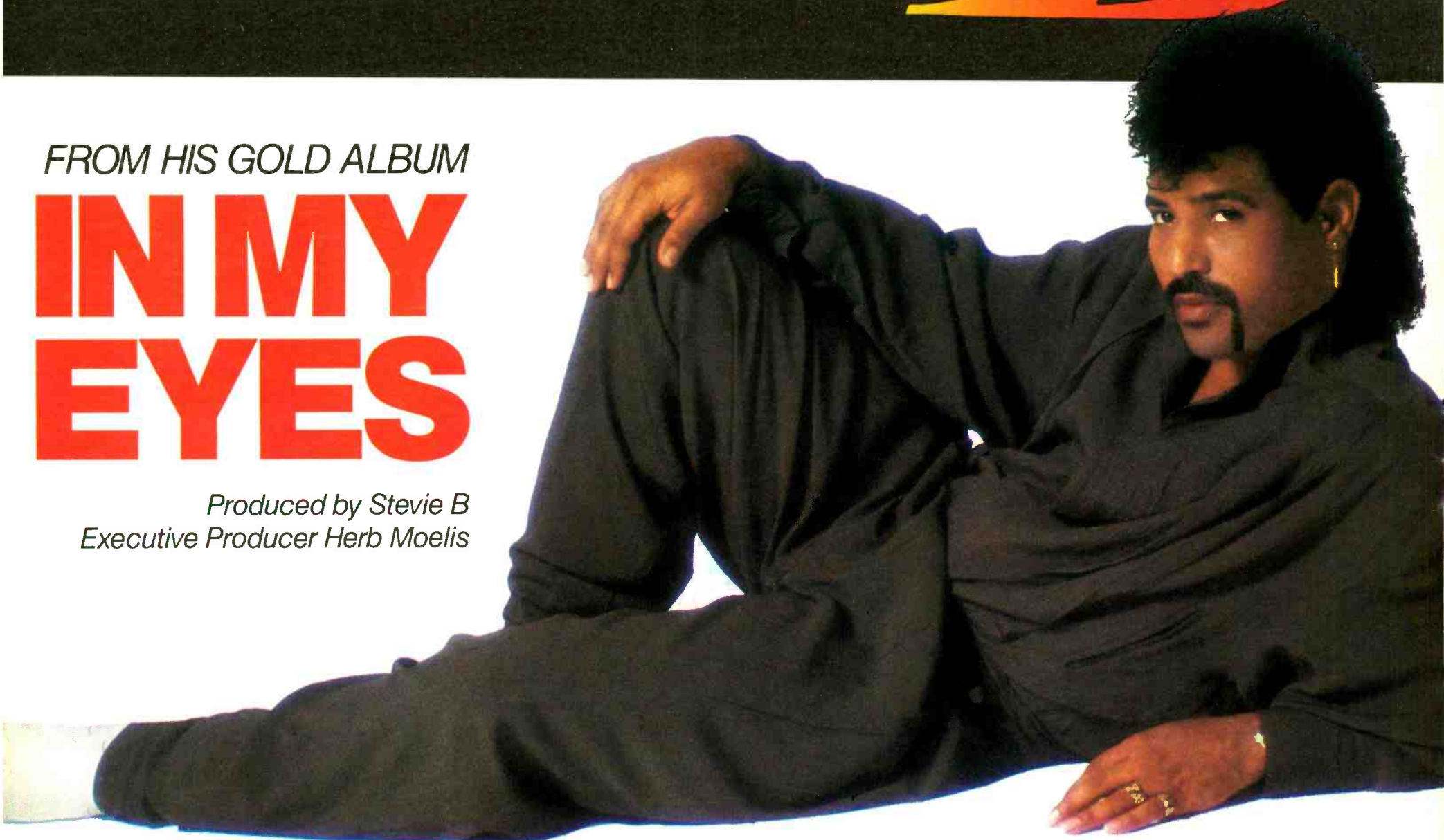


# STEVIE B

FROM HIS GOLD ALBUM

## IN MY EYES

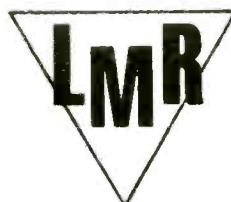
Produced by Stevie B  
Executive Producer Herb Moelis



THE NEW SINGLE

## GIRL I AM SEARCHING FOR YOU

Available on LMR Records,  
Cassettes & Compact Discs



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# Jaya

FROM HER DEBUT ALBUM

# JAYA

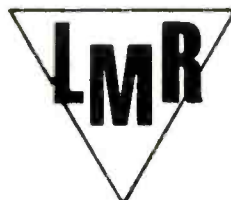
Produced by Stevie B  
Co-Produced by Glenn Gutierrez  
Executive Producer Herb Moelis



THE FIRST SINGLE

# IF YOU LEAVE ME NOW

Available on LMR Records,  
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# the OFFICIAL HISTORY of ROCK 'N' ROLL



The most comprehensive rock special ever produced will be available for airing during the month of November! The "Official History of Rock 'N' Roll" is 50 solid hours of songs, stories, artists interviews and news actualities covering the past 35 years.

**All 50 hours are available on Compact Disc!**

You can air this special in its entirety over one weekend . . . or break it up into segments to air anytime from 6 am - 12 midnight, Monday - Sunday throughout November.

**Each hour stands on its own!**

**SEARS**

Already confirmed on: WBCN, Boston K-ROCK, New York WYSP, Philadelphia

This historic look at Rock 'N' Roll is hosted by veteran major market air personalities Mike Harrison, Tony Pigg, Meg Griffin and Jimmy Fink. To reserve the "Official History of Rock 'N' Roll" for your market, contact ABC Entertainment Programming at (212) 887-5118.

**abc rock**

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**HOT ADULT CONTEMPORARY™**

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	5	6	7	ONE WARNER BROS. 7-22899	◆ BEE GEES 1 week at No. 1
2	1	1	11	RIGHT HERE WAITING EMI 50213	◆ RICHARD MARX
3	4	5	13	SOUL PROVIDER COLUMBIA 38-68909	◆ MICHAEL BOLTON
4	2	3	12	THE END OF THE INNOCENCE Geffen 7-22925	◆ DON HENLEY
5	7	7	8	IF I COULD TURN BACK TIME Geffen 7-22886	◆ CHER
6	3	2	11	DON'T WANNA LOSE YOU EPIC 34-68959/E.P.A.	◆ GLORIA ESTEFAN
7	8	8	6	SHOWER ME WITH YOUR LOVE COLUMBIA 38-68746	◆ SURFACE
8	10	14	4	CHERISH SIRE 7-22883/WARNER BROS.	◆ MADONNA
9	9	11	5	STILL CRUISIN' CAPITOL 44445	◆ THE BEACH BOYS
10	6	4	11	SACRED EMOTION CAPITOL 44379	◆ DONNY OSMOND
11	14	20	6	EVERYTHING BUT MY PRIDE VIRGIN 7-99184	◆ CUTTING CREW
12	13	18	8	IF YOU ASKED ME TO MCA 53358	◆ PATTI LABELLE
13	11	9	14	ON THE BEACH Geffen 7-22938	◆ CHRIS REA
14	18	24	3	HEALING HANDS MCA 53692	◆ ELTON JOHN
15	17	25	4	ANGEL EYES ARISTA 1-9808	◆ THE JEFF HEALEY BAND
16	16	19	7	AND THE NIGHT STOOD STILL ARISTA 1-9797	◆ DION
17	12	10	18	IF YOU DON'T KNOW ME BY NOW ELEKTRA 7-69297	◆ SIMPLY RED
18	20	29	5	I DO EMI 50213 NATALIE COLE (DUET WITH FREDDIE JACKSON)	
19	15	12	19	THIS TIME I KNOW IT'S FOR REAL ATLANTIC 7-88899	◆ DONNA SUMMER
20	25	38	4	AIN'T TOO PROUD TO BEG RCA 9030	RICK ASTLEY
21	19	13	11	NO MORE RHYME ATLANTIC 7-88885	◆ DEBBIE GIBSON
22	24	34	5	TAKE ANOTHER ROAD MCA 53675	◆ JIMMY BUFFETT
23	22	17	13	GOOD THING I.R.S. 53639/MCA	◆ FINE YOUNG CANNIBALS
24	23	23	16	INTO THE NIGHT POLYDOR 889 368-7/POLYGRAM	BENNY MARDONES
25	21	15	15	TROUBLE ME ELEKTRA 7-69298	◆ 10,000 MANIACS
26	27	33	7	(SOMETHING INSIDE) SO STRONG REPRISE 7-22853	◆ KENNY ROGERS
27	34	50	3	ANYTHING CAN HAPPEN ELEKTRA 7-69284	◆ JACKSON BROWNE
★★★ POWER PICK ★★★					
28	36	—	2	HAVE I TOLD YOU LATELY MERCURY LP CUT/POLYGRAM	◆ VAN MORRISON
29	32	43	22	TALK IT OVER RCA 8802	◆ GRAYSON HUGH
30	26	21	18	MY ONE TEMPTATION ISLAND 7-99252/ATLANTIC	◆ MICA PARIS
31	29	26	20	I'LL BE LOVING YOU (FOREVER) COLUMBIA 38-68671	◆ NEW KIDS ON THE BLOCK
32	41	—	2	THE ONE THAT GOT AWAY ARISTA 1-9883	BARRY MANILOW
33	31	28	5	BABY CAN I HOLD YOU COLUMBIA LP CUT	NEIL DIAMOND
★★★ HOT SHOT DEBUT ★★★					
34	NEW ▶	1	1	YOU ON MY MIND FONTANA 874 904-7/POLYGRAM	◆ SWING OUT SISTER
35	33	22	14	DARLIN' I WING 871 936-7/POLYGRAM	◆ VANESSA WILLIAMS
36	NEW ▶	1	1	NEED A LITTLE TASTE OF LOVE CAPITOL 44441	◆ THE DOOBIE BROTHERS
37	NEW ▶	1	1	KEEP ON MOVIN' VIRGIN 7-99205	◆ SOUL II SOUL
38	30	27	24	MISS YOU LIKE CRAZY EMI 50185	◆ NATALIE COLE
39	NEW ▶	1	1	CALL IT LOVE RCA 9038	◆ POCO
40	NEW ▶	1	1	THIS ONE CAPITOL 44438	◆ PAUL MCCARTNEY
41	28	16	13	SPELL MIKA 889 328-7/POLYGRAM	DEON ESTUS
42	37	42	24	EVERLASTING LOVE ELEKTRA 7-69308	◆ HOWARD JONES
43	40	32	9	SOMETHING REAL ELEKTRA 7-69290	◆ PHOEBE SNOW
44	47	—	2	NATURE OF LOVE POLYDOR 871 414-7/POLYGRAM	◆ WATERFRONT
45	45	—	2	IT'S NOT ENOUGH RCA 9032	◆ STARSHIP
46	NEW ▶	1	1	NICK OF TIME CAPITOL 44364	◆ BONNIE RAITT
47	44	37	20	WHERE ARE YOU NOW? WTG 31-68625	JIMMY HARNEN WITH SYNCH
48	48	44	31	SECOND CHANCE A&M 1273	◆ THIRTY EIGHT SPECIAL
49	35	39	15	EXPRESS YOURSELF SIRE 7-22948/WARNER BROS.	◆ MADONNA
50	38	46	4	TWO STRONG HEARTS RCA 8915	◆ JOHN FARNHAM

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

**RADIO**

**95.5 WPLJ**



**Some Friends In The City.** On a recent New York trip, Jody Watley pays a surprise visit to WPLJ (Power 95). Seen, from left, are WPLJ's Linda Energy, Connie Avila, PD Gary Bryan, Watley, and MCA's Michael Williams.

**Billboard Revises Hot AC Radio Reporting Panel**

NEW YORK Effective with this week's chart, Billboard has revised its Hot Adult Contemporary radio reporter panel based on the recently released spring 1989 Arbitrons. The panel now contains 95 stations, including nine new reporters, indicated below by an asterisk (\*).

The panel is revised quarterly after Arbitron ratings periods to reflect changes in audience size and to add or delete stations. Stations reporting to the AC chart are divided into five weighted categories according to their weekly cumulative audience as measured by Arbitron for the total survey area.

Weighting is as follows: platinum—weekly cume of at least 1 million listeners; gold—500,000-999,999; silver—250,000-499,999; bronze—100,000-249,999; and secondary—35,000-99,999.

**PLATINUM (4)**

KBIG Los Angeles  
KOST Los Angeles  
WCCO Minneapolis  
WNSR New York

**GOLD (5)**

KIOI San Francisco  
KVIL Dallas  
WLTP Cleveland  
WSB-FM Atlanta  
WSNI Philadelphia

**SILVER (17)**

KFMB San Diego  
KFMB-FM (B100) San Diego  
KKCW Portland, Ore.  
KMGC Dallas  
KSTP-FM (KS95) Minneapolis  
KYKY St. Louis  
WALK Long Island, N.Y.  
WENS Indianapolis  
WGY Albany, N.Y.  
WHAS Louisville, Ky.  
WLTT Washington, D.C.  
WMJI Cleveland  
WNLT Tampa, Fla.  
WOMC Detroit  
WSNY Columbus, Ohio  
WVBF Boston  
WWMX Baltimore

**BRONZE (44)**

KEFM Omaha, Neb.  
KESZ Phoenix\*  
KEZR San Jose, Calif.

KFYR Bismarck, N.D.  
KHLT Little Rock, Ark.\*  
KHOW Denver  
KKMJ Austin, Texas  
KKYY San Diego  
KLCY Salt Lake City  
KLSI Kansas City, Mo.  
KLSY Seattle  
KLTE Oklahoma City  
KMG1 Seattle\*  
KMJI Denver  
KMMX San Antonio, Texas\*  
KRLB Lubbock, Texas  
KSTZ St. Louis  
WARM York, Pa.  
WEBE Bridgeport, Conn.  
WFMK Lansing, Mich.  
WHNN Saginaw, Mich.  
WIVY Jacksonville, Fla.  
WKRC Cincinnati  
WKXW Trenton, N.J.  
WLEV Allentown, Pa.  
WLHT Grand Rapids, Mich.  
WLTS New Orleans  
WMAG Greensboro, N.C.  
WMXB Richmond, Va.  
WMXC Charlotte, N.C.  
WMXP Pittsburgh  
WMYU Knoxville, Tenn.  
WMYX Milwaukee  
WOBM-FM Ocean County, N.J.\*  
WRKA Louisville, Ky.  
WRRM West Palm Beach, Fla.  
WRRM Cincinnati  
WRRV Memphis  
WTFM Tri Cities, Tenn./Va.  
WTPI Indianapolis  
WWDE Norfolk, Va.  
WWWM Toledo, Ohio  
WYYY Syracuse, N.Y.\*  
WZNY Augusta, Ga.

**SECONDARY (25)**

KAMZ El Paso, Texas\*  
KBOI Boise, Idaho  
KELT Brownsville, Texas  
KEYI Austin, Texas  
KFIV Modesto, Calif.  
KPNW Eugene, Ore.  
KRAV Tulsa, Okla.  
KTKS Waco, Texas  
KTYL Tyler, Texas  
KVUU Colorado Springs, Colo.  
KWNR Las Vegas\*  
KZII Lubbock, Texas  
WAEB Allentown, Pa.  
WAEV Savannah, Ga.  
WBGW Tallahassee, Fla.  
WBBC Canton, Ohio  
WHP Harrisburg, Pa.  
WJBC Bloomington, Ill.  
WKGW Utica, N.Y.  
WKRK Mobile, Ala.\*  
WKYE Johnstown, Pa.  
WPEZ Macon, Ga.  
WQHQ Ocean City, Md.  
WSLI Jackson, Miss.  
WXTX Charleston, S.C.

**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 August 27, 1989

- 1. Badcase Prince
- 2. Right Here Waiting Richard Marx
- 3. On My Own Bobby Brown
- 4. I Like It Like It
- 5. It's No Crime Dingo
- 6. Toy Soldiers Marika
- 7. Don't Wanna Lose You Babyface
- 8. Hengin' Jody Watley With Eric B. & Rakim
- 9. Friends New Kids On The Block
- 10. Secret Rendezvous Karyn White
- 11. Cold Hearted Paula Abdul
- 12. The End Of The Innocence Don Henley
- 13. Why Should I Dog U Out George Clinton
- 14. Keep On Movin' Soul II Soul
- 15. Dressed For Success Don Henley
- 16. Miss You Like Crazy Natalie Cole
- 17. I Can't, It Won't, It Ain't Never Gonna Be Aretha Franklin & Whitney Houston
- 18. Lay Your Hands On Me Ben Jovi
- 19. The Prisoner Run D.M.C.
- 20. If You Don't Know Me By Now Simply Red
- 21. Express Yourself Madonna
- 22. Cherish Michael Torates
- 23. Who Do You Give Your Love To Henry Lee Summer
- 24. On The Strength Flame & Tony Terry
- 25. Good Thing Fine Young Cannibals

**FM JAPAN 81.3 FM**

**BILLBOARD RADIO: Credible charts, incredible coverage**



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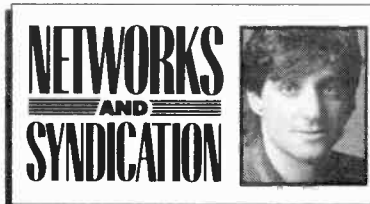
# ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	1	1	3	MIXED EMOTIONS COLUMBIA 38-69008	ROLLING STONES 3 weeks at No. 1
2	2	3	3	LOVE IN AN ELEVATOR Geffen 7-22845	AEROSMITH
3	3	6	7	SOMETHING TO HOLD ON TO Elektra LP cut	TREVOR RABIN
4	7	15	4	CALL IT LOVE RCA 9038	POCO
5	5	5	11	I WILL NOT GO QUIETLY Geffen LP cut	DON HENLEY
6	4	2	20	FREE FALLIN' MCA LP cut	TOM PETTY
7	8	14	6	WHEN THE NIGHT COMES Capitol LP cut	JOE COCKER
8	13	21	3	SOWING THE SEEDS OF LOVE Fontana 874 710-7/Polygram	TEARS FOR FEARS
9	11	20	3	DR. FEELGOOD Elektra 7-69271	MOTLEY CRUE
10	10	10	7	IT'S NOT ENOUGH RCA 9032	STARSHIP
11	6	4	12	HEAVEN Columbia 38-68985	WARRANT
12	22	—	2	SOLD ME DOWN THE RIVER I.R.S. LP cut/MCA	THE ALARM
13	21	—	2	ROCK AND A HARD PLACE Columbia LP cut	ROLLING STONES
14	20	—	2	KISSING WILLIE Chrysalis LP cut	JETHRO TULL
15	14	19	8	LOVE CRIES Chrysalis 23366	STAGE DOLLS
16	16	17	6	JUST WANNA HOLD Atlantic 7-88954	MICK JONES
17	9	7	7	CHEER DOWN Warner Bros. Soundtrack LP cut	GEORGE HARRISON
18	19	23	6	POISON Epic 34-68958/E.P.A.	ALICE COOPER
19	12	9	9	CHASING YOU INTO THE LIGHT Elektra LP cut	JACKSON BROWNE
20	15	8	15	LET THE DAY BEGIN MCA 53658	THE CALL
21	30	—	2	SAD SAD SAD Columbia LP cut	ROLLING STONES
★ ★ POWER TRACK ★ ★					
22	33	—	2	NO SOUVENIRS Island 7-99176/Atlantic	MELISSA ETHERIDGE
23	25	27	5	TIED UP Capitol LP cut	BILLY SQUIER
24	26	33	3	EDIE (CIAO BABY) Sire LP cut/Reprise	THE CULT
25	23	25	4	HEALING HANDS MCA 53692	ELTON JOHN
26	27	30	5	LET'S SHAKE IT UP Chrysalis LP cut	TEN YEARS AFTER
27	18	11	14	18 AND LIFE Atlantic 7-88883	SKID ROW
28	29	43	3	PLANES Epic LP cut/E.P.A.	JEFFERSON AIRPLANE
29	28	24	6	ORDER OF... Arista LP cut	ANDERSON, BRUFORD, WAKEMAN, HOWE
30	17	18	9	JELLY ROLL Geffen 7-22885	BLUE MURDER
31	24	13	14	CROSSFIRE Epic LP cut/E.P.A.	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
32	36	36	5	LOVE SONG Elektra 7-69280	THE CURE
33	34	34	4	THE REVOLUTION SONG Polydor LP cut/Polygram	WORLD TRADE
34	32	29	8	I DON'T WANT A LOVER Mercury 872 350-7/Polygram	TEXAS
35	44	—	2	I'M A BELIEVER A&M LP cut	GIANT
36	39	45	3	PAINTING BY NUMBERS Columbia LP cut	JAMES MCMURTRY
37	43	—	2	SLEEPING MY DAY AWAY Warner Bros. LP cut	D.A.D.
38	46	—	2	WAIT FOR YOU WTG LP cut	BONHAM
39	40	42	5	DON'T LOOK BACK I.R.S. 53695/MCA	FINE YOUNG CANNIBALS
40	37	22	12	LONG WAY TO GO Modern LP cut/Atlantic	STEVIE NICKS
41	41	38	20	RUNNIN' DOWN A DREAM MCA 53682	TOM PETTY
★ ★ FLASHMAKER ★ ★					
42	NEW ▶	1	1	LAST WORTHLESS EVENING Geffen LP cut	DON HENLEY
43	35	16	13	FORGET ME NOT Epic 34-68946/E.P.A.	BAD ENGLISH
44	38	12	9	NOTHIN' YOU CAN DO ABOUT IT EMI LP cut	RICHARD MARX
45	NEW ▶	1	1	THERE GOES THE NEIGHBORHOOD Capitol LP cut	MOLLY HATCHET
46	49	49	3	NEW THING Atco LP cut	ENUFF Z'NUFF
47	NEW ▶	1	1	TIGHTROPE Epic LP cut/E.P.A.	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
48	48	—	2	THE ANGEL SONG Capitol LP cut	GREAT WHITE
49	45	46	8	SOUTH OF THE BORDER Capitol LP cut	THE DOOBIE BROTHERS
50	31	32	12	WALKIN' SHOES A&M 1425	TORA TORA

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.

## Networks Gear Up For Radio '89 Confab

LOS ANGELES Because there's been a lot of major network news in the past few weeks—the Transtar/United Stations merger into Unistar; ABC Radio Networks securing the American broadcast rights for the Rolling Stones' "Steel Wheels" tour, etc.—look for this year's National Assn. of Broadcasters convention more as a time for the networks to celebrate, rather than as a launching pad for major announcements.



by Craig Rosen

This is a roundup of what the major networks are planning for Radio '89 in New Orleans, Wednesday-Saturday (13-16).

### WESTWOOD ONE

WW1 will once again have a high profile as host of the Opening Night Welcome gala reception 6-8 p.m. Wednesday (13) at the New Orleans Hilton. "The Larry King Show" and "The Bruce Williams Show" will once again be broadcast live from the convention, as well as "The Neil Myers Show." All the programs will originate from the River Room of the Westin Canal Place. King will be there from 10 p.m.-1 a.m. Wednesday and Friday (15). Williams will be on hand from 6-9 p.m. Thursday (14), and Friday; and Myers is scheduled for 9 p.m.-midnight on Thursday. Other WW1 highlights include a visit from rocker Billy Squier Thursday at the Presidential Suite of the Hilton, and "Mature Focus" host Peter Hackes, who will be on hand Friday in the Mutual/NBC/Talknet suite in the Terrace Room of the Westin Canal Place.

### UNISTAR

Unistar Radio Networks has a coming out party to celebrate the US/Transtar merger on Friday night at the Hilton Grand Ballroom. Oldies faves Flash Cadillac, including special guest-guitarist Unistar co-chairman/co-CEO C.T. Robinson, will do an encore NAB performance. Unistar stars Dick Clark, John Candy, and Norm N. Nite, promoting Vol. 4 of his reference book "Rock On," will also be on hand.

### ABC RADIO NETWORKS

ABC will be taking it to the streets of New Orleans on Thursday night with the Fabulous Thunderbirds. The party will climax with a parade featuring American Top 40 host Shadoe Stevens, and American Country Countdown's Bob Kingsley riding on specially designed floats.

ABC's Satellite Music Network will showcase its latest format, Traditional Country, at its suite at the Westin Hotel. In addition, Z-Rock's Madd Maxx Hammer will broadcast (Continued on next page)

## WALKING WOUNDED RAGING WINDS OF TIME



"ALBUM OF THE YEAR BY AN L.A. BAND"

Darryl Morden-PULSE MAGAZINE

CHAMELEON RECORDS

CEMA

## MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	4	6	3	LOVE SHACK Reprise 7-22817	THE B-52'S 1 week at No. 1
2	3	4	5	BETWEEN SOMETHING AND NOTHING Sire LP cut/Reprise	THE OCEAN BLUE
3	1	1	9	COME ANYTIME RCA LP cut	HOODOO GURUS
4	12	19	3	SOWING THE SEEDS OF LOVE Fontana 874-810-7/Polygram	TEARS FOR FEARS
5	2	3	12	LOVE SONG Elektra 7-69280	THE CURE
6	5	2	7	LOOK WHO'S DANCING Virgin 7-99182	ZIGGY MARLEY/MELODY MAKERS
7	7	17	3	JAMES BROWN Columbia LP cut	BIG AUDIO DYNAMITE
8	9	28	3	KNOCK ME DOWN EMI LP cut	RED HOT CHILI PEPPERS
9	10	15	4	SHE BANGS THE DRUM Silvertone LP cut/RCA	THE STONE ROSES
10	NEW ▶	1	1	SOLD ME DOWN THE RIVER I.R.S. 73003/MCA	THE ALARM
11	13	11	3	WAY OF THE WORLD Atlantic 7-88844	MAX Q
12	11	9	5	SHAKIN' THE TREE Virgin LP cut	YOUSOU N'DOUR
13	19	12	4	SMOKE RINGS Chrysalis LP cut	WINTER HOURS
14	15	20	8	EAT FOR TWO Elektra LP cut	10,000 MANIACS
15	18	14	6	DON'T LOOK BACK I.R.S. 53695/MCA	FINE YOUNG CANNIBALS
16	23	—	2	HAPPY Virgin LP cut	PUBLIC IMAGE LTD.
17	14	22	5	ACCIDENTALLY 4TH STREET Sire LP cut/Warner Bros.	FIGURES ON A BEACH
18	16	10	11	HARD SUN A&M 1431	INDIO
19	28	30	3	STAND UP Sire 7-22852/Warner Bros.	UNDERWORLD
20	22	21	5	COMPULSION Sire EP cut/Warner Bros.	MARTIN L. GORE
21	20	13	7	I DON'T WANT A LOVER Mercury 872-350-7/Polygram	TEXAS
22	6	5	13	HERE COMES YOUR MAN Elektra 7-69287	PIXIES
23	NEW ▶	1	1	PICTURES OF MATCHSTICK MEN Virgin LP cut	CAMPER VAN BEETHOVEN
24	NEW ▶	1	1	NO BIG DEAL Big Time 9045/RCA	LOVE AND ROCKETS
25	8	8	9	DON'T CRASH THE CAR TONIGHT Chameleon LP cut	MARY'S DANISH
26	25	18	4	HEY LADIES Capitol 44402	BEASTIE BOYS
27	29	—	2	ONE LITTLE GIRL Columbia LP cut	TOAD THE WET SPROCKET
28	NEW ▶	1	1	HE'S GOT A SHE Rhino LP cut	EXENE CERVENKA
29	NEW ▶	1	1	MIXED EMOTIONS Columbia 38-69008	ROLLING STONES
30	27	26	6	GRAVITATE TO ME Epic LP cut/E.P.A.	THE THE

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



## Black Singles Reporting Panel Updated

NEW YORK Effective with this week's chart, Billboard has revised its Hot Black Singles radio reporter panel based on the recently released spring 1989 Arbitrons. The panel now contains 100 stations including six new reporters, indicated below by an asterisk (\*).

The panel is revised quarterly following Arbitron ratings periods to reflect changes in audience size and to add or delete stations. Stations reporting to the Hot Black Singles chart are divided into five weighted categories according to their weekly cumulative audience as measured by Arbitron for the total survey area.

Weighting is as follows: platinum—weekly come of at least 500,000; gold—250,000-499,999; silver—100,000-249,999; bronze—50,000-99,999; and secondary—20,000-49,999.

### PLATINUM (5)

KJLH Los Angeles  
WGCI-FM Chicago  
WHQT (Hot 105) Miami\*

WRKS New York  
WUSL (Power 99) Philadelphia

### GOLD (14)

KACE Los Angeles  
KDAY Los Angeles  
KKDA-FM (Hot 104) Dallas  
KMJQ (Majic 102) Houston  
KSOL San Francisco  
WAMO-FM (Hot 106) Pittsburgh  
WDAS-FM Philadelphia  
WGPR Detroit  
WHRK (K97) Memphis  
WHUR Washington, D.C.  
WKYS Washington, D.C.  
WVEE (V103) Atlanta  
WXVY (V103) Baltimore  
WZAK Cleveland

### SILVER (33)

KATZ-FM St. Louis  
KDIS San Francisco  
KHRM San Diego  
KHYS Houston  
KMJM (Majic 108) St. Louis  
KPRS Kansas City, Mo.  
KQXL Baton Rouge, La.  
KRNB (Hot 101) Memphis  
WBLX Mobile, Ala.  
WBLZ (Z103) Cincinnati  
WCDX (Power 93) Richmond, Va.  
WEDR (Star Force 99) Miami  
WENN Birmingham, Ala.  
WFXX Raleigh, N.C.  
WIKS Coastal N.C.  
WILD Boston  
WIZF Cincinnati

WJHM (102 Jamz) Orlando, Fla.  
WJMH Greensboro, N.C.\*  
WJMI Jackson, Miss.  
WJMO Cleveland  
WMYK (Power 94) Norfolk, Va.  
WNJR Newark, N.J.  
WOWI (Hot 103) Norfolk, Va.  
WPEG (Power 98) Charlotte, N.C.  
WPLZ Richmond, Va.  
WQMG Greensboro, N.C.  
WQOK Raleigh, N.C.  
WQQK Nashville  
WTLC Indianapolis  
WYLD-FM New Orleans  
WZFX Fayetteville, N.C.  
WZHT Montgomery, Ala.

### BRONZE (29)

KCOH Houston  
KDKO Denver\*  
KIPR Little Rock, Ark.  
KMJJ Shreveport, La.  
WATV Birmingham, Ala.  
WCKU (U102) Lexington, Ky.  
WDKS Fayetteville, N.C.  
WDXK Rochester, N.Y.  
WDZZ Flint, Mich.  
WEAS Savannah, Ga.  
WEBB Baltimore  
WFXA Augusta, Ga.  
WFXE Columbus, Ga.  
WGOK Mobile, Ala.  
WJIZ Albany, Ga.  
WJTT Chattanooga, Tenn.  
WLOU Louisville, Ky.  
WLWZ (Z104) Greenville, S.C.  
WMGL Charleston, S.C.  
WPDQ Jacksonville, Fla.  
WPZZ Indianapolis  
WRAP Norfolk, Va.  
WRXB St. Petersburg, Fla.  
WTLZ Saginaw, Mich.  
WTMP Tampa, Fla.  
WVCO Columbus, Ohio  
WWWZ Charleston, S.C.  
WXOK Baton Rouge, La.  
WZAZ Jacksonville, Fla.

### SECONDARY (19)

KPRW Oklahoma City  
KROZ Tyler, Texas  
KXZZ Lake Charles, La.  
KYEA Monroe, La.  
WAAA Winston Salem, N.C.  
WANM Tallahassee, Fla.  
WCKX Columbus, Ohio  
WDAO Dayton, Ohio  
WDKT Huntsville, Ala.  
WFXM Macon, Ga.\*  
WIFI Tallahassee, Fla.\*  
WJJS Roanoke, Va.\*  
WKIE Richmond, Va.  
WNHC New Haven, Conn.  
WNOV Milwaukee  
WOIC Columbia, S.C.  
WPAL Charleston, S.C.  
WQFX Gulfport, Miss.  
WRBD Ft. Lauderdale, Fla.

### NETWORKS

(Continued from preceding page)

live from 3-6 p.m. Thursday and Friday at the exhibit hall. At SMN's Z-Rock suite, souvenir "Z-Rock World's Largest Guitar Picks" will be given away. Also at the Westin suite, SMN will showcase its *Heart & Soul* format with a cappella R&B combo Seduction, known for its vocals in Levi's 501 commercials.

### CBS RADIO NETWORKS

CBS will host a reception Thursday following the Crystal Awards Luncheon, as well as an affiliate party Thursday night. Scheduled for the affiliate party at Mahogany Hall is "Cruisin' America" host "Cousin" Bruce Morrow, and CBS sportscasters Jack Buck, Hank Stram, and Brent Musburger. Morrow will also serve as host of NAB's Marconi Radio Awards Dinner Show on Saturday night.

### MJI BROADCASTING

MJI presents and will broadcast live the New Orleans Artists Against Hunger & Homelessness benefit concert featuring Allen Toussaint, The Neville Brothers, Dr. John, the Radiators, Ry Cooder, Rita Coolidge, Irma Thomas, the Dirty Dozen Brass Band, and others, Wednesday (Continued on page 37)

## BROADCAST SERVICES

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## Z100, KITS, WEBE Top '89 Billboard Radio Awards

NEW YORK Top 40 WHTZ (Z100) New York, modern rock KITS (Live 105) San Francisco, and AC WEBE Bridgeport, Conn., are the biggest winners in the 1989 Billboard Radio Awards. Each of those stations captured four of the awards offered in five possible radio categories; last year, no station won more than three.

The 47 radio stations, three syndicators, and five record-label winners will receive their awards Thursday (14) at a reception at the New Orleans Hilton during the National Assn. of Broadcasters radio convention.

Z100 and WEBE were two of the stations that won three awards last year. Z100 was a repeat winner in the station-of-the-year and best-MD categories, and also won PD/OM of the year and best promotion director.

Similarly, where WEBE had won the best-station, PD, and MD awards last year, this year MD Storm N. Norman also picked up an air personality award for his p.m. drive show. That made the bright AC the only station to sweep the station/PD/MD/jock categories.

Perhaps the biggest change in the

winner's circle this year, however, is the presence of KITS—a station that won no awards last year, but won station, PD, MD, and promotion director awards this year.

Although KITS has been a modern rock station for several years, at this time last year it was still operating in the top 40 radio community where it was something of an odd-man-out. This year, as an album rock nominee, KITS found enthusiastic support for its musical eclecticism in a relatively conservative format. Other progressive-leaning album winners include KBCO Denver, WDHA Dover, N.J., and KTYD Santa Barbara, Calif.

In the country and black formats, no station snagged more than two awards. KPLX Dallas and KNIX-FM Phoenix each won two country awards, although if you combine KNIX's awards—it repeated as medium-market station and MD of the year—with the small-market-station-of-the-year award snagged this time by sister station KUZZ Bakersfield, Calif., station owner Buck Owens can count three plaudits.

Among black radio stations, this

year's champions are two AMs. WGOK Mobile, Ala., PD Mad Hatter won last year as best small-market PD/air personality. This year, he won



the best MD and jock awards. Ironically, Hatter's consecutive awards measure two stints at WGOK since he spent several months in Orlando, Fla., in the interim.

At WDIA Memphis, OM Bobby O'Jay also repeated last year's awards for best medium-market PD and on-air talent. WDIA was one of the first major urban/AC success

stories on AM. 1989's FM urban/AC format leader, WVAZ (V103) Chicago, was named major-market black station of the year.

In the network/syndicator category, Westwood One was the undisputed champion, picking up three out of five awards, as opposed to last year's pair. WW1's "Dick Bartley's Original Rock & Roll Oldies Show" and "The Countdown With Walt Love" repeated as best AC and best black radio program, respectively, and were joined by top 40 winner "Casey's Top 40 With Casey Kasem," a program that debuted last January. Kasem's show is the only syndicated program that didn't win two years in a row; Kasem, however, was host of last year's winner, "American Top 40."

In the label promotion categories, Columbia leads with four awards—assuming you count the two that go to the joint CBS/Epic Nashville operation. Tied for second place are Epic (also counting the CBS Nashville awards) and Virgin. That label's Phil Quartararo was the only repeat national winner, taking the top 40 category for a second year in a row. Co-

lumbia's Jerry Lembo also repeated as best top 40 local promoter, although he *won't* win that award next year—he now has national duties.

Lembo isn't the only award winner whose circumstances have changed since his period of eligibility (May 1988-May 1989). Brian Burns, whose firing at influential rock 40 KXXR Kansas City, Mo., shocked the industry, has a medium-market top 40 PD-of-the-year award among his mementos. Bobby Rich, now the GM at KMGI Seattle, won two awards for his previous station, KFMB-FM (B100) San Diego. Bruce Stevens, who won a small-market MD award for WBBQ-FM Augusta, Ga., has since been upped to PD.

Nominees for Billboard's radio awards were chosen by blue-ribbon panels of radio and record professionals, along with Billboard staffers, during the spring. Ballots were then placed in the July 1 issue of Billboard for open voting by the magazine's readership. Some 1,700 ballots were returned in the final vote, about 500 more than last year.

SEAN ROSS

### RADIO STATION OF THE YEAR

CRITERIA GUIDELINES: BEST OVERALL STAFF...BEST OVERALL ENTERTAINMENT PACKAGE...PROFESSIONALISM...STREET PRESENCE...COMMUNITY INVOLVEMENT...MARKET STATURE

	TOP 40	ADULT	BLACK	COUNTRY	ROCK
MAJOR	 WHTZ New York	 KOST Los Angeles	 WVAZ Chicago	 KIKK Houston	 KITS San Francisco
MEDIUM	 KZZP Phoenix	 WHAS Louisville, KY	 WYLD-FM New Orleans	 KNIX Phoenix	 KBCO Denver
SMALL	 WBBQ Augusta, GA	 WEBE Bridgeport, CT	 WBLX Mobile, AL	 KUZZ Bakersfield, CA	 KILO Colorado Springs

### NETWORK OR SYNDICATED WEEKLY NATIONAL MUSIC PROGRAM OF THE YEAR

CRITERIA GUIDELINES: CREATIVITY...CONTENT...PRODUCTION VALUES...INFLUENCE...RATINGS SUCCESS

TOP 40	ADULT	BLACK	COUNTRY	ROCK
 CASEY'S TOP 40 WITH CASEY KASEM Westwood One	 DICK BARTLEY'S ORIGINAL ROCK & ROLL OLDIES SHOW Westwood One	 THE COUNTDOWN WITH WALT LOVE Westwood One	 AMERICAN COUNTRY COUNTDOWN WITH BOB KINGSLEY ABC Radio Networks	 ROCKLINE Global Satellite Network



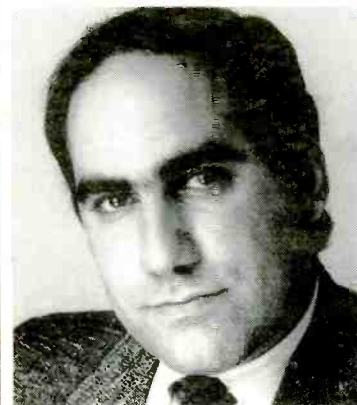




## RADIO PROGRAM DIRECTOR/OPERATIONS MANAGER OF THE YEAR

CRITERIA GUIDELINES: PROGRAMMING ACHIEVEMENT...RATINGS ACHIEVEMENT...INTEGRITY...CREATIVITY...OVERALL STATION SOUND...PEOPLE SKILLS...TALENT DEVELOPMENT

	TOP 40	ADULT	BLACK	COUNTRY	ROCK
MAJOR	 <p>STEVE KINGSTON WHTZ New York</p>	 <p>BOBBY RICH KFMB-FM San Diego</p>	 <p>TONY GRAY WRKS New York</p>	 <p>BOBBY KRAIG KPLX Dallas</p>	 <p>RICHARD SANDS KITS San Francisco, CA</p>
MEDIUM	 <p>BRIAN BURNS KXXR Kansas City, MO</p>	 <p>BOB MITCHELL WLTS New Orleans</p>	 <p>BOBBY O'JAY WDIA WHRK Memphis</p>	 <p>COYOTE CALHOUN WAMZ Louisville, KY</p>	 <p>CURTIS JOHNSON KUPD-FM Phoenix</p>
SMALL	 <p>NEIL HARRISON KIOC Beaumont, TX</p>	 <p>CURT HANSEN WEBE Bridgeport, CT</p>	 <p>GERALD TOOKES WANM Tallahassee</p>	 <p>DALE EICHOR KWMT Fort Dodge, IA</p>	 <p>ANDY DEAN WDHA Morristown, NJ</p>

## NATIONAL LABEL PROMOTION PERSON OF THE YEAR

CRITERIA GUIDELINES: UNDERSTANDING OF RADIO...MOTIVATIONAL ABILITIES...INTEGRITY...USE OF SUPPORT TOOLS...MARKETING ACCUMEN...CREATIVITY...ACCESSIBILITY...PEOPLE SKILLS

TOP 40	ADULT	BLACK	COUNTRY	ROCK
 <p>PHIL QUARTARARO Virgin</p>	 <p>MIKE MARTUCCI Columbia</p>	 <p>SHARON HEYWARD Virgin</p>	 <p>JACK LAMEIER CBS</p>	 <p>HARVEY LEEDS Epic</p>



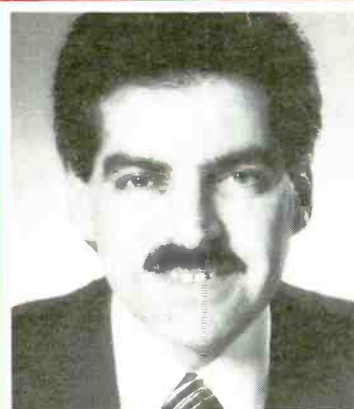



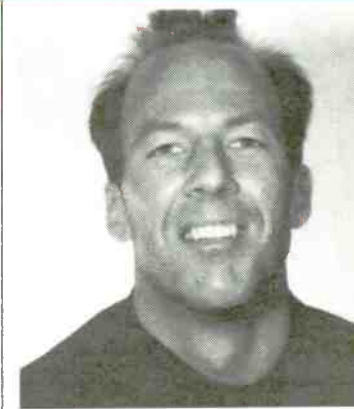
## RADIO MUSIC DIRECTOR OF THE YEAR

CRITERIA GUIDELINES: ACCESSIBILITY...MUSIC ACCUMEN...STREET AWARENESS...RESEARCH ABILITY...INTEGRITY...PEOPLE SKILLS...INFLUENCE WITHIN THE STATION

	TOP 40	ADULT	BLACK	COUNTRY	ROCK
MAJOR	 <p>FRANKIE BLUE WHTZ New York</p>	 <p>LIZ KILEY KOST Los Angeles</p>	 <p>FRED BUGGS WBLS New York</p>	 <p>MAC DANIELS KPLX Dallas</p>	 <p>STEVE MASTERS KITS San Francisco</p>
MEDIUM	 <p>JAY TAYLOR KLUC Las Vegas, NV</p>	 <p>KAREN BARBER KLSI Kansas City, MO</p>	 <p>CEDRIC HOLLYWOOD WJHM Orlando FL</p>	 <p>BUDDY OWENS KNIX Phoenix</p>	 <p>DOUG CLIFTON KBCO Denver</p>
SMALL	 <p>BRUCE STEVENS WBBQ Augusta, GA</p>	 <p>STORM N. NORMAN WEBE Bridgeport, CT</p>	 <p>MAD HATTER WGOK Mobile, AL</p>	 <p>GARY HIGHTOWER KFBI Wichita, KS</p>	 <p>ALAN WHITE KIL0 Colorado Springs</p>

## LOCAL OR REGIONAL LABEL PROMOTION PERSON OF THE YEAR

CRITERIA GUIDELINES: UNDERSTANDING OF RADIO...MOTIVATIONAL ABILITIES...INTEGRITY...USE OF SUPPORT TOOLS...CREATIVITY...ACCESSIBILITY...PEOPLE SKILLS

	TOP 40	ADULT	BLACK	COUNTRY	ROCK
	 <p>JERRY LEMBO Columbia</p>	 <p>SUE DeBENEDETTE A&amp;M</p>	 <p>CYNTHIA JOHNSON Arista</p>	 <p>DEBI F. EISCHER CBS</p>	 <p>PHIL COSTELLO Virgin</p>





## RADIO AIR PERSONALITY OF THE YEAR

CRITERIA GUIDELINES: ENTERTAINMENT VALUE...COMMUNITY INVOLVEMENT...CREATIVITY...RATINGS SUCCESS

	TOP 40	ADULT	BLACK	COUNTRY	ROCK
MAJOR	 <p>RICK DEES KIIS Los Angeles</p>	 <p>RICH BROS MORNING ZOO KFMB-FM San Diego</p>	 <p>TOM JOYNER WGCI-FM Chicago KKDA-FM Dallas</p>	 <p>RHUBARB JONES WYAY Atlanta</p>	 <p>JONATHON BRANDMEIER WLUP Chicago</p>
MEDIUM	 <p>CLEVELAND WHEELER WRBQ Tampa, FL</p>	 <p>GARY BURBANK WLW Cincinnati</p>	 <p>BOBBY O'JAY WDIA Memphis, TN</p>	 <p>COYOTE CALHOUN WAMZ Louisville, KY</p>	 <p>CAROLYN FOX WHJY Providence, RI</p>
SMALL	 <p>WILLY B. WYCR York, PA</p>	 <p>STORM N. NORMAN WEBE Bridgeport, CT</p>	 <p>MAD HATTER WGOK Mobile, AL</p>	 <p>TIM WILSON WAXX Eau Claire, WI</p>	 <p>JIM ST. JOHN KTYD Santa Barbara, CA</p>

## RADIO PROMOTION DIRECTOR OF THE YEAR

CRITERIA GUIDELINES: INNOVATION...MARKETING/POSITIONING ABILITY...STREET AWARENESS

TOP 40	ADULT	BLACK	COUNTRY	ROCK
 <p>MARTY WALL WHTZ New York</p>	 <p>TRICIA CRISP KVIL Dallas</p>	 <p>SHEILA COATES KSOL San Francisco</p>	 <p>DAVE MILLAR WWWW Detroit</p>	 <p>JULIE BRUZZONE KITS San Francisco</p>



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20 Years Ago This Week

## POP SINGLES—10 Years Ago

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

## TOP SINGLES—20 Years Ago

1. **Honky Tonk Women**, Rolling Stones, LONDON
2. **Sugar, Sugar**, Archies, CALENDAR
3. **A Boy Named Sue**, Johnny Cash, COLUMBIA
4. **Green River**, Creedence Clearwater Revival, FANTASY
5. **Get Together**, Youngbloods, RCA
6. **I'll Never Fall In Love Again**, Tom Jones, PARROT
7. **Lay Lady Lay**, Bob Dylan, COLUMBIA
8. **Easy To Be Hard**, Three Dog Night, DUNHILL
9. **Put A Little Love In Your Heart**, Jackie DeShannon, IMPERIAL
10. **I Can't Get Next To You**, Temptations, GORDY

## TOP ALBUMS—10 Years Ago

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

## TOP ALBUMS—20 Years Ago

1. **At San Quentin**, Johnny Cash, COLUMBIA
2. **Blind Faith**, ATLANTIC
3. **Best Of Cream**, ATCO
4. **Blood, Sweat & Tears**, COLUMBIA
5. **Romeo & Juliet**, Soundtrack, CAPITOL
6. **Smash Hits**, Jimi Hendrix Experience, REPRIS
7. **Soft Parade**, Doors, ELEKTRA
8. **Hair**, Original Cast, RCA
9. **In-A-Gadda-Da-Vida**, Iron Butterfly, ATCO
10. **The Best Of The Bee Gees**, ATCO

## COUNTRY SINGLES—10 Years Ago

1. **You're My Jamaica**, Charley Pride, RCA
2. **Just Good Ol' Boys**, Moe Bandy & Joe Stampley, COLUMBIA
3. **It Must Be Love**, Don Williams, MCA
4. **I May Never Get To Heaven**, Conway Twitty, COLUMBIA
5. **Fools**, Jim Ed Brown & Helen Cornelius, RCA
6. **Last Cheater's Waltz**, T.G. Sheppard, WARNER/CURB
7. **Your Kisses Will**, Crystal Gayle, UNITED ARTISTS
8. **Only Love Can Break A Heart**, Kenny Dale, CAPITOL
9. **My Silver Lining**, Mickey Gilley, EPIC
10. **I Know A Heartache When I See One**, Jennifer Warnes, ARISTA

## SOUL SINGLES—10 Years Ago

1. **Don't Stop Til You Get Enough**, Michael Jackson, EPIC
2. **Found A Cure**, Ashford & Simpson, WARNER BROS
3. **I Just Want To Be**, Cameo, CHOCOLATE CITY
4. **Good Times**, Chic, ATLANTIC
5. **Firecracker**, Mass Production, COTILLION
6. **After The Love Has Gone**, Earth, Wind & Fire With The Emotions, ARC
7. **Sing A Happy Song**, O'Jays, CASABLANCA
8. **Turn Off The Lights**, Teddy Pendergrass, P.I.R
9. **Make My Dreams A Reality/I Do Love You**, G.Q., ARISTA
10. **Why Leave Us Alone**, Five Special, ELEKTRA

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## AC Is No. 1 With Listeners In New Format Ratings

(Continued from page 12)

(26.5) and 25-54/middays (26.0). While there is a noticeable differential in its overall adult female share (23.1) and comparable male number (17.4), AC is first in the former demo and is still second in the latter.

### TOP 40

Conversely, the bad news for top 40 is that it *does* drop during middays, falling to a 13.5 share from a 15.1 in mornings, then rising again to a 17.0 in afternoons and the expected 19.9 share at nights. The good news is that even during middays, top 40 is tied with album rock for second place. Ironically, in mornings, because of the strength of N/T radio, top 40 is actually in third place—even with the larger 12-plus share. (It is second in afternoons and first at night.)

As one might expect, the top 40 empire—with dance-oriented outlets on one side and the new top 40/rock hybrids on the other—easily controls teen listening with a 56.9 share. But you have to look at 35-64 numbers before it actually falls out of double digits. In 18-34, top 40 is second with a 22.0 share. In 25-49 and 25-54 it is third. With 18-plus females, it is second with a 13.6; with their male counterparts, it is fourth with an 11.5 share.

### ALBUM ROCK

With classic and modern outlets added in, album rock's combined 12.2 share puts it two percentage points ahead of its physical number of outlets. It is still the format with the most noticeable male/female differential, posting a 17.8 in males and a 7.4 in females. Rockers, too, get a boost in middays, which are now their best dayparts, but they are relatively steady throughout the day, going 12.0-13.5-13.2-11.6 between mornings and nights.

While the midday numbers reflect the format's deliberate graying since the mid-'80s, rock still shows a bulge in 18-34s, where it is first with a 25.1 share. In 25-54s, the format is second with a 14.1. In teens, a demo that most album PDs no longer profess any interest in, album rock is still third with an 11.9. The only weak demo is 35-64, where it is seventh with a 5.3 share.

Broken out by themselves, classic rock stations would be fifth in 18-34 listeners with a 6.2 share, giving them their bulge in the same demo as their mainstream counterparts (and perhaps reflecting the still classic-based nature of many of those stations). Modern rock stations post no more than a combined 1.5 in their best demos, 12-24 and 18-24; that, however, becomes something of an accomplishment when one notes that they comprise only 0.5% of the stations measured here.

### NEWS/TALK

The double-digit all-day numbers for this format don't start until you get to the 35-64s (where it is second with a 14.3 share). Mornings, however, are a much different story. Here N/T is second with a 15.2 12-plus share as well as a 10.2 in 25-49 and 11.5 in 25-54. Distri-

bution between adult males (16.1) and females (15.9) is virtually equal.

### COUNTRY

Although it is fifth overall, and fourth or fifth in many major demos/dayparts, country is a format with more players than market share—at least in the continuous measurement markets, commanding only a 9.4 share for the 11.6% of the station population that its outlets represent. (The format's station count and strength would probably increase if this study extended outside the top 100 markets.)

The male/female balance is also fairly even here: country is fifth in adult men, with a 10.1 share; fourth in females, with a 9.7. As one might expect from a format with strong partisans, the spread throughout the dayparts is

fairly even, too. Only nights (7.1 12-plus) are outside the 9.5-9.8 range. The 35-64 range is still the best demo, despite the influx of younger, more rock-edged artists in recent years.

### URBAN

Almost a third of urban's 300-plus stations are found in the continuous measurement markets, yet with many cities still minus an urban FM, it isn't that surprising to find the format's overall share (7.6) slightly outperforming its station count (6.3%).

While top 40 programmers sounded the loudest alarm over the new diary this winter, urban stations are the ones with the biggest midday differential. Urban's share falls from 6.7 in mornings to 5.8 during middays, then rebounds to a 7.4 in the afternoons, when

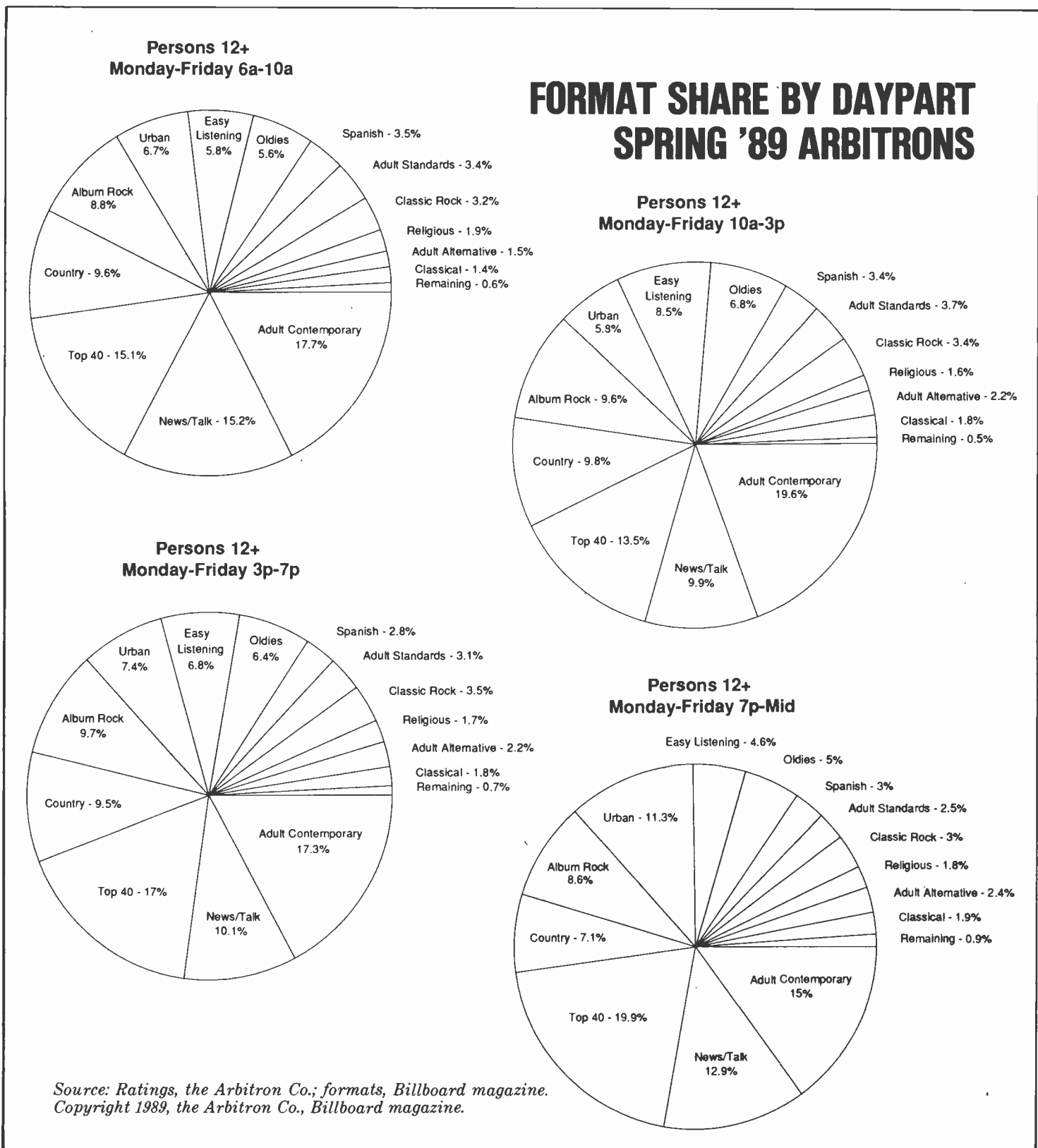
the teens come home, and shoots up to an 11.3 at night (where, however, it is only in fifth place).

And while a recent Arbitron study by consultant Dean Landsman (Billboard, Sept. 2) may have shown that more urban listeners fall into the adult than teen demos, it is still teens in which urban posts its highest share—a 15.7—before tapering off from a 10.6 in 18-34s to a 7.5 in 25-54 to a 5.3 in 35-64. The male/female differential, however, although it has always been considered a problem is not terribly pronounced here. Females give urban a 7.4 share; in males, it has a 6.5.

### EASY LISTENING

Easy, meanwhile, remains clearly a

(Continued on next page)





## NEW FORMAT RATINGS

(Continued from preceding page)

workplace format with an 8.5 in mid-days—nearly two shares higher than its showing in any other daypart. It is also heavier in adult females (8.6) than males (6.0) and almost twice as strong in 35-64s as 25-54 listeners. Easy does, however, post a better share than station percentage, perhaps due to the number of stations—some of them highly rated—that have abdicated the format position over the last year.

### OLDIES

There is a very mixed bag of results for this format. A 6.1% share of the market overall is impressive when you remember that just three years ago KITY San Antonio's 5.5 12-plus share was considered a major achievement. It is not as terrific when you consider that oldies stations now comprise more than 9.2% of the stations measured here. (One explanation is that in markets where there are three to four oldies stations, the bulk of the numbers often go to one FM while several AMs duke it out below a 3 share.)

The oldies format is fifth in both 25-54 (9.0) and 35-64 (8.7). It does show a considerable bulge during the workday, beginning in the morning with a 5.6 share, then going 6.8-6.4-5.0 in subsequent dayparts. And in a format where a much-repeated stereotype was once that women wouldn't listen because they didn't like being reminded about their age, the female share doesn't fall that much below the format average—it is 5.7% compared with a 6.1 in adult males.

### ADULT STANDARDS/CLASSICAL

They aren't alike musically, but they do show similar listening patterns. Both formats' numbers are barely noticeable until you reach age 35. Both have lower audience shares than their already relatively low station percentages. As strong-partisan formats, both differ little in male vs. female adult numbers, and both have relatively steady numbers all day.

### RELIGIOUS

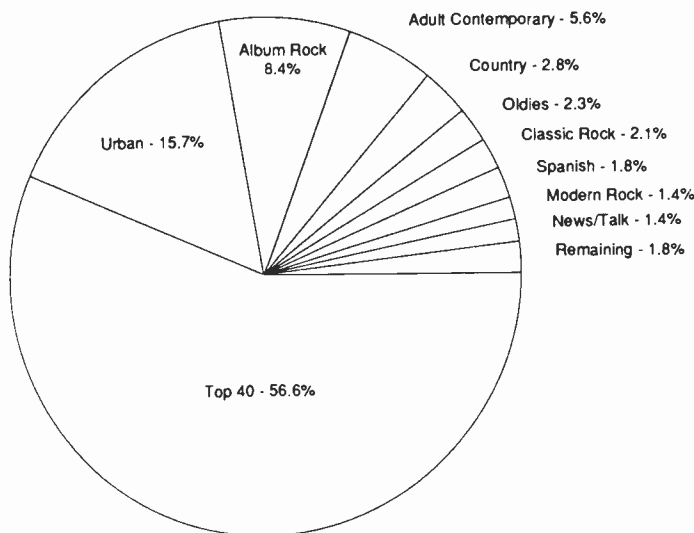
It may save souls, but it still doesn't command many bodies. Religious stations show the largest differential between physical number of stations (7.7% of the whole) and overall share (1.9%). Religious broadcasters estimate their numbers at about 10% of the station population and the 7.7% figure may reflect only the fact that many religious stations don't show in the ratings at all. (Many that rely on paid teaching programs have little incentive to do so.) Again, the best demo here is 35-64, although this time there is a major gender gap with the female share (2.6) exactly twice the male number.

### SPANISH

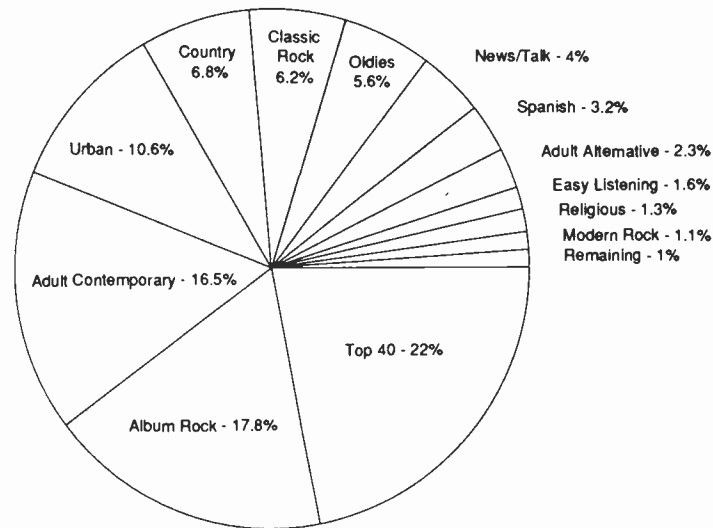
Total station percentage still outperforms market share here, but it is not as lopsided—4.7 to 3.3%. Although 12-17 and 12-24 numbers are low, around a 2 share, the rest of the demos are relatively even, beginning with a 3.2 share in 18-34 that grows to a 3.9 in 35-64. Again, the female share is bigger than the male share (3.7 vs. 3.1).

## FORMAT SHARE BY DEMO SPRING '89 ARBITRONS

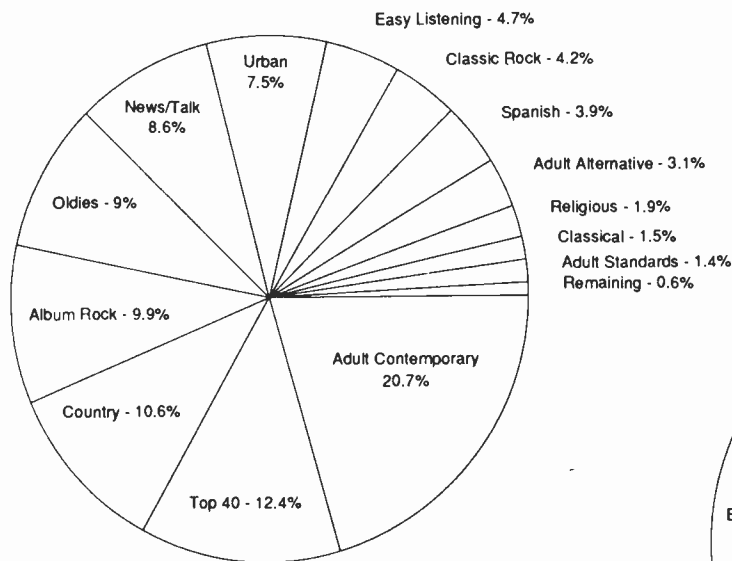
Persons 12-17  
Monday-Sunday 6a-Midnight



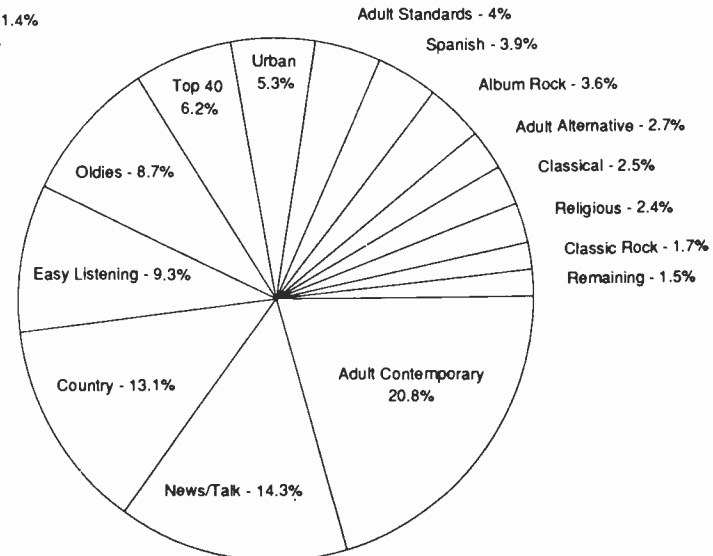
Persons 18-34  
Monday-Sunday 6a-Midnight



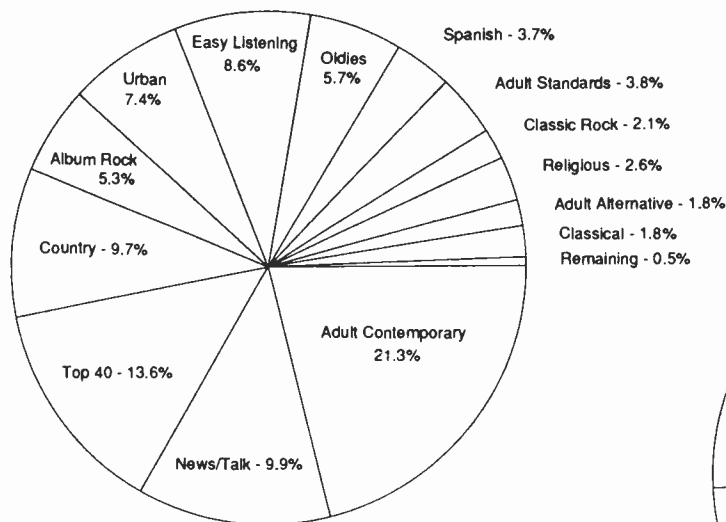
Persons 25-54  
Monday-Sunday 6a-Midnight



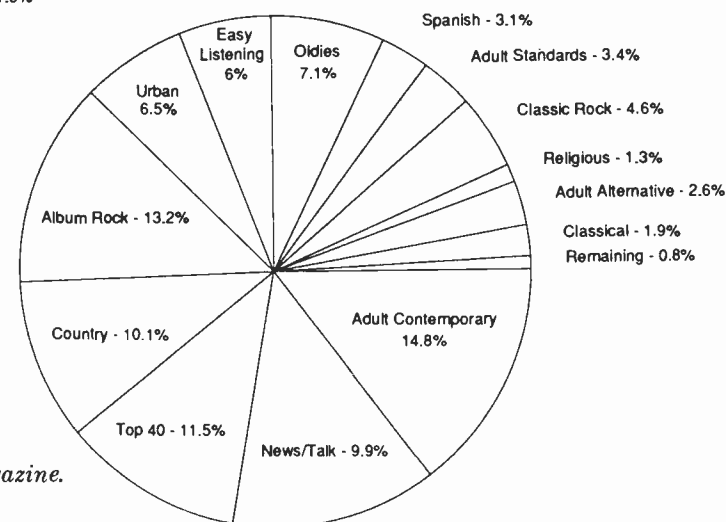
Persons 35-64  
Monday-Sunday 6a-Midnight



Women 18+  
Monday-Sunday 6a-Mid



Men 18+  
Monday-Sunday 6a-Mid



Source: Ratings, the Arbitron Co.; formats, Billboard magazine.  
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# POWER PLAYLISTS™

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

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

### PLATINUM

<b>Z100</b> New York	
O.M.: Steve Kingston	
1	Paula Abdul, Cold Hearted
2	Surface, Shower Me With Your Love
3	Gloria Estefan, Don't Wanna Lose You
4	Milli Vanilli, Girl I'm Gonna Miss You
5	Skid Row, 18 And Life
6	New Kids On The Block, Hangin' Tough
7	Richard Marx, Right Here Waiting
8	Warrant, Heaven
9	Madonna, Cherish
10	Soul II Soul, Keep On Movin'
11	Chuckii Booker, Turned Away
12	Karyn White, Secret Rendezvous
13	Cher, If I Could Turn Back Time
14	Bobby Brown, On Our Own (From Seduction, You're My One And Only) T
15	Jody Watley With Eric B. & Rakim, Fri
16	Martika, Toy Soldiers
17	The Jeff Healey Band, Angel Eyes
18	Prince, Partyman
19	Bees Gees, One
20	Great White, Once Bitten Twice Shy
21	Neneh Cherry, Kisses On The Wind
22	Motley Crue, Dr. Feelgood
23	Janet Jackson, Miss You Much
24	Rolling Stones, Mixed Emotions
25	Soul II Soul, Keep On Movin'
26	Dino, Sunshine
27	EX Aeromith, Love In An Elevator
28	EX Sybil, Don't Make Me Over
A30	EX Tears For Fears, Sowing The Seeds Of
A	EX Bobby Brown, Rock Wit'cha

<b>95.5 WPLJ</b> New York	
P.D.: Gary Bryan	
1	Gloria Estefan, Don't Wanna Lose You
2	Paula Abdul, Cold Hearted
3	New Kids On The Block, Hangin' Tough
4	Warrant, Heaven
5	Richard Marx, Right Here Waiting
6	Surface, Shower Me With Your Love
7	Milli Vanilli, Girl I'm Gonna Miss You
8	Madonna, Cherish
9	Karyn White, Secret Rendezvous
10	Sweet Sensation, Hooked On You
11	Skid Row, 18 And Life
12	Great White, Once Bitten Twice Shy
13	Martika, Toy Soldiers
14	Chuckii Booker, Turned Away
15	Cher, If I Could Turn Back Time
16	Sinitta, Right Back Where We Started F
17	The Jeff Healey Band, Angel Eyes
18	Jody Watley With Eric B. & Rakim, Fri
19	Debbie Gibson, No More Rhyme
20	Janet Jackson, Miss You Much
21	Dino, I Like It
22	Neneh Cherry, Kisses On The Wind
23	Babyface, It's No Crime
24	Natalie Cole, Miss You Like Crazy
25	Seduction, (You're My One And Only) T
26	Expose, When I Looked At Him
27	Motley Crue, Dr. Feelgood
28	Prince, Partyman
A29	EX Tears For Fears, Sowing The Seeds Of
30	EX Rolling Stones, Mixed Emotions
31	EX Bobby Brown, Rock Wit'cha
A32	EX The Cure, Love Song
EX	EX Third World, Same Old Song
EX	EX Debbie Gibson, We Could Be Together

<b>EAGLE 106</b> Philadelphia	
P.D.: Charlie Quinn	
1	Paula Abdul, Cold Hearted
2	Richard Marx, Right Here Waiting
3	Soul II Soul, Keep On Movin'
4	Gloria Estefan, Don't Wanna Lose You
5	New Kids On The Block, Hangin' Tough
6	Surface, Shower Me With Your Love
7	Warrant, Heaven
8	Skid Row, 18 And Life
9	Soul II Soul, Keep On Movin'
10	Madonna, Cherish
11	Milli Vanilli, Girl I'm Gonna Miss You
12	Seduction, (You're My One And Only) T
13	The Jeff Healey Band, Angel Eyes
14	Neneh Cherry, Kisses On The Wind
15	Prince, Partyman
16	Babyface, It's No Crime
17	Janet Jackson, Miss You Much
18	Katrina And The Waves, That's The Way
19	Rolling Stones, Mixed Emotions
20	Cher, If I Could Turn Back Time
21	Tom Petty, Runnin' Down A Dream
22	Living Colour, Glamour Boys
23	Motley Crue, Dr. Feelgood
24	Fine Young Cannibals, Don't Look Back
25	Tears For Fears, Sowing The Seeds Of
26	Aeromith, Love In An Elevator
27	Bees Gees, One
A28	EX Elton John, Healing Hands
29	EX Great White, Once Bitten Twice Shy
30	EX Jody Watley With Eric B. & Rakim, Fri
EX	EX The B-52's, Love Shack
EX	EX Michael Bolton, Soul Provider

<b>B96</b> Chicago	
P.D.: Buddy Scott	
1	Milli Vanilli, Girl I'm Gonna Miss You
2	New Kids On The Block, Hangin' Tough
3	Gloria Estefan, Don't Wanna Lose You
4	Paula Abdul, Cold Hearted
5	Surface, Shower Me With Your Love
6	Richard Marx, Right Here Waiting
7	Soul II Soul, Keep On Movin'
8	Neneh Cherry, Kisses On The Wind
9	Babyface, It's No Crime
10	Madonna, Cherish
11	Prince, Partyman
12	Seduction, (You're My One And Only) T
13	Dino, I Like It
14	Martika, I Feel The Earth Move
15	Expose, When I Looked At Him
16	Bees Gees, One
17	The Cover Girls, My Heart Skips A Beat
18	Donna Summer, Love's About To Change
19	Janet Jackson, Miss You Much
20	Tina Turner, The Best
21	Stevie B., Girl I Am Searching For
22	Jody Watley With Eric B. & Rakim, Fri
23	Bobby Brown, On Our Own (From Nikki, If You Wanna)
24	Nikki, If You Wanna
25	Bobby Brown, Rock Wit'cha

<b>B96</b> Chicago	
P.D.: Buddy Scott	
1	Milli Vanilli, Girl I'm Gonna Miss You
2	New Kids On The Block, Hangin' Tough
3	Gloria Estefan, Don't Wanna Lose You
4	Paula Abdul, Cold Hearted
5	Surface, Shower Me With Your Love
6	Richard Marx, Right Here Waiting
7	Soul II Soul, Keep On Movin'
8	Neneh Cherry, Kisses On The Wind
9	Babyface, It's No Crime
10	Madonna, Cherish
11	Prince, Partyman
12	Seduction, (You're My One And Only) T
13	Dino, I Like It
14	Martika, I Feel The Earth Move
15	Expose, When I Looked At Him
16	Bees Gees, One
17	The Cover Girls, My Heart Skips A Beat
18	Donna Summer, Love's About To Change
19	Janet Jackson, Miss You Much
20	Tina Turner, The Best
21	Stevie B., Girl I Am Searching For
22	Jody Watley With Eric B. & Rakim, Fri
23	Bobby Brown, On Our Own (From Nikki, If You Wanna)
24	Nikki, If You Wanna
25	Bobby Brown, Rock Wit'cha

<b>Z93</b> Chicago	
P.D.: Brian Kelly	
1	Richard Marx, Right Here Waiting
2	New Kids On The Block, Hangin' Tough
3	Skid Row, 18 And Life
4	Paula Abdul, Cold Hearted
5	Warrant, Heaven
6	Milli Vanilli, Girl I'm Gonna Miss You
7	Gloria Estefan, Don't Wanna Lose You
8	Bobby Brown, On Our Own (From Seduction, You're My One And Only) T
9	Surface, Shower Me With Your Love
10	Martika, Toy Soldiers
11	Adrian Belew, Oh Daddy
12	Tom Petty, Runnin' Down A Dream
13	The Jeff Healey Band, Angel Eyes
14	Love And Rockets, So Alive
15	Rob Base & D.J. E-Z Rock, Joy And Pain
16	Beastie Boys, Hey Ladies
17	The B-52's, Love Shack
18	Madonna, Cherish
19	Jody Watley With Eric B. & Rakim, Fri
20	Soul II Soul, Keep On Movin'
21	Rolling Stones, Mixed Emotions
22	Dino, I Like It
23	Karyn White, Secret Rendezvous
24	Janet Jackson, Miss You Much
25	Cher, If I Could Turn Back Time
26	Motley Crue, Dr. Feelgood
27	Roxy Music, Love Is The Drug
28	Great White, Once Bitten Twice Shy
29	Poco, Call It Love
30	EX The Cure, Love Song
A	EX New Kids On The Block, Cover Girl
A	EX Aeromith, Love In An Elevator

<b>B94</b> Pittsburgh	
P.D.: Bill Cahill	
1	New Kids On The Block, Hangin' Tough
2	Skid Row, 18 And Life
3	Gloria Estefan, Don't Wanna Lose You
4	Warrant, Heaven
5	Cher, If I Could Turn Back Time
6	Surface, Shower Me With Your Love
7	Neneh Cherry, Kisses On The Wind
8	Milli Vanilli, Girl I'm Gonna Miss You
9	The Jeff Healey Band, Angel Eyes
10	Don Henley, The End Of The Innocence
11	Bees Gees, One
12	Madonna, Cherish
13	Soul II Soul, Keep On Movin'
14	Rolling Pictures, What About Me
15	Prince, Partyman
16	Babyface, It's No Crime
17	Paula Abdul, Cold Hearted
18	Janet Jackson, Miss You Much
19	Fine Young Cannibals, Don't Look Back
20	Rozette, Listen To Your Heart
21	Karyn White, Secret Rendezvous
22	Winger, Headed For A Heartbreak
23	Aeromith, Love In An Elevator
24	Rolling Stones, Mixed Emotions
25	Tears For Fears, Sowing The Seeds Of
26	Great White, Once Bitten Twice Shy
27	Bobby Brown, Rock Wit'cha
28	Richard Marx, Right Here Waiting
29	Donny Osmond, Sacred Emotion
30	EX Martika, I Feel The Earth Move
A	EX Bad English, When I See You Smile
A	EX The Cure, Love Song
A	EX New Kids On The Block, Didn't I (Blow

<b>KIISFM 102.7</b> Los Angeles	
P.D.: Steve Rivers	
1	Paula Abdul, Cold Hearted
2	Milli Vanilli, Girl I'm Gonna Miss You
3	Gloria Estefan, Don't Wanna Lose You
4	New Kids On The Block, Hangin' Tough
5	Seduction, (You're My One And Only) T
6	Madonna, Cherish
7	Young M.C., Bust A Move
8	Jody Watley With Eric B. & Rakim, Fri
9	The Jeff Healey Band, Angel Eyes
10	Cher, If I Could Turn Back Time
11	Warrant, Heaven
12	The Cure, Love Song
13	Janet Jackson, Miss You Much
14	Richard Marx, Right Here Waiting
15	Skid Row, 18 And Life
16	Bobby Brown, On Our Own (From Expose, When I Looked At Him
17	Michael Bolton, Soul Provider
18	Soul II Soul, Keep On Movin'
19	Babyface, It's No Crime
20	Fine Young Cannibals, Don't Look Back
21	Bobby Brown, Rock Wit'cha
22	Neneh Cherry, Kisses On The Wind
23	Martika, I Feel The Earth Move
24	Aeromith, Love In An Elevator
25	New Kids On The Block, Cover Girl
26	Karyn White, Secret Rendezvous
27	Kon Kan, Puss N' Boots/These Boots (A

<b>KISS 108 FM</b> Boston	
P.D.: Sunny Joe White	
1	Gloria Estefan, Don't Wanna Lose You
2	Cher, If I Could Turn Back Time
3	Soul II Soul, Keep On Movin'
4	Milli Vanilli, Girl I'm Gonna Miss You
5	Surface, Shower Me With Your Love
6	Neneh Cherry, Kisses On The Wind
7	Madonna, Cherish
8	Donna Summer, Love's About To Change
9	Expose, When I Looked At Him
10	Bees Gees, One
11	Janet Jackson, Miss You Much
12	Fine Young Cannibals, Don't Look Back
13	Michael Bolton, Soul Provider
14	Ziggy Marley, Look Who's Dancing
15	Janet Jackson, Miss You Much
16	Tom Petty, Runnin' Down A Dream
17	Katrina And The Waves, That's The Way
18	Starship, It's Not Enough
19	The B-52's, Love Shack
20	Babyface, It's No Crime
21	Kevin Paige, Don't Shut Me Out
22	Vesta, Congratulations
23	Elton John, Healing Hands
24	The Cure, Love Song
25	Rolling Stones, Mixed Emotions
26	Young M.C., Bust A Move
27	Paul McCartney, This One
28	Tina Turner, The Best
29	Aeromith, Love In An Elevator
30	Prince, Partyman
31	Texas, I Don't Want A Lover
32	EX Tears For Fears, Sowing The Seeds Of
33	EX Martika, I Feel The Earth Move
A35	EX Bobby Brown, Rock Wit'cha
A	EX Living Colour, Glamour Boys
A	EX Christopher Williams, Talk To Myself
A	EX The Cult, Edie (Ciao Baby)
A	EX Oh Well, Oh Well
A	EX Love And Rockets, No Big Deal
EX	EX Rozette, Listen To Your Heart
EX	EX Patti Labelle, If You Asked Me
EX	EX The Cover Girls, My Heart Skips A Beat
EX	EX Sharon Bryant, Let Go
EX	EX Underworld, Stand Up

<b>BOSTON'S WZOU-94.5</b> Boston	
P.D.: Tom Jeffries	
1	New Kids On The Block, Hangin' Tough
2	Surface, Shower Me With Your Love
3	Warrant, Heaven
4	The Jeff Healey Band, Angel Eyes
5	Paula Abdul, Cold Hearted
6	Neneh Cherry, Kisses On The Wind
7	Madonna, Cherish
8	Soul II Soul, Keep On Movin'

<b>B94</b> Pittsburgh	
P.D.: Bill Cahill	
1	New Kids On The Block, Hangin' Tough
2	Skid Row, 18 And Life
3	Gloria Estefan, Don't Wanna Lose You
4	Warrant, Heaven
5	Cher, If I Could Turn Back Time
6	Surface, Shower Me With Your Love
7	Neneh Cherry, Kisses On The Wind
8	Milli Vanilli, Girl I'm Gonna Miss You
9	The Jeff Healey Band, Angel Eyes
10	Don Henley, The End Of The Innocence
11	Bees Gees, One
12	Madonna, Cherish
13	Soul II Soul, Keep On Movin'
14	Rolling Pictures, What About Me
15	Prince, Partyman
16	Babyface, It's No Crime
17	Paula Abdul, Cold Hearted
18	Janet Jackson, Miss You Much
19	Fine Young Cannibals, Don't Look Back
20	Rozette, Listen To Your Heart
21	Karyn White, Secret Rendezvous
22	Winger, Headed For A Heartbreak
23	Aeromith, Love In An Elevator
24	Rolling Stones, Mixed Emotions
25	Tears For Fears, Sowing The Seeds Of
26	Great White, Once Bitten Twice Shy
27	Bobby Brown, Rock Wit'cha
28	Richard Marx, Right Here Waiting
29	Donny Osmond, Sacred Emotion
30	EX Martika, I Feel The Earth Move
A	EX Bad English, When I See You Smile
A	EX The Cure, Love Song
A	EX New Kids On The Block, Didn't I (Blow

<b>Q105</b> Tampa	
O.M.: Mason Dixon	
1	Gloria Estefan, Don't Wanna Lose You
2	New Kids On The Block, Hangin' Tough
3	The Jeff Healey Band, Angel Eyes
4	Cher, If I Could Turn Back Time
5	Milli Vanilli, Girl I'm Gonna Miss You
6	Paula Abdul, Cold Hearted
7	Warrant, Heaven
8	Surface, Shower Me With Your Love
9	Starship, It's Not Enough
10	Bees Gees, One
11	Madonna, Cherish
12	Karyn White, Secret Rendezvous
13	Katrina And The Waves, That's The Way
14	Expose, When I Looked At Him
15	Neneh Cherry, Kisses On The Wind
16	Soul II Soul, Keep On Movin'
17	Tears For Fears, Sowing The Seeds Of
18	Rolling Stones, Mixed Emotions
19	Prince, Partyman
20	Janet Jackson, Miss You Much
21	Donny Osmond, Sacred Emotion
22	EX Bobby Brown, Rock Wit'cha
23	EX Elton John, Healing Hands
A25	EX Tom Petty, Runnin' Down A Dream
A	EX Bad English, When I See You Smile
A	EX Tina Turner, The Best
EX	EX Alice Cooper, Poison
EX	EX Michael Bolton, Soul Provider
EX	EX Poco, Call It Love

<b>POWER 96</b> Detroit	
P.D.: Rick Gillette	
1	Milli Vanilli, Girl I'm Gonna Miss You
2	Warrant, Heaven
3	Skid Row, 18 And Life
4	Madonna, Cherish
5	Paula Abdul, Cold Hearted
6	Cher, If I Could Turn Back Time
7	Young M.C., Bust A Move
8	Soul II Soul, Keep On Movin'
9	Janet Jackson, Miss You Much
10	Surface, Shower Me With Your Love
11	The Cure, Love Song
12	Neneh Cherry, Kisses On The Wind
13	The B-52's, Love Shack
14	Aeromith, Love In An Elevator
15	Richard Marx, Right Here Waiting
16	Babyface, It's No Crime
17	EX New Kids On The Block, Cover Girl
18	EX Bobby Brown, Rock Wit'cha
19	EX Prince, Partyman
20	EX Eddie Murphy, Put Your Mouth On Me
21	EX Expose, When I Looked At Him
22	EX Seduction, (You're My One And Only) T
23	EX Seduction, (You're My One And Only) T
24	EX Kon Kan, Puss N' Boots/These Boots (A
25	EX Martika, I Feel The Earth Move
EX	EX Elton John, Healing Hands
EX	EX Rolling Stones, Mixed Emotions
EX	EX Tears For Fears, Sowing The Seeds Of
EX	EX Fine Young Cannibals, Don't Look Back

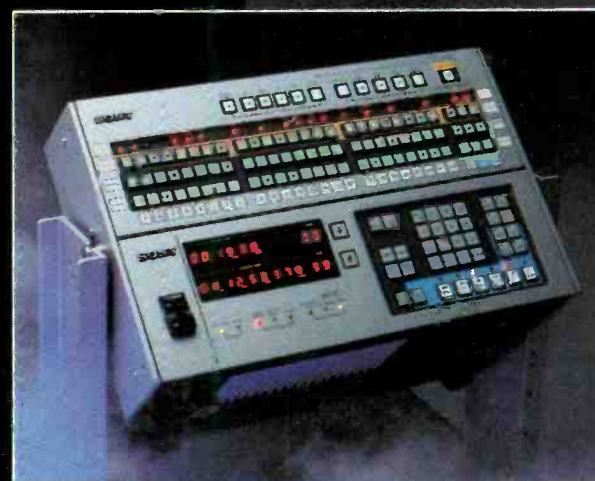
<b>Q95</b> Detroit	
P.D.: Gary Berkowitz	
1	Gloria Estefan, Don't Wanna Lose You
2	Cher, If I Could Turn Back Time
3	Richard Marx, Right Here Waiting
4	Great White, Once Bitten Twice Shy
5	Bees Gees, One
6	The Jeff Healey Band, Angel Eyes
7	Don Henley, The End Of The Innocence
8	Starship, It's Not Enough
9	Stevie Nicks, Rooms On Fire
10	Tom Petty, Runnin' Down A Dream
11	The Doobie Brothers, Need A Little Ta
12	Howard Jones, The Prisoner
13	Katrina And The Waves, That's The Way
14	Fine Young Cannibals, Don't Look Back
15	Michael Bolton, Soul Provider
16	Moving Pictures, What About Me
17	Elton John, Healing Hands
18	Love And Rockets, So Alive
19	Simply Red, If You Don't Know Me By N
20	Rolling Stones, Mixed Emotions
21	Rozette, Listen To Your Heart
22	Poco, Call It Love
23	Michael Morales, What I Like About Yo
24	Tears For Fears, Sowing The Seeds Of
25	EX The Cure, Love Song
A	EX Warrant, Heaven
A	EX Tina Turner, The Best

<b>POWER 99 FM</b> Atlanta	
P.D.: Rick Stacy	
1	Milli Vanilli, Girl I'm Gonna Miss You
2	Warrant, Heaven
3	The Jeff Healey Band, Angel Eyes
4	Madonna, Cherish
5	Gloria Estefan, Don't Wanna Lose You
6	New Kids On The Block, Hangin' Tough
7	Paula Abdul, Cold Hearted
8	Bees Gees, One
9	Prince, Partyman
10	Don Henley, The End Of The Innocence
11	Soul II Soul, Keep On Movin'
12	Great White, Once Bitten Twice Shy
13	Neneh Cherry, Kisses On The Wind
14	10,000 Maniacs, Trouble Me
15	Rolling Stones, Mixed Emotions
16	Madonna, Cherish
17	Janet Jackson, Miss You Much
18	Young M.C., Bust A Move
19	Cher, If I Could Turn Back Time
20	Skid Row, 18 And Life
21	Fine Young Cannibals, Don't Look Back
22	Rolling Stones, Mixed Emotions
23	Starship, It's Not Enough
24	EX New Kids On The Block, Didn't I (Blow
25	EX Surface, Shower Me With Your Love
26	EX Babyface, It's No Crime
27	EX Jody Watley With Eric B. & Rakim, Fri
28	EX Aeromith, Love In An Elevator
29	EX Tears For Fears, Sowing The Seeds Of
EX	EX Elton John, Healing Hands
A	EX Bad English, When I See You Smile
A	EX Milli Vanilli, Blame It On The Rain

<b>Q101</b> Chicago	
P.D.: Bill Gamble	
1	Cher, If I Could Turn Back Time
2	Gloria Estefan, Don't Wanna Lose You
3	Richard Marx, Right Here Waiting
4	Madonna, Cherish
5	Don Henley, The End Of The Innocence
6	Paula Abdul, Cold Hearted
7	Starship, It's Not Enough
8	Bees Gees, One
9	Surface, Shower Me With Your Love
10	Donny Osmond, Sacred Emotion
11	Madonna, Express Yourself
12	The Jeff Healey Band, Angel Eyes
13	Martika, Toy Soldiers
14	Starship, It's Not Enough
15	Rozette, Listen To Your Heart
16	Dino, I Like It
17	Sinitta, Right Back Where We Started F
18	Katrina And The Waves, That's The Way
19	Expose, When I Looked At Him
20	Mart



# THERE'S A BIG IDEA BEHIND OUR NEW PCM-3324A



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PROFESSIONAL AUDIO



31	34	Rolling Stones, Mixed Emotions
32	35	Tears For Fears, Sowing The Seeds Of
33	36	Dino, Sunshine
34	37	Tina Turner, The Best
35	38	Debbie Gibson, We Could Be Together
A36	—	New Kids On The Block, Cover Girl
37	39	Michael Morales, What I Like About Yo
38	40	Roxette, Listen To Your Heart
A39	—	Martika, I Feel The Earth Move
A40	—	New Kids On The Block, Didn't I (Blow
A	—	Kon Kan, Puss N' Boots/These Boots (A



Miami		
P.D.: Frank Amadeo		
1	1	Gloria Estefan, Don't Wanna Lose You
2	5	Dino, I Like It
3	6	Surface, Shower Me With Your Love
4	7	Cher, If I Could Turn Back Time
5	2	New Kids On The Block, Hangin' Tough
6	8	Bee Gees, One
7	10	Karyn White, Secret Rendezvous
8	11	Bandiera, Crusin Down Collins
9	12	Soul II Soul, Keep On Movin'
10	15	Warrant, Heaven
11	3	Richard Marx, Right Here Waiting
12	13	Skid Row, 18 And Life
13	17	Milli Vanilli, Girl I'm Gonna Miss Yo
14	16	Madonna, Cherish
15	4	Paula Abdul, Cold Hearted
16	20	Adrian Belew, Oh Daddy
17	19	Neneh Cherry, Kisses On The Wind
18	9	Love And Rockets, So Alive
19	29	Janet Jackson, Miss You Much
20	24	Babyface, It's No Crime
21	23	The Cure, Love Song
22	25	Expose, When I Looked At Him
23	14	Bobby Brown, On Our Own (From
24	EX	Rolling Stones, Mixed Emotions
25	EX	Tears For Fears, Sowing The Seeds Of
A26	—	New Kids On The Block, Cover Girl
27	22	Milli Vanilli, Baby Don't Forget My N
28	30	Prince, Partyman
A29	—	Ziggy Marley, Look Who's Dancing
30	EX	Bobby Brown, Rock Wit'cha
A	—	Aerosmith, Love In An Elevator
A	—	Michael Morales, What I Like About Yo
EX	EX	Roxette, Listen To Your Heart
EX	EX	Sharon Bryant, Let Go



Columbus		
P.D.: Dave Robbins		
1	4	Gloria Estefan, Don't Wanna Lose You
2	5	Cher, If I Could Turn Back Time
3	1	Paula Abdul, Cold Hearted
4	10	Warrant, Heaven
5	6	Milli Vanilli, Girl I'm Gonna Miss Yo
6	3	Richard Marx, Right Here Waiting
7	2	New Kids On The Block, Hangin' Tough
8	7	Great White, Once Bitten Twice Shy
9	11	Madonna, Cherish
10	12	Soul II Soul, Keep On Movin'
11	8	Jody Watley, With Eric B. & Rakim, Fri
12	9	Skid Row, 18 And Life
13	16	Surface, Shower Me With Your Love
14	15	The Cure, Love Song
15	17	Prince, Partyman
16	18	Tears For Fears, Sowing The Seeds Of
17	14	The Jeff Healey Band, Angel Eyes
18	22	Janet Jackson, Miss You Much
19	21	Christopher Williams, Talk To Myself
20	23	Aerosmith, Love In An Elevator
21	19	Katrina And The Waves, That's The Way
22	25	Elton John, Healing Hands
23	24	The B-52's, Love Shack
24	—	Roxette, Listen To Your Heart
A24	—	Expose, When I Looked At Him
A25	—	Expose, When I Looked At Him



Cincinnati		
P.D.: Dave Allen		
1	1	Richard Marx, Right Here Waiting
2	4	Paula Abdul, Cold Hearted
3	3	New Kids On The Block, Hangin' Tough
4	7	Cher, If I Could Turn Back Time
5	2	Gloria Estefan, Don't Wanna Lose You
6	9	Winger, Headed For A Heartbreak
7	5	Don Henley, The End Of The Innocence
8	11	The Jeff Healey Band, Angel Eyes
9	15	Milli Vanilli, Girl I'm Gonna Miss Yo
10	13	Warrant, Heaven
11	8	Dino, Sunshine
12	16	Starship, It's Not Enough
13	14	Surface, Shower Me With Your Love
14	6	Karyn White, Secret Rendezvous
15	17	Grayson Hugh, Talk It Over
16	19	Michael Morales, What I Like About Yo
17	21	Rolling Stones, Mixed Emotions
18	10	Donny Osmond, Sacred Emotion
19	12	Great White, Once Bitten Twice Shy
20	22	Soul II Soul, Keep On Movin'
21	23	Prince, Partyman
22	24	Madonna, Cherish
23	18	Love And Rockets, So Alive
24	30	Roxette, Listen To Your Heart
25	27	Bee Gees, One
26	28	Fine Young Cannibals, Don't Look Back
27	29	Janet Jackson, Miss You Much
28	31	Aerosmith, Love In An Elevator
29	32	Elton John, Healing Hands
30	34	Henry Lee Summer, Don't Leave
31	33	The Cure, Love Song
32	35	Kevin Paige, Don't Shut Me Out
A33	—	Skid Row, 18 And Life
A34	—	Seduction, (You're My One And Only) T
A35	—	Sex Cocker, When Tonight Comes



Indianapolis		
P.D.: Scott Wheeler		
1	1	Warrant, Heaven
2	3	The Jeff Healey Band, Angel Eyes
3	7	Milli Vanilli, Girl I'm Gonna Miss Yo
4	4	New Kids On The Block, Hangin' Tough
5	5	Starship, It's Not Enough
6	8	Cher, If I Could Turn Back Time
7	2	Paula Abdul, Cold Hearted
8	11	Skid Row, 18 And Life
9	9	Gloria Estefan, Don't Wanna Lose You
10	6	Richard Marx, Right Here Waiting
11	13	Madonna, Cherish
12	14	The Cure, Love Song
13	15	Rolling Stones, Mixed Emotions
14	10	Bad English, Forget Me Not
15	17	Fine Young Cannibals, Don't Look Back
16	24	Janet Jackson, Miss You Much
17	19	Bee Gees, One
18	21	Elton John, Healing Hands
19	12	Don Henley, The End Of The Innocence
20	23	Tom Petty, Runnin' Down A Dream
21	22	Stage Dolls, Love Cries
22	25	Tears For Fears, Sowing The Seeds Of
23	26	Aerosmith, Love In An Elevator
24	20	The Doobie Brothers, Need A Little Ta
25	27	Roxette, Listen To Your Heart
26	29	Poco, Call It Love
27	28	Surface, Shower Me With Your Love
28	30	Motley Crue, Dr. Feelgood
A29	—	Michael Morales, What I Like About Yo
30	EX	Living Colour, Glamour Boys
A	—	White Lion, Radar Love

Minneapolis		
P.D.: Brian Phillips		
1	1	Richard Marx, Right Here Waiting
2	2	Warrant, Heaven
3	3	Gloria Estefan, Don't Wanna Lose You
4	4	Cher, If I Could Turn Back Time
5	5	Surface, Shower Me With Your Love
6	7	Milli Vanilli, Girl I'm Gonna Miss Yo
7	9	Madonna, Cherish
8	6	Eddie Murphy, Put Your Mouth On Me
9	13	Skid Row, 18 And Life
10	11	Michael Bolton, Soul Provider
11	12	Bee Gees, One
12	14	Roxette, Listen To Your Heart
13	15	Prince, Partyman
14	18	Expose, When I Looked At Him
15	21	Janet Jackson, Miss You Much
16	17	The Cure, Love Song
17	20	Starship, It's Not Enough
18	19	Fine Young Cannibals, Don't Look Back
19	22	Bobby Brown, Rock Wit'cha
20	23	Aerosmith, Love In An Elevator
21	24	Rolling Stones, Mixed Emotions
22	25	Motley Crue, Dr. Feelgood
23	26	Tears For Fears, Sowing The Seeds Of
24	27	Neneh Cherry, Kisses On The Wind
25	28	The Jeff Healey Band, Angel Eyes
26	8	Karyn White, Secret Rendezvous
27	30	Soul Sister, The Way To Your Heart
28	29	Elton John, Healing Hands
A29	—	New Kids On The Block, Cover Girl
30	16	Bobby Brown, On Our Own (From
A	—	Thompson Twins, Sugar Daddy
EX	EX	Tina Turner, The Best
EX	EX	The B-52's, Love Shack
EX	EX	Martika, I Feel The Earth Move



St. Louis		
P.D.: Lyndon Abell		
1	1	Warrant, Heaven
2	4	Neneh Cherry, Kisses On The Wind
3	7	Rolling Stones, Mixed Emotions
4	6	Roxette, Listen To Your Heart
5	5	Fine Young Cannibals, Don't Look Back
6	8	Moving Pictures, What About Me
7	13	Starship, It's Not Enough
8	14	Milli Vanilli, Girl I'm Gonna Miss Yo
9	15	Tears For Fears, Sowing The Seeds Of
10	12	Janet Jackson, Miss You Much
11	3	The Jeff Healey Band, Angel Eyes
12	24	New Kids On The Block, Cover Girl
13	17	Stage Dolls, Love Cries
14	2	Prince, Partyman
15	19	Michael Morales, What I Like About Yo
16	18	Katrina And The Waves, That's The Way
17	37	Babyface, It's No Crime
18	20	Soul II Soul, Keep On Movin'
19	5	The Cure, Love Song
20	22	Surface, Shower Me With Your Love
21	35	Gloria Estefan, Don't Wanna Lose You
22	31	Poco, Call It Love
23	26	Dino, Sunshine
24	11	1927, That's When I Think Of You
25	28	Expose, When I Looked At Him
26	29	Living Colour, Glamour Boys
A28	—	Debbie Gibson, We Could Be Together
29	37	Aerosmith, Love In An Elevator
30	34	Bobby Brown, Rock Wit'cha
31	39	Bad English, When I See You Smile
32	21	New Kids On The Block, Hangin' Tough
33	16	Skid Row, 18 And Life
34	36	Madonna, Cherish
35	27	Richard Marx, Right Here Waiting
36	38	Grayson Hugh, Talk It Over
37	25	John Cafferty & The Beaver Brown Band,
38	30	Cher, If I Could Turn Back Time
A39	—	Elton John, Healing Hands
40	40	Karyn White, Secret Rendezvous



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



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

San Diego		
P.D.: Garry Wall		
1	3	New Kids On The Block, Hangin' Tough
2	4	Paula Abdul, Cold Hearted
3	6	Milli Vanilli, Girl I'm Gonna Miss Yo
4	1	Richard Marx, Right Here Waiting
5	5	Seduction, (You're My One And Only) T
6	7	Young M.C., Bust A Move
7	2	Surface, Shower Me With Your Love
8	10	Gloria Estefan, Don't Wanna Lose You
9	9	Soul II Soul, Keep On Movin'
10	12	Jody Watley With Eric B. & Rakim, Fri
11	8	Dino, I Like It
12	16	Babyface, It's No Crime
13	15	The Cure, Love Song
14	17	Expose, When I Looked At Him
15	18	Neneh Cherry, Kisses On The Wind
16	19	Vesta, Congratulations
17	20	Madonna, Cherish
18	11	Bobby Brown, On Our Own (From
19	22	Bobby Brown, Rock Wit'cha
20	24	Janet Jackson, Miss You Much
21	23	Michael Bolton, Soul Provider
A22	—	New Kids On The Block, Didn't I (Blow
A23	28	The B-52's, Love Shack
24	26	Kon Kan, Puss N' Boots/These Boots (A
25	27	Dino, Sunshine
26	29	Cher, If I Could Turn Back Time
27	30	Sharon Bryant, Let Go
28	EX	Sybil, If I Could Turn Back Time
29	EX	The 2 Live Crew, Me So Horny
30	EX	Martika, I Feel The Earth Move
EX	EX	Prince, Partyman
EX	EX	Christopher Williams, Talk To Myself
A	—	Patii Labelle, If You Asked Me
A	—	Soul Sister, The Way To Your Heart

Seattle		
P.D.: Casey Keating		
1	1	Gloria Estefan, Don't Wanna Lose You
2	3	The Jeff Healey Band, Angel Eyes
3	4	Surface, Shower Me With Your Love
4	6	Warrant, Heaven
5	7	Milli Vanilli, Girl I'm Gonna Miss Yo
6	8	Skid Row, 18 And Life
7	9	Cher, If I Could Turn Back Time
8	10	Madonna, Cherish
9	11	Bee Gees, One
10	13	Starship, It's Not Enough
11	15	Neneh Cherry, Kisses On The Wind
12	14	Katrina And The Waves, That's The Way
13	14	Michael Bolton, Soul Provider
14	16	The Cure, Love Song
15	2	Paula Abdul, Cold Hearted
16	5	New Kids On The Block, Hangin' Tough
17	20	Fine Young Cannibals, Don't Look Back
18	21	Babyface, It's No Crime
19	22	Expose, When I Looked At Him
20	23	Prince, Partyman
21	18	Richard Marx, Right Here Waiting
22	25	Roxette, Listen To Your Heart
23	27	Janet Jackson, Miss You Much
24	32	Tina Turner, The Best
25	29	Tears For Fears, Sowing The Seeds Of
26	28	The Doobie Brothers, Need A Little Ta
27	30	Rolling Stones, Mixed Emotions
28	31	Aerosmith, Love In An Elevator
29	30	The B-52's, Love Shack
30	19	Karyn White, Secret Rendezvous
31	EX	Motley Crue, Dr. Feelgood
32	EX	Bobby Brown, Rock Wit'cha
33	EX	Elton John, Healing Hands
34	EX	Living Colour, Glamour Boys
35	EX	Paul Shaffer, When The Radio Is On
36	EX	Texas, I Don't Want A Lover

Seattle		
P.D.: Tom Hutyler		
1	1	New Kids On The Block, Hangin' Tough
2	3	Gloria Estefan, Don't Wanna Lose You
3	4	Milli Vanilli, Girl I'm Gonna Miss Yo
4	6	Warrant, Heaven
5	2	Paula Abdul, Cold Hearted
6	12	Surface, Shower Me With Your Love
7	11	Neneh Cherry, Kisses On The Wind
8	9	Katrina And The Waves, That's The Way
9	10	Michael Bolton, Soul Provider
10	14	Cher, If I Could Turn Back Time
11	13	Bee Gees, One
12	15	Soul II Soul, Keep On Movin'
13	16	Skid Row, 18 And Life
14	17	Madonna, Cherish
15	18	Expose, When I Looked At Him
16	20	Fine Young Cannibals, Don't Look Back
17	27	Janet Jackson, Miss You Much
18	22	Starship, It's Not Enough
19	21	Young M.C., Bust A Move
20	23	Prince, Partyman



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## BARDDELUK

**"I LOVE THE BESS"**

From the album SHANGRI-LA





# HOT DANCE MUSIC™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
<b>★★ No. 1 ★★</b>					
1	2	2	7	IT IS TIME TO GET FUNKY FFRR 886 627-1/POLYGRAM	1 week at No. 1 ◆ D.MOB
2	3	4	7	DO YOU LOVE WHAT YOU FEEL VIRGIN 0-96539	◆ INNER CITY
3	1	1	8	BACK TO LIFE VIRGIN 0-96537	◆ SOUL II SOUL (FEATURING CARON WHEELER)
4	4	8	6	LIFE IS A DANCE (LP) WARNER BROS. 25946	CHAKA KHAN
5	7	11	5	WORK IT OUT ATLANTIC 0-86325	STEVE 'SILK' HURLEY
6	5	7	6	DON'T MAKE ME OVER NEXT PLATEAU NP50107	SYBIL
7	8	12	6	BUST A MOVE DELICIOUS VINYL DV1005/ISLAND	◆ YOUNG M.C.
8	14	25	4	FRENCH KISS EPIC 49 68875/E.P.A.	LIL LOUIS
9	6	6	11	PEOPLE HOLD ON TOMMY BOY TB-939	◆ COLD CUT FEATURING LISA STANSFIELD
10	16	27	4	LOVE SONG ELEKTRA 0-66687	◆ THE CURE
11	12	17	6	ON THE STRENGTH EPIC 49 68806/E.P.A.	FLAME (WITH TONY TERRY)
12	11	14	8	PARADISE MOTOWN MOT-4673	◆ DIANA ROSS
13	19	22	6	DO THE RIGHT THING VIRGIN 0-96552	◆ REDHEAD KINGPIN & THE F.B.I.
14	20	23	5	BLIND HEARTS WING 889 633-1/POLYGRAM	◆ XYMOX
15	18	20	6	HEY LADIES/SHAKE YOUR RUMP CAPITOL V-15483	◆ BEASTIE BOYS
16	22	29	4	IT'S NO CRIME SOLAR 429 68832/E.P.A.	◆ BABYFACE
17	10	13	9	DO IT TO THE CROWD PROFILE PRO-7255	◆ TWIN HYPE
18	25	36	3	IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE ARISTA ADI-9851	ARETHA FRANKLIN/W. HOUSTON
19	23	31	5	IF I EVER ENIGMA 75527-0	RED FLAG
<b>★★★ HOT SHOT DEBUT ★★★</b>					
20	<b>NEW</b>	1	1	MISS YOU MUCH A&M SP-12315	◆ JANET JACKSON
21	26	34	4	SO MANY PEOPLE CURB CRB-10306	HUBERT KAH
22	34	—	2	MY HEART SKIPS A BEAT CAPITOL V-15498	◆ THE COVER GIRLS
23	9	3	10	HAPPINESS SLEEPING BAG SLX-40147	NICOLE
24	27	46	3	BLACK HAVANA (LP) CAPITOL C1-90923	VARIOUS ARTISTS
25	28	39	3	TEARS FFRR 886 665-1/POLYGRAM	FRANKIE KNUCKLES PRESENTS SATOSHII TOMIIE
<b>★★★ POWER PICK ★★★</b>					
26	45	—	2	LOVE'S ABOUT TO CHANGE MY HEART ATLANTIC 0-86309	◆ DONNA SUMMER
27	31	45	3	SERIOUS MONEY WARNER BROS. 0-21262	◆ CAROLE DAVIS
28	32	44	3	YOU BETTER DANCE MCA 23961	◆ THE JETS
29	30	40	4	ROCK TO THE BEAT KMS 022	REESE
30	15	5	14	(YOU'RE MY ONE AND ONLY) TRUE LOVE VENETTA VE-7021/A&M	◆ SEDUCTION
31	21	19	7	COLD HEARTED VIRGIN 0-96546	◆ PAULA ABDUL
32	13	9	8	PAYBACK IS A BITCH JIVE 1239-1-JD/RCA	LIZ TORRES
33	33	37	4	SOME PEOPLE A&M SP-12310	◆ E.G. DAILY
34	38	—	2	KISSES ON THE WIND VIRGIN 0-96532	◆ NENEH CHERRY
35	35	42	3	VOICES IN YOUR HEAD COLUMBIA 44 68813	PARIS BY AIR
36	17	15	9	OH WELL CAPITOL V-15472	OH WELL
37	37	—	2	LET'S PLAY HOUSE/BUSS THE SPEAKER EMI V-56144	JAZ
38	39	—	2	ALL SAINTS DAY NETTWERK (CANADA) IMPORT	SEVERED HEADS
39	40	—	2	OU EST LE SOLEIL? CAPITOL V-15499	◆ PAUL MCCARTNEY
40	41	48	3	MY MELLOW GREAT JONES GJ-604/ISLAND	ORCHESTRA 45
41	36	41	5	LOVE RUSH SAM 5002	DISKONEXION FEATURING LINDA BURNETTE
42	47	—	2	SAY NO GO TOMMY BOY TB 934	◆ DE LA SOUL
43	<b>NEW</b>	1	1	THERE'S A BAT IN MY HOUSE TVT 5050	CAPED CRUSADERS
44	44	47	3	KEEP IT MOVIN' (CAUSE THE CROWD SAYS SO) JIVE 1244-1-JD/RCA	WHITE KNIGHT
45	<b>NEW</b>	1	1	WONDERLAND PATHFINDER PTF 8909-0	LENE LOVICH
46	29	21	9	ON OUR OWN (FROM "GHOSTBUSTERS II") MCA 23957	◆ BOBBY BROWN
47	<b>NEW</b>	1	1	LET'S WORK STRONG CITY UNI-8020/MCA	ICE CREAM TEE
48	24	10	9	BATDANCE (FROM "BATMAN") WARNER BROS. 0-21257	◆ PRINCE
49	<b>NEW</b>	1	1	PUSS N' BOOTS/THESE BOOTS (ARE MAKE FOR WALKIN') ATLANTIC 0-86304	KON KAN
50	<b>NEW</b>	1	1	WITHOUT YOU COLUMBIA 44 68822	GEORGE LAMOND

Titles with the greatest sales or club play increase this week. ◆ Videoclip availability. • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Records listed under Club Play are 12-inch unless indicated otherwise. ©Copyright 1989, BPI Communications Inc. All rights reserved.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
<b>★★ No. 1 ★★</b>					
1	1	3	5	BACK TO LIFE VIRGIN 0-96537	2 weeks at No. 1 ◆ SOUL II SOUL (FEATURING CARON WHEELER)
2	3	4	13	(YOU'RE MY ONE AND ONLY) TRUE LOVE VENETTA VE-7021/A&M	◆ SEDUCTION
3	7	12	6	IT'S NO CRIME SOLAR 429 68832/E.P.A.	◆ BABYFACE
4	2	1	5	BATDANCE (FROM "BATMAN") WARNER BROS. 0-21257	◆ PRINCE
5	9	10	6	DON'T MAKE ME OVER NEXT PLATEAU NP50107	SYBIL
6	6	9	9	MY FANTASY MOTOWN MOT-4643	◆ TEDDY RILEY FEATURING GUY
7	5	6	10	FIGHT THE POWER (FROM "DO THE RIGHT THING") MOTOWN MOT-4647	◆ PUBLIC ENEMY
8	10	11	9	BUST A MOVE DELICIOUS VINYL DV1005/ISLAND	◆ YOUNG M.C.
9	4	2	11	ON OUR OWN (FROM "GHOSTBUSTERS II") MCA 23957	◆ BOBBY BROWN
<b>★★★ HOT SHOT DEBUT ★★★</b>					
10	<b>NEW</b>	1	1	MISS YOU MUCH A&M SP-12315	◆ JANET JACKSON
11	8	5	12	COME HOME WITH ME BABY EPIC 49 68777/E.P.A.	◆ DEAD OR ALIVE
12	15	22	4	KISSES ON THE WIND VIRGIN 0-96532	◆ NENEH CHERRY
13	16	23	4	DO YOU LOVE WHAT YOU FEEL VIRGIN 0-96539	◆ INNER CITY
14	11	7	10	COLD HEARTED VIRGIN 0-96546	◆ PAULA ABDUL
15	13	17	7	I NEED A RHYTHM VENETTA VE-7023/A&M	THE 28TH ST. CREW
16	27	—	2	LOVE'S ABOUT TO CHANGE MY HEART ATLANTIC 0-86309	◆ DONNA SUMMER
17	12	13	9	LAY ALL YOUR LOVE ON ME/FUNKY AT 45 TOMMY BOY TB-933	INFORMATION SOCIETY
18	23	26	5	FRENCH KISS EPIC 49 68875/E.P.A.	LIL LOUIS
19	19	21	6	DO IT TO THE CROWD PROFILE PRO-7255	◆ TWIN HYPE
20	28	—	2	MY HEART SKIPS A BEAT CAPITOL V-15498	◆ THE COVER GIRLS
21	17	15	11	DEEP IN VOGUE EPIC 49 68801/E.P.A.	◆ MALCOLM MCLAREN
22	14	8	11	FRIENDS MCA 23956	◆ JODY WATLEY WITH ERIC B. & RAKIM
23	22	24	7	EVERLASTING LOVE VIRGIN 0-96647	SANDRA
24	18	14	12	I LIKE IT 4TH & B'WAY 483/ISLAND	◆ DINO
25	24	28	5	WHERE DO WE GO? ATLANTIC 0-86409	◆ TEN CITY
26	32	—	2	PARADISE MOTOWN MOT-4673	◆ DIANA ROSS
27	33	42	4	ON THE STRENGTH EPIC 49 68806/E.P.A.	FLAME (WITH TONY TERRY)
<b>★★★ POWER PICK ★★★</b>					
28	36	—	2	WORK IT OUT ATLANTIC 0-86325	STEVE 'SILK' HURLEY
29	21	16	7	HEY LADIES/SHAKE YOUR RUMP CAPITOL V-15483	◆ BEASTIE BOYS
30	25	33	5	DO THE RIGHT THING VIRGIN 0-96552	◆ REDHEAD KINGPIN & THE F.B.I.
31	29	47	3	SMOOTH OPERATOR COLD CHILLIN' 0-21281/WARNER BROS.	◆ BIG DADDY KANE
32	20	18	10	ALWAYS THERE CAPITOL V-15482	CHARVONI
33	26	19	18	KEEP ON MOVIN' VIRGIN 0-96556	◆ SOUL II SOUL
34	30	39	4	IT IS TIME TO GET FUNKY FFRR 886 627-1/POLYGRAM	◆ D.MOB
35	41	—	2	ME SO HORNY SKYYWALKER GR-127	THE 2 LIVE CREW
36	42	45	3	YOU STOLE MY HEART ATLANTIC 0-86321	COMPANY B
37	37	46	4	IF I EVER ENIGMA 75527-0	RED FLAG
38	47	44	9	EXPRESS YOURSELF RUTHLESS PVL 07271/PRIORITY	◆ N.W.A.
39	44	—	2	TOO MANY BROKEN HEARTS ATLANTIC 0-86324	JASON DONOVAN
40	40	32	8	N.E. HEART BREAK MCA 23891	◆ NEW EDITION
41	38	30	3	PUT YOUR MOUTH ON ME COLUMBIA 44 68788	◆ EDDIE MURPHY
42	50	49	3	IT'S FUNKY ENOUGH RUTHLESS 0-96549/ATLANTIC	◆ D.O.C.
43	48	40	4	SO WAT CHA SAYIN' FRESH FRE-80133/SLEEPING BAG	◆ EPMD
44	<b>NEW</b>	1	1	WHERE ARE YOU TONIGHT CUTTING CR-227	CORO
45	<b>NEW</b>	1	1	I GOT YOUR GIRLFRIEND ATLANTIC 0-86307	DANNY "D" AND D.J. "WIZ"
46	43	41	3	(HAMMER HAMMER) THEY PUT ME IN THE MIX CAPITOL V-15460	M.C. HAMMER
47	31	25	15	WE GOT OUR OWN THANG UPTOWN 23942/MCA	◆ HEAVY D. & THE BOYZ
48	<b>NEW</b>	1	1	THERE'S A BAT IN MY HOUSE TVT 5050	CAPED CRUSADERS
49	<b>NEW</b>	1	1	LOSING MY MIND EPIC 49 68858/E.P.A.	LIZA MINNELLI
50	<b>NEW</b>	1	1	WELCOME HARBOR LIGHT HL1006	JOVANOTTI



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# The Tip-Off On Club Music Tipsheets

**DO THE RIGHT THING:** There should be no doubt how big club music is these days, but more often than not it is difficult to find publications that cater specifically to the genre, which is in a constant state of change. By asking a few colleagues in different areas of the

community we compiled the following list (by no means complete) of publications and/or tipsheets that should be of considerable interest:

**CMJ** (published—weekly; music emphasis—alternative/reviews/charts)  
830 Willis Ave.  
Albertson, N.Y. 11507  
516-248-9600  
Fax: 516-248-9871

**Dance Music Report** (biweekly; assorted club/reviews/news/charts)  
1747 First Ave., 2nd Fl.  
New York, N.Y. 10128  
212-860-5580  
Fax: 212-289-3708

**D.J. Times** (monthly; assorted club/equipment/news/interviews)  
c/o Testa Communications  
25 Willowdale Ave.  
Port Washington, N.Y. 11050  
516-767-2500  
Fax: 516-767-2500

**Echoes** (U.K. weekly; R&B/reggae/assorted club)  
15-16 Newman St.  
London W1P3HD  
01-436-4540

**Inside** (new, well-organized biweekly; assorted club/video/interviews/reviews)



by Bill Coleman

1360 Hancock Ave.  
Anaheim, Calif. 92807  
714-777-4200  
Fax: 714-777-4107

**Jocks** (U.K. monthly; assorted club/charts)  
01-921-5910

**Mix Mag** (U.K. monthly; assorted club/news/interviews/reviews)  
c/o DMC  
P.O. Box 89  
Slough SL1 8NA  
Berks, England  
0628-667124-9  
Fax: 0628-667057  
or 212-777-6676  
Fax: 212-777-7167

**Music Week** (U.K. weekly; with news/charts/interviews)  
23-27 Tudor St.  
London EC4Y 0HR

01-583-9199  
Fax: 01-583-5049

**Record Mirror** (U.K. weekly; comprehensive view of what's happening on the U.K. club scene/charts/news)  
c/o Punch Publications  
Ludgate House  
245 Blackfriars Road  
London, SE1 9UZ  
01-921-5900  
Fax: 01-928-2834

**Rockpool** (biweekly; alternative emphasis/assorted club/reviews/interviews)  
83 Leonard St., 2nd Fl.  
New York, N.Y. 10013  
212-219-0777  
Fax: 212-219-0928

**The Source** (monthly; rap emphasis/interviews/reviews/charts)  
27 Radcliffe Road  
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(Continued on page 38)



**A Night To Remember.** MCA recording artist Jody Watley wowed them recently performing at New York's legendary Beacon Theatre. Watley is currently on her first-ever solo tour in support of her gold album "Larger Than Life." (Photo: Chuck Pulin).



SANDRA

## NEW ON THE CHARTS

The latest "first-name-only" artist to make her way onto Billboard's 12-Inch Singles Sales chart is Sandra (surname: Lauer), with her hi-NRG remake of Carl Carlton's 1975 hit "Everlasting Love." The track is the title selection from her stateside debut on Virgin.

A native of Germany, the singer became acquainted with fame at an early age. As a teen, she was part of a female trio called Arabesque, which sold a reported 5 million albums in Japan alone.

Sandra's solo career was launched in 1982, when she began collaborating with writing partner/producer Michael Cretu. (Cretu also worked with Sandra on three earlier albums that were released in Europe.)

With the "Everlasting Love" single (which is doing very well in certain regions), Sandra hopes to recapture the notoriety she gained from her mid-'80s European hit "Maria Magdalena," also contained on the current album.

JIM RICHLIANO

## Smell Of Success Is 'Sweet Sensation'-al Dance Trio Charts New Territory With Pop Hits

BY JIM RICHLIANO

**NEW YORK** "Our music is very energetic—it's happy music," says 21-year-old Betty LeBron, lead singer of the dance/pop girl-group Sweet Sensation. The bubbly trio—composed of LeBron, 19-year-old Sheila Vega, and 21-year-old Margie Fernandez—is currently in the studio preparing its next album, tentatively scheduled for release in early 1990.

The beginning of Sweet Sensation is as familiar as a "Fame" TV episode: Together, the original threesome (Vega replaced Fernandez's sister Mari early this year) attended New York's High School for the Performing Arts, where they became friends with singer/songwriter Romeo J.D. (aka Joseph Malloy). In addition to co-writing the group's first hit, "Hooked On You," J.D. wrote or co-wrote more than half the songs on the act's Atco album debut, "Take It While It's Hot," which has sold a reported 360,000 copies.

"We never really wanted to be a singing group," says LeBron. "Margie knew Romeo, and I knew him too, but she didn't know that I knew him. He kept telling me about this great girl he wanted me to meet and he kept telling the same thing to Margie, and how we should get together."

LeBron emphasizes that the girls' initial step into stardom was a simple coincidence. "One day Margie and I were together and we ran into Romeo. He said, 'This is the girl I was telling you about.'" What he envisioned as Sweet Sensation's sound found its way to veteran producer Ted Currier's Platinum Vibes Organization, which currently provides musical direction for the act.

The early version of Sweet Sensation was signed to New York independent label Next Plateau in 1987, and included Mari Fernandez, who

left the group to pursue a solo career. Newcomer Vega was discovered as Mari Fernandez's replacement at a New York dance club after the album had been recorded.

Subsequent to the threesome's signing with Atco last year, a rerelease of the its first independent single, "Hooked On You," became the second track from the album to reach the top 40 on Billboard's Hot 100 Singles chart. "Sincerely Yours," the act's first pop hit, was the smash that firmly established Sweet Sensation at pop radio.

Suprisingly, LeBron felt that "Sincerely Yours" really didn't fit the group's image. "We took a dive on this record," she recalls. "Most of the other songs on the album are dance records. We thought that one of those songs was going to break us. 'Sincerely Yours' didn't click with me—in fact, I didn't really care for it at first."

Before discovering pop success, Sweet Sensation had created a solid following in the dance community with the release of four 12-inch singles. Besides "Hooked," "Take It While It's Hot" and "Victim Of Love" did well in such dance markets as New York and Los Angeles, and the band's fourth release, "Never Let You Go," became a nationwide club smash, spending four weeks at No. 1 on Billboard's 12-Inch Singles Sales chart. The audience those songs reached made it easier for the group to plunge into pop territory.

LeBron agrees that newfound

mainstream exposure has changed the group's direction. Of the new project, she concedes, "We've been actively involved in choosing the material. There will be a greater variety in the songs we choose, including a few ballads and more pop songs, but we won't totally move away from dance music."

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# 'One' Thing Leads To Another Bee Gees Success, Sans Disco Beat

BY JIM BESSMAN

NEW YORK Barry Gibb calls it "the stigma."

For Warner Bros. VP of promotion Stewart Cohen, it is "the radio situation," while senior VP/A&R director Michael Ostin nails it as the "Saturday Night Fever"/disco period."

Call it what you will, the Bee Gees clearly faced a disco-related backlash from programmers after the massive success of their "Saturday Night Fever" material in the '70s.

But with their new Warner Bros. album, "One," and its title track—which has reached the top 20 on the Hot 100 Singles chart—the Brothers Gibb have recovered from what seemed like a career wash-up.

"I read a comment about us being forgiven," says Gibb, conceding with-

out apologies that the widely popular music he and his brothers made a decade ago became just as widely scorned. Ironically, it is such discography smashes as "Stayin' Alive" and "Night Fever" that have brought audiences wildy to their feet during the group's current U.S. tour.

"The industry is realizing now that it's unfair to penalize anyone for what was really a whole cultural change. Other artists like Donna Summer and Donny Osmond are coming back, and we're just overwhelmed to find we can do it one more time."

But it has not been easy. While the trio's 1986 debut on Warner Bros., "E.S.P.," was a success worldwide, U.S. programmers resisted the single "You Win Again," despite its No. 1 status internationally. And the album

went nowhere in the States.

"'You Win Again' didn't have a chance at top 40 because of the Bee Gees' image," says Cohen. But citing the recent comebacks of Summer and Osmond—two other "unfashionable" acts—Cohen also credits that hit-driven format for now judging the Bee Gees solely by their new music.

And both Cohen and Ostin especially laud the Bee Gees' management team of Gary Borman and Harriet Sternberg of Borman/Sternberg Entertainment. The pair devised a strategy that effectively defused the radio issue. It began when the album was only half finished, when top company brass were invited to the Bee Gees' Miami Beach studio to meet and talk with the group.

"Not that the Bee Gees need A&R, but they were open and receptive,"

says Ostin. "From that point, we spoke on a weekly basis, either directly or through management, providing encouragement and setting the groundwork for the final product."

Following the album's completion, an intensive prerelease campaign commenced with wide distribution of a video press kit featuring the "One" video, a minidocumentary, and interview footage. Ads in concert markets announced the brothers' current U.S. tour—five weeks ahead of the "One" single's July 13 release.

A major VH-1 tie-in involved a July 15-16 "Bee Gees Weekend," for which 20 vintage clips were supplied. The station also jumped on the "One" video two weeks prior to the single's release.

Cassettes went out to radio early as well. And on the final week before

release, the Bee Gees blitzed TV.

Gibb notes that the "One" album had been released earlier in Europe, but was intentionally held back in the U.S. to capitalize on the U.S. leg of the tour, which followed a string of sold-out European dates. While "Ordinary Lives" was the first single overseas, "One" was chosen here.

"'You Win Again' was perhaps too European for the U.S., which is more R&B-oriented," says Gibb, who denies that the songs on "One"—unlike "You Win Again"—were written to fill any specific musical niche.

Looking back philosophically, he observes that the record business "tends to eject people every decade." With the Bee Gees apparently back on track, Gibb says the brothers will record again next year and tour again thereafter.

## Jones Tries His Hand At Solo Success Mick Maps Foreign Territory

BY THOM DUFFY

NEW YORK It was about a year ago, Mick Jones of Foreigner recalls, that he met with Atlantic Records execs Ahmet Ertegun and Doug Morris to play a tape of songs he had been writing outside the band.

"They said: 'Who's that singing?' I said: 'Me.' They said: 'What!' and got very excited. Literally within a week or two we decided to do this album."

Despite multiplatinum success with Foreigner as guitarist, key-

boardist, producer, and songwriter, Jones had never ventured forth as a singer or solo artist until Atlantic's release this summer of "Mick Jones."

"It was always like, from the inception of Foreigner, I got into a mode of [saving] everything for the band," he says. "I wouldn't consider giving anything to anyone else."

"In a way, that's what led to a rift between Lou [Gramm, Foreigner's lead vocalist] and I" as Gramm stepped out to make solo

(Continued on page 37)

## NewSouth Confab Set In Ga. Southeast Bands Meet Label Reps

BY RUSSELL SHAW

ATLANTA The NewSouth Music Showcase, to be staged here Oct. 5-8, will bring together figures from the national music industry for panel discussions while also providing a showcase forum for new bands from the Southeast.

Patterned after the successful South By Southwest conference held in Austin, Texas, NewSouth will offer performances by 100 bands from the nine-state Southeast region. A panel of area music professionals is

currently screening tapes, from which it will select acts to showcase for fans and convention guests in 10 Atlanta-area clubs, with band styles matched to club formats.

"We'd love to create even more of a buzz about the music that is happening here in the Southeast," says Mark Johnson, president of Primedia, the Atlanta-based concert promotion and production firm that is organizing NewSouth. "We want to provide as many musicians access to as many industry people as possible with the

(Continued on page 37)

## Stepping Out With The Stones In Philly; D.A.D Debuts; Mickey Mouse Complains

TIME IS ON THEIR SIDE: The dapper couple walking down the fourth-floor hallway of Philadelphia's Four Seasons hotel looked like any fortysomething visitors enjoying a quiet, luxury stay in town. But a quiet evening was the last thing they had planned.

Charlie Watts and his wife, Shirley, took the elevator to the hotel lobby, joining Bill Wyman, who was signing copies of the Rolling Stones' "Steel Wheels" album for other guests. Leisuredly, they walked out of the hotel into a waiting van, joined moments later by Ron Wood, who waved casually to the dozen or so fans gathered outside the hotel.

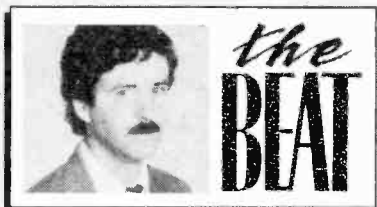
But leisurely public strolls are not Mick Jagger's style. Wearing sunglasses, straw hat, blue T-shirt and slacks, a cocky-looking Jagger rapidly strutted out the hotel entrance, flanked by Stones security men, and dove into a white limo bound for Veterans Stadium. No lowly vans for this man.

Keith Richards had departed for the opening-night concert site earlier. Richards' manager, Jane Rose, said later that, as their van descended into the stadium, she realized this tour seemed impossible a year ago. But now, she said, Richards could barely wait to get back on stage and play... Security at the stadium was tight as expected (with some tour personnel grousing about a new 30-plus page operations manual detailing lines of authority for the Stones operation)... One guest of Living Colour was delayed on the ramp. "But he's the president of Epic Records," someone was heard telling a guard as Dave Glew waited for his credentials... Backstage, tour producer Michael Cohl said he had been up since dawn overseeing the opening-show production... Electric Factory's Larry Magid and Allen Spivak were co-promoting their second opening dates for the Stones. The band kicked off its 1981 tour in Philadelphia as well... When the power failed for five minutes at the start of the Stones' set, Jagger quipped that the "stage is made up of bits of the old JFK Stadium"—the adjacent venue that city officials have condemned... Columbia Records staged a sky-high salute to the Stones, hiring a plane to trail a banner portrait of the band advertising the "Steel Wheels" album around the stadium... Celebs from Philadelphia and New Jersey on hand included Patti LaBelle and Max Weinberg... Although Jagger commanded the spotlight, the video cameras still frequently caught Richards crouching and prowling with his guitar behind his partner, slashing chords and picking riffs with uncontained delight. Reaching a peak during such numbers as "Sympathy For The

Devil," Richards truly seemed the creative soul of the Stones on opening night. (See review, next page.)

ON THE BEAT: With looks, hooks, humor, and hard-rock hits just waiting to happen, Copenhagen's D.A.D. staged a deafening and memorable debut at the Cat Club in New York at a Warner Bros. bash staged to mark the band's first U.S. release, "No Fuel For The Pilgrims." Collectors might want to locate an import copy of the release, containing the band's original and evocative name "Disneyland After Dark." The Beat hears Mickey Mouse's troops warned Warner Bros. not to violate its Disneyland copyright, forcing the group to abbreviate its name... Miami Dolphins quarterback Dan Marino and race driver Scott Pruett are featured in Anheuser-Busch's new "Know When To Say When" sobriety spots. Now where are all those brewery-sponsored rockers when we need them? ... Barry Manilow takes his recent Broadway show on the road for a 23-city tour, sponsored by Procter & Gamble... Dave Edmunds has left Columbia Records for Capitol, which expects to release his next disk this fall... Talent agents, managers, producers, and promoters in the Dallas/Fort Worth area have formed the Society of Texas Entertainment Professionals... Poison's Bret Michaels breaks the mold of rock cover boys this month, appearing on the front of the American Diabetes Assn. magazine Diabetes Forecast. Michaels talks in the mag about coping with his diabetic condition since age 6.

MUDDLED IN MUSKOGEE: "Darlin', how do you plug this in?" Merle Haggard asked Kathy Mattea after borrowing her guitar at the Greene Street restaurant where the two had come with Guy Clark to publicize this year's Marlboro Country Music Tour. The three gave brief performances and given Merle's rep as a grizzled country legend, nobody much minded that he didn't sing more than one verse of any one song. But one verse of Haggard's new tune about the flag-burning issue, "Me And Crippled Soldiers," was enough. If they burn Old Glory, Haggard sings, they might as well burn the Bill Of Rights, too. Well, not quite. The same decision that allowed burning of the American flag on constitutional grounds backs other forms of protest—like Haggard's song. Patriotism, Merle, is no excuse for muddled political songwriting.



by Thom Duffy

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## TALENT IN ACTION

### THE ROLLING STONES LIVING COLOUR

Veterans Stadium, Philadelphia

WITH AN OPENING NIGHT concert of startling spirit and strength, the Rolling Stones erased any mixed emotions skeptics might have had about one more retro-rock tour in this year of the dinosaurs.

Sure, the boys will reap a small fortune from the 36-city stadium stomp, which kicked off here Aug. 31. But after six weeks of rehearsals and the release of "Steel Wheels," the Stones played as if the primal pleasure of their music was reward enough.

To their credit, the band helped expose their fans to new rock talent via Living Colour's opening set. As Vernon Reid's guitar squealed and stung, as Cory Glover's voice wailed and cried, this quartet first commanded the sellout crowd's attention—then won its allegiance.

Blinding blasts from flamethrowers and the intro to "Start Me Up" opened the Stones' 28-song, two-hour-plus, extravagantly visual show. The stage—packed with spotlights, video screens, fireworks, and two five-story-high inflatable women—resembled a huge, decaying steel mill, which the Stones brought rumbling and rocking back to life.

Yet the music overpowered the visuals. Joined by keyboardists Chuck Leavell and Matt Clifford, three backing vocalists, sax man Bobby Keys, and the Uptown Horns, the Stones still rolled hottest on the riffs of Keith Richards and Ron Wood. Mick Jagger, less manic at 46, still moved with a matador's grace, bringing convincing emotion even to oldies like "Play With Fire."

After a shaky start—including a five-minute power loss during "Shattered"—the show built momentum, drawing on new songs, hits from the '80s ("Undercover Of The Night," "Harlem Shuffle"); the '70s ("Brown Sugar," "Tumblin' Dice," "Miss You"), '60s classics ("Midnight Rambler," "Honky Tonk Women," "Jumpin' Jack Flash") and surprises ("Little Red Rooster," "Dead Flowers").

If the Rolling Stones can't stay on rock's cutting edge after all these years, they can at least convey its raw and raucous traditions. And when a gleeful Richards threw back his head and unleashed the intro lick of "Satisfaction," it was clear the Stones deserve to roll with rock's torch a good while longer.

THOM DUFFY

### DON HENLEY EDIE BRICKELL & NEW BOHEMIANS

The Muny, St. Louis

FOUR YEARS AFTER Don Henley opened his Building The Perfect Beast Tour at the Muny, he returned to kick off his I Will Not Go Quietly Tour in the same venue.

Henley and his band showed no first night jitters as they opened with a rocking set of "Drivin' With Your Eyes Closed," "Dirty Laundry," and "How Bad Do You Want It" from his new Geffen album, "The End Of The Innocence."

Showcasing nine songs from the new release, Henley was in fine

voice and, except for a brief trip to the drums for two Eagles' rockers—"Hotel California" and "Life In The Fast Lane"—he exuded a calm, soul-singer vulnerability at center stage.

He drew on equal doses of his rockers and signature ballads to provide balance and artful momentum to the set. The contrasting guitar styles of John Corey and Frank Simes added versatility and feeling to clean, studio-quality versions of old hits and new material.

Performing on dramatically lighted stage, Henley delivered a show that was lean, clean, and sexy—a veritable "Miami Vice" of rock concerts. Highlights included "Sunset Grill," "Boys Of Summer," and the encores of "I Will Not Go Quietly" and "Desperado"—which found the audience singing louder than Henley.

The New Bohemians opened with Edie Brickell and company proving, as they did as headliners earlier this summer, this band has strong drawing power. Fans loved "What I Am," but it was the new "Mama" and intense delivery of "Keep Comin' Back" that makes it clear the fans will.

BRIAN Q. NEWCOMB

### K.O. LANG & THE RECLINES

The Opera House, Boston

WHEN IT COMES TO talent, k.d. lang has a 10-gallon hatful. The Canadian singer can be appreciated by traditional country fans and those who have never seen a country act. And her dialog between songs is nearly as wonderful as her music.

The most striking aspect of lang's Aug. 12 show here was the way she mixed the poignant with the preposterous. After a soaring rendition of Roy Orbison's vocally demanding hit "Crying" that earned her a thunderous ovation, she followed with the rowdy hoe-down of "Turn Me Round."

So it went all night. After Roger Miller's gut-wrenching ballad, "Lock Stock And Teardrops," she yucked it up with her campy "Big-Boned Gal."

Highlighted throughout the set was her new Sire Records release "Absolute Torch And Twang." Encores included two Patsy Cline covers, a wry reworking of the tearjerker "Three Cigarettes" (which she crooned to an ashtray), and a jazzy "After Midnight."

Lang does Cline as well as anybody. There's also a lot of Minnie Pearl in her comic manner. But neither star would ever perform as lang did—with spiked hair, in a purple jump suit. And for all her influences, the singer's current tour showcases lang as truly one-of-a-kind talent.

GREG REIBMAN

### STEVIE NICKS

Pine Knob Music Theatre  
Clarkston, Mich.

WITH THE LUNAR ECLIPSE providing an eerie backdrop, Stevie Nicks opened her first solo tour in three years with a 15-song show that was equal parts fashion extravaganza and rock concert.

Many of the 7,000 fans were pre-

(Continued on next page)

## MICK JONES MAPS FOREIGN TERRITORY AS SOLO ACT

(Continued from preceding page)

albums. "I felt a bit betrayed at that point," Jones concedes. "I think that's a natural thing."

It also seemed natural, with Foreigner on hold, for Jones to explore his solo ideas. He began with a plan for a rock'n'roll version of Fritz Lang's classic film "Metropolis," a project he still hopes to pursue. Those were the songs Morris and Ertegun heard.

But the tracks on his solo debut were written "from inception to completion, in a four-to-five-month period," he says. Among them is "Just Wanna Hold," the album's first single, which has reached the top 20 on the Album Rock Tracks chart, featuring a notable co-writer credited on the record as M. Phillips—Michael Phillips Jagger.

"We were tossing a bunch of ideas around last year, then we both had to leave on our respective tours," says Jones, referring to Jagger's solo outing in Japan.

"Then I found myself down in Barbados when Mick and Keith [Richards] were trying to get things together. I thought, I really like this song [Just Wanna Hold] and I'd like to bring it to fruition."

Other musical guests on Jones' album include Ian Hunter, Carly Simon, saxman Lenny Pickett, and Foreigner drummer Dennis Elliot. A video for the single, which is in medium rotation at VH-1, features Sean Lennon, Joe Lynn Turner, and Christie Brinkley and husband

Billy Joel, whose upcoming album, "Storm Front," Jones produced.

"Mick has a different approach to producing," Joel says of his new collaborator. "I put myself in his philosophy of production to an extent to see what would happen with the music. I allowed myself to

be reinvented somewhat."

And so has Jones, in stepping forth as a solo artist. But the venture does not threaten Foreigner's long-term prospects, he says. "This fall, Lou and I are going to go back into the studio to start writing together again."

## NEWSOUTH CONFAB SET

(Continued from page 36)

goal of getting some [more] Southeast bands signed to record labels."

A keynote address will be given Oct. 6 by Chrysalis Records president Mike Bone. Immediately following that speech, the first panel discussion will take place, titled "How To Secure A Record Deal," featuring Elektra A&R manager Sue Drew, Epic Records A&R director Roger Klein, and Columbia Records senior VP of A&R Dave Novik.

Three remaining panel discussions will take place Oct. 7. "Exposing The Product" will offer viewpoints from Jeff Cook, senior director of album promotion at Arista Records; Tom Cording, publicist at Island Records; Mark Pucci, president of Mark Pucci Public Relations; and Billboard associate editor Chris Morris.

"Booking—Who? What? Where? When? How?" will present prominent regional concert promoter and personal manager Rich Floyd, president of Center Stage Productions;

Amy Siegel, VP of Concert-Southern Promotions; and Jim Barber, the Atlanta-based manager of Island Records act Drivin' And Cryin'.

A third panel, "Publishing And Copyright: Unraveling The Mystery," will feature a number of nationally known publishing and talent executives, including Kurt Denny, associate director of writer-publisher relations at BMI; Tracy Gershon, pop division director at Tree/CBS Music; Bill Lowery, president of the Lowery Music Group; and Nancy Walker, director of talent acquisitions at the Los Angeles office of BMG Music.

The early registration deadline for the showcase is Friday (15) and will cost \$50. Registrations postmarked after that date will cost \$70. A check or money-order should be sent to NewSouth Music Showcase, c/o Primedia Inc., 100 Colony Square, Suite 200, 1175 Peachtree Street, Atlanta, Ga. 30361.

## NETWORKS AND SYNDICATION

(Continued from page 21)

night at New Orleans' Municipal Auditorium. The music continues Thursday night in the MJI suite at the Hilton with Marshall Crenshaw and Toussaint, and Friday night with Blue Rodeo and James McMurtry.

### SHERIDAN BROADCASTING

Sheridan Broadcasting Network will come to the NAB armed with announcements, including a new news format and several new celebrity programs. Personalities Franco Harris, Donnie Simpson, and Mel Blount will be on hand. Among recent SBN announcements are several new fall programs from its STRZ Entertainment: "STRZ...TALK!" a daily interview shortform feature hosted by TV personality Gasby Greely, and "Jazzmasters," a series of vignettes focusing on top jazz artists, hosted by Ken "Spider" Webb, who also hosts his own two-hour weekly "Jazz From The City."

### PREMIERE RADIO NETWORKS

Premiere Radio Networks reprises its now customary "hostipdity suite," featuring the infamous "upside-down margarita and kama-kazi chair," video games, and "hurricane women." The theme—"Nightmare On Bourbon Street."

### STONES UPDATE

ABC has announced the dates of its Rolling Stones broadcasts. The Stones' Dec. 19 concert will be simulcast on the ABC Radio Networks and pay-per-view television. A four-hour 25th anniversary special will be

cleared for stations to air at any time in November. The two-hour live interview with listener call-ins will be held on Oct. 25, on the eve of the Stones' New York concert. Two-minute daily tour updates will run weekdays from Sept. 25-Dec. 15.

As for the ABC Radio Networks' "America Agenda Radio Specials," while the first one, which focused on the abortion issue, was shunned by advertisers back in June, a second special, "Education: Are We Failing Our Kids?" fared better. The one-hour special hosted by Peter Jennings, which aired Sept. 6 on 256 ABC affiliates—including 31 stations in the top 50 markets—was sold out well in advance of the broadcast.

### CALENDAR

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

Sept. 14-20, L.A. Guns, Metalshop, MJI Broadcasting, one hour.

Sept. 14-20, Natalie Cole, Star Beat, MJI Broadcasting, one hour.

Sept. 15-17, Del Shannon/Johnny Mathis/Stephanie Mills/Michael Pare, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.

Sept. 15-17, Heavy D & The Boyz, On The Move With Tom Joyner, CBS RadioRadio, three hours.

Sept. 15-17, Babyface/Mary Elizabeth Mastrantonio/Fine Young Cannibals, Party America, Cutler Productions, two hours.

Sept. 15-17, Debbie Gibson, The Weekly Special, Unistar Programming Network, 90 minutes.

Sept. 16-17, D'Atra Hicks/George Clinton/Three Times Dope, RadioScope, Lee Bailey Communications, one hour.

Sept. 16-18, Van Morrison, King Biscuit Flower Hour, DIR Broadcasting, one hour.

Sept. 17, Paul McCartney/Trevor Rabin/Poco, Powercuts, Global Satellite Network, two hours.

Sept. 17, Thompson Twins, Hitline U.S.A., James Paul Brown Entertainment, one hour.

Sept. 18, Alice Cooper, Rockline, Global Satellite Network, 90 minutes.

Sept. 18, Anderson, Bruford, Wakeman, Howe, Part 2, Up Close, MediaAmerica Radio, 90 minutes/two hours.

Sept. 18-24, Pete Townshend: The Iron Age, Timothy White's Rock Stars, Westwood One Radio Networks, 90 minutes.

Sept. 18-24, Winger/Skid Row, In Concert, Westwood One Radio Networks, 90 minutes.

Sept. 18-24, Maximum Voltage: White Lion, High Voltage, Westwood One Radio Networks, two hours.

Sept. 18-24, The Allman Brothers, Superstars Rock Concert Series, Westwood One Radio Networks, 90 minutes.

Sept. 18, Genesis/The Guess Who/Cream, Classic Cuts, MJI Broadcasting, one hour.

Sept. 18, Joe Cocker, Rock Today, MJI Broadcasting, one hour.

Sept. 18-24, Stevie Ray Vaughan, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

Sept. 18-24, Nicky Hopkins and "Imagine" Sessions, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.

Sept. 18-24, Eddy Raven, Westwood One Presents, Westwood One Radio Networks, one hour.

Sept. 18-24, Miles Jaye, Night Scene, Westwood One Radio Networks, one hour.

Sept. 18-24, George Benson, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.



## DANCE TRAX

(Continued from page 35)

27 Yonge St.  
Toronto, Ontario M5B1T1  
416-597-0873  
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Trax (monthly; assorted club)  
111 N. LaCienega Blvd.  
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213-659-7855

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405 Shrader St.  
San Francisco, Calif. 94117  
415-668-0900  
Fax: 415-668-0958

Keep in my mind that your regional tipsheets (i.e. Georgia's *Dance Music*

*Report*, 404-587-4587; New Jersey's *Dance Culture*, 201-751-2974; Ohio's *Culture 7*, 513-751-7772; N.Y.'s *In The Music*, 212-245-6438) can be very useful and informative in finding out what's going on on a more concentrated level.

**BEATS & PIECES:** Kate Bush fans will be pleased to know that her new album, "The Sensual World," will be surfacing in mid-October... Former *Communards*-member **Jimmy Sommerville** is working on a solo project for London Records and has completed tracks with producer **Stephen Hague**... "You're History" (FFRR/PolyGram), the U.K. smash

by **Shakespear's Sister**, will be out imminently, to be followed by the act's critically acclaimed album, "Sacred Heart." Also from PolyGram, talented U.K. song stylist **Clive Griffin** will make his stateside bow this fall with the single "The Way We Touch," which is being remixed by **Blaze**.

Expect a new **Rob Base** album sometime this fall on Profile. Also on the label will be a new **Maxtrack Orchestra** single titled "Another Day," produced by **Ray Gaskins** and featuring vocalist **Ian Starr**... The next **Beloved** single will be "Loving Feeling" and it's being remixed by **The System**.

**Big Beat** (212-691-8805) currently has albums in production for **Jomanda**, **Kraze**, and **Precious** as well as an offshoot rap label, **Blowout Records**, which will make its bow in November with "You're Busted" by **Desire**. Look for a new **Jomanda** single, "Don't You Want My Love," next month.

## NEW ON THE CHARTS

**Kix**, a five-man rock band from Hagerstown, Md., finally grabs a slot on Billboard's Hot 100 Singles chart with "Don't Close Your Eyes," from "Blow My Fuse," the group's fourth album on Atlantic Records.

The quintet—composed of vocalist **Steve Whiteman**, guitarists **Brian Forsythe** and **Ronnie Younkins**, bassist **Donnie Purnell**, and drummer **Jimmy Chalfant**—signed with Atlantic in 1981 and released a self-titled debut. With that album and two subsequent projects, the group gained a strong following on the mid-Atlantic bar circuit. Later, Kix went on to open for groups like **Aer-**

**osmith** and **Kiss**.

Although Kix has been around for nearly a decade, the group hasn't attempted to change its style. "Our band doesn't go with the flow of what is supposed to be hip," says Chalfant. "We do what we want. We try to be original and to set ourselves apart from the competition without selling out. We're doing the same stuff we did nine years ago."

The members of Kix had a hand in writing all of the material on "Blow," which was produced by **Tom Werman**, who has worked with **Mötley Crüe** and **Ted Nugent**.



**KIX.** Pictured, from left, are **Brian Forsythe**, **Jimmy Chalfant**, **Steve Whiteman**, **Donnie Purnell**, and **Ronnie Younkins**.

## TALENT IN ACTION

(Continued from preceding page)

pared for the former, sporting lace, scarves, corsets, and hats to mimic **Nicks'** fashions. But even the most devoted would have a hard time keeping up with the star, who changed some part of her wardrobe between almost every song of the one-hour and 45-minute show.

Fortunately, her fans were also up for **Nicks'** music, with all of its surrealistic images and edgy, romantic bent. Though she left plenty of hits at home, her set seemed to satisfy the faithful, showcasing her own hits ("Edge Of Seventeen," "Stand Back," "Talk To Me"), her **Fleetwood Mac** favorites like "Dreams" and "Gold Dust Woman," and five songs from her latest album, "The Other Side Of The Mirror."

Like any opening night, however, the show had its problems. The sound was uneven, with a too-loud bass and bass drum mix swallowing up some of the music's subtleties. And it was clear that **Nicks** and her eight-piece band—including new music director **Carlos Rios** on guitar and celebrated drummer **Russ Kunkel**—were getting reacquainted with the stage and the audience, giving the concert a stiff feel that it should shed in time. **GARY GRAFF**

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## Billboard

# UP-AND-COMING SPECIAL ISSUES

SPOTLIGHT ISSUE	IN THIS SECTION	AD DEADLINE	
<b>WORLD OF COUNTRY MUSIC</b>	Oct 14	<ul style="list-style-type: none"> <li>Country Now</li> <li>Labels</li> <li>Talent</li> <li>Charts</li> <li>Publishing</li> </ul>	Sep 19
<b>AUDIO 2000</b>	Oct 21	<ul style="list-style-type: none"> <li>Overview</li> <li>Experts Speak</li> <li>New Products</li> </ul>	Sep 22
<b>NEW AGE</b>	Oct 28	<ul style="list-style-type: none"> <li>New Age Now</li> <li>Labels</li> <li>Radio</li> <li>Video</li> </ul>	Oct 3
<b>SPECIAL INTEREST VIDEO</b>	Nov 12	<ul style="list-style-type: none"> <li>Overview</li> <li>Mass Merchants</li> <li>Self-Improvement</li> <li>Sports</li> <li>Children</li> </ul>	Oct 17

### WHY THEY ARE SPECIAL:

- **THE WORLD OF COUNTRY MUSIC** is enjoying its most sweeping talent revitalization in history, as new faces and new sounds are being pumped into country's corner of the market with dramatic impact. Good songs are still the keys that open doors, but today's songs, artists and arrangements edge ever closer to the mainstream, reflecting a more modern melting pot of contemporary and traditional.
- **AUDIO 2000** explores the current delicate balance between analog and digital recording and mastering for AES (10/21-25) in N.Y.C. Technical and creative experts discuss technological changes we can expect through the 1990s and beyond in pursuit of audio perfection. With one foot in the '80s and one in the '90s, rapid evolution in the sound industry continues to signal changes that could quantum-leap recording, duplicating and replicating advances that have already taken place in the '80s, altering—though not eliminating—the role for analog in a digital future.
- **NEW AGE MUSIC** has been a breath of fresh air to major labels' repertoire of contemporary sounds, and it continues to be the mainstay of indie labels who created the trend and still nurture it. Whether the majors keep to the new-age trail or fold it into jazz programs, the bold inroads blazed by new age remain open and viable.
- **SPECIAL-INTEREST VIDEO** keeps growing despite the lack of outlets carrying a full range of product and despite the amount of product competing for little shelf-space. What makes special interest run? As niches fill to overflowing, sub-niches are mined to answer the public's curiosity for subjects that help, inform and entertain—all at the same time.
- **COMING ATTRACTIONS:** CLASSICAL MUSIC, WEST GERMANY, ITALY, SCANDINAVIA, RAP MUSIC.

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Sept. 22	Chicago, IL
Sept. 23	Dayton, OH
Sept. 24	Indianapolis, IN
Sept. 25	Cleveland, OH
Sept. 28	Wichita, KS
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# AB BOXSCORE TOP CONCERT GROSSES

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE WHO	Folsom Field Univ. of Colorado, Boulder Boulder, Colo.	Aug. 13	\$1,088,050 \$23.50	46,300 56,700	Fey Concert Co.
THE CURE LOVE & ROCKETS THE PIXIES SHELLY AN ORPHAN	Giants Stadium East Rutherford, N.J.	Aug. 20	\$966,189 \$21.50	44,939 54,000	Metropolitan Entertainment
THE WHO	Jack Murphy Stadium San Diego	Aug. 22	\$902,273 \$22.50	40,101 46,500	Fey Concert Co.
THE WHO	Arrowhead Stadium Kansas City, Mo.	Aug. 5	\$900,000 \$22.50	40,000 47,000	Fey Concert Co.
THE CURE SHELLY AN ORPHAN	Rosemont Horizon Rosemont, Ill.	Aug. 31- Sept. 1	\$444,900 \$20	23,034 27,090	Jam Prods.
METALLICA THE CULT	Red Rocks Amphitheatre Denver	Aug. 25-26	\$355,708 \$21.45/\$20.35	18,100 sellout	Fey Concert Co.
THE CURE SHELLY AN ORPHAN THE PIXIES LOVE & ROCKETS	Grandstand, Exhibition Place Toronto	Aug. 28	\$343,315 (\$400,477 Canadian) \$25/\$21	16,346 18,000	Concerts Prods. International
BON JOVI SKID ROW	Olympic Saddledome Calgary, Alberta	Aug. 28-29	\$288,560 (\$33,605 Canadian) \$26.25/\$24.75	14,445 15,000	Perryscope Concert Prods.
TOM PETTY & THE HEARTBREAKERS THE REPLACEMENTS	Meadowlands Arena East Rutherford, N.J.	Aug. 19	\$281,830 \$20/\$18.50	14,378 14,638	Metropolitan Entertainment
THE CURE SHELLY AN ORPHAN	Spectrum Philadelphia	Aug. 23	\$278,188 \$18.50/\$16.50	15,460 sellout	Electric Factory Concerts
JEFFERSON AIRPLANE	Radio City Music Hall New York	Aug. 29-30	\$277,295 \$25/\$22.50	11,748 sellout	Radio City Music Hall Prods.
CHER GREG TRAVIS	Hartford Civic Center Hartford, Conn.	Aug. 30	\$262,002 \$23.50	11,577 sellout	Cross Country Concerts Oakdale Theatre
DIANA ROSS	Jones Beach Theatre Wantagh, N.Y.	Sept. 2	\$255,025 \$25	10,201 sellout	Ron Delsener Enterprises
CHER	Jones Beach Theatre Wantagh, N.Y.	Aug. 31	\$254,625 \$25	10,100 sellout	Ron Delsener Enterprises
ROD STEWART	Bally's Grand Hotel Atlantic City, N.J.	Aug. 3-4	\$218,985 \$50/\$30/\$25	7,600 sellout	Electric Factory Concerts
BON JOVI SKID ROW	Saskatchewan Place Saskatoon, Saskatchewan	Aug. 30	\$218,498 (\$256,123 Canadian) \$24.50	10,454 sellout	Nite Out Entertainment
CROSBY, STILLS & NASH JOHN FERRANTINO	Bally's Grand Hotel Atlantic City, N.J.	Aug. 27-28	\$212,684 \$50/\$35/\$20	7,600 sellout	Electric Factory Concerts
CHER	Mann Music Center Philadelphia	Aug. 29	\$205,785 \$40/\$35/ \$25/\$15	8,372 13,243	Electric Factory Concerts
JEFFERSON AIRPLANE	Jones Beach Theatre Wantagh, N.Y.	Sept. 1	\$203,100 \$20	10,155 sellout	Ron Delsener Enterprises
BON JOVI SKID ROW	Rushmore Plaza Civic Center Rapid City, S.D.	Sept. 2	\$199,930 \$19/\$18	11,000 sellout	Jam Prods.
RICK ASTLEY MARTINA	Jones Beach Theatre Wantagh, N.Y.	Aug. 30	\$180,000 \$20	9,000 10,100	Ron Delsener Enterprises
STEVIE RAY VAUGHAN & DOUBLE TROUBLE B. B. KING TAJ MAHAL	Red Rocks Amphitheatre Denver	Aug. 21	\$179,200 \$21.45/\$20.35	9,000 sellout	Fey Concert Co.
RINGO STARR & HIS ALL-STAR BAND MASON RUFFNER	Bally's Grand Hotel Atlantic City, N.J.	Aug. 6	\$176,493 \$75/\$40/\$30	3,649 sellout	Electric Factory Concerts
STEVIE NICKS HOOTERS	Civic Arena Pittsburgh	Sept. 1	\$157,246 \$18.50	9,168 12,223	DiCesare-Engler Prods. in-house
JACKSON BROWNE DAVID LINDLEY & EL RAY-O-X	Red Rocks Amphitheatre Denver	Aug. 15	\$152,469 \$21.45/\$20.35	7,474 9,000	Fey Concert Co.

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**Herding of Troops.** The Academy of Country Music's newly-elected officers visit with Bill Boyd, ACM's executive director, during the board of directors installation dinner, July 23 at the Silver Bullet Saloon in Long Beach, Calif. Pictured are, from left, Fred Reiser, president; Selma Williams, treasurer; Gene Weed, chairman of the board; Marge Meoli, secretary; and Boyd.

# Waldman Wows 'Em In Nashville

## Singer/Writer/Producer's In Demand

BY DAVID WYKOFF

**BOSTON** Though juggling jobs is a way of life for many in the Nashville music scene, it is particularly true for Wendy Waldman. Not only is the California native one of the Music City's most productive songwriters, but she's also a producer on the rise, a singer on many people's albums, a performer, and a recording artist for A&M-distributed Cypress Records.

A scan up and down the country radio dial the past couple of years reveals Waldman's growing mark. Her voice can be heard on albums by, among others, Randy Travis, Steve

Warner, Kathy Mattea, Clint Black, and the Forester Sisters. Her songwriting and/or production credits include such chart-topping singles as the Foresters' "Letter Home," the Nitty Gritty Dirt Band's "Home Again In My Heart" and "Fishin' In the Dark," Crystal Gayle's "Baby, What About Me?," and Don Johnson's "Heartbreaker," as well as strong albums from up-and-comers like James House and Suzy Bogguss.

Waldman's latest production effort is New Grass Revival's "Friday Night In America" on Capitol, which critics are suggesting will be the band's breakthrough at radio. With New Grass, Waldman's goal was to "help the band define what they were about for the record. They're all tremendous musicians and can play pretty much whatever they want. But, they had made a commitment to Capitol to make a country record, and my job was to help them do that," she says. The current single, "You Plant Your Fields," is co-written by Waldman and Donny Lowery.

Other recent production credits include the Forester Sisters and Bogguss, who was named the Academy of Country Music's top female newcomer this year. According to Waldman, they operated at opposite ends of the spectrum in the recording studio. "With Suzy, everything was very intense and driven. With the Foresters, it was easy and relaxed. They're old hands at recording, and with songs like 'Don't You,' they made things come together with very little effort," says Waldman, who notes that she plans to produce both acts' next albums.

Though she has been a recording artist for the better part of the past two decades, Waldman didn't get into the production side of recording until just a couple of years ago when manager/studio owner Mike Robertson offered her the use of his Syncro Sound studio. "Though I had had a strong hand in the production of a couple of my records, I hadn't really done any producing per se. It was always something that I wanted to get into, and when Mike offered, it seemed like the perfect opportunity," says Waldman, who until the past few years was best known as a singer/songwriter from the California school.

While she was working on her own Cypress album at Syncro, Waldman says that "people seemed to just start thinking of me as a producer." She was involved with a number of single sides and demo deals before hooking up with the people at Capitol and Warner Bros., with whom she now works regularly. She also produced an album in Sweden for the Sonet label of the singer Elizabeth Andreason two years ago and will produce another locally in the next year.

Waldman is now lining up pop production projects, which she says differ greatly from Nashville country efforts. "Unlike what I do in Nashville, which is usually a whole album for an artist, the pop productions generally involve just one song that you've written and pretty much conceived of in its entirety. It will be interesting for one who prides herself on enabling artists to find their own

musical voices to go into a studio and put something of a stamp on a singer," she says, preferring not to name potential projects "because I might jinx them."

Waldman first ventured to Nashville in the fall of 1983, driven by what she calls "a keen sense of curiosity. I had played in Nashville before but was always intimidated by all the great writers there," she says, noting that some successful collaborations with then-songwriter Josh Leo convinced her that Music City might be the right place for her.

According to Waldman, her reception in Nashville was anything but what she expected. "To my amazement, people were open, very kind, and knowledgeable about the breadth of my music. An old friend, Mac MacAnally, showed me around and things started happening quickly," she says.

Her publisher at the time, Screen Gems, lined Waldman up with a number of notable Nashville writers, including Dan Seals, Donny Lowery, and Craig Bickhardt. Says Waldman, "It was quite a learning experience. I was just floored by the quality, discipline, and focus of the work that went on in Nashville. The next thing I knew I was commuting back and forth from Los Angeles all the time." Waldman purchased a house in Nashville in 1984 and frequently bounces between L.A. and Music City.

Waldman's current publisher is Windswept Pacific, the Japanese-owned corporation headed by former Warner Bros. Music chief Chuck Kaye, and she has spent the better part of the summer in Los Angeles (with her husband and newborn infant) writing songs, which she amuses.

(Continued on next page)

## RCA/BMG Music Meet Features Ship-Shape Showcase

### Cruisin' And Schmoozin' With The Stars

**MARK TWAIN WOULD HAVE LOVED IT:** A balmy, summer night on the paddlewheel steamboat the General Jackson, slowly winding its way down the Cumberland River between Opryland USA and downtown Nashville. He also would have loved that guy with the Huck Finn grin, **Clint Black**, as he sang his way into the hearts of his fellow travelers. The five-hour showcase cruise was a highlight of the RCA/BMG Music national meeting in Nashville, and the label leaders received a heavy dose of top talent, both new and established.

Hosted by **Joe Galante**, senior VP/GM, Nashville, MC'd by **Jack Weston**, VP, national country promotion, and aided and abetted by **Randy Goodman**, VP, product development, Nashville, the schmooze cruise glided down the stream as the entertainers

gilded the stage of the ship's showroom. Alabama kicked off the mainly acoustic night of song with "Dixieland Delight" and a stirring version of "That Silver-Haired Daddy Of Mine," written and popularized by **Gene Autry** back in 1935. **Restless Heart** performed a rousing version of the hard-driving "Sixty Minute Man" and some of their familiar hits. **Foster & Lloyd** followed, faster & louder, feeling right at home in an evening of acoustic music. **K.T. Oslin** offered devastating ballads of loneliness, quirky numbers such as "I Ain't Never Gonna Love Nobody But Cornell Crawford," and either the world's shortest song or Oslin's "Unfinished Symphony In G"—an intriguing tale that starts, "This is the story of Mary and Willie . . ." Goodman did some impressions during a break between acts, prompting Weston to ask the eager audience, "Does anybody want to see his impression of Joe Galante?" Instinctively wanting to perform more impressions for BMG/RCA in future years, Goodman wisely declined, despite the pleas from the audience. **Ronnie Milsap** then took the stage and rocked Joe's Ark with a jazzy, bluesy set, donning a cowboy hat for "Houston Solution." The **Rolling Stones'** "Honky Tonk Women" and **Bobby Bland's** "Stormy Monday Blues" gave the record execs from all over the country a good example of the wide variety of music that's now coming out of Nashville. They responded with a standing ovation. Closing was the pièce de résistance, **Clint Black**. He moved from Western swing to straight-ahead versions of "A Better Man" and "Killin' Time," to a rollicking campy romp through "Ain't Misbehavin'," to the set-ending "Steamroller Blues." Black demonstrated that he is going to be around for a long time. With his **Roy Rogers** grin and his **Roy Clark** talent, Black is one impressive new artist.

The S.S. Galante glided back into the dock at 11:47 p.m.—a million-dollar cruise enlivened by million-dollar talent. Admiral Galante, Vice Admiral Weston, and Vice Admiral Goodman had ample reason to be beaming with pride over the performances and the audience reaction.

**BMI SALUTE:** Honoring Acuff-Rose's Billboard chart accomplishments this year, BMI's president and CEO, **Frances Preston**, held a poolside dinner Aug. 21 for the publishing company's executives and writers, past and present. Among those supping from the tables of Preston were **Jerry Bradley**, **Jerry Flowers**, **Charlie Monk**, **B.J. McElwee**, and writers **Whitey Shafer**, **Joe Allison**, **Donny Kees**, **Larry Henley**, **S. Alan Taylor**, **John D. Loudermilk**, **Mike**



by Gerry Wood

**Geiger**, **Pee Wee King**, **Red Stewart**, **Mel Foree**, **Jim Weatherly**, **Aaron Tipton**, **Tess Sharp**, and **Terry Brown**. A grand night of songwriting stars under the stars . . . In case you missed the recent telecast of "Celebrities Offstage" hosted by **Lorianne Crook**, you can catch a rerun on The Nashville Network, Friday (15) at 10:30 EST. She interviews **Holly Dunn**, **Larry Gatlin**, and **Jimmy Dean** . . . Nashville's Dominion Bank hosted an Aug. 16 reception for music and business leaders associated with the upcoming International Marketplace of Festivals (IMOF) event slated for Oct. 5-9 in Nashville. The Nashville Assn. of Talent Directors is bringing the important conclave to the city, and Dominion is co-sponsoring IMOF, along with American Airlines and BMI. **Jim Halsey**, **Tandy Rice**, and **Sonny Simmons** led the music biz segment.

**SIGNINGS:** Arista Records/Nashville signs **Michelle Wright**, **Alan Jackson**, and **Lee Roy Parnell** . . . The **Kendalls** ink with new manager **Bill Isaacs** and sign an exclusive booking pact with **Buddy Lee Attractions** . . . BMI claims Universal Records act **Wild Rose** and rock band **Shaking Family** . . . The **Marcy Brothers**, **Cee Cee Chapman**, **Janet Paschal**, **Joni Harms**, **Greg Buchanan**, **Bobby Field**, and **Bonnie Keen** sign with ASCAP . . . **Darlene Austin** to Venture Harbor Music Group on a writer's contract . . . Warner Bros. act **Travis Tritt** to Tree Int'l publishing . . . **Jim Halsey Co.** becomes exclusive agency for **Clint Black** . . . First Choice Booking signs agreements with **Gary McSpadden** and **Dino** . . . **Jim Ed Brown** and **Porter Wagoner** join Top Billing Int'l for personal appearance representation . . . **Billy Joe Royal** to **Buddy Lee** . . . **Dean Dillon** to **Jack McFadden** for personal management and **McFadden & Assocs.** for worldwide representation.



## Songwriters Guild Plans 2 Workshops

**NASHVILLE** The Songwriters Guild Foundation will sponsor two workshops here during the next several weeks. "The Creative Process" series of songwriting classes begins Sept. 19 and continues on a once-a-week schedule through Oct. 24. The "Christian Songwriting" series starts Oct. 19 and ends with the Nov. 16 session.

Songwriter/singer **Rick Carnes** will teach the "Creative Process" classes, and writers **Niles Borop** and **Dwight Liles** will conduct the Christian music instruction.

Both workshops will meet from 7-9 p.m. at the Songwriters Guild Of America offices at 50 Music Square West.

The fee for each workshop is \$55 for SGA members and \$100 for others. Additional information is available from 615-329-1782.



## WENDY WALDMAN WOVES 'EM IN NASHVILLE

(Continued from preceding page)

ingly calls "my summer job."

Last fall, Waldman participated in the "Music Speaks Louder Than Words" trip to Russia to work with Soviet songwriters. She says that it was "a life-changing experience. We made some dear friends from both the U.S. and Russia, and we wrote some excellent songs, including one that will appear on my next record."

Waldman thinks of herself as "always a writer first. It's the foundation for everything that I do. I've had to live without being an artist, but I can't live without being a writer." She says, she's now assembling material for her next Cypress album,

which she plans to tour behind.

Unlike some detractors, Waldman views Nashville as taking something of a lead in helping to promote women singers and producers. "It's been my experience that Nashville is extremely encouraging to women on both the creative and business sides—where else do you see women producing albums side by side with men except where it's a female artist co-producing her own work—and I think that I've definitely benefited from that. I certainly hope that what I'm doing will serve as encouragement to other women who want to work in the field," she says.

## The Tape Includes 6 Of The Late Singer's Music Clips BMG Plans Release Of Keith Whitley Vid Collection

NASHVILLE A collection of six of the late Keith Whitley's music videos will be released by BMG Video the last week of this month. Whitley was moving into his biggest year professionally when he died of alcohol poisoning May 9.

The traditional artist's current album, "I Wonder Do You Think Of Me," issued shortly after his death, now stands at No. 4 on the charts; the title song from the album went No. 1 in early September.

"Don't Close Your Eyes," released last year and generally considered to have been Whitley's breakthrough effort, has been certified gold.

In addition, Whitley's name is in the running for three Country Music Assn. honors: male vocalist of the year, single of the year ("I'm No Stranger To The Rain"), and the Horizon Award.

Titled "I Wonder Do You Think Of Me," the video collection con-

tains "Homecoming '63," "Hard Livin'," "Don't Close Your Eyes," "When You Say Nothing At All," "I'm No Stranger To The Rain," and "It Ain't Nothin'."

Helping hold the collection together is a tribute to Whitley from Stan Hitchcock of Country Music Television.

The video runs for just more than 29 minutes and will retail for \$15.98.

EDWARD MORRIS

FOR WEEK ENDING SEPTEMBER 16, 1989

# Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	17	REBA MCENTIRE ● MCA 6294 (8.98) (CD)	SWEET SIXTEEN
2	2	2	18	CLINT BLACK RCA 9668-1 (8.98) (CD)	KILLIN' TIME
3	5	5	29	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
4	12	21	4	KEITH WHITLEY RCA 9809 (8.98) (CD)	I WONDER DO YOU THINK OF ME
5	3	4	21	THE JUDDS ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
6	4	3	29	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
7	10	13	5	WILLIE NELSON COLUMBIA 45046 (CD)	A HORSE CALLED MUSIC
8	6	6	59	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
9	8	8	52	K.T. OSLIN ● RCA 8369 (8.98) (CD)	THIS WOMAN
10	9	9	48	RICKY VAN SHELTON ● COLUMBIA 44221/CBS (CD)	LOVING PROOF
11	7	7	13	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
12	11	10	49	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
13	13	12	30	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
14	14	11	72	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
15	16	16	14	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
16	15	14	17	KENNY ROGERS REPRISE 1-25792 (8.98) (CD)	SOMETHING INSIDE SO STRONG
17	20	17	30	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
18	17	18	28	BILLY JOE ROYAL ATLANTIC AMERICA 91064/ATLANTIC (8.98) (CD)	TELL IT LIKE IT IS
19	18	15	17	NITTY GRITTY DIRT BAND UNIVERSAL 12500/MCA (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
20	19	19	65	KEITH WHITLEY ● RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
21	21	20	121	RANDY TRAVIS ▲ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
22	22	22	56	THE JUDDS ▲ RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
23	23	24	10	RICKY SKAGGS EPIC 45027/CBS (CD)	KENTUCKY THUNDER
24	29	40	3	TANYA TUCKER CAPITOL 91814 (8.98) (CD)	GREATEST HITS
25	25	25	21	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
26	24	23	8	VERN GOSDIN COLUMBIA 45104/CBS (CD)	ALONE
27	26	26	111	K.T. OSLIN ▲ RCA 5924-1 (8.98) (CD)	80'S LADIES
28	27	30	18	GARTH BROOKS CAPITOL 90397 (8.98) (CD)	GARTH BROOKS
29	28	28	186	ALABAMA ▲ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
30	30	31	7	HOLLY DUNN WARNER BROS. 25939 (8.98) (CD)	THE BLUE ROSE OF TEXAS
31	32	27	26	ROSANNE CASH COLUMBIA 45054/CBS (CD)	HITS 1979 - 1989
32	31	29	17	THE OAK RIDGE BOYS MCA 42294 (8.98) (CD)	GREATEST HITS, VOL. III
33	35	35	10	MERLE HAGGARD EPIC 44283/CBS (CD)	5:01 BLUES
34	36	38	109	PATSY CLINE ▲ MCA 12 (8.98) (CD)	GREATEST HITS
35	34	32	56	DWIGHT YOAKAM ● REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
36	39	36	13	LORRIE MORGAN RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
37	33	34	10	MICHAEL MARTIN MURPHEY WARNER BROS. 25894 (8.98) (CD)	LAND OF ENCHANTMENT
38	40	37	46	THE STATLER BROTHERS MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	38	33	169	RANDY TRAVIS ▲ <sup>2</sup> WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
40	37	39	26	GEORGE JONES EPIC 44078/CBS (CD)	ONE WOMAN MAN
41	43	42	69	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
42	42	43	103	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
43	44	41	22	STEVE WARINER MCA 42272 (8.98) (CD)	I GOT DREAMS
44	45	44	11	CONWAY TWITTY MCA 42297 (8.98) (CD)	HOUSE ON OLD LONESOME ROAD
45	41	45	132	RICKY VAN SHELTON ▲ COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
46	47	48	13	EDDY RAVEN UNIVERSAL 76003/MCA (8.98) (CD)	TEMPORARY SANITY
47	50	61	5	MARY CHAPIN CARPENTER COLUMBIA 44228 (CD)	STATE OF THE HEART
48	48	47	10	LIONEL CARTWRIGHT MCA 42276 (8.98) (CD)	LIONEL CARTWRIGHT
49	46	55	70	REBA MCENTIRE ● MCA 42134 (8.98) (CD)	REBA
50	54	56	253	HANK WILLIAMS, JR. ▲ <sup>2</sup> WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
51	52	53	10	THE BELLAMY BROTHERS MCA/CURB 42298/MCA (8.98) (CD)	GREATEST HITS, VOL. III
52	51	50	123	REBA MCENTIRE ▲ MCA 5979 (8.98) (CD)	GREATEST HITS
53	69	64	50	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
54	62	51	84	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
55	58	60	7	BILLY HILL REPRISE 25915/WARNER BROS. (8.98) (CD)	I AM JUST A REBEL
56	53	69	26	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE
57	55	62	15	GARY MORRIS UNIVERSAL 76005/MCA (8.98) (CD)	STONES
58	56	46	26	RONNIE MILSAP RCA 9587 (8.98) (CD)	STRANGER THINGS HAVE HAPPENED
59	57	58	200	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
60	70	—	2	WAYNE NEWTON CURB 10607 (8.98)	COMING HOME
61	64	66	65	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
62	59	59	10	THE FORESTER SISTERS WARNER BROS. 25897 (8.98) (CD)	GREATEST HITS
63	63	57	50	HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD)	101 2
64	49	54	66	ALABAMA ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
65	66	65	12	CANYON 16TH AVENUE 70556 (8.98) (CD)	RADIO ROMANCE
66	65	75	3	RODNEY CROWELL WARNER BROS. 25965 (8.98) (CD)	RODNEY CROWELL COLLECTION
67	68	70	27	LARRY BOONE MERCURY 836 710 1 (CD)	SWINGIN' DOORS, SAWDUST FLOORS
68	60	49	12	SUZY BOGGUSS CAPITOL 90237 (8.98) (CD)	SOMEWHERE BETWEEN
69	61	52	31	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
70	NEW ►	—	1	PATSY CLINE MCA 7887	20 GOLD HITS
71	71	72	9	DON WILLIAMS RCA 9656-1 (8.98) (CD)	ONE GOOD WELL
72	67	63	27	ROY ORBISON VIRGIN 90158 (9.98) (CD)	MYSTERY GIRL
73	72	73	8	LEE GREENWOOD MCA 42300 (8.98) (CD)	IF ONLY FOR ONE NIGHT
74	RE-ENTRY	—	17	JOHN CONLEE 16TH AVENUE 70555 (8.98) (CD)	FELLOW TRAVELERS
75	RE-ENTRY	—	22	TAMMY WYNETTE EPIC 44498/CBS (CD)	NEXT TO YOU

○ 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.



# HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	15	<b>★ ★ NO. 1 ★ ★</b> NOTHING I CAN DO ABOUT IT NOW F.FOSTER (B.N.CHAPMAN)	WILLIE NELSON COLUMBIA 38 68923/CBS 1 week at No. 1
2	3	4	12	ABOVE AND BEYOND T.BROWN,R.CROWELL (H.HOWARD)	RODNEY CROWELL COLUMBIA 38 68948/CBS
3	4	7	11	LET ME TELL YOU ABOUT LOVE B.MAHER (C.PERKINS, P.KENNERLEY, B.MAHER)	THE JUDDS CURB/RCA 8947-7/RCA
4	5	8	14	GIVE ME HIS LAST CHANCE T.BROWN,S.SMITH (L.CARTWRIGHT)	◆ LIONEL CARTWRIGHT MCA 53651
5	7	9	12	I GOT DREAMS J.BOWEN,S.WARINER (S.WARINER, B.LABOUNTY)	STEVE WARINER MCA 53665
6	1	2	13	I WONDER DO YOU THINK OF ME G.FUNDIS,K.WHITLEY (S.D.SHAFFER)	KEITH WHITLEY RCA 8940-7
7	8	10	10	KILLIN' TIME J.STROUD,M.WRIGHT (C.BLACK, H.NICHOLAS)	◆ CLINT BLACK RCA 8945-7
8	10	13	12	(I WISH I HAD A) HEART OF STONE K.LEHNING (W.HOLYFIELD, R.LEIGH)	◆ BAILLIE AND THE BOYS RCA 8944-7
9	9	12	13	DON'T YOU W.WALDMAN (O.YOUNG, J.PIERCE)	THE FORESTER SISTERS WARNER BROS. 7-22943
10	14	17	9	LIVING PROOF S.BUCKINGHAM (J.MACRAE, S.CLARK)	RICKY VAN SHELTON COLUMBIA 38 68994/CBS
11	12	14	11	HELLO TROUBLE P.WORLEY,E.SEAY (E.MCDUFF, O.COUCH)	◆ THE DESERT ROSE BAND MCA/CURB 53671/MCA
12	13	15	11	FINDERS ARE KEEPERS H.WILLIAMS,JR. B.BECKETT,J.E.NORMAN (H.WILLIAMS,JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-22945/WARNER BROS.
13	6	6	14	HONKY TONK HEART P.WORLEY,E.SEAY (J.PHOTOGLLO, R.SMITH)	◆ HIGHWAY 101 WARNER BROS. 7-22955
14	15	16	16	CROSS MY BROKEN HEART W.WALDMAN (V.THOMPSON, K.FLEMING)	SUZY BOGDUSS CAPITOL 44399
15	16	19	13	THE COAST OF COLORADO J.BOWEN,S.ERWIN (S.ERWIN, M.D.BARNES)	SKIP EWING MCA 53663
16	17	21	6	HIGH COTTON J.LEO,ALABAMA (R.MURRAH, S.ANDERS)	◆ ALABAMA RCA 8948-7
17	18	20	8	SAY WHAT'S IN YOUR HEART T.DUBOIS,S.HENDRICKS,RESTLESS HEART (D.SCHLITZ, D.LOWERY)	RESTLESS HEART RCA 9034-7
18	19	23	12	YOU'LL NEVER BE SORRY T.BROWN (H.BELLAMY, D.BELLAMY, D.SCHLITZ)	◆ THE BELLAMY BROTHERS MCA/CURB 53672/MCA
19	20	25	9	A BETTER LOVE NEXT TIME M.HAGGARD,M.YEARY (J.CHRISTOPHER, B.WOOD)	MERLE HAGGARD EPIC 34 68979/CBS
20	22	26	6	ACE IN THE HOLE J.BOWEN,G.STRAIT (D.ADKINS)	GEORGE STRAIT MCA 53693
21	24	29	5	BURNIN' OLD MEMORIES A.REYNOLDS (L.BOONE, G.NELSON, P.NELSON)	KATHY MATTEA MERCURY 874 672 7
22	25	30	12	FULL MOON FULL OF LOVE G.PENNY,B.MINK,K.D.LANG (L.PRESTON, J.SMITH)	K.D.LANG & THE RECLINES SIRE 7-22932/WARNER BROS.
23	29	36	5	BAYOU BOYS B.BECKETT (F.J.MEYERS, T.SEALS, E.RAVEN)	EDDY RAVEN UNIVERSAL 66016
24	26	32	9	THE JUKEBOX PLAYED ALONG P.WORLEY,E.SEAY,G.BROWN (K.BELL, C.QUILLEN)	GENE WATSON WARNER BROS. 7-22912
25	27	31	11	TOO MUCH MONTH AT THE END OF THE MONEY B.HILL (J.S.SHERILL, D.ROBBINS, B.DIPIERO)	BILLY HILL REPRISE 7-22942/WARNER BROS.
26	11	1	17	I'M STILL CRAZY B.MONTGOMERY (V.GOSDIN, S.GOSDIN, B.CANNON)	VERN GOSDIN COLUMBIA 38 68888/CBS
27	28	34	9	DADDY AND HOME J.CRUTCHFIELD (J.RODGERS, E.MCWILLIAMS)	◆ TANYA TUCKER CAPITOL 44401
28	30	40	5	AN AMERICAN FAMILY J.BOWEN (B.CORBIN)	THE OAK RIDGE BOYS MCA 53705
29	32	41	7	LET IT BE YOU R.SKAGGS,S.BUCKINGHAM (K.WELCH, H.STINSON)	◆ RICKY SKAGGS EPIC 34 68995/CBS
30	31	37	12	YOU AIN'T DOWN HOME S.FISHELL (J.O'HARA)	JANN BROWNE CURB 10530
31	37	45	4	YELLOW ROSES R.SKAGGS (D.PARTON)	DOLLY PARTON COLUMBIA 38 69040
32	35	43	9	SHE'S THERE H.SHEDD (D.ALEXANDER)	◆ DANIELE ALEXANDER MERCURY 874 330-7
33	36	42	8	WRITING ON THE WALL B.SHERILL (B.FISCHER, F.WELLER)	GEORGE JONES EPIC 34 68991/CBS
34	23	11	17	ARE YOU EVER GONNA LOVE ME C.WATERS,H.DUNN (C.WATERS, T.SHAPIRO, H.DUNN)	HOLLY DUNN WARNER BROS. 7-22957
35	44	60	3	TIL LOVE COMES AGAIN J.BOWEN,R.MCENTIRE (B.REGAN, E.HILL)	REBA MCENTIRE MCA 53694
36	42	46	4	ALL THE FUN J.STROUD (P.OVERSTREET, T.DUNN)	◆ PAUL OVERSTREET RCA 9015-7
37	43	48	3	THE RACE IS ON R.L.SCRUGGS,M.MILLER (D.ROLLINS)	◆ SAWYER BROWN CAPITOL/CURB 44431/CAPITOL
38	21	5	15	THIS WOMAN H.SHEDD (K.T.OSLIN)	K.T.OSLIN RCA 8943-7
39	40	44	7	DO YOU FEEL THE SAME WAY TOO? R.BENNETT (B.HOBBS)	◆ BECKY HOBBS RCA 8974-7
40	45	57	4	THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) J.E.NORMAN (G.BURR, E.KAZ)	KENNY ROGERS REPRISE 7-22828/WARNER BROS.
41	47	51	4	HOUSE ON OLD LONESOME ROAD J.BOWEN (B.NELSON, D.GIBSON)	CONWAY TWITTY MCA 53688
42	54	70	3	NEVER HAD IT SO GOOD J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER, J.JENNINGS)	◆ MARY CHAPIN CARPENTER COLUMBIA 38 69050
43	50	50	6	HOT NIGHTS R.CHANCEY (J.F.KNOBLOCH, J.WEATHERLY)	◆ CANYON 16TH AVENUE 70433
44	52	52	5	CRY CRY CRY R.BENNETT,T.BROWN (J.R.CASH)	◆ MARTY STUART MCA 53687
45	61	—	2	<b>★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★</b> IF TOMORROW NEVER COMES A.REYNOLDS (K.BLAZY, G.BROOKS)	◆ GARTH BROOKS CAPITOL 44430
46	34	24	18	SUNDAY IN THE SOUTH R.HALL,R.BYRNE (J.BOOKER)	◆ SHENANDOAH COLUMBIA 38 68892/CBS
47	57	76	3	COUNTRY CLUB G.BROWN (C.JONES, D.LORD)	◆ TRAVIS TRITT WARNER BROS. 7-22882
48	53	54	5	SUZETTE B.LLOYD,R.FOSTER,R.WILL (B.LLOYD)	◆ FOSTER & LLOYD RCA 9028-7
49	41	28	17	TIMBER I'M FALLING IN LOVE T.BROWN (KOSTAS)	PATTY LOVELESS MCA 53641
50	62	—	2	THE LONELY SIDE OF LOVE T.BROWN (KOSTAS)	PATTY LOVELESS MCA 53702

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	58	64	4	I STILL MISS SOMEONE R.BENNETT,E.HARRIS (J.CASH, R.CASH)	EMMYLOU HARRIS REPRISE 7-22850/WARNER BROS.
52	39	22	18	LOVE HAS NO RIGHT N.LARKIN (R.SCRUGGS, B.J.ROYAL, N.LARKIN)	◆ BILLY JOE ROYAL ATLANTIC AMERICA 7-99217/ATLANTIC
53	71	—	2	OUT OF YOUR SHOES B.BECKETT (J.WOOD, P.PRYAN, S.SPIVEY)	◆ LORRIE MORGAN RCA 9016-7
54	33	18	17	ANY WAY THE WIND BLOWS SOUTHERN PACIFIC,J.E.NORMAN (J.MCFEE, A.PESSIS)	◆ SOUTHERN PACIFIC WARNER BROS. 7-22965
55	NEW ▶	—	1	<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b> BREAKING NEW GROUND J.STROUD (C.JACKSON, J.SALLEY)	◆ WILD ROSE UNIVERSAL 66018
56	38	38	9	HARD LUCK ACE J.BOWEN,J.STROUD,L.J.DALTON (L.J.DALTON, A.ANDERSON)	LACY J. DALTON UNIVERSAL 66015
57	65	81	3	#1 HEARTACHE PLACE J.BOWEN (L.GATLIN)	LARRY GATLIN/GATLIN BROTHERS UNIVERSAL 66021
58	48	39	18	NEVER GIVIN' UP ON LOVE S.GIBSON,J.E.NORMAN (M.SMOTHERMAN)	◆ MICHAEL MARTIN MURPHEY WARNER BROS. 7-22970
59	51	27	12	PROMISES K.LEHNING (R.TRAVIS, J.LINDLEY)	◆ RANDY TRAVIS WARNER BROS. 7-22917
60	46	33	17	AND SO IT GOES R.SCRUGGS,NITTY GRITTY DIRT BAND (P.OVERSTREET, D.SCHLITZ)	JOHN DENVER/NITTY GRITTY DIRT BAND UNIVERSAL 66008
61	NEW ▶	—	1	TWO DOZEN ROSES R.HALL,R.BYRNE (R.BYRNE, M.MCANALLY)	SHENANDOAH COLUMBIA 38 69061
62	76	87	3	YOU PUT THE SOUL IN THE SONG J.BOWEN,W.JENNINGS (D.GOODMAN, J.B.DETTERINE, T.GAETANO)	WAYLON JENNINGS MCA 53710
63	NEW ▶	—	1	I'VE BEEN LOVED BY THE BEST D.WILLIAMS,G.FUNDIS (B.MCDILL, P.HARRISON)	DON WILLIAMS RCA 9017-7
64	69	80	3	GIFT OF LOVE B.WILLIAMS,B.HALVERSON (D.BALL, F.DYCUS)	◆ DAVID BALL RCA 8975-7
65	73	79	4	IT'S LOVE THAT MAKES YOU SEXY R.L.SCRUGGS,D.DILLON (D.DILLON, F.DYCUS)	DEAN DILLON CAPITOL 44400
66	49	35	10	ACT NATURALLY J.CRUTCHFIELD,J.SHAW (V.MORRISON, J.RUSSELL)	◆ BUCK OWENS AND RINGO STARR CAPITOL 44409
67	56	58	6	HONKY TONK AMNESIA J.BOWEN,S.MCQUAIG (A.L.OWENS, S.D.SHAFFER)	◆ SCOTT MCQUAIG UNIVERSAL 66001
68	63	47	19	MORE THAN A NAME ON A WALL J.KENNEDY (J.FORTUNE, J.RIMEL)	THE STATLER BROTHERS MERCURY 874 196-7
69	64	53	22	ONE GOOD WELL D.WILLIAMS,G.FUNDIS (K.ROBBINS, M.REID)	DON WILLIAMS RCA 8867-7
70	NEW ▶	—	1	NEVER ALONE T.BROWN (V.GILL, R.CASH)	VINCE GILL MCA 53717
71	59	63	6	IF YOU DON'T KNOW ME BY NOW R.CHANCEY (K.GAMBLE, L.HUFF)	JOE STAMPLEY EVERGREEN 1100
72	81	88	3	OUR LITTLE CORNER H.SHEDD (C.LEONARD, B.MCCORVEY)	◆ BUTCH BAKER MERCURY 874 746-7
73	75	82	4	HARD-HEADED HEART J.ALLISON,D.CHAUVIN (D.CHAUVIN, J.ALLISON)	BRUCE VAN DYKE ARIA 51689
74	60	65	5	STONE BY STONE B.MONTGOMERY (T.MENSY, G.DOBBS, GRAY)	◆ TIM MENSY COLUMBIA 38 69007/CBS
75	79	84	3	I WAS BORN WITH A BROKEN HEART N.LARKIN,R.REYNOLDS (A.TIPPIN, J.MCBRIDE)	JOSH LOGAN CURB 10553
76	84	92	3	DO IT AGAIN G.KENNEDY (A.WILLIAMS)	DEBBIE RICH DOOR KNOB 327
77	55	59	6	SAD EYES J.BOWEN (R.J.PEDRICK)	TRADER-PRICE UNIVERSAL 66022
78	74	66	22	SHE'S GOT A SINGLE THING IN MIND J.BOWEN,C.TWITTY,D.HENRY (W.ALDRIDGE)	CONWAY TWITTY MCA 53633
79	NEW ▶	—	1	I GO CRAZY J.STROUD,L.GREENWOOD (P.DAVIS)	LEE GREENWOOD MCA 53716
80	NEW ▶	—	1	GIVE 'EM MY NUMBER C.WATERS (D.LOGGINS)	JANIE FRICKIE COLUMBIA 38 69057
81	66	55	26	MUCH TOO YOUNG (TO FEEL THIS DAMN OLD) A.REYNOLDS (R.TAYLOR, G.BROOKS)	GARTH BROOKS CAPITOL 44342
82	90	—	2	LONG TIME COMIN' N.B.RATNER (E.PRESTON)	◆ EDDIE PRESTON PLATINUM 102
83	88	—	2	WHERE DOES LOVE GO (WHEN IT DIES) E.RICHARDS (J.QUIST, C.GILLEM, A.REEVES, S.GERALD)	JACK QUIST GRUDGE 4756
84	80	75	21	YOU AIN'T GOING NOWHERE R.SCRUGGS,NITTY GRITTY DIRT BAND (B.DYLAN)	CHRIS HILLMAN & ROGER MCGUINN UNIVERSAL 66006
85	70	74	4	STEPPIN' STONE J.CRUTCHFIELD (C.SCRUGGS, K.WELCH)	MARIE OSMOND CAPITOL/CURB 44412/CAPITOL
86	NEW ▶	—	1	THIS NIGHT WON'T LAST FOREVER J.KENNEDY (B.LABOUNTY, R.FREELAND)	MOE BANDY CURB 10555
87	67	71	5	HOPELESSLY YOURS B.LOGAN (K.WHITLEY, C.PUTMAN, D.COOK)	◆ JOHN CONLEE 16TH AVENUE 70432
88	68	72	5	ROLL OVER J.HOLDER (B.BURNETTE, S.SCROPPER)	◆ STEVEN WAYNE HORTON CAPITOL 44350
89	NEW ▶	—	1	I MUST BE CRAZY B.CANNON,R.ARNOLD (R.ARNOLD, W.R.ARNOLD)	RICK ARNOLD LYNN MUSIC 51088
90	NEW ▶	—	1	FALLIN' FOR YOU J.GALE,J.PIERCE (A.GREEN)	DONNIE BOWSER RIDGWOOD 3002
91	78	61	20	WHY'D YOU COME IN HERE LOOKIN' LIKE THAT R.SKAGGS (B.CARLISLE, R.THOMAS)	◆ DOLLY PARTON COLUMBIA 38 68760/CBS
92	72	49	7	TWIST OF FATE A.ROBERTS,C.BLACK,B.FISCHER (B.FISCHER, C.BLACK, A.ROBERTS)	◆ CEE CEE CHAPMAN CURB 10547
93	86	68	7	JUST ANOTHER MISERABLE DAY N.LARKIN (C.BROWDER, E.ROUSSELL, T.SMITH, E.KAHANEK, N.LARKIN)	◆ BILLY "CRASH" CRADDOCK ATLANTIC 7-8885-1
94	93	91	9	BENEATH THE TEXAS MOON J.LEO,L.M.LEE (J.C.CROWLEY, J.WESLEY ROUTH)	◆ J.C. CROWLEY RCA 9012-7
95	85	86	3	A SONG A DAY (KEEPS THE BLUES AWAY) R.METZGAR (H.ASPEL, HURT, SIMON)	MICKEY JONES STOP HUNGER 1102
96	98	98	21	HEAVEN ONLY KNOWS R.BENNETT,E.HARRIS (P.KENNERLEY)	EMMYLOU HARRIS REPRISE 7-22999/WARNER BROS.
97	77	69	5	I'M NOT OVER YOU M.LLOYD,M.DANIEL (S.NEELY)	JOHNNY LEE CURB 10552
98	95	94	13	CALIFORNIA BLUE J.LYNN (R.ORBISON, J.LYNN, T.PETTY)	ROY ORBISON VIRGIN 7-99202
99	83	67	19	CATHY'S CLOWN J.BOWEN,R.MCENTIRE (D.EVERLY)	◆ REBA MCENTIRE MCA 53638
100	99	89	21	HOUSTON SOLUTION R.MILSAP,R.GALBRAITH,T.COLLINS (P.OVERSTREET, D.SCHLITZ)	◆ RONNIE MILSAP RCA 8868-7

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



# COUNTRY CORNER



by Marie Ratliff

**TRITT TRIPS AND TWISTS TONGUES:** The only thing difficult about playing a **Travis Tritt** tune is tripping it off the tongue. So say programmers who are positive in their reception to Tritt's "Country Club" (Warner Bros.), which is currently at No. 47 in its third week on the Hot Country Singles chart.

"This is a good solid country record," says MD **Jerry King**, KKYX San Antonio, Texas, adding, "I think he sounds a little bit like **Joe Stampley** and a whole lot like a real good artist." MD **Mac Daniels**, KPLX Dallas, calls it "a great record."

Another newcomer release showing well, says Daniels, is **Garth Brooks'** "If Tomorrow Never Comes" (Capitol). "Garth does a heckuva job and it's a fine song. He's sold out at several places around here and has quite a following in this market. I think he's here to stay." Brooks' second single was last week's Hot Shot Debut and this week's Power Pick/Airplay, moving to No. 45.

**THE RACE IS ON—AGAIN:** It takes some intestinal fortitude (sometimes referred to as guts) to record a classic song that is synonymous with a country music legend and go for the brass ring, and that's what **Sawyer Brown** (Capitol) has done—and it seems to be working. "The Race Is On," which has become a signature song for **George Jones**, was first a hit in 1964. Sawyer Brown's version of the song was the Hot Shot Debut three weeks ago and moves this week to No. 37.

"Maybe this is what the group needs to establish themselves as a country act," says PD **Jim Asker**, WFLS Fredericksburg, Va. "Judging by our requests, the young girls really like this one. I hope Jones fans don't have a problem with it."

Adds PD **Ted White**, WTVY Dothan, Ala., "We've had no negative comments. I kind of expected some, but they just didn't happen. The guys are like down-home folks around here and the response has been great. Surprisingly, the demographics are about equal between the younger and older listeners."

According to White, "The hottest thing we have on the station right now is **Josh Logan's** 'I Was Born With A Broken Heart' [Curb]. Everyone is comparing him to the late **Mel Street**. It's our most requested record by far." Logan is currently charted at No. 75.

"**LORRIE MORGAN** may have her first No. 1 with this one," says PD **Dale Mitchell**, WTQR Winston-Salem, N.C., of "Out Of Your Shoes" (RCA). "This is the first song I've really believed in in such a long time. I think this is the song that will catapult her career into high gear."

"This one has a little bit more of an up feel," says PD **Ron Day**, KEKA Eureka, Calif., "and we started getting calls on it before we even put it on. The time is right for her to have another big record, and I believe this one will go top 10." Morgan's record moves to No. 53 in its second week on the chart.

"One of our most requested records," says Day, "is **Gene Watson's** 'The Jukebox Played Along' [Warner Bros.]. It really sounds good on the radio." Watson is charted at No. 24.

FOR WEEK ENDING SEPTEMBER 16, 1989

## Billboard POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations

**WSOC FM 103**

Charlotte P.D.: Paul Johnson

1	2	Willie Nelson, Nothing I Can Do About It Now
2	5	Rodney Crowell, Above And Beyond
3	4	Suzy Bogguss, Cross My Broken Heart
4	6	Highway 101, Honky Tonk Heart
5	7	Clint Black, Killin' Time
6	8	The Desert Rose Band, Hello Trouble
7	9	Ricky Van Shelton, Living Proof
8	10	Hank Williams, Jr., Finders Are Keepers
9	11	Lionel Cartwright, Give Me His Last Chance
10	12	Baillie And The Boys, (I Wish I Had A) Heart Of
11	13	The Judds, Let Me Tell You About Love
12	14	Merle Haggard, A Better Love Next Time
13	15	The Bellamy Brothers, You'll Never Be Sorry
14	16	Steve Warner, I Got Dreams
15	18	Restless Heart, Say What's In Your Heart
16	19	The Forester Sisters, Don't You
17	17	K.T. Oslin, This Woman
18	20	George Jones, Writing On The Wall
19	21	Alabama, High Cotton
20	22	Danele Alexander, She's There
21	23	Dolly Parton, Yellow Roses
22	24	Skip Ewing, The Coast Of Colorado
23	25	Billy Hill, Too Much Month At The End Of The Mo
24	26	Kathy Mattea, Burnin' Old Memories
25	27	Conway Twitty, House On Old Lonesome Road
26	28	Reba McEntire, I Love Comes Again
27	29	The Oak Ridge Boys, An American Family
28	1	Keith Whitley, I Wonder Do You Think Of Me
29	—	Kenny Rogers, The Vows Go Unbroken (Always True
30	—	Ricky Skaggs, Let It Be You

**NASHVILLE 95 FM**

Nashville P.D.: Bruce Sherman

1	3	Shenandoah, Sunday In The South
2	2	Vern Gosdin, I'm Still Crazy
3	5	Conway Twitty, She's Got A Single Thing In Mind
4	6	Holly Dunn, Are You Ever Gonna Love Me
5	8	Rodney Crowell, Above And Beyond
6	1	Keith Whitley, I Wonder Do You Think Of Me
7	9	Southern Pacific, Any Way The Wind Blows
8	11	Lionel Cartwright, Give Me His Last Chance
9	4	Chris Hillman & Roger McGuinn, You Ain't Gong
10	12	Steve Warner, I Got Dreams
11	13	Michael Martin Murphey, Never Givin' Up On Love
12	10	Don Williams, One Good Well
13	14	John Denver/Nitty Gritty Dirt Band, And So It G
14	16	Randy Travis, Promises
15	17	Highway 101, Honky Tonk Heart
16	19	George Jones, Writing On The Wall
17	18	Clint Black, Killin' Time
18	23	Baillie And The Boys, (I Wish I Had A) Heart Of
19	21	The Judds, Let Me Tell You About Love
20	22	Suzy Bogguss, Cross My Broken Heart
21	24	Skip Ewing, The Coast Of Colorado
22	26	Alabama, High Cotton
23	25	Hank Williams, Jr., Finders Are Keepers
24	27	Restless Heart, Say What's In Your Heart
25	27	Merle Haggard, A Better Love Next Time
26	28	The Bellamy Brothers, You'll Never Be Sorry
27	30	The Oak Ridge Boys, An American Family
28	20	Garth Brooks, Much Too Young (To Feel This Damn
29	EX	Ricky Van Shelton, Living Proof
30	EX	Danele Alexander, She's There

**K102**

St. Paul P.D.: David Malmberg

1	6	Willie Nelson, Nothing I Can Do About It Now
2	2	Lionel Cartwright, Give Me His Last Chance
3	4	Clint Black, Killin' Time
4	5	Steve Warner, I Got Dreams
5	11	Rodney Crowell, Above And Beyond
6	1	Holly Dunn, Are You Ever Gonna Love Me
7	17	The Judds, Let Me Tell You About Love
8	3	Keith Whitley, I Wonder Do You Think Of Me
9	13	Baillie And The Boys, (I Wish I Had A) Heart Of
10	10	The Forester Sisters, Don't You
11	12	Skip Ewing, The Coast Of Colorado
12	14	Suzy Bogguss, Cross My Broken Heart
13	18	The Desert Rose Band, Hello Trouble
14	19	Hank Williams, Jr., Finders Are Keepers
15	9	Vern Gosdin, I'm Still Crazy
16	7	John Denver/Nitty Gritty Dirt Band, And So It G
17	20	Highway 101, Honky Tonk Heart
18	21	Restless Heart, Say What's In Your Heart
19	8	K.T. Oslin, This Woman
20	27	Billy Hill, Too Much Month At The End Of The Mo
21	28	Alabama, High Cotton
22	23	K.D. Lang & The Reclines, Full Moon Full Of Lov
23	24	Merle Haggard, A Better Love Next Time
24	25	Eddy Raven, Bayou Boys
25	30	Ricky Van Shelton, Living Proof
26	EX	The Oak Ridge Boys, An American Family
27	15	Patty Loveless, Timber I'm Falling In Love
28	EX	Kathy Mattea, Burnin' Old Memories
29	EX	Southern Pacific, Any Way The Wind Blows
30	EX	George Strait, Ace In The Hole
EX	EX	Danele Alexander, She's There
EX	EX	Jann Browne, You Ain't Down Home
EX	EX	Becky Hobbs, Do You Feel The Same Way Too?
EX	EX	Garth Brooks, If Tomorrow Never Comes
EX	EX	Mary Chapin Carpenter, Never Had It So Good
EX	EX	George Brown, The Race Is On
EX	EX	Marty Stuart, Cry Cry Cry

**US 99**

Chicago P.D.: J.D. Spangler

1	2	Rodney Crowell, Above And Beyond
2	1	Keith Whitley, I Wonder Do You Think Of Me
3	8	The Judds, Let Me Tell You About Love
4	5	Clint Black, Killin' Time
5	3	Holly Dunn, Are You Ever Gonna Love Me
6	10	Willie Nelson, Nothing I Can Do About It Now
7	9	The Desert Rose Band, Hello Trouble
8	12	Lionel Cartwright, Give Me His Last Chance
9	6	Highway 101, Honky Tonk Heart
10	13	Steve Warner, I Got Dreams
11	4	Vern Gosdin, I'm Still Crazy
12	14	K.D. Lang & The Reclines, Full Moon Full Of Lov
13	7	Southern Pacific, Any Way The Wind Blows
14	16	Ricky Van Shelton, Living Proof

**KSSN 96 FM**

Little Rock P.D.: Ray Randall

1	1	Keith Whitley, I Wonder Do You Think Of Me
2	2	Holly Dunn, Are You Ever Gonna Love Me
3	5	Rodney Crowell, Above And Beyond
4	7	Willie Nelson, Nothing I Can Do About It Now
5	10	The Judds, Let Me Tell You About Love
6	9	Clint Black, Killin' Time
7	2	Patty Loveless, Timber I'm Falling In Love
8	14	Alabama, High Cotton
9	12	Ricky Van Shelton, Living Proof
10	13	Steve Warner, I Got Dreams
11	4	Vern Gosdin, I'm Still Crazy
12	16	Lionel Cartwright, Give Me His Last Chance
13	18	The Forester Sisters, Don't You
14	17	Baillie And The Boys, (I Wish I Had A) Heart Of
15	8	Shenandoah, Sunday In The South
16	20	Hank Williams, Jr., Finders Are Keepers
17	21	The Desert Rose Band, Hello Trouble
18	6	Highway 101, Honky Tonk Heart
19	19	Skip Ewing, The Coast Of Colorado
20	24	Restless Heart, Say What's In Your Heart
21	25	The Bellamy Brothers, You'll Never Be Sorry
22	29	Suzy Bogguss, Cross My Broken Heart
23	27	Danele Alexander, She's There
24	30	Merle Haggard, A Better Love Next Time
25	31	George Strait, Ace In The Hole
26	11	Billy Joe Royal, Love Has No Right
27	15	Garth Brooks, Much Too Young (To Feel This Damn
28	32	Kathy Mattea, Burnin' Old Memories
29	34	Eddy Raven, Bayou Boys
30	33	George Jones, Writing On The Wall
31	32	Michael Martin Murphey, Never Givin' Up On Love
32	35	Gene Watson, The Jukebox Played Along
33	22	The Statler Brothers, More Than A Name On A Wal
34	39	Dolly Parton, Yellow Roses
35	38	Billy Hill, Too Much Month At The End Of The Mo
36	EX	Tanya Tucker, Daddy Done Wrong
37	40	The Oak Ridge Boys, An American Family
38	—	Conway Twitty, House On Old Lonesome Road
A39	—	Garth Brooks, If Tomorrow Never Comes
A40	—	Paul Overstreet, All The Fun
EX	36	Lacy J. Dalton, Hard Luck Ace
A	—	Jann Browne, You Ain't Down Home

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
57 #1 HEARTACHE PLACE (Kristoshua, BMI)	67 HONKY TONK AMNESIA (Hill & Range, BMI/Acufl-Rose, BMI) CPP
2 ABOVE AND BEYOND (Tree, BMI) HL	13 HONKY TONK HEART (Berger Bits, ASCAP/MCA, ASCAP) HL
20 ACE IN THE HOLE (Sweet Tater Tunes, ASCAP)	87 HOPELESSLY YOURS (Tree, BMI/Cross Keys, ASCAP)
66 ACT NATURALLY (Tree, BMI) HL	43 HOT NIGHTS (Colgems-EMI, ASCAP/Bright Sky, ASCAP/Milene, ASCAP) CPP/WBM
31 ALL THE FUN (Scarlet Moon, BMI)	41 HOUSE ON OLD LONESOME ROAD (Colgems-EMI, ASCAP/Maypop, BMI)
28 AN AMERICAN FAMILY (Famous, ASCAP/Bob Corbin, ASCAP) CPP	100 HOUSTON SOLUTION (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/WBM
60 AND SO IT GOES (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/CLM	79 I GO CRAZY (Web IV, BMI)
54 ANY WAY THE WIND BLOWS (Backlash, ASCAP/Bob-A-Lew, ASCAP/Endless Frogs, ASCAP/Long Tooth, BMI)	5 I GOT DREAMS (Steve Warner, BMI/Screen Gems-EMI, BMI/Irving, BMI) CPP/WBM
34 ARE YOU EVER GONNA LOVE ME (Cross Keys, ASCAP/Terrace, ASCAP/Lawyer's Daughter, BMI) HL/CLM	89 I MUST BE CRAZY (Pig's Eye, BMI)
23 BAYOU BOYS (Morganactive, ASCAP/You & I, ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP	51 I STILL MISS SOMEONE (Unichappell, BMI)
94 BENEATH THE TEXAS MOON (Crowman, ASCAP/Warner-Elektra-Asylum, BMI/Kansas By The Sea, ASCAP/Mighty Nice, BMI) WBM	75 I WAS BORN WITH A BROKEN HEART (Monk Family, BMI/EMI April, ASCAP)
19 A BETTER LOVE NEXT TIME (Johnny Christopher, BMI/Chris Wood, BMI)	8 (I WISH I HAD A) HEART OF STONE (EMI April, ASCAP/Ideas Of March, ASCAP/Lion Hearted, ASCAP) HL
55 BREAKING NEW GROUND (Kayteekay, ASCAP/Dixie Caroline, ASCAP/Cholampy, SESAC)	6 I WONDER DO YOU THINK OF ME (Acuff-Rose, BMI) CPP
21 BURNIN' OLD MEMORIES (BMG, ASCAP/Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Screen Gems-EMI, BMI)	45 IF TOMORROW NEVER COMES (Evanlee, ASCAP/Major Bob, ASCAP)
98 CALIFORNIA BLUE (Orbisongs, ASCAP/EMI April, ASCAP/Gone Gator, ASCAP) HL/CLM	71 IF YOU DON'T KNOW ME BY NOW (Mighty Three, BMI)
99 CATHY'S CLOWN (Acuff-Rose, BMI) CPP	97 I'M NOT OVER YOU (Sam's Place, BMI/Ancient Springs, BMI/Southern Reign, BMI/Second Serve, ASCAP)
15 THE COAST OF COLORADO (Acuff-Rose, BMI/Hidden Lake, BMI) CPP	26 I'M STILL CRAZY (Hookem, ASCAP/PolyGram International, ASCAP/Buddy Cannon, ASCAP) CPP
47 COUNTRY CLUB (Triumvirate, BMI)	65 IT'S LOVE THAT MAKES YOU SEXY (Music Corp. Of America, BMI/Jessie Jo, ASCAP/Fast Ball, BMI)
14 CROSS MY BROKEN HEART (EMI April, ASCAP/Ideas Of March, ASCAP/Irving, BMI/Eaglewood, BMI) HL/CLM	63 I'VE BEEN LOVED BY THE BEST (PolyGram International, ASCAP/Ranger Bob, ASCAP/Careers, BMI) HL
44 CRY CRY CRY (Slapch, BMI)	24 THE JUKEBOX PLAYED ALONG (Next-O-Ken, BMI/Ensign, BMI/BMG Songs, ASCAP) CPP/HL
27 DADDY AND HOME (Peer International, BMI) CPP	93 JUST ANOTHER MISERABLE DAY (Noted, ASCAP/Lust-4-Fun, ASCAP/Joyna, ASCAP/Spider Jive, BMI)
76 DO IT AGAIN (Door Knob, BMI)	7 KILLIN' TIME (Howlin'Hits, ASCAP)
39 DO YOU FEEL THE SAME WAY TOO? (Careers, BMI/Beckaroo, BMI) CPP	29 LET IT BE YOU (Cross Keys, ASCAP/Silverline, BMI) HL
9 DON'T YOU (Little Big Town, BMI/Oh The Music, BMI/Pierce, ASCAP) WBM	3 LET ME TELL YOU ABOUT LOVE (Brick Hithouse, BMI/Irving, BMI/EMI April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) CPP/HL
90 FALLIN' FOR YOU (Lovey, BMI)	10 LIVING PROOF (Intersong-USA, ASCAP/Hide-A-Bone, ASCAP) HL
12 FINDERS ARE KEEPERS (Bocephus, BMI) CPP	50 THE LONELY SIDE OF LOVE (Songs Of Polygram, BMI/Blue Five, BMI)
22 FULL MOON FULL OF LOVE (Bug, BMI/Whiskey Drinkin'/Miss Kitty, ASCAP) CLM	82 LONG TIME COMIN' (Preston, BMI/Mentor, BMI)
64 GIFT OF LOVE (Hayes Court, BMI/Low Country, BMI/Huscor, SESAC/Fast Ball, BMI)	52 LOVE HAS NO RIGHT (Labor Of Love, BMI/Boondocks, ASCAP/Its4Fun, ASCAP)
80 GIVE 'EM MY NUMBER (MCA, ASCAP)	68 MORE THAN A NAME ON A WALL (Statler Brothers, BMI) CPP
4 GIVE ME HIS LAST CHANCE (Silverline, BMI/Long Run, BMI) WBM	81 MUCH TOO YOUNG (TO FEEL THIS DAMN OLD) (Major Bob, ASCAP)
56 HARD LUCK ACE (Blue Piggie, BMI)	70 NEVER ALONE (Benefit, BMI/Chelcalt, BMI/Atlantic, BMI)
73 HARD-HEADED HEART (Radio-Active, ASCAP/Jim's Allisongs, BMI)	
96 HEAVEN ONLY KNOWS (Irving, BMI) CPP	
11 HELLO TROUBLE (Tree, BMI) HL	
16 HIGH COTTON (Shobi, BMI)	

## HOT COUNTRY SINGLES ACTION

### RADIO MOST ADDED

	GOLD ADDS 31 REPORTERS	SILVER ADDS 65 REPORTERS	BRONZE/ SECONDARY ADDS 63 REPORTERS	TOTAL ADDS 159 REPORTERS	TOTAL ON
<b>BREAKING NEW GROUND</b>					
WILD ROSE UNIVERSAL	2	16	27	45	54
<b>TWO DOZEN ROSES</b>					
SHENANDOAH COLUMBIA	4	14	26	44	44
<b>IF TOMORROW NEVER COMES</b>					
GARTH BROOKS CAPITOL	8	17	18	43	90
<b>I'VE BEEN LOVED BY THE BEST</b>					
DON WILLIAMS RCA	3	13	18	34	36
<b>NEVER HAD IT SO GOOD</b>					
MARY C. CARPENTER COLUMBIA	4	14	12	30	91
<b>TIL LOVE COMES AGAIN</b>					
REBA MCENTIRE MCA	7	10	11	28	120
<b>THE LONELY SIDE OF LOVE</b>					
PATTY LOVELESS MCA	1	11	16	28	72
<b>VOWS GO UNBROKEN</b>					
KENNY ROGERS REPRISE	3	12	10	25	112
<b>OUT OF YOUR SHOES</b>					
LORRIE MORGAN RCA	4	10	11	25	57
<b>NEVER ALONE</b>					
VINCE GILL MCA	0	8	17	25	32

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





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**9  
DAY ADVENTURE IN THE CARIBBEAN.  
ALL RETAILERS ARE ELIGIBLE TO WIN.**

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**3  
GRAND PRIZE WINNERS WILL WIN ROUND TRIP AIRFARE FOR  
TWO TO MIAMI, FLORIDA, AND A DOUBLE OCCUPANCY CABIN ON  
THE CARNIVAL CRUISE DEPARTING MIAMI NOVEMBER 4TH AND  
RETURNING TO MIAMI NOV. 12TH.**

## RUNNERS UP PRIZE

**7  
RUNNERS UP WILL RECEIVE STATE OF THE ART  
HOME COMPACT DISC PLAYERS**

**GRAND PRIZE WINNERS MUST BE ABLE TO TRAVEL ON  
NOVEMBER 4TH THROUGH NOVEMBER 12TH.  
THIS OFFER IS FOR THESE SPECIFIC DAYS AND THIS SPECIFIC CRUISE ONLY  
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**ALL ENTRIES MUST BE IN TO EMI BY OCT. 18TH.**

**ENTRIES WILL BE JUDGED ON ORIGINALITY, DESIGN, PRODUCT PLACEMENT, AND POSITIONING.  
SEE YOUR LOCAL CEMA OR EMI REPRESENTATIVE FOR DETAILS, RULES AND REGULATIONS.  
WINNERS WILL BE DETERMINED IN SOLE DISCRETION OF EMI. EMI DECISIONS ARE FINAL.  
THIS OFFER IS VOID WHERE PROHIBITED BY LAW.**



**EMI**



## Reach Out And Touch A New Song 900-Line Lets Listeners Sample Tracks

BY BRUCE HARING

**NEW YORK** New music is only a phone call away via a Fort Lauderdale, Fla., company's new Music Line system, a dial-900 service that allows callers to listen to selections of their favorite new music by pushing the buttons on their phone.

The latest development in the new 900-telephone line interactive systems that have flooded the market, Music Line allows customers to access 10-15 seconds of a song by entering a four-digit code on their receiver. The cost is 89 cents per minute.

Music Systems Inc., the line's parent corporation, has just begun a national advertising campaign for the service, with heavy MTV spots and national consumer magazine

print ads designed to stimulate calls. The company already claims 1,000 calls per day to the line from print ads, a figure that should easily double with the MTV rollout.

Why would a consumer spend money to hear such a recording? "A lot of times," says Ed Spina, president of Music Systems, "people don't have the opportunity to preview new artists or to hear more than one or two cuts on the radio."

"There's a need for people to sample new artists, and with CDs costing \$10-\$15, [customers] want to know if they will like the album before buying it."

Music Line's story begins in the early '80s, when a group of Harvard Business School students conceived of a system similar to today's Music Line as part of their studies. The Harvard concept called for selling records via an 800-number advertised on MTV; that system generated more than 500,000 calls per month, but the business failed because of excessive overhead and the high cost of the toll-free line.

The largely teen audience for the Harvard 800 service also did not have access to credit cards, which resulted in a 10% sales level on the number of calls generated.

However, entrepreneur Steve Williams recognized the potential behind the concept. In his search for venture capital, he contacted Allied-North America company, where Spina was a VP. A few phone discussions later, Spina resigned his position, and the duo began to raise capital from friends and business associates.

Though Williams later resigned from the partnership to return to the construction business, Spina and associates managed to modify

the Harvard Business School concept and begin a new venture. Their version of the 800-number system was up and running by April of last year, with new telephone software allowing users to sample album tracks, then select a choice and place a mail order for the album on the spot.

The initial volume of calls was heavy, Spina says, with most accessing the 800-number to listen to album cuts. The Music Systems personnel then moved to test the concept at various music points-of-purchase, installing music telephone units at several Spec's Music & Video and Peaches Entertainment Corp. outlets in southern Florida. Tokens enabled listeners to choose from the playlist at 25 cents per minute.

The in-store phones did not generate more than a blip of sales increases for several artists, Spina admits, but did indicate that certain so-called "alternative" artists drew a stronger listener reaction than generally believed.

"10,000 Maniacs received a lot more calls proportionate to sales," Spina says. "People heard a little bit of the album on the radio, and wanted to hear what the whole album sounded like. We hope to see that replicated with more progressive, alternative artists on the 900 service."

Still, Spina sees the in-store experience as valuable for the new 900 system. "[The in-store service] gave us an idea as to what consumers liked to listen to, but we were always waiting for the 900 technology to offer nationwide access from any phone," he says.

The rollout of such a 900 service  
*(Continued on page 60)*



**Strawberry Blonde.** Strawberries Records, Tapes & Compact Discs' employees grabbed a concrete mixer to cement a foundation for alternative rock band Concrete Blonde. Shown, from left, are Derek F. Graham, I.R.S. director of marketing and sales, Eastern division; Karen Lee, I.R.S. New England regional promotion manager; the driver; Janet Perry-Curth, Strawberries advertising staffer; Al Wilson, Strawberries head buyer; Jeff Cohen, Strawberries assistant head buyer; Jean Petani, Strawberries receiver; Linda Rabaiotti, Strawberries promotions staffer; Robin Lyons, Strawberries ticket agent; and Shane Harrison, Strawberries buyer.

## Lead Singer Back With New Band, New Single, New Haircut Flock Of Seagulls Come Home To Roost

BY BRUCE HARING

**FLOCK ROCK:** Whatever happened to A Flock Of Seagulls, the bird-haired quartet whose "I Ran," "Space Age Love Song," and "Wishing (If I Had A Photograph Of You)" defined the MTV-fueled technorock experiments of the mid-'80s?

Well, the original Seagulls are history, but lead singer **Mike Score** is back with a new lineup, a new hairstyle, and a new single, the latter to be released the first week of October on the independent **Crescendo Records**.

The interesting thing about the single is that Score will go through a New York marketing company to promote "Magic," which will be backed by a song yet to be determined.

"I don't want to do anything the normal way around," Score says. "Basically what I did was start my own record company, then decided to market the song like any other prod-

uct other than a record. It's an experiment in techniques; I think that's the best way, because when you get down to it, it's just another product. I have no idea what they'll do with it."



Score reports the new Seagulls offer "basically the same Seagulls sound. I'm trying to combine all the elements of what I like, some opera, some **Pink Floyd**, some reggae. It's all little bits and pieces."

Also in little bits and pieces is Score's relationship with his former Seagulls band mates. "I don't know what they're doing," he says. "It wasn't an amiable breakup."

Score heads out on the road eager to restore the faded glory of A Flock Of Seagulls. But he's saving one hairy reminder of the past for a special event.

"I'm older and more sensible," he says when asked if he'll be wearing his former "Seagull" haircut on the tour. "I've been through my hair-dressing fashion days. It's real long now, sometimes I wear it tied back. I once said the only time I will cut my hair like that again is if we could play **Madison Square Garden**, and I'll stick by that."

**ANDERSEN COMES HOME:** Eric Andersen's new **Gold Castle** album, "Ghosts Upon The Road," is his first release in 12 years. Who's the target audience?

"I suppose people who were around for that whole Greenwich Village scene," says Andersen, a prominent member of the heyday of the New York folk scene in the '60s, when **Bob Dylan**, **Roger McGuinn**, and other such stars trod the MacDougal/Bleecker Street folk axis.

"I think people probably want to listen and get some relief and get into something a little deeper," he says of his work. "Most of pop music is like a McDonald's milkshake, completely processed. Most records are made to get that one single, then they fill it up with something similar-sounding. The record companies, they're so callous to trends—I find the people that own shoe companies have more feeling for the product."

"When a lot of us started writing songs, we were writing different kinds of songs," he adds. "We weren't writing for entertainment purposes; if it was under six minutes, we felt it was bad, and I'm being only half facetious."

Andersen will support the work with "basically a club tour and some cultural centers this first go-around." He's also working on a film script based on the title of his new album.

**THOSE WHO CAN, DO:** Grass Route was recently slipped a CD copy of what promises to be one of the hottest amateur-singer compilations of the year: "The Best of WEA 1988," recorded via Karaoke at last year's WEA national sales meeting in  
*(Continued on page 51)*

## Trans World Bottom Line Hurt By Higher Expenses

**NEW YORK** Despite higher gross profit, Trans World Music Corp. reports that net income for the second quarter, which ended July 29, fell 25% to \$983,000.

Revenue went up about 8% in the quarter, to \$62 million. However, comparable-store sales declined 6%. In a release, the company blamed "lack of major hit product and sluggish retail conditions."

Gross profit for the quarter rose 13%, to \$23.6 million. Increases in both interest expense and SG&A (selling, general, and administrative) brought about a decline in the net profit.


Trans World says gross profit

was higher because of "refinement in the company's pricing strategies."

For six months, the company's net income dropped to \$1.3 million, from nearly \$3 million in the same period last year. The large decline was due in part to a \$2.5 million charge in the first quarter for a litigation expense.

Revenue for the half-year rose from \$105 million to \$127 million. Comparable-store sales, though, were flat, compared with last year's.

In the second quarter, the Albany, N.Y.-based retailer opened 15 outlets and closed one, to make a total of 445. **DON JEFFREY**



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## RETAIL TRACK



by Geoff Mayfield

**DISTRIBUTION SHUFFLE:** The reorganization at **BMG Distribution** (Billboard, Aug. 26, Sept. 9) has led to several reassignments. At press time, president **Pete Jones** said all but one of the branch managers and most of the sales managers had been named. Keep your eyes on Billboard's Executive Turntable for official announcements about these and other new BMG positions, but in the meantime, Retail Track has learned some of the players in the new scheme.

**Tom O'Flynn**, who has been RCA's Minneapolis-based regional director, returns to Washington, D.C., where he previously worked, to be branch manager. **Nate Wolk**, who served a short stint as national accounts manager for **CEMA** and who previously was a key executive at Twin Cities chain **Great American Music**, joins the company as Chicago branch manager. The Los Angeles branch manager will be **Bill Graham**, former BMG Western regional director.

Meanwhile, another of the former regional directors, Dallas-based **Bill Yates**, is moving to Atlanta to take over a regional manager's spot for RCA. Gone is **Larry Palmacci**, the New York-based regional director. The fourth regional director's spot, which had been based in Chicago, was already sitting vacant for most of the year since **Fred Love** made his move to Atlanta to become that unit's branch manager.

At the same time, several people who were branch managers in the previous structure will be sales managers in the new scheme.

The elimination of BMG's regional director position and the caliber of people being assigned to branch manager spots seems to indicate that branch managers will hold enhanced clout in the new plan. Likewise, the stature and experience of those who have been tapped to be sales managers seems to prove that position will be a key spot in the hierarchy, as is the case with branches at **WEA**, **CBS**, and, more recently, **CEMA**, too. BMG has not had sales managers in its system since the early '80s, and even then, there were some branches that did not have one.

A lineup that includes both a branch manager and a sales manager allows for a sensible delegation of responsibilities. Think in terms of basketball: the branch manager is like the point guard, who coordinates the entire team's effort, which allows the sales manager to be a shooting guard who concentrates on scoring sales.

**SCHOOL DAZE:** A consumer sweepstakes sponsored by **TDK**, plus bargain prices on midline tapes from **CEMA** and **BMG** and cut-outs from **One Way Records**, were some of the goodies that **The Record Bar** used to stoke a back-to-school promotion called **Cool Supplies**. The sale—which also featured markdown products and reduced tags on frontline albums and **TDK** tapes—began Aug. 18 at all **Record Bar** and **Tracks** locations.

Top prize in the campaign's **TDK** contest was a **Rock'N'Roll Getaway** for two for eight days and seven

nights in Hawaii, a trip package that included tickets to a rock concert, dinner at the **Hard Rock Cafe**, a Catamaran cruise, and other island treats. The first-runner-up prize was a **Sansui** system, with receiver, CD player, and speakers. A **Luxman** CD player was the second prize and a **Citizen CBM** personal CD player was the third prize. Registration period ends Sept. 13.

**GROWING CHAINS:** With a late-August opening at The London Galleria in London, Ontario, Toronto-based **A&A Records & Tapes** hit the 250-store milestone, a mark that has only been reached by three other North American music retailers. A&A, which says it is opening new units at the rate of one every other week, has Canada's highest store count... On Aug. 31, **Wherehouse Entertainment** held a reception to recognize its 100 New Stores push (Billboard, April 15). This soiree, the second held by Wherehouse since the expansion push began, took place on Union Street in San Francisco at one of those 100. Just wondering: If concert-marathon blues burner **George Thorogood** replaced **Scott Young** as Wherehouse's CEO, would they have to open those 100 stores in 100 days?

**CLOSING PAINS:** A couple of Northeast one-stops have been erased from the map. **E-Z Records 1-Stop** in North Quincy, Mass., is closing up shop. Sales manager **Bob Levin** says "business hasn't been good for a year," especially with some many of his accounts going for service from out-of-state chains. Meanwhile, **Interstate Group** president **Dick Greenwald** confirms that his Hagerstown, Md.-based rack has sold its Lincoln, R.I., one-stop to mighty Albany, N.Y., wholesaler **Northeast One Stop**. Greenwald says his company picked up the one-stop when it absorbed **Encore Entertainment** a few years ago; the sale to Northeast was struck because Interstate prefers to concentrate on racking, its core business... **Record & Tape Outlet**, based in Columbus, Ohio, has 13 fewer stores than it did six months ago. Head buyer **Lynn Batchek** says the chain elected to retreat from such out-of-state markets as Indianapolis and Tampa and Orlando, Fla. She says the company was at a point where it realized it did not have enough stores in those cities to effectively advertise, particularly in high-priced-media city Tampa, where RTO had less than half a dozen stores. The chain continues, however, in Columbus, Cincinnati, and Dayton.

**CONVENTION SEASON UPDATE:** There will be no 1989 convention for **Central South Music Sales** and its **Sound Shop** web. Not wanting to tempt fate a second time, the wholesale/retail firm pushed back its confab, originally planned for the fall, to June 24-28, 1990. You'll recall that when they held the 1988 meet last September at **Treasure Island Resort**, the Grand Cayman fun spot owned by Central South president **Randall Davidson**, the agenda was interrupted by an uninvited guest named Gilbert—as in Hurricane Gilbert. Central South will return to the Cayman Islands, but not during the hurricane season... Among the activities at **Strawberries Records, Tapes & Compact Discs** Sept. 17-19 convention will be a performance by **Jump Street** act **Menace**... Miami-based **Spec's Music & Video** plans to hold a reception for attendees of the **National Assn. of Recording Merchandisers' Retailers** Conference, which convenes Sept. 25-27... Oct. 1 will find **Music West** art. (Continued on page 50)

FOR WEEK ENDING SEPTEMBER 16, 1989

Billboard®

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## TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE	POP™ Compiled from a national sample of retail sales reports. LABEL & NUMBER/DISTRIBUTING LABEL
				★★ NO. 1 ★★	
1	1	1	19	<b>TOM PETTY</b> FULL MOON FEVER	MCA MCAD 6253
2	2	2	9	<b>DON HENLEY</b> THE END OF THE INNOCENCE	GEFFEN GHS 2-24217
3	3	3	18	<b>RICHARD MARX</b> REPEAT OFFENDER	EMI E2-90380
4	4	6	23	<b>MILLI VANILLI</b> GIRL YOU KNOW IT'S TRUE	ARISTA ARCD 8592
5	6	5	8	<b>GLORIA ESTEFAN</b> CUTS BOTH WAYS	EPIC EK 45217/E.P.A.
6	5	4	28	<b>FINE YOUNG CANNIBALS</b> THE RAW & THE COOKED	I.R.S. D-6273/MCA
7	7	9	31	<b>PAULA ABDUL</b> FOREVER YOUR GIRL	VIRGIN 2-90943
8	9	10	7	<b>SKID ROW</b> SKID ROW	ATLANTIC 2-81936
9	10	11	8	<b>NEW KIDS ON THE BLOCK</b> HANGIN' TOUGH	COLUMBIA CK 40985
10	12	14	14	<b>INDIGO GIRLS</b> INDIGO GIRLS	EPIC EK 45044/E.P.A.
11	8	7	11	<b>PRINCE</b> SOUNDTRACK: BATMAN	WARNER BROS. 25936
12	11	13	19	<b>GREAT WHITE</b> TWICE SHY	CAPITOL C2-90640
13	14	8	4	<b>DANNY ELFMAN</b> BATMAN MOTION PICTURE SCORE	WARNER BROS. 2-25977
14	13	12	16	<b>10,000 MANIACS</b> BLIND MAN'S ZOO	ELEKTRA 60815-2
15	21	17	3	<b>WARRANT</b> DIRTY ROTTEN FILTHY STINKING RICH	COLUMBIA CK 44383
16	<b>NEW ▶</b>		1	<b>ROLLING STONES</b> STEEL WHEELS	COLUMBIA CK 45333
17	15	19	6	<b>SOUL II SOUL</b> KEEP ON MOVIN'	VIRGIN 91267-2
18	16	—	2	<b>CHER</b> HEART OF STONE	GEFFEN 2-24239
19	18	25	4	<b>THE B-52'S</b> COSMIC THING	REPRISE 2-25854/WARNER BROS.
20	17	21	49	<b>BOBBY BROWN</b> DON'T BE CRUEL	MCA MCAD 42185
21	24	—	2	<b>ROLLING STONES</b> SINGLES COLLECTION - THE LONDON YEARS	ABKCO 1218-2
22	20	18	12	<b>STEVIE RAY VAUGHAN &amp; DOUBLE TROUBLE</b> IN STEP	EPIC EK 45024/E.P.A.
23	23	26	4	<b>SOUNDTRACK</b> WHEN HARRY MET SALLY	COLUMBIA CK 45319
24	19	15	5	<b>ZIGGY MARLEY &amp; THE MELODY MAKERS</b> ONE BRIGHT DAY	VIRGIN 2-91256
25	26	23	3	<b>BRYAN FERRY/ROXY MUSIC</b> STREET LIFE/20 GREAT HITS	REPRISE 2-25857
26	<b>NEW ▶</b>		1	<b>THE JEFF HEALEY BAND</b> SEE THE LIGHT	ARISTA ARCD8553
27	25	16	6	<b>BEASTIE BOYS</b> PAUL'S BOUTIQUE	CAPITOL C2-91743
28	27	22	24	<b>MADONNA</b> LIKE A PRAYER	SIRE 2-25844/WARNER BROS.
29	22	24	15	<b>SIMPLY RED</b> A NEW FLAME	ELEKTRA 2-60828
30	29	29	23	<b>BONNIE RAITT</b> NICK OF TIME	CAPITOL C2-91268

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## ALBUM RELEASES

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

### POP/ROCK

AEROSMITH  
Pump

▲ LP Geffen GHS1 24254/NA  
CA GHS4-24254/NA

**ALTER NATIVES**  
Buzz

▲ LP SST SST-245/\$8.98  
CA SST-245/\$8.98

**ARTHUR BAKER AND THE BACK BEAT DISCIPLES**  
Merge

▲ LP A&M SP-5262  
CA CS-5262

**STEPHEN BISHOP**  
Bowling In Paris

▲ LP Atlantic 81970/NA  
CA 81970/NA

**CAMOUFLAGE**  
Methods Of Silence

▲ LP Atlantic 82002/NA  
CA 82002/NA

**JANE CHILD**  
Jane Child

▲ LP Warner Bros. 1-25858/NA  
CA 4-25858/NA

**D.A.D.**  
No Fuel Left For The Pilgrims

▲ LP Warner Bros. 1-25999/NA  
CA 4-25999/NA

**MELISSA ETHERIDGE**  
Brave And Crazy

▲ LP Island 91285/NA  
CA 91285/NA

**PETER FRAMPTON**  
Where All The Pieces Fit

▲ LP Atlantic 82030/NA  
CA 82030/NA

**THE FUZZTONES**  
In Heat

▲ LP RCA 9808-1/NA  
CA 9808-4/NA

**JETHRO TULL**  
Rock Island

▲ LP Chrysalis F1-21708/NA  
CA F4-21708/NA

**CHERYL LYNN**  
Whatever It Takes

▲ LP Virgin 91254-1/\$9.98  
CA 91254-4/\$9.98

**MC LYTE**  
Eyes On This

▲ LP First Priority Music 91304/NA  
CA 91304/NA

**THE MEKONS**  
The Mekons Rock 'N' Roll

▲ LP A&M SP-5277/NA  
CA CS-5277/NA

**NRBQ**  
Wild Weekend

▲ LP Virgin 91291-1/\$9.98/NA  
CA 91291-4/\$9.98

**MARK O'CONNOR**  
On The Mark

▲ LP Warner Bros. 1-25970/NA  
CA 4-25970/NA

**MICHAEL PENN**  
March

▲ LP RCA 9692-1/NA  
CA 9692-4/NA

**JANE SIBERRY**  
Bound By The Beauty

▲ LP Reprise 1-25942/NA  
CA 4-25942

**SQUEEZE**  
Frank

▲ LP A&M SP-5278/NA  
CA CS-5278/NA

**RICK SPRINGFIELD**  
Greatest Hits

▲ LP RCA 9817-1/NA  
CA 9817-4/NA

### SOUNDTRACKS

**RANDY NEWMAN**  
Parenthood Original Motion Picture Soundtrack

▲ LP Reprise 1-26001/NA  
CA 4-26001/NA

**VARIOUS ARTISTS**  
True Love Original Motion Picture Soundtrack

▲ LP RCA 9819-1/NA  
CA 9819-4/NA

### COUNTRY

**SHELBY LYNNE**  
Sunrise

▲ LP Epic FP-44260/NA  
CA FPT-44260/NA

**SAWYER BROWN**  
The Boys Are Back

▲ LP Capitol 1-92358/NA

CA 4-92358/NA

**RICKY VAN SHELTON**  
Ricky Van Shelton Sings Christmas

▲ LP Columbia FC-45269/NA  
CA FCT-45269/NA

### JAZZ/NEW AGE

**CLYDE CRINER**  
The Color Of Dark

▲ LP Novus 3066-1/NA  
CA 3066-4/NA

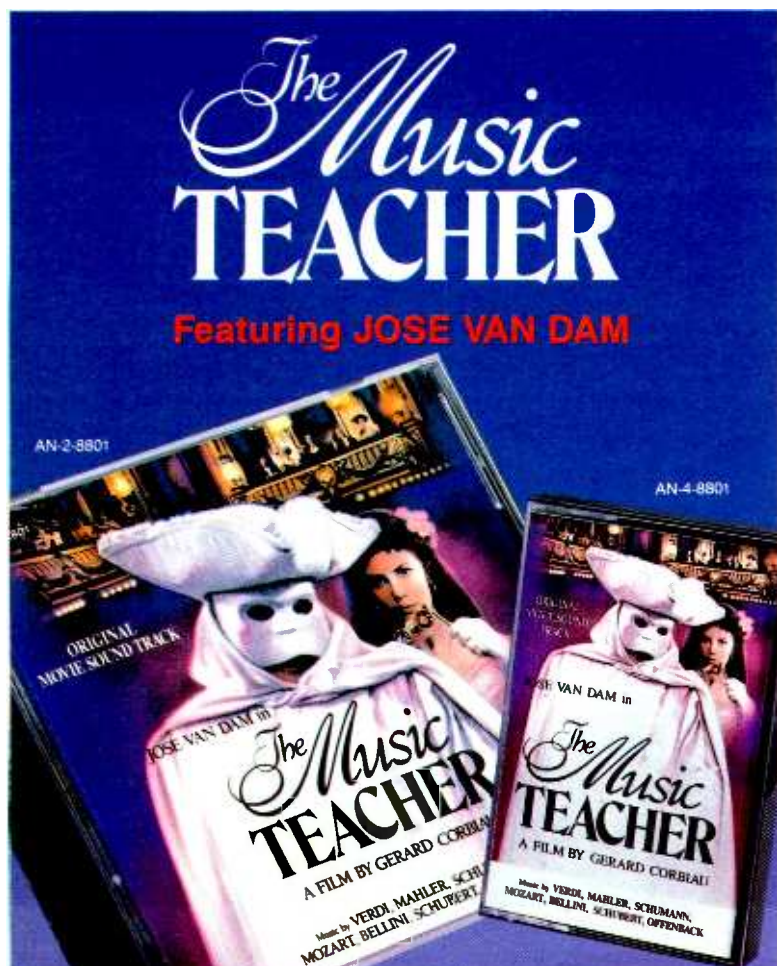
**CHARLIE ELGART**  
Balance

▲ LP Novus 3068-1/NA  
CA 3068-4/NA

**OLMIR STOCKER (ALEMAO)**  
Alemao Bem Brasileiro

▲ CD Happy Hour HH-5008-2/NA  
CA HH-5008-4/NA

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### RETAIL TRACK

(Continued from page 48)

ist Jim Chappell playing at the Wax-Works meet in Owensboro, Ky.

**CAROLINA ON MY MIND:** September marks the 20th anniversary of Nits, Nats, Etcetera, a tiny, 750-square-foot music/video combo in the Henderson Mall in Henderson, N.C. The store has been stocking video for five years, and currently offers 3,000 tapes. The shop, run by president Cheryl Brown Hawkins and her husband and manager, Phillip Hawkins, planned a Nits Nats Family Reunion for former employees Sept. 3. Some 125 people were expected to show up, including "one all the way from Los Angeles," says Phillip Hawkins... Charlotte, N.C.-based The Record Exchange, with eight stores in its home state and in Virginia, has exchanged its old one-sheet customer newsletter for a 12-page model, and president Don Rosenberg reports hot response. Called Music Monitor, the newsletter includes reviews and interviews, and its "writers are employees from throughout the chain," says Rosenberg. Circulation is 15,000, "and that's not 15,000 people, that's 15,000 music lovers," he adds.

One problem that nags Rosenberg is that The Record Exchange has difficulty getting acts to submit to interviews. Since he judges his mailing list to be "a very targeted readership," he thinks his chain's newsletter can deliver results for artists who are willing to cooperate. Interviews are being coordinated by Kelly Justice, recently hired as the web's full-time promotions director.

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**STRIPMINERS**  
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## Laurie Records Is Back

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Ron Bollon, V.P. Sales for

the legendary Indie company adapted the slogan **WE'RE BACK AND YOU'RE DANCING**. Since September of 1988 Look Who's Dancing.

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## Music + Food In Fowl Play Promo

LOS ANGELES Four weeks of fowl play figure in a cross promotion McDonald's and Music Plus recently hatched to satisfy their customers' hunger for both chicken and home entertainment.

The campaign was launched Sept. 1 in some 330 McDonald's restaurants in Southern California's Los Angeles and Orange counties. Four separate Music Plus coupons are offered to McDonald's fast-food customers who are partial to poultry products.

The monthlong deal proffers a different two-option coupon every week this month. The first coupon in the series extended the choice between a \$2 discount on any cassette or CD purchase, or a free movie rental. Other options in the offer include discounts on the purchase of blank audio- and videotapes, laserdiscs, Nintendo game packs, Memorex headphones, and a Case Logic display rack. Each deal is valid for four weeks following the chicken product purchase.

With more than \$1.5 million slated for television and radio advertising, McDonald's estimates it will distribute close to 1 million Music Plus coupons per week during the promotion. Restaurant menu boards feature on-the-spot promotion, along with posters and banners provided by Music Plus. Employees of both chains are wearing buttons to

*(Continued on page 60)*

## GRASS ROUTE

*(Continued from page 47)*

New Orleans. The results are best captured in **Bob Merlis'** liner notes: "In Japan, it's called 'Karaoke.' Here, it's making a fool of yourself."

Indie labels hungry for new talent should be advised to check out **Ray Genevese's** cover of "Soul Man" or **Mark Perricelli's** "Drive." As for the others, let's just say that the performers on the CD probably have a new appreciation for the talents of those they serve.

**ADVANCE WORD:** Husband and wife duo of **Nathan Bell** and **Susan Shore** offer an engaging collection of story songs on "L-Ranko Motel." More from **ROM Records**, 213-471-5000 ... New Orleans guitar legend **Snooks Eaglin** is back with "Out Of Nowhere," a delicious house rocker that crackles with excitement on every cut. Liner notes by **Jeff Hannusch** put it all in perspective. More from **Black Top Records**, P.O. Box 566091, New Orleans, La. 70156, or **Rounder**, 617-354-0700 ... **Walkingseeds'** "Upwind Of Disaster, Downwind Of Atonement" is a psychotic record with one of the year's best album covers. Noise fans should be at home with "Louie, Louie, Louie," among several choice cuts. Engineering is by **Kramer**, the **Shimmy Disk** godhead. More from **The Communion Label**, P.O. Box 95265, or **Sky-clad Records**, 6 Valley Brook Drive, Middlesex, N.J. 08846 ... **Springsteen's** long shadow is cast over **King Cowboy**, a Florida band that has garnered impressive reviews in several states. "Mondays" is a reflective slice of life. More info at 407-291-4443.

# New Age Music

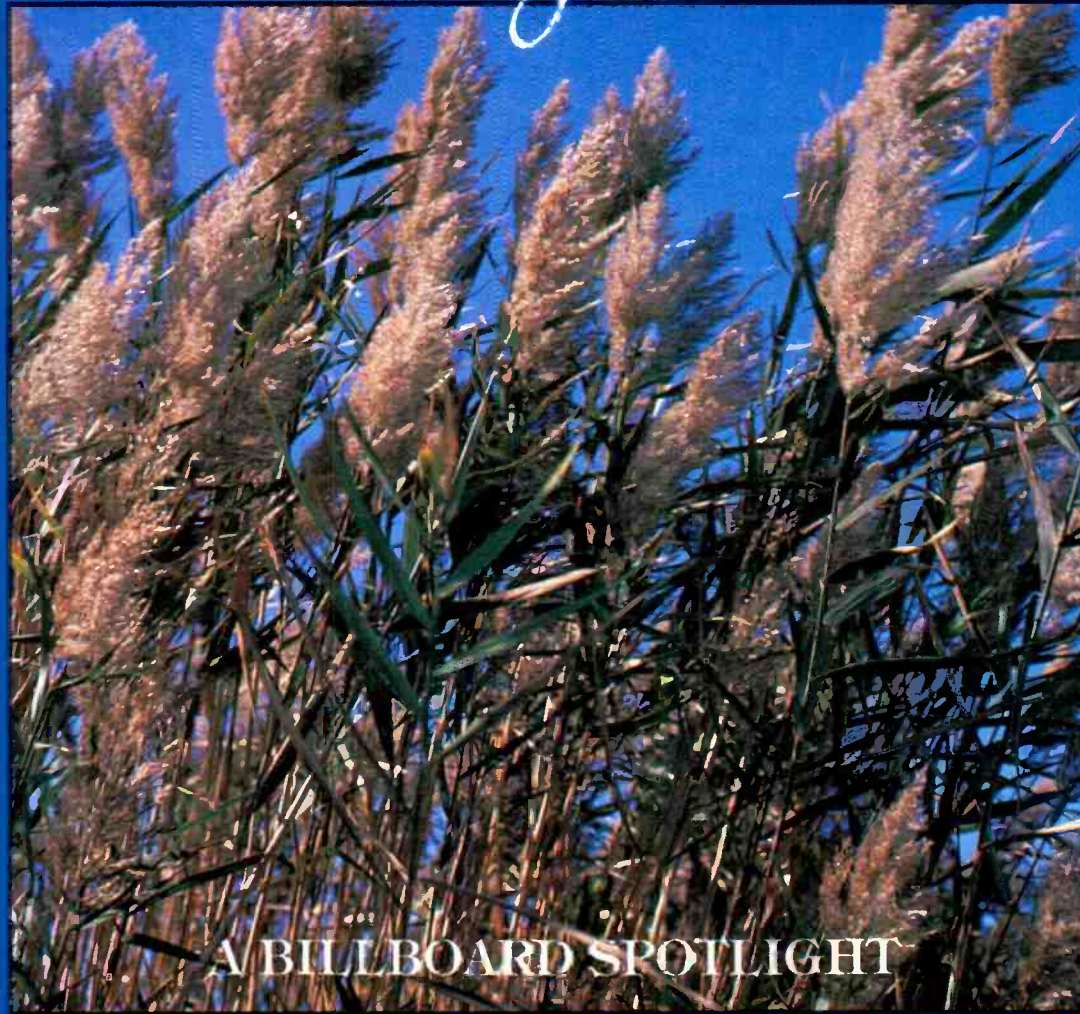


PHOTO S. OJAKI

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## New Suppliers Bank On Bs, Promos Creative Marketing Key To Survival

BY JIM BESSMAN

NEW YORK Even though it's so crowded and A-title-driven, there's still room left for enterprising, well-financed new companies to enter the home video marketplace.

They're doing it with B movies, of course, though they're quick to tell you they are really "A-minus" or at worst, "B-plus" titles. And they promise outright As in the future, once they are accepted at retail, of course.

But some care not a whit for movie titles, instead opting for nontheatrical specialization in costly, high-class art fare, or taking an opposite tack, bargain-basement instructionals on such common-place activities as coupon collecting.

Whatever they put out, the new players are hastily carving out their niches via ingenious positioning or by standard methodology.

"It all comes down to the same three things I've said before: marketing, marketing, marketing," says home video veteran Nick Santrizos, who now heads Trylon Video, and it is obvious that having his kind of industry experience and marketing know-how is key. For as A.I.P. Home Video president Eric Parkinson notes, the marketplace isn't open to just anyone.

"There's greater acceptance for major titles, lesser for minor," he says. "Distributors turn a deaf ear on any new kid on the block with anything less than an A title."

Parkinson admits that A.I.P., which entered the picture in January as the video arm of the A.I.P. Distribution studio, is in the B-plus range regarding its current 35-title output. But he feels that the company's "currently-in-production" titles are A quality, and expects to release one such major film every other month to "further

enhance" his more plentiful second-tier releases.

SGE Home Video, meanwhile, has just weighed in with a major title as its first release—"Red Scorpion," starring Dolph Lundgren.

"There are enough B companies

### The market isn't open to everyone

out there, so we don't want to position ourselves as being another one," says senior VP/GM Peter Pidduti. To drive the point home, SGE sent out 24,000 retail kits acquainting retailers with both the "Red Scorpion" (which he says garnered orders of 120,000 units) and the new company, and is doing the same thing for its forthcoming sci-fi title "Moontrap."

"It will have a 3D counter card, launch sheet, sell sheet, and full-length screening copy," says Pidduti of the "Moontrap" kit. "It's quite expensive, but we have a lot of confidence in our product. And when there's a glut in the market, you not only have to have [excellent] product, but something to show people you're serious and committed to distribution, and plan to be around a while."

Spectacor Video, which emerged out of parent company Spectacor Films in July, is staking out its position in the glutted marketplace by supplying what VP of administrative and creative affairs Daniel Sladek calls "prestigious product focusing on the specialized video market." Fitting the bill is the series "The Bolshoi At The Bolshoi," a 10-cassette series of classic ballets filmed in Moscow in digital stereo/video, which commences release this month at \$39.95 apiece.

Quality is Spectacor's prime

moving factor, says Sladek, who notes that the Bolshoi tapes will come in hand-pressed, foil-embossed covers. "We want people to believe in the product and the way the product is handled," he says.

But NAC Home Video is promoting belief in product of quite a different sort. Executive VP Kevin Johnston, who learned the sell-through ropes at Karl Video, says that NAC product is being priced for collectibility, from \$19 down to \$14 and even \$9. While the new company has lined up a series of made-for-home-video features, it is also specializing in titles with "pre-existing" consumer bases.

"We have an \$11.95 tape commemorating the 25th anniversary of the Ford Mustang," says Johnston. Documenting America's "love affair with the Pony car," the tape appeals to Mustang owners and nostalgia buffs. Likewise, (Continued on next page)



**Match Point.** Dick Van Patten picks the name of Sun Coast Pictures, a Roseville, Minn., retailer, in a "Dirty Tennis" mystery shopper contest orchestrated by MCA Home Video and the Macey Lipman Marketing firm. Pictured, from left, are Louis Feola, senior VP, marketing, MCA Home Video; Barbara Firstman, Macey Lipman Marketing; Macey Lipman; Van Patten; James Van Patten, son of Dick and author of "Dirty Tennis"; and Robert Blattner, president of MCA Home Video. The elder Van Patten, star of the cassette, is to make an in-store appearance at the winning retailer's location.

FOR WEEK ENDING SEPTEMBER 16, 1989

Billboard

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## TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.								
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
★ ★ NO. 1 ★ ★								
1	3	5	HANGIN' TOUGH	CBS Music Video Enterprises 14V-49028	New Kids On The Block	1989	SF	14.95
2	1	11	DELICATE SOUND OF THUNDER	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	C	24.98
3	2	9	2 OF ONE	Elektra Records Elektra Entertainment 40109-3	Metallica	1989	SF	9.98
4	4	89	\$19.98 HOME VID CLIFF'EM ALL! ▲ <sup>1</sup>	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	C	19.98
5	7	33	MOONWALKER ▲ <sup>8</sup>	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	LF	24.98
6	9	7	FIGHT THE POWER-LIVE	CBS Music Video Enterprises 19V-49020	Public Enemy	1989	C	19.98
7	8	7	HARD N' HEAVY VOLUME 2	MPI Home Entertainment MP 1677	Various Artists	1989	D	19.95
8	5	15	MICHAEL JACKSON: THE LEGEND CONTINUES ...	Motown Prod./Optimum Prod. Vestron Musicvideo 5358	Michael Jackson	1989	D	15.98
9	6	21	OIDIVNIKUFESIN N.F.V. ●	Megaforce Worldwide Island Visual Arts 50135-3	Anthrax	1988	C	19.98
10	10	9	SUBSTANCE 1989	Warner Reprise Video 38152	New Order	1989	LF	16.98
11	15	23	LIVE IN CONCERT-THE 'OUT OF THE BLUE' TOUR ▲	Atlantic Records Inc. Atlantic Video 50133-3	Debbie Gibson	1989	C	19.98
12	13	5	HARD N' HEAVY VOLUME 1	MPI Home Entertainment MP1676	Various Artists	1989	D	19.95
13	14	59	DEF LEPPARD: HISTORIA ▲ <sup>2</sup>	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	LF	24.95
14	18	19	NEIL DIAMOND'S GREATEST HITS-LIVE ▲	CBS Music Video Enterprises 19V-49014	Neil Diamond	1988	C	19.98
15	11	27	A SHOW OF HANDS ▲	PolyGram Music Video 041760-3	Rush	1989	LF	24.95
16	12	29	PINK FLOYD AT POMPEII	Vestron Musicvideo 1008	Pink Floyd	1986	C	19.95
17	16	3	THE WHO ROCKS AMERICA: 1982 AMERICAN TOUR	CBS-Fox Video 6234	The Who	1982	C	14.98
18	20	19	WHO'S BETTER, WHO'S BEST	PolyGram Music Video 080345-3	The Who	1988	LF	24.95
19	19	15	PRIMER ●	CBS Music Video Enterprises 16V-49018	Living Colour	1989	SF	16.98
20	RE-ENTRY		HOMECOMING CONCERT ●	CBS Music Video Enterprises 19V-49017	Gloria Estefan & Miami Sound Machine	1989	C	19.98

● RIAA gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. SF short-form. LF long-form. C concert. D documentary.

### VIDEO PEOPLE

**Ellen Stolzman** is promoted to VP, direct marketing and new business development, HBO Video, New York. She was VP, direct marketing and alternative distribution.

**Steve Rockabrand** is named executive director, pay television, ancillary markets, for the video division of Paramount Pictures, Los Angeles. He had spent the last three years with New York Times Cable Television as director, marketing, sales, and pay-per-view. Also, **Mary Ferguson** is named controller for Paramount's video division. Previously, she held the position of senior audit manager, entertainment industry specialty group, Price Waterhouse. Also, **Allen D. McMillen** is appointed executive director, business systems and control for the video division. He had been manager, Information Systems Group, West Coast Management Consulting Services for Ernst & Whinney.

**Harold Weitzberg** is named director of sales for Wood Knapp Video, Los Angeles. He has been with CP Video, Karl/Lorimar Home Video, and A&H Video.

**Marty DeGrazia** is promoted to VP business administration for Vestron Inc., Stamford, Conn. He had been Vestron's director, business administration. At the same time, **Ruth Cisero** is promoted to VP, distribution services. She had been director, distribution services.

**Tim Landers**, formerly national marketing manager for MCEG Video, joins Trylon Video as Midwestern regional sales manager.



## NEW VID SUPPLIERS

(Continued from preceding page)

says Johnston, the \$9.95 "Crash And Burn" compilation of "non-stop horrifying devastation" screened to a heavy metal soundtrack by Metal Blade recording artists has "built-in" interest among heavy metal fans. And Art Linkletter's "Happiness Is Being A Grandparent" has obvious appeal to its target age groups.

For "Clipping Coupons For Fun And Profit," a \$9.95 program hosted by soap star Jaelyn Zeman, NAC is preparing a coupon packet worth \$100, to be shrink-wrapped with tape copies. Another premium promotion involves A.I.P.'s "Space Mutiny" movie, which Parkinson says comes with a free copy of "Last Frontier," a longform music video by Jan Hammer featuring space footage.

Parkinson adds that A.I.P. has used free-tape offers several times, as well as significant discounts with purchases of tri-packs. At Trylon, Santrizos has scored by packaging double-features on a single cassette, such as a Frankie Avalon/Annette Funicello double bill, or a pairing of motorcycle action films.

Santrizos calls Trylon's October release "The Navigator" an A-level title, and says that forthcoming action pictures like "War Bus II" and "Delta Force Commando" will eventually encourage "more and more producers to come to us with promotable product."

Yoram Pelman, who formed South Gate Entertainment after his leadership tenure at Trans World's domestic theatrical and video distribution companies, also feels that he can entice better-quality titles as his "basically decent action B product"—like "Lethal Pursuit" and "Psychocop," as well as the Toronto Film Festival award-winning comedy "The Outside Chance Of Maximillian Glick"—become established at retail.

Pelman offered a One-Plus-Two promotion where every retailer who bought one tape from his first release received two free. But like so many of the new company chieftains, he points to his previous experience in home video, and especially his distributor relationships, as the main reason behind his new venture's successful launch.

"No way could I have come out of the box without their help," he says. "They want us to succeed."

For his part, NAC's Johnston salutes retail buyers' savvy.

"Many companies try to fool video retailers into thinking that a certain film received tremendous success, when in fact it played one theater in Des Moines," says Johnston. "But they're much smarter, so we supply [point-of-purchase] materials that show that our titles premiere on the video store screens. In fact, the booking agent is the video store—the key is a steady flow of product."

Here, Santrizos cautions dealers to "remember that selection is what got them where they are"—breadth of copy instead of depth. "We're at a very critical point for the industry, but the opportunity to attract the right kind of product is there."

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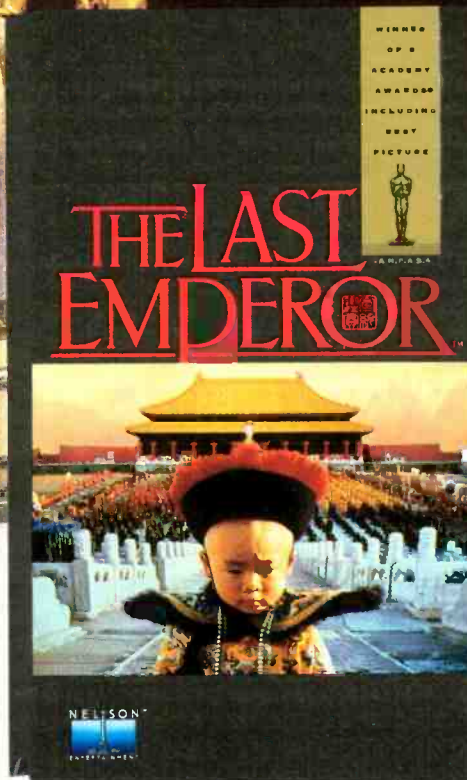
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COSTUMES JAMES ACHESON • PRODUCTION DESIGNER FERDINANDO SCARFOTTI • PHOTOGRAPHY BY VITTORIO STORARO (A.C.)  
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## Roger Rabbit Vid Release Expected To Draw Similar Figures Disney Claims Record Orders On Bambi

LOS ANGELES Walt Disney Studio claims that initial orders on "Bambi"—one of its two major fall sell-through titles—are over the 9.8 million unit mark, a new industry record.

In addition, the studio says preorders for its 52-title holiday sell-through campaign, including "Bambi," amount to 14.7 million, yet another new sales and revenue-producing plateau.

Although final prebook numbers of "Who Framed Roger Rabbit"—the studio's other big sell-through gun—are not in yet, many industry observers predict that title should rack up initial orders of about 8 million units.

With the "Bambi" numbers, Disney is claiming the title is the new industry leader for initial shipments, surpassing MCA Home Video's "E.T.: The Extra-Terres-

trial" by some 2.2 million units. That title, with initial shipments of approximately 7.6 million units, went on to sell about 14 million cassettes last fall, making it the best selling title in the industry to date.

"Bambi's" No. 2 sell-through position, however, may be in jeopardy with the expected Nov. 15 release of "Batman" from Warner Home Video at \$24.95. Backed by a major promotional tie-in with Coca-Cola, industry handicappers say that title could have an initial shipment of more than 10 million and might even challenge "E.T." for the top spot.

Last year, Disney's prebook numbers on "Cinderella" were 4.3

million units, while ultimate sales were 7.5 million. Disney's 1988 multititle campaign, says the studio, racked up 11.5 million units.

Among titles in the Disney fall campaign are "Mary Poppins," "Bedknobs & Broomsticks," "Alice In Wonderland," and "Dumbo." The studio also has a number of animated and cartoon shorts at \$12.99.

Disney is backing its fall campaign with a \$60-million umbrella marketing drive that includes \$30 million in advertising; a \$3 rebate and advertising and promotional tie-in on "Bambi" with Procter & Gamble's Crest toothpaste; and a free gift offer and tie-in from M&M/Mars.



**It's Going Down Now.** Former "Miami Vice" drugbuster Don Johnson plays an L.A. detective who gets involved in a far-right, extremist group conspiracy in "Dead Bang." The \$89.95-listed title is due from Warner Home Video Oct. 18; order due date is Sept. 28.

### VIDEO REVIEWS

*This column offers a critical look at recent nontheatrical video releases. Suppliers interested in seeing their cassettes reviewed in this column should send VHS cassettes to Richard T. Ryan, Billboard, 1515 Broadway, New York, N.Y. 10036. Please include the running time and suggested retail price.*

**"Champions Forever," J2 Communications, 87 minutes, \$19.95.**

Their names—Ali, Frazier, Foreman, Norton, Holmes—are legend. For more than two decades, these five men dominated professional boxing's heavyweight division. During that time, they passed the championship from one to another.

This program brings all five former champions together, and they discuss how they felt about fighting—the excitement and anticipation—and each other. It is also filled with footage from the greatest battles, such as "The Thriller In Manila" and "The Rumble In The Jungle." Although the program is generally well produced, a nearly incoherent Ali—who dominates the discussions just as he dominated boxing—adds a wistful note, especially since the Ali of today is juxtaposed with the proud, poetic, articulate champion of yesteryear.

Fight fans will enjoy this effort, and it should do well this holiday season.

RICHARD T. RYAN

**"Pat Boone Hits The Road—The RV Video Guide," MRS Enterprises, 52 minutes, \$29.95.**

Singer Pat Boone has long enjoyed RV'ing, and this up-and-coming activity is still growing by leaps and bounds. In this program, the singer tells viewers everything they need to know about recreational vehicles. Beginning with the various types, Boone covers prices, options, payment plans, and previously owned RVs.

In the second half of the program, he takes his audience out on the open road and discusses such things as equipment, safety, driving tips, RV parks, and RV clubs. There really is a lot of information here, and Boone's congenial personality adds to the program's appeal.

Obviously, the market for this program is somewhat limited, but be assured, there is one.

R.T.R.

**"The Judds: Across the Heartland," MPI Home Video, 50 minutes, \$19.95.**

Anyone who knows country music is familiar with the Judds—mother Naomi and daughter Wynonna. This talented duo serves up a blend of bluegrass, early rock, '40s jazz, and Appalachian folk that fuses into a uniquely American sound.

This program takes us on the road with the Judds, and viewers will enjoy a collection of their stage, TV, and radio appearances. Viewers are also treated to a number of hits by the Judds, including "Don't Be Cruel," "Give A Little Love," and "Girls' Night Out." Interspersed with the actual footage are cuts from a home video effort by Ashley Judd, the nonsinging daughter.

Given the Judds' strong regional (Continued on next page)

## Magnum, SGE Beef Up Their Defectives Offers

LOS ANGELES Magnum Entertainment, which already offers a "lifetime guarantee" on its tapes, says it will offer a similar guarantee on its packaging.

Meanwhile, another independent supplier, SGE Home Video, the new home video division of Shapiro Glickenhaus Entertainment, says it, too, will effectuate a "no questions asked" policy on defective tapes.

According to Pete Pidutti, SGE senior VP/GM, retailers can send damaged tapes to the company's duplicator, Brisbane, Calif.-based West Coast Video Duplicating, with a small fee for handling costs. Turnaround time will be 72 hours.

The offer, says Pidutti, will extend to tapes that are initially de-

(Continued on next page)



**Say What.** Richard Pryor, left, and Gene Wilder play it for laughs in "See No Evil, Hear No Evil." RCA/Columbia Pictures Home Video is planning a Nov. 16 release date for the comedy.

**Kim's Video, a N.Y. store, specializes in cult classics and hard-to-find titles ... see page 62**

日本の四大怪獣映画が  
只今アメリカ上陸で大暴れ。

# 怪獣

が欲しいとは思いませんか？

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発売日:  
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## VIDEO REVIEWS

(Continued from preceding page)

appeal, this is obviously not a program that every retailer wants to stock. Still, in those sections where the Judds enjoy heavy airplay and remain perpetual favorites, smart retailers will make room on the shelves for this one. **R.T.R.**

**"Briar Rose," Hi-Tops, 30 minutes, \$14.95.**

This is another entry in the collection of fairy tales by the Brothers Grimm. However, this effort lacks the lively animation that graced "The Golden Goose." This program is really another version of "Sleeping Beauty." However, it is difficult to imagine any children's title displacing the Disney movie.

Although youngsters may enjoy this timeless tale and delight in comparing it with "Sleeping Beauty," there appears to be a marked difference in quality. Carrying the other titles in the line is a must; however, this one might involve a more judicious retail decision. **R.T.R.**

**"Lita," BMG Video, 53 minutes, \$16.98.**

Ex-Runaway Lita Ford recently became a platinum success after a 10-year solo career filled with label and management problems and false starts; this concert/MTV-clip combo is her home video debut.

One wishes there were more guitar playing and less writhing and cleavage in the first video, "Kiss Me Deadly." Ford is a perfectly good guitarist and vocalist who need not rely so heavily on her sexy looks. The rest of the tape is a winner, though. It wisely avoids the now-clichéd casual offstage footage in favor of spirited, non-stop live sequences (filmed at London's Wembley Arena), plus the other videos from her "Lita" album.

bum. Her hit duet with Ozzy Osbourne, "Close My Eyes Forever," is particularly striking and inventive—one of the most memorable hard rock clips of the year.

**DAINA DARZIN**

**"Kathy Smith's Pregnancy Workout," Media Home, 90 minutes, \$29.98.**

Despite the glut of fitness programs on the market, this latest effort from Kathy Smith is so specialized that it may find a small but steady market. Smith, who was pregnant when the program was shot, gives viewers an exercise regimen that they can follow while expecting. It is also flexible enough so that it can be adjusted to the individual fitness of the mother-to-be.

In addition to the prenatal section, there is also a postnatal segment instructing women on how to restore the muscle tone they might have lost, as well as tips on regaining their figures. Finally, there is a common-sense question and answer segment about exercise and pregnancy. All in all, it is a fairly comprehensive effort that should do well given Smith's past track record. **R.T.R.**

**"Klassix-13: Beethoven," MPI Home Video, 60 minutes, \$24.95.**

Beethoven's music is as alive today as it was in the 19th century. Moreover, the mystique surrounding this incomparable genius, who continued to compose brilliant music despite his deafness, continues to grow. Actor Anthony Quayle and world-famous pianist Balint Vazsonyi offer sparse but succinct narration as they take viewers on a tour of Beethoven's life.

In addition to visiting Bonn, West Germany, Beethoven's birth-

place, the audience is treated to a tour of Vienna, Austria—the city where the mature Beethoven composed the bulk of his great works. Side trips are also taken to the Rhine river, a constant source of inspiration for the composer, and to the small cemetery where his remains are interred. The majority of this is done with excerpts from Beethoven's compositions.

With his rebellious nature and towering genius, Beethoven forever changed the face and direction of music. Attractively priced, this program will appeal to Beethoven fans and to anyone else who enjoys classical music. **R.T.R.**



**Classic Collectible.** Peter O'Toole, right, as T.E. Lawrence, and Omar Sharif as Sherif Ali ibn el Kharish, are coming to the small screen as RCA/Columbia Pictures Home Video will release the restored "Lawrence Of Arabia" Oct. 19 at \$29.95.

## P&G Soft-Soaps NFL Films' Vid Hard Sell Proofs Of Purchase Net Buyers A Free Sports Tape

LOS ANGELES Procter & Gamble is teaming up with NFL Films/Fox Hills Video for a cross promotion enabling consumers to obtain a free copy of the NFL Films Video "The Era Of Excellence" with the purchase of three P&G beauty care products. It is the first time Fox Hills parent Media Home Entertainment has combined efforts with P&G.

To receive the free tape, says Fox Hills, consumers mail in three proof-of-purchase seals from Prell, Ivory, Head & Shoulders, or Pert shampoos and conditioners, or Sure deodorant.

Each free copy of the tape, valued at \$19.95, will contain a coupon for another free tape when the consumer buys two NFL Films videotapes.

In October, says Fox Hills, P&G will push the promotion by placing free standing inserts into newspa-

pers around the country that are expected to reach 50 million homes.

In addition, point-of-purchase displays will be set up in supermarkets around the country making three NFL Films Videos—"Super Sunday," "NFL Crunch Course," and "Best Of The Football Follies"—available to grocery shoppers and alerting them to the free-tape offer.

Media, which holds exclusive rights to all NFL football programming, estimates that it will sell approximately 4 million-5 million sports tapes this year, citing not only its promotional efforts but the upsurge in sports as a home video programming genre.

Other titles available through the company's buy-two-get-one-free offer include "NFL's Greatest Hits," "NFL's Super Duper Bloopers," "Playing With Fire,"

"The NFL Playbook: A Fan's Guide To Flea Flickers," "Fumbles And Fly Patterns," "See How They Run," "High Stakes Heroes," and "Search And Destroy."

## MAGNUM, SGE

(Continued from preceding page)

fective and those that become defective through use or inadvertent damage.

An offshoot of the defective-tape problem, says Magnum executive VP and chief operating officer Danny Kopels, is packaging sleeves, which get "pretty well beaten up after six months of constant use and a dogeared or worn appearance on the shelf is not conducive to continued daily rental. Packaging stands together with word of mouth as the most important elements in getting people to rent tapes."

The offer, extending to any packaging that is damaged, worn thin, or dogeared, requires the dealer to return the old sleeve with \$2.50 to cover handling and postage. The company will send a new sleeve immediately, says Kopels.



**Not For The Squeamish.** Jessica Harper is the focal point in "Suspiria," a cult horror film released theatrically in 1977 that is making its first home video appearance Oct. 5 from Magnum Entertainment. Dario Argento, who directed "Dawn Of The Dead," was the man behind the lens.

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## TOP VIDEOCASSETTES SALES™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			Compiled from a national sample of retail store sales reports.					
			★★ NO. 1 ★★					
1	1	121	<b>THE WIZARD OF OZ: THE FIFTIETH ANNIVERSARY EDITION ▲◆</b>	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
2	3	11	<b>PINK FLOYD: DELICATE SOUND OF THUNDER</b>	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	NR	24.98
3	2	60	<b>LETHAL WEAPON</b>	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
4	6	6	<b>BEETLEJUICE</b>	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG	19.95
5	15	13	<b>ROBOCOP</b>	Orion Pictures Orion Home Video 8610	Peter Weller Karen Allen	1987	R	19.98
6	4	33	<b>JANE FONDA'S COMPLETE WORKOUT</b>	Jane Fonda Warner Home Video 650	Jane Fonda	1989	NR	29.98
7	10	5	<b>HANGIN' TOUGH</b>	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
8	9	16	<b>PLAYBOY WET AND WILD</b>	HBO Video 0277	Various Artists	1989	NR	19.99
9	8	10	<b>METALLICA: 2 OF ONE</b>	Elektra Records Elektra Entertainment 40109-3	Metallica	1989	NR	9.98
10	7	17	<b>MICHAEL JACKSON: THE LEGEND CONTINUES...</b>	Motown Prod./Optimum Prod. Vestron Musicvideo 5358	Michael Jackson	1989	NR	15.98
11	11	139	<b>CALLANETICS ▲◆</b>	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
12	5	48	<b>CINDERELLA</b>	Walt Disney Home Video 410	Animated	1950	G	26.99
13	<b>NEW▶</b>		<b>THE BEST OF EDDIE MURPHY: SATURDAY NIGHT LIVE</b>	Eddie Murphy Television Enterprises, Inc Paramount Home Video 12741	Eddie Murphy	1989	NR	19.95
14	19	15	<b>PLAYMATE OF THE YEAR VIDEO CENTERFOLD 1989</b>	HBO Video 0065	Kimberley Conrad	1989	NR	19.99
15	16	155	<b>RAIDERS OF THE LOST ARK</b>	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	14.95
16	13	44	<b>GHOSTBUSTERS ▲</b>	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	29.95
17	14	3	<b>WOODSTOCK</b>	Warner Bros. Inc. Warner Home Video 11762	Various Artists	1970	R	29.98
18	12	8	<b>I LOVE LUCY: VOLUME 1</b>	CBS-Fox Video 2301	Lucille Ball Desi Arnaz	1952	NR	14.98
19	22	25	<b>PLAYBOY'S SEXY LINGERIE</b>	HBO Video 0156	Various Artists	1989	NR	19.99
20	28	73	<b>STAR TREK IV-THE VOYAGE HOME</b>	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	14.95
21	20	86	<b>DIRTY DANCING</b>	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
22	18	45	<b>E.T. THE EXTRA-TERRESTRIAL</b>	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
23	24	34	<b>MOONWALKER ▲</b>	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	NR	24.98
24	<b>RE-ENTRY</b>		<b>STAR TREK II: THE WRATH OF KHAN ▲◆</b>	Paramount Pictures Paramount Home Video	William Shatner Leonard Nimoy	1982	PG	14.95
25	33	19	<b>DAZZLING DUNKS AND BASKETBALL BLOOPERS</b>	CBS-Fox Video 2229	Mary Albert Frank Layden	1989	NR	14.98
26	31	9	<b>NEW ORDER: SUBSTANCE 1989</b>	Warner Reprise Video 38152	New Order	1989	NR	16.98
27	17	10	<b>THE BEST OF GILDA RADNER</b>	Broadway Video Warner Home Video 35148	Gilda Radner	1989	NR	19.98
28	26	76	<b>INDIANA JONES AND THE TEMPLE OF DOOM</b>	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	14.95
29	29	6	<b>FIGHT THE POWER-LIVE</b>	CBS Music Video Enterprises 19V-49020	Public Enemy	1988	NR	19.98
30	21	29	<b>MICHAEL JORDAN: COME FLY WITH ME</b>	CBS-Fox Video 2173	Michael Jordan	1989	NR	19.98
31	<b>NEW▶</b>		<b>THE NAKED GUN</b>	Paramount Pictures Paramount Home Video 32100	Leslie Nielsen	1988	PG-13	89.95
32	<b>NEW▶</b>		<b>BATMAN: THE MOVIE</b>	Playhouse Video 1470	Adam West Burt Ward	1966	NR	19.98
33	37	152	<b>JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲◆</b>	Jane Fonda Warner Home Video 070	Jane Fonda	1986	NR	29.98
34	30	12	<b>\$19.98 HOME VID CLIFF'EM ALL! ▲</b>	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	NR	19.98
35	<b>RE-ENTRY</b>		<b>STAR TREK III: THE SEARCH FOR SPOCK</b>	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	14.95
36	<b>RE-ENTRY</b>		<b>STAR TREK: THE MOTION PICTURE ▲◆</b>	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	14.95
37	40	14	<b>NUTS ABOUT CHIP 'N' DALE</b>	Walt Disney Home Video 447	Animated	1989	NR	14.95
38	36	14	<b>DISNEY'S SING ALONG SONGS: FUN WITH MUSIC</b>	Walt Disney Home Video 451	Animated	1989	NR	14.95
39	27	89	<b>LADY AND THE TRAMP</b>	Walt Disney Home Video 582	Animated	1955	G	29.95
40	32	6	<b>DAFFY DUCK'S QUACKBUSTERS</b>	Warner Bros. Inc. Warner Home Video 11807	Animated	1988	G	19.95

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## HORROR VIDEO

SEPTEMBER IS HORROR VIDEO MONTH

BY DREW WHEELER

OCT. 2, 1989, MARKS THE 20th ANNIVERSARY of Rod Serling's "The Twilight Zone," one of the best-loved horror/science fiction anthology series in television history. In its five-year run, "TZ" shared the screen with such classics of imaginative TV as "The Outer Limits," "One Step Beyond," and Boris Karloff's "Thriller," with "Alfred Hitchcock Presents" often delving into the genre as well.

Two decades after the Twilight's first gleaming, the signpost up ahead points once again to imaginative TV. Consider such present-day televised terrors as "Tales From The Darkside," "Friday The 13th: The Series," "Freddy's Nightmares," "Monsters," "War Of The Worlds," "The Hitchhiker," "Ray Bradbury Theatre," "Star Trek: The Next Generation," "Shelley Duvall's Nightmare Classics," and the fantasy/romance "Beauty And The Beast." (The revived "Twilight Zone" expired, although it may haunt syndication for years to come.)

What caused horror TV to rise from the grave?

"It's been a perennial favorite," says Richard Rubinstein, executive producer of syndicated anthology series "Tales From The Darkside" and "Monsters." "It's been bread and butter for the TV audience for a long time." Rubinstein's Laurel Productions also produced Stephen King's "Pet

## Look what's risen from the grave— horror TV is now horror video

Semetary," soon to be released by Paramount Home Video.

Many imaginative TV programs have crossed over to the home-video marketplace, where horror and sci-fi themes have proven themselves extremely profitable. CBS/Fox Video VP of marketing Bruce Pfander says horror titles have "consistently done well for us." CBS/Fox has recently released successful sci-fi tapes "Alien Nation" and "The Fly II."

One TV program soon to be on home-video shelves is "Tales From The Crypt," first cablecast earlier this year on Home Box Office, and now slated for fall release on HBO Video for \$89.99. "We definitely recognize horror as a hot genre," says Peter Liguori, director of marketing, feature films, for HBO Video. "Tales From The Crypt" fulfills our every fantasy."

Retailer John Farr, VP of marketing for Commtron, believes that the title's success "depends on how much more available 'Tales From The Crypt' will be on commercial TV."

Applause Video chairman Allan Caplan remains cautious about TV-to-home video crossovers, saying, "Normally, made-for-TV product doesn't work." He does see a notable exception in the initial and soon-to-be-released volumes of the CBS-TV series "Beauty And The Beast," which are marketed by Republic Pictures Home Video for \$19.95 each. "The show helped spawn the videocassette sales," he says. "It's a hot title and volume two will be every bit as hot."

Other imaginative TV programs priced for sell-through on home video are "The Twilight Zone," released via mail order from Columbia House with the possibility of release on CBS/Fox; seven installments of "Tales From The Darkside," released by IVE for \$29.95 each; various episodes of "The Outer Limits," on MGM/UA Home Video for \$14.95 each; international favorite "Dr. Who," with episodes priced at \$19.98 each by Playhouse Video; sci-fi standard-bearer "Star Trek," available in both original and animated episodes from Paramount for \$12.95 apiece; three stories from "Alfred Hitchcock Presents," available from MCA Television Classics for \$29.95; and in the subgenre of "kid horror vid," the "Legend Of Sleepy Hollow" installment of "Shelley Duvall's Tall Tales And Legends" will soon be released by Playhouse for \$19.98. Interested retailers can find episodes of Quinn Martin's classic sci-fi series "The Invaders" on ABC Video, while MPI Home Video plans to release every episode from cult (and occult) soap opera "Dark Shadows."

"Freddy's Nightmares," the syndicated anthology series hosted by the George Michael of gore, Freddy Krueger, is also in home-video release, although not in the U.S. "Internationally, there's a very large market for the show," says "Freddy's Nightmares" executive producer Scott Stone, who says the program would probably not have had a second season without large profits from its video sales in European and Asian markets.

Other home video titles that may receive free publicity from TV series are Paramount's release of 1953 sci-fi epic "War Of The Worlds," which provides the basis for the syndicated series of the same name; "The Twilight Zone—The Movie," on Warner Home Video; the "Star Trek" films, also available from Paramount, as are the nearly serialized "Friday The 13th" slasher movies, which share the name but not the theme with the syndicated "Friday The 13th: The Series."

One upcoming movie-derived TV series is Fox Television's version of off-beat sci-fi hit "Alien Nation." "When I saw the feature film, I thought there was a wealth of material that could be done there that was missed by the original," says Kenneth Johnson, the show's executive producer. "It isn't really an SF show at all, it's about what it's like to be America's newest minority." Producer of '80s sci-fi sensation "V," Johnson adds that the tone of "Alien Nation" will put little stress on "laser guns" and more emphasis along the lines of "Welcome to Earth—here are your tax forms."



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# TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Program Supplier, Catalog Number	Suggested List Price
Compiled from a national sample of retail store sales reports.					
<b>RECREATIONAL SPORTS™</b>					
1	2	17	<b>DORF'S GOLF BIBLE</b>	★★ NO. 1 ★★ J2 Communications J2-0042	29.95
2	4	25	<b>MICHAEL JORDAN: COME FLY WITH ME</b>	CBS-Fox Video 2173	19.98
3	1	113	<b>DORF ON GOLF ♦</b>	J2 Communications J2-0009	29.95
4	5	13	<b>SPORTS ILLUSTRATED-GET THE FEELING WINNING</b>	HBO Video 0092	14.99
5	3	29	<b>SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT VIDEO</b>	HBO Video 0234	19.99
6	6	41	<b>THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS</b>	HBO Video 0025	14.99
7	20	7	<b>MICKEY MANTLE: THE AMERICAN DREAM COMES TO LIFE</b>	Fox Hills Video MO92453	19.95
8	7	67	<b>WINNING BASKETBALL WITH LARRY BIRD</b>	Kodak Video Programs 8118770	19.95
9	12	141	<b>AUTOMATIC GOLF ▲ ♦</b>	Simitar Entertainment, Inc. VA 39	14.95
10	<b>NEW▶</b>		<b>THE SMOTHERS BROTHERS YO-YO MAN INSTANTIAL VIDEO</b>	Kodak Video Programs 192-2079	19.95
11	8	113	<b>ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1</b>	Vestron Video 2038	39.98
12	10	13	<b>MUHAMMAD ALI BOXING'S BEST</b>	HBO Video 069	19.99
13	15	7	<b>LEONARD/HEARNS SAGA</b>	CBS-Fox Video 2287	19.98
14	9	39	<b>MIKE TYSON'S GREATEST HITS</b>	HBO Video 0088	19.99
15	17	21	<b>FOOTBALL FOLLIES</b>	Fox Hills Video	19.95
16	16	49	<b>NFL TV FOLLIES</b>	Fox Hills Video	19.95
17	11	5	<b>PELE, THE MASTER AND HIS METHOD</b>	Vidcrest	19.95
18	18	7	<b>BASEBALL THE RIGHT WAY: PITCHING FOR KIDS</b>	Parade Video	14.95
19	13	119	<b>THE BEST OF THE FOOTBALL FOLLIES</b>	Fox Hills Video	19.95
20	14	19	<b>DAZZLING DUNKS AND BASKETBALL BLOOPERS</b>	CBS-Fox Video 2229	14.98
<b>SELF IMPROVEMENT™</b>					
1	1	13	<b>SWAYZE DANCING</b>	★★ NO. 1 ★★ First Run Video FRV-130	No listing
2	3	13	<b>RAND MCNALLY'S VIDEOTRIPS: A GUIDE TO SAN FRANCISCO</b>	Best Film & Video Corp.	19.95
3	2	13	<b>RAND MCNALLY VIDEOTRIPS: A GUIDE TO HAWAII</b>	Best Film & Video Corp.	19.95
4	<b>NEW▶</b>		<b>LOTUS 1-2-3 INTRODUCTION</b>	The Video Professor	19.95
5	<b>NEW▶</b>		<b>LOTUS 1-2-3 LEVEL II</b>	The Video Professor	19.95
6	8	3	<b>INTRODUCTION TO DBASE III PLUS</b>	The Video Professor	19.95
7	5	11	<b>LAURA MCKENZIE'S TRAVEL TIPS-HAWAII</b>	Republic Pictures Corp. H-7352-1	24.95
8	13	13	<b>MONEY MAGAZINE: MAKING YOUR MONEY COUNT</b>	HBO Video 011	19.99
9	4	9	<b>CONSUMER REPORTS: HOUSES AND CONDOS</b>	Warner Home Video 079	19.95
10	9	11	<b>FODOR'S HAWAII</b>	Random House Home Video	19.95
11	6	13	<b>WEIGHT WATCHER MAGAZINE: GUIDE TO A HEALTHY LIFESTYLE</b>	Vestron Video 2028	29.98
12	14	13	<b>PREVENTION MAGAZINE: SMART HEART</b>	Best Film & Video Corp.	19.95
13	12	3	<b>WORDPERFECT LEVEL II</b>	The Video Professor	19.95
14	7	13	<b>RAND MCNALLY VIDEOTRIPS: A GUIDE TO BERMUDA</b>	Best Film & Video Corp.	19.95
15	11	7	<b>JULIA CHILD: VEGETABLES</b>	Random House Home Video	29.95

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# HOME VIDEO

## ITA, Paul Kagan Set Schedules For Fall Meets

LOS ANGELES Two home video industry conclaves—one sponsored by the International Tape/Disc Assn., the other by media analyst Paul Kagan—have been firming up with dates, topics, and speakers.

The Paul Kagan Home Video Roundtable will take place Oct. 17-18 at New York's Park Lane Hotel.

The first day's topic is "The Videocassette Future," and will probe such issues as how Hollywood's production slowdown will affect the video business, how consolidation among video suppliers is affecting deals being offered producers, whether growth for video suppliers is keeping pace with the expansion of the VCR universe, and how widespread the placing of ads on rental tapes will become.

The second day's topic will be "The Pay-Per-View Future," and will discuss such issues as whether PPV's post-home-video window will slip beyond its current 30-45 days, if there is anything PPV can do to get its window back, if the window slippage has affected ad buy rates, and how big a threat PPV is to the home video industry.

Among speakers already lined up for the two days are Jon Peisinger, Vestron Video; Bruce Shackman, Applause Video; Richard Abt, West Coast Video; Henry McGee, HBO Video; Troy Cooper, Erol's; Ron Castell, Blockbuster Entertainment; Gary Rockhold, Commtron; Ken Warner, United Cable Video Entertainment; Bruce T. Karpas, Reiss Media Enterprises; and Nancy Anderson, Graff Pay-Per-View.

Additional information on the seminar can be obtained through the company's Carmel, Calif., headquarters at 408-624-1536.

Meanwhile, the ITA has set Oct. 4-5 for its second annual "super seminar" on special-interest video at the Westin Hotel at O'Hare Airport in Chicago.

Topics will include "Finding And Defining Niche Markets," "Distribution To Libraries," "Successful Direct-To-Consumer Marketing Of Special Interest Videos," "How To Maximize Your Product Exposure And Profits To Avoid Costly Errors," and "The Potential Of Special Interest Videos For Rental."

Speakers include Steve DeVore, chairman of Sybervision Systems; Dennis Hedlund, president of Kultur Video; Roy Winnick, president of Best Film & Video; Patricia Leonard, president of Leonard Associates; Glenn McCune, marketing director of Special Video Publishing; Len Edwards, director of video programming for Avon Products; Leslie Roschke-McClure, president of "411" Video Information; and Ron Berger, president of Rentrak.

In addition, Ira Mayer of EPM Report will present "The Best In Sponsored Tapes."

Additional information can be obtained through the association's New York headquarters at 212-643-0620.

# THE HOLLYWOOD REPORTER BOX OFFICE

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	<b>Uncle Buck</b> (Universal)	7,822,640	1,832 4,270	2	34,726,816
2	<b>Parenthood</b> (Universal)	7,499,084	1,390 5,395	4	64,107,270
3	<b>The Abyss</b> (20th Century Fox)	5,532,135	1,532 3,611	3	40,726,991
4	<b>When Harry Met Sally ...</b> (Columbia)	4,849,364	1,171 4,141	7	67,515,438
5	<b>Lethal Weapon 2</b> (Warner Bros.)	4,659,654	1,613 2,889	8	131,302,932
6	<b>Turner &amp; Hooch</b> (Buena Vista)	3,840,100	1,536 2,500	5	57,160,330
7	<b>Batman</b> (Warner Bros.)	3,539,827	1,344 2,634	10	238,559,567
8	<b>sex, lies and videotape</b> (Miramax)	3,416,823	347 9,847	4	8,064,653
9	<b>Relentless</b> (New Line/CineTel)	2,838,177	835 3,399	—	3,298,164
10	<b>Honey, I Shrunk the Kids</b> (Buena Vista)	2,739,307	1,257 2,179	10	119,076,248
11	<b>Indiana Jones &amp; Last Crusade</b> (Paramount)	2,701,555	1,049 2,576	14	189,539,802
12	<b>Casualties of War</b> (Columbia)	2,326,728	1,482 1,570	2	14,181,176
13	<b>The Package</b> (Orion)	2,183,130	460 4,746	1	4,781,525
14	<b>Dead Poets Society</b> (Buena Vista)	1,370,827	721 1,901	13	86,402,887
15	<b>Millennium</b> (20th Century Fox)	1,151,201	488 2,359	1	3,399,610
16	<b>Nightmare on Elm Street 5</b> (New Line)	1,088,856	733 1,485	3	19,717,575
17	<b>Lock Up</b> (Tri-Star)	983,938	647 1,521	4	18,586,222
18	<b>Cheetah</b> (Buena Vista)	886,988	978 907	2	7,009,164
19	<b>Star Trek V: The Final Frontier</b> (Paramount)	866,842	659 1,315	12	50,531,965
20	<b>Ghostbusters II</b> (Columbia)	656,346	518 1,267	11	110,000,794
21	<b>Weekend at Bernie's</b> (20th Century Fox)	655,324	565 1,160	8	26,787,309
22	<b>Field of Dreams</b> (Universal)	649,750	575 1,130	19	60,045,168
23	<b>Licence to Kill</b> (MGM/UA)	585,441	526 1,113	7	33,197,509
24	<b>The Adventure of Milo &amp; Otis</b> (Columbia)	536,973	243 2,210	1	1,451,810
25	<b>Peter Pan</b> (Buena Vista re-issue)	502,319	640 785	7	27,312,145
26	<b>Young Einstein</b> (Warner Bros.)	477,222	340 1,404	4	10,357,223
27	<b>Do the Right Thing</b> (Universal)	466,310	211 2,210	8	24,289,231
28	<b>Karate Kid III</b> (Columbia)	435,425	434 1,003	9	37,995,311
29	<b>Wired</b> (Taurus)	320,000	750 450	1	1,500,000
30	<b>Let It Ride</b> (Paramount)	309,405	214 1,446	2	4,620,606
31	<b>Cage</b> (New Century/Vista)	278,188	96 2,898	—	278,188
32	<b>Cookie</b> (Warner Bros.)	256,939	67 3,835	1	797,924
33	<b>Shirley Valentine</b> (Paramount)	245,422	8 30,678	—	299,967
34	<b>Heart of Dixie</b> (Orion)	215,929	359 601	1	691,681
35	<b>Rude Awakening</b> (Orion)	159,024	208 764	2	2,771,334
36	<b>Little Monsters</b> (MGM)	155,058	150 1,034	1	542,939
37	<b>Friday 13th: Part VIII</b> (Paramount)	143,213	156 918	5	14,061,497
38	<b>Distant Voices, Still Lives</b> (Avenue)	93,470	22 4,249	5	281,120
39	<b>2nd Animation Celebration (Expanded)</b>	79,739	6 13,289	5	370,658
40	<b>Shag: The Movie</b> (Hemdale)	70,818	107 662	6	6,579,173



## It's Not A Vid Chain, But Golly, There's Lots Of 'Em!

BY EARL PAIGE

VENTURA, Calif. There are so many Plaza Video outlets in this coastal region 75 miles northwest of Los Angeles that many people think it's a chain. The fact is, Plaza Video is a series of stores opened by Harrell and Danette Patisaul in a period of nine years that were eventually sold off to various owners.

Beginning in 1980, Harrell Patisaul opened a store in Visalia, Calif., when there was hardly any prerecorded video available. "We went in and bought everything the distributor had. We came out with five boxes full," says Patisaul, 42, who opened the store as a sideline to his auto wrecking business.

By 1983, there were two more stores in Porterville and Ventura, and Patisaul was on a roll. There followed 11 more stores, including three in Santa Maria that are now being sold to Roger and Anne Rowehl.

According to the Rowehls and other owners of Plaza outlets, Harrell Patisaul can be depended on to "show you the ropes."

No one is more in awe of Patisaul than his mother, Juanita, who also operates a Plaza Video outlet. Going beyond maternal pride, she boasts that her son "has just been successful at anything he ever tried. He has the touch, especially in coming up with good locations."

Patisaul himself credits his success to developing a concept of service in "a family store sense of being friendly and doing anything to help the customer feel at ease."

Unlike many retailers, Patisaul welcomes the competition created by fast-growing Blockbuster Entertainment and other superstore developers. In fact, he himself is going the same route as these giants.

Now planning a series of 8,000-square-foot units in the Clovis suburb of Fresno, Patisaul says he will be doing "just about every-

thing differently." This even extends to the name. The new stores will go under the Premier Video logo.

Among the new concepts: a glitzy look, keyed by lavish use of

**'Computerization helped us provide more service. It was the real key'**

neon and a fancy tile entrance; a 1,000-square-foot section exclusively for children; 10,000-12,000 tapes; a midnight closing time, instead of 10 p.m.; more attention to sell-through; and no adult tapes.

He says, "Danette and I finally decided that offering adult [video] is not right for a family store." Danette Patisaul adds that "not having adult will rarely drive away

a customer, but having it might."

Yet another innovation the Patisauls are contemplating is open display, instead of using empty boxes with active stock behind a counter. Harrell Patisaul says he has often flirted with the idea, but decided not to effect it more out of fear of cutting the boxes than because of the prospect of increased cost. "We're hoping we can come up with some way to fold the boxes and not have to destroy them," he says.

The Patisauls firmly believe that the open-display system used by Blockbuster, which places the manufacturer's empty on the shelf with the actual copies in generic cases directly behind the empty, will not work for their stores. "Your movies are always getting all mixed up. It has to be one movie, one box."

One carryover in the Fresno stores will be a pricing formula geared to multiple rentals. A basic

fee is three movies for \$6 daily, or two for \$5. If rented singly, new releases are \$3.25. All children's are 99 cents. Also, rental of three or more on Sunday gives customers an extra day; the movies are due by 6 p.m. Monday.

Harrell Patisaul says he has given a lot of thought to the size of the population that will support a superstore, and to what that store should provide. In the Clovis area, there are 90,000 people in a three-mile radius. "I think it's a three-mile business." As for volume, he says a store should generate \$80,000 monthly.

Reflecting on his decadelong success, Patisaul says the service concept was considerably enhanced when he became computerized in 1983, at a time when few independents were taking the plunge. He bought a Bonafide Management Systems package. "It really helped us provide more service. It was the real key."

## Nashville's Movies To Go Is On The Move Growing Chain Launches Newspaper Ad Campaign

BY EDWARD MORRIS

NASHVILLE Movies To Go here will add four new locations by year's end, company officials confirm, an expansion program that will bring the chain's total to 12. Three of the four are already in operation.

Jack Dennis, who runs the chain for International Marketing Group, says his aim is to stock each new location with a minimum of 2,500 titles, and that with duplicate copies the inventory escalates to 3,500-3,800 per store.

Because IMG also manufactures and distributes records and tapes, some stores stock these items, too, usually in bins at budget prices. However, Dennis says, the trend is away from such cross-merchandising.

Beta, once a mainstay at Movies To Go, has been phased out entirely, Dennis reports, "because it just would not produce."

To help herald the new store openings, the chain has begun issuing monthly advertising inserts in Sunday editions of the Nashville Tennessean. Each insert has an approximate circulation of 100,000.

The four-page insert for August featured a special coupon for each day of the month—as well as announcements of new releases for the month. Prominently noted was the fact that the stores accept reservations for videos.

Among the Academy Award-Winning Specials offered in the insert were \$1-plus-coupon rentals (on specific days only) for "Gorillas In The Mist," "Stand And Deliver," "The Accused," "A Fish Called Wanda," "Big," "The Accidental Tourist," and "A Cry In The Dark." New rentals normally go for \$3 a day.

The insert also included Happy Birthday coupons for Martin Sheen, Dustin Hoffman, Patrick Swayze, Sean Connery, and Rich-

ard Gere, a gimmick that entitled a customer to rent any one of these actors' movies for \$1 on the appropriate birthday.

Other specials included renting a video player for \$7 for one week or \$11 for two weeks; a VCR and any three movies for \$9.97; and any Disney movie for free with the

rental of any regularly priced movie.

Upcoming inserts will include a similar range of specials.

Membership in Movies To Go is free, and a membership card can be used at any of the outlets. Dennis says he cannot estimate the chain's total active membership.

## CD Store's Success Formula Is Nintendo Sales, Rentals

BY MOIRA McCORMICK

CHICAGO When Steve Kessler and partner opened Compact Disc City in northern suburban Highland Park here last November, their plans were to focus mainly on prerecorded music. But Kessler says the store now is as renowned for its rental and sales of Nintendo and Nintendo-compatible product as it is for its budget-priced CDs and cassettes. In fact, the store now sells Nintendo to a number of other retail outlets in the Chicago area and out of state.

Kessler, who has been involved in other music and video retail concerns since 1975, says that shortly after opening the 1,800-square-foot store, "Every other person who came in would say, 'Are you carrying Nintendo games?'" At that point, we had no intention of doing so.

"Soon, however," he continues, "we got the hint. We had a little product in by Christmas."

The difficulty in obtaining the games was an obstacle at first, says Kessler. "The few middlemen we contacted were charging outrageously overblown wholesale prices," he recalls. Plus, Kessler adds, Nintendo itself "will not open new accounts—they're already selling more than they can

manufacture."

"So we started getting product ourselves," he continues, "spending 30 hours a week calling people around the country, poring over trades for Nintendo distributor ads. Every possible contact was followed up."

Compact Disc City began buying Nintendo from such software wholesalers as SNK, Bandai, and Konami; toy distributors; and video distributors. "I buy from 40 businesses now," says Kessler. In March, he says, "We decided to buy for other stores as well." At present, Compact Disc City "buys, sells, and trades new and used Nintendo."

Kessler says the store began renting games in March for \$2.50 the first night and \$2 each successive night. "The customers do keep them out night after night, and we haven't had any complaints about the extra charge," Kessler notes.

The Nintendo sales to rental ratio is 4:1, "but rental is gaining strongly," says Kessler, pointing out that the game's rental strength makes it a good pitch to make to potential video store clients.

Compact Disc City has an in-store Nintendo game setup, and  
(Continued on page 60)

### 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
<b>BYE BYE BABY (R)</b> Brigitte Nielsen, Carol Alt Prism/\$89.95	9/19/89 (10/15/89)	\$0.0565 (15)	Poster, Standee
<b>CHECKING OUT (R)</b> Jeff Daniels, Melanie Mayron Virgin/\$89.95	9/19/89 (10/4/89)	\$0.0308 (8)	Poster, Standee
<b>CRIMINAL LAW (R)</b> Gary Oldman, Kevin Bacon HBO/\$89.95	9/18/89 (10/4/89)	\$9.2 (1,166)	Poster, Mobile
<b>PET SEMATARY (R)</b> Fred Gwynne, Dale Midkiff Paramount/NA	9/20/89 (10/12/89)	\$56 (1,585)	Poster, Standee, Banner
<b>WORKING GIRL (R)</b> Melanie Griffith, Harrison Ford CBS/Fox/\$89.98	9/19/89 (10/5/89)	\$63.7 (1,149)	Poster

\* INFORMATION FURNISHED BY VIDEO FORECASTER.

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OTHER TITLES

<b>AFTER PILKINGTON</b> Bob Peck, Miranda Richardson CBS/Fox/\$39.98 Prebook cutoff: 9/19/89; Street: 10/5/89	<b>CHRISTABEL</b> Elizabeth Hurley, Stephen Dillon CBS/Fox/\$39.98 Prebook cutoff: 9/19/89; Street: 10/5/89
<b>AN AFFAIR IN MIND</b> Amanda Donohue, Matthew Marsh CBS/Fox/\$39.98 Prebook cutoff: 9/19/89; Street: 10/5/89	<b>THE LAST EMPEROR</b> John Lone, Joan Chen Nelson/\$29.95 Prebook cutoff: none; Street: 9/28/89
<b>THE APRIL FOOLS</b> Jack Lemmon, Catherine Deneuve CBS/Fox/\$19.98 Prebook cutoff: 9/21/89; Street: 9/28/89	<b>LIFEFORCE</b> Steve Railsback Vestron/\$14.98 Prebook cutoff: none; Street: 10/27/89
<b>BACK TO CHERNOBYL</b> Bill Kurtis, Richard Wilson Vestron/\$29.98 Prebook cutoff: 9/20/89; Street: 10/11/89	<b>LITTLE BIG MAN</b> Dustin Hoffman CBS/Fox/\$19.98 Prebook cutoff: 9/21/89; Street: 9/28/89
<b>BEVERLY HILLS MADAM</b> Faye Dunaway, Donna Dixon Orion/\$59.98 Prebook cutoff: none; Street: 9/28/89	<b>MONDAY NIGHT MADNESS: THE VERY BEST OF MONDAY NIGHT FOOTBALL</b> Frank Gifford CBS/Fox/\$19.98 Prebook cutoff: 9/25/89; Street: 10/12/89
<b>CHOPPING MALL</b> Paul Bartel, Mary Woronov Vestron/\$14.98 Prebook cutoff: none; Street: 10/27/89	<b>PAPILLON</b> Dustin Hoffman, Steve McQueen CBS/Fox/\$19.98 Prebook cutoff: 9/21/89; Street: 9/28/89

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), prebook cutoff, ship date, box-office gross, and suggested list price (if available)—to Video Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.



## Tokyo Murders Lead To Call For Vid Restrictions

**TOKYO** Following reports here that the confessed murderer of three small girls in Japan had been "influenced" by viewing horror videotapes, the Tokyo Metropolitan Government has started checking out the possibility of amending a local law that restricts "unwholesome" publications, movies, and slides so that it can also cover videos.

### Horror vids found in killer's home

Tsutomo Miyazaki, 26, admitted kidnapping and killing three little girls, two age 4 and one age 5. A "taciturn loner," Miyazaki had 4,500 recorded videotapes stacked in his room, including many horror packages, or "splatter movies" as they are known here.

As a direct result of the murders, television stations in Japan have canceled transmission of horror movies, in deference to the bereaved families of the young girls. Among the movies removed from the schedules: "Texas Chainsaw Massacre, Part 2" and "Friday The 13th: The Final Chapter."

There is a Japan Video Ethics Assn., which reviews video product, but it only checks on pornography, not on horror or violence.

The Tokyo Metropolitan Government established a Video Countermeasures Council involving manufacturers in April this year and it has now held its first full meeting.

A check by government officers from November 1988 to February 1989 showed there were 1,879 stores selling video software and 1,051 video rental outlets. Of that total, 889 had "adult corners" selling pornographic and ultraviolent videotapes. While the Japan Video Ethics Assn. has 150 member companies, it is clear that there are several hundred more nationwide who are not affiliated.

Now the Japan Video Ethics Assn. is pushing hard for top-level discussions among video manufacturers and producers on how to deal with the "horror" problem and also to try and gauge the full effect such tapes have on viewers, especially minors. **SHIG FUJITA**

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WRITTEN BY KEVIN WADE PRODUCED BY DOUGLAS WICK DIRECTED BY MIKE NICHOLS  
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## MUSIC LINE

(Continued from page 47)

last spring has finally made the service a viable national entity, now serviced by six Music Systems employees from the company's Florida location. Music Line has dropped the ordering, Spina says, "to work more closely with the retailers and not compete with them."

The Music Line has caught the attention of the major labels, according to Spina. "Labels were skeptical until they were able to dial and sample cuts from different artists and see how it works," Spina says. "They see it as a real service for consumers and an opportunity to feature new artists."

The labels are not sharing in the revenue from the service, but Music Line is receiving merchandise from them. More than 100 labels are currently represented on the system.

Spina says plans are being made to coordinate retail with his firm's television advertising. Discount merchandise coupons and other cross-promotions are also under consideration.

## CD STORE'S SUCCESS

(Continued from page 58)

"kids are encouraged to try a game before their parents spend \$40 on it," says Kessler. A game may be previewed for a night, and then the \$2.50 rental charge is taken off the sale price, he adds.

The Nintendo project is "a magnet for the children's market, and when their parents come with them, it's not unusual for them to say, 'Oh, a new Paul McCartney or Richard Marx,'" Kessler notes. "Nintendo has certainly helped strengthen our bottom line." Incidentally, Kessler adds that Compact Disc City does a "huge business" in children's video.

Scarcity of product can "still make people upset," Kessler says. "When we get a couple of hundred units in, they can be gone in a couple of days. Super Mario Bros. 2 is a monster. And Guerilla War is big, because two can play."

Despite supply problems, Kessler says that, "based on the games we saw at the Consumer Electronics Show in June, Nintendo is strong for the future."

## MUSIC + FOOD PROMO

(Continued from page 51)

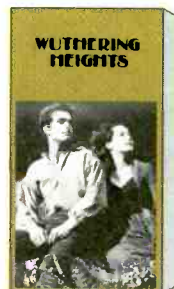
encourage customers to consume more chicken.

Mitch Perliss, director of purchasing at Music Plus, is prepared for heavy traffic through all Music Plus outlets—save the chain's northern California store—during the promotion. "We've stocked up on [the advertised products] and are making sure they're highly visible in all our stores," says Perliss.

According to Perliss, when McDonald's looked for a partner with whom to tie in a promotion for their Chicken McNuggets, Chicken Salad Oriental, and Country Style Chicken Sandwich, Music Plus was a logical choice, since the two companies appeal to a similar demographic base.

DEBORAH RUSSELL

**THE BEST YEARS OF OUR LIVES**  
Starring Myrna Loy and Dana Andrews  
1946, B/W, 170 minutes,  
Classic Drama, #3031  
(Double Cassette), \$24.98  
hi-fi  
MONO



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



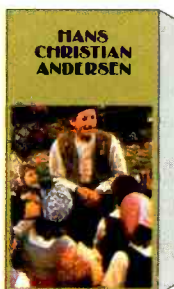
**THE LITTLE FOXES**  
Starring Bette Davis  
1941, B/W, 116 minutes,  
Classic Drama,  
#3050  
hi-fi  
MONO



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



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



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

**PYGMALION**  
Starring Leslie Howard and Wendy Hiller  
#6018

**THE THIEF OF BAGDAD**  
Starring Sabu  
#3108

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

**THE SECRET LIFE OF WALTER MITTY**  
Starring Danny Kaye  
#3062



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STREET DATE: September 28, 1989



## TOP VIDEOCASSETTES RENTALS™

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★★ NO. 1 ★★				
1	2	4	TEQUILA SUNRISE	Warner Bros. Inc. Warner Home Video 11821	Mel Gibson Michelle Pfeiffer	1988	R
2	1	5	MISSISSIPPI BURNING	Orion Pictures Orion Home Video 8730	Gene Hackman Willem DaFoe	1988	R
3	3	11	TWINS	Universal City Studios MCA Home Video 80873	A. Schwarzenegger Danny DeVito	1988	PG
4	11	2	THE NAKED GUN	Paramount Pictures Paramount Home Video 32100	Leslie Nielsen	1988	PG-13
5	5	10	DIRTY ROTTEN SCOUNDRELS	Orion Pictures Orion Home Video 8725	Steve Martin Michael Caine	1988	PG
6	4	7	DANGEROUS LIAISONS	Warner Bros. Inc. Warner Home Video 11872	Glenn Close John Malkovich	1988	R
7	15	3	THE 'BURBS	Universal City Studios MCA Home Video 80878	Tom Hanks	1989	PG
8	6	9	THE ACCIDENTAL TOURIST	Warner Bros. Inc. Warner Home Video 11825	William Hurt Kathleen Turner	1988	PG
9	8	4	THE FLY II	CBS-Fox Video 1725	Eric Stoltz Daphne Zuniga	1989	R
10	7	8	COCOON: THE RETURN	CBS-Fox Video 1710	Don Ameche Wilford Brimley	1988	PG
11	10	6	TRUE BELIEVER	RCA/Columbia Pictures Home Video 6-25012	James Woods Robert Downey, Jr.	1989	R
12	13	6	WHO'S HARRY CRUMB?	Tri-Star Pictures RCA/Columbia Home Video 6-27013	John Candy	1989	PG-13
13	9	15	COMING TO AMERICA	Paramount Pictures Paramount Home Video 32157	Eddie Murphy Arsenio Hall	1988	R
14	12	12	MY STEPMOTHER IS AN ALIEN	Weintraub Ent. Group RCA/Columbia Home Video 6-21028	Dan Aykroyd Kim Basinger	1988	PG-13
15	16	5	HEATHERS	New World Entertainment New World Video A88041	Winona Ryder Christian Slater	1988	R
16	NEW ▶		BEACHES	Touchstone Pictures Touchstone Home Video 797	Bette Midler Barbara Hershey	1989	PG-13
17	14	11	ALIEN NATION	CBS-Fox Video 1585	James Caan Mandy Patinkin	1988	R
18	19	4	1969	Atlantic Releasing Corp. Media Home Entertainment M012482	Robert Downey, Jr. Kiefer Sutherland	1988	R
19	18	9	THE LAST TEMPTATION OF CHRIST	Universal City Studios MCA Home Video 80885	Willem DaFoe Barbara Hershey	1988	PG
20	NEW ▶		RED SCORPION	SGE Home Video 12001	Dolph Lundgren	1989	R
21	17	17	THE ACCUSED	Paramount Pictures Paramount Home Video 32149	Kelly McGillis Jodie Foster	1988	R
22	20	23	BIG	CBS-Fox Video 4754	Tom Hanks	1988	PG
23	21	7	THE BOOST	Hemdale Film Corp. HBO Video 0230	James Woods Sean Young	1989	R
24	23	7	PHYSICAL EVIDENCE	Columbia Pictures Vestron Video 5284	Burt Reynolds Theresa Russell	1988	R
25	22	4	TALK RADIO	Cineplex Odeon Films MCA Home Video 80894	Eric Bosogian	1988	R
26	28	3	GLEAMING THE CUBE	Grand Slam Hits Vestron Video 5275	Christian Slater Steven Bauer	1988	PG-13
27	24	5	POLICE ACADEMY 6: CITY UNDER SIEGE	Warner Bros. Inc. Warner Home Video 11873	Bubba Smith Michael Winslow	1989	PG
28	25	20	COCKTAIL	Touchstone Pictures Touchstone Home Video 606	Tom Cruise Bryan Brown	1988	R
29	26	9	I'M GONNA GIT YOU SUCKA	MGM/UA Home Video M901641	Isaac Hayes Bernie Casey	1988	R
30	27	12	DEEPSTAR SIX	IVE 61700	Greg Evigan Taurean Blacque	1989	R
31	NEW ▶		TAP	Tri-Star Pictures RCA/Columbia Home Video 70143-5	Gregory Hines Sammy Davis Jr	1989	PG-13
32	NEW ▶		DISORGANIZED CRIME	Touchstone Pictures Touchstone Home Video 951	Corbin Bernsen Lou Diamond Phillips	1989	R
33	36	3	SPLIT DECISIONS	New Century Films Warner Home Video 764	Gene Hackman Craig Sheffer	1988	R
34	31	20	GORILLAS IN THE MIST	Universal City Studios MCA Home Video 80851	Sigourney Weaver Bryan Brown	1988	PG
35	29	12	A CRY IN THE DARK	Cannon Films Inc. Warner Home Video 11868	Meryl Streep Sam Neill	1988	PG-13
36	35	14	EVERYBODY'S ALL-AMERICAN	Warner Bros. Inc. Warner Home Video 11827	Jessica Lange Dennis Quaid	1988	R
37	30	19	CHILD'S PLAY	MGM/UA Home Video M800951	Catherine Hicks Chris Sarandon	1988	R
38	39	11	PARENTS	Vestron Pictures Inc. Vestron Video 5278	Randy Quaid Mary Beth Hurt	1989	R
39	32	8	TORCH SONG TRILOGY	New Line Cinema RCA/Columbia Home Video 6-22829	Harvey Fierstein Anne Bancroft	1988	R
40	33	11	KINJITE: FORBIDDEN SUBJECTS	Cannon Films Inc. Cannon Video 31036	Charles Bronson	1988	R

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

## VIDEO RETAILING



by Earl Paige

**RENTAL RATES EDGE UP:** It's not a wave sweeping the country, but small-size chains and many individual store operators are trying to squeeze more dollar volume out of rentals, particularly on high-profile new releases. Other chains are possibly looking at adjusting rentals, but not talking, while still others are reacting to or positioning against new openings by Blockbuster Video.

An example of the latter is Omaha, Neb.-based **Applause Video**, which is quietly testing a schedule of three days for two nights at \$2.99 in five Lincoln, Neb., units—a price comparable to Blockbuster's. Instead of having the tapes due at midnight on the third day, as with Blockbuster, Applause wants them back by 10 p.m.

Rental customers appreciate extra hours, says **John English**, operator of single-store **MultiVideo** in Bellflower, Calif., a suburb of Los Angeles. "By remaining open until midnight, we are giving customers five more hours," he says of a recent shift to the hours of a nearby Blockbuster. In intensely competitive L.A., English has just taken everything to \$1.88 and discontinued a catalog category at 89 cents. "Right now, there's a new **Tower Video** and two new **Warehouse** stores opening near us, and they're running \$1 rentals for grand openings," English says. Some L.A. chains gain an edge by slicing rental in half on certain midweek days. For most **20/20 Video** stores, this meant that even "Rain Man" went out on street date at \$1.50. The 20/20 \$1.50 deal runs Tuesdays-Thursdays and due-back time is 10 a.m. of the third day, providing the movie is in the night drop before the store opens (a customer therefore has two evenings at \$1.50, or 75 cents per night).

All this is considered a bit fancy up in Hayden Lake, Idaho,

where **Tom Daugherty**, operator of two-unit **North Of Hollywood**, says a higher fee on new releases isn't as important, "if you are getting a decent price at the lower end. That raises the overall average. I took a lot of heat staying at \$2.50 across the board when all the drug stores and convenience stores around here were renting at 99 cents and \$1.49. Now some of them are going up to \$1.99 and it makes us look a lot more credible."

**PIRACY PARANOIA:** The heads of several Los Angeles video store operators were spinning following a sensational raid on six area stores after a six-month-long joint effort by South Gate police and the **Motion Picture Assn. of America** anti-piracy task force (Billboard, Sept. 9). Only two days prior to the Aug. 24 action in South Gate, a suburb of L.A., attention had focused on an industry seminar organized by the Long Beach branch of **V.P.D.** (Sacramento-based Video Products Distributors), where complaints were aired about slow anti-piracy progress. Among those dissatisfied with reports at the meeting, held at the Los Angeles Hilton, was John English, operator of **MultiVideo** and head of the **VSDA Southern California Chapter** and also a director of **American Video Assn.** "The impression I gained at the [V.P.D.] meeting is that the MPA is overloaded and overworked. Cases are moving too slowly," says English, though acknowledging that the South Gate raid "is a move in the right direction."

English says as far as he knows he was the only representative at the V.P.D. meeting from VSDA, which has recently emphasized its anti-piracy efforts by announcing a new joint association with MPA on the piracy battlefield. Organizer of

(Continued on next page)

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## Kim Takes Manhattan: A N.Y. Video Store With A Foreign Accent

BY BRUCE HARING

NEW YORK Feel the need to curl up with a videocassette of "School-girls In Chains"? Or does your taste run more toward Russ Meyers' "Vixen," or underground indie product by Richard Kern and Nick Zedd? Kim's Video in New York has what you're looking for.

The two-store outlet specializes in cult and foreign films, doing an estimated 75% of its gross in video titles that are not exactly hit product.

Location has everything to do with the Kim's Video oeuvre. One store is located on Manhattan's bohemian Lower East Side, with the other in the upscale but no-less-furry west side of Greenwich Vil-

lage, two areas known for their cutting-edge attitudes.

"These days, there's so many video stores in the town, I realized we had to be specialized," says

**'I knew we had to be specialized, so I picked foreign and cult classics'**

Yongman Kim, the 34-year-old store owner. "So I picked the area of foreign and cult classics. Maybe next we'll try art and music. But I'm looking for the hard-to-find titles."

Although you can get a copy of "Rain Man" at Kim's, the A-titles account for only 25% of the store's gross. Rental prices are \$2.99 for new releases and \$2.49 for other titles. The store also offers a deal whereby customers can "prebuy" their rentals in blocks of 25 or 50. Rental costs are reduced on "prebuys" to \$1.80 per tape. Kim claims that the store also does well on sell-through, although he did not provide specific figures.

One indication of the store's appeal is Kim's strong mail-order business. Besides orders from the New York area, requests for the obscure come in from as far away as New Mexico. Inside Kim's office is a U.S. map filled with pins—reminders of his far-reaching cli-

entele. For \$10, a fan can receive a mail-order rental from Kim's. Credit card numbers ensure that the tapes are returned in good working order.

Kim came to this country five years ago, fresh out of his obligatory three-year hitch in the Korean military. He began his U.S. business career by opening a dry cleaner, later adding a deli-restaurant and green grocer locations. He credits his mother for the venture into video three years ago. "I like movies, but my mother has a good sense of the business," he says, laughing. "She gave me the idea."

Today, 14 employees run the two Manhattan stores. "I really don't involve myself in managing the stores that much," Kim says. "I concentrate on the dry cleaners and let my video stores managers operate those two businesses."

But Kim's video interests are anything but hands-off. He plans to add location No. 3 before the end of the year, and notes, "I'm also interested in the production side of the business. I wish to make my own films. I have a lot of good ideas for the scenarios, so maybe in a few years we can show everyone what my ideas are like."

### STORE MONITOR

(Continued from preceding page)

the event, **Dusty Beals**, V.P.D. Long Beach branch manager, acknowledges that it was hastily arranged and possibly not well publicized in advance, "but we managed to get about 20 people to participate as panelists, many of them from the studios." Beals pushed for the meeting because of what he characterizes as "rampant" piracy in the L.A. market.

On the brighter side, several attendees say that at least MPPAA made its case very well, outlining the often painstaking work involved in an investigation and then the court backlog. English was particularly discouraged, he says, because a case in Hawaiian Gardens "has dragged on since May." All the same, English says piracy will be a prime topic at the next meeting of the Southern California chapter at the Disneyland Hotel Oct. 12.

Also evident at the meeting was the amount of piracy impacting the various ethnic communities in Los Angeles. One attendee reported on a heated argument between panelists and a dealer who kept insisting there are too many video stores in Los Angeles, a factor he said contributed to the increased piracy. This attendee, who wishes to remain anonymous for fear his observations may appear racist, says, "We just couldn't get across to this gentleman that in America the number of retailers in a certain business is not restricted, that a free market system prevails. He eventually left the meeting angry and I'm sure very frustrated."

**WORK COMP UPDATE:** A pilot project of the **Northern California Chapter** of Video Software Dealers Assn. seeking an exclusive worker's compensation classification for video store employees is moving along, according to **Mitch Lowe**, president, and head of three-store **Video Droid** in Mill Valley, a Bay-area suburb. "We were lumped in with all kinds of stores and companies in what is called 'not otherwise classified.' I'm paying \$4,500 per store a year and yet have never made a claim. Some classifications like typists and secretaries have a rate of \$1.80 per \$100 in wages, but video stores are \$4.69. The worker's comp office in California is starting an investigation of all 700 VSDA members in the state to review claims. We don't have a guaran-

tee on how this will come out if we get our own classification. We're hoping to reduce our rate 40%. Right now, we're lumped in with auto supply stores, for example, where workers handle heavy shipping crates and sometimes dangerous materials or objects. Another example is clothing stores, where you'd be surprised at the claims on injuries from pins, needles, hangers. What our chapter is doing, this sort of specialized-member service, is something that most national trade associations in other industries handle," says Lowe, careful to not be seen criticizing VSDA. "VSDA is so new no one has ever gotten around to doing this. We hope our project can be helpful in VSDA adopting a national program in all states."

**SELL-THROUGH SUCCES\$:** Various retail firms tied in with **Flagship Entertainment** hope that net-cost offers can allow them to compete, or be perceived as competing, with discount outlets, according to **Rick Veingrad**, head of three-unit **Video Connection**, Hollywood, Fla., and of the **Southern Florida Chapter**. Veingrad boasts a net cost of \$5.45 on "Who Framed Roger Rabbit," figuring deductions of \$3 on the rebate, \$9 in three free rentals, and \$5.50 on a free movie-theater ticket. In Florida, the Flagship members worked with AMCI Movie Theaters, placing displays in theater lobbies and giving out free tickets to "Peter Pan." The overall formula and contact was worked out at Flagship, and involved enormous lead time going back as far as May of this year, says **Frank Lucca**, president. "The whole idea is, how do you get a preorder \$10 bill from a customer July 1 when the product isn't going to be in the store until fall? You hand them a theater ticket good for a movie," says Lucca, "or \$8 in product value in the form of free treats at Dunkin' Donuts," he says, going on to describe all kinds of cross-merchandising tie-ins on such products as "The Wizard Of Oz," "Bambi," "The Land Before Time," and "Roger Rabbit" on a preorder. Putting these programs together is tricky, Lucca says, as in the one with "Bambi," when a T-shirt offer developed after Flagship had its package firmed up. "We were delighted, it's a great T-shirt offer."

**REGIONAL GROUPS:** Flagship has formed a separate division under **Tom Feeney** to coordinate with various buying and merchandising groups around the country. "A lot of these go under their own acronyms and do not have the image of Flagship or our clout, as it were," explains Lucca. "Yet they want to retain their identity and value to member stores. We can now coordinate programs for these groups. But the key is they remain autonomous," Lucca says.

**REGIONAL SHOWS:** Look for the **New England Chapter** to host another trade event in May in Boston, with many details still pending, according to **Jan DeMasse**, head of group as well as **Video Place** in Exeter, N.H. The chapter embraces members from four states—New Hampshire, Maine, Massachusetts, and Vermont—"with some participation from Rhode Island." The New England show this past April was very successful "and we are hearing from a lot of firms that want in this time," says DeMasse. Also moving along is the joint event being sponsored by three Northern California chapters in Reno, Nev., Feb. 25, being billed as the West Coast Video Expo. "We're starting to firm up entertainment," says Lowe of the Northern California Chapter (co-sponsoring along with the **Sacramento Chapter** and **Central California Chapter**).

**CHAPTER SUMMIT:** VSDA's chapter committee set Sept. 13 in Los Angeles as the date for a look at a total review of where chapters can work more effectively. The committee, chaired by DeMasse: **Gary Messenger**, North American Video, Durham, N.C.; **Carol Pough**, Video Cassettes Unlimited, Santa Ana, Calif.; **Bill Acheson**, Bill's Video, Winnipeg, Manitoba; **Dave Ballstadt**, Adventures In Video, Minneapolis; **Ken Dorrance**, Video Station, Alameda, Calif.; **Tom Keenan**, Everybody's Video, Portland, Ore.; Video Droid's Lowe; **Kathy Meisenburg**, Critics Choice Video, Tucson, Ariz.; **Gary Rockhold**, Commtron Corp.; **Lou Fogelman**, Music Plus, Los Angeles; and **Dawn Wiener**, Home Video Plus Music, Austin, Texas.

FOR WEEK ENDING SEPTEMBER 16, 1989

Billboard

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## TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
			★ ★ NO. 1 ★ ★		
1	1	48	<b>CINDERELLA</b> Walt Disney Home Video 410	1950	26.99
2	2	16	<b>TEEN MUTANT NINJA TURTLES: THE SHREDDER ...</b> Family Home Entertainment 23981	1987	14.95
3	5	31	<b>TEEN MUTANT NINJA TURTLES: HOT RODDING ...</b> Family Home Entertainment 23980	1989	14.95
4	3	16	<b>NUTS ABOUT CHIP 'N' DALE</b> Walt Disney Home Video 447	1989	14.95
5	6	6	<b>DAFFY DUCK'S QUACKBUSTERS</b> Warner Bros. Inc./Warner Home Video 11807	1988	19.95
6	4	100	<b>LADY AND THE TRAMP</b> Walt Disney Home Video 582	1955	29.95
7	9	170	<b>WINNIE THE POOH AND TIGGER TOO ♦</b> Walt Disney Home Video 64	1974	14.95
8	7	15	<b>BEN AND ME</b> Walt Disney Home Video 460	1989	14.95
9	8	16	<b>BONGO</b> Walt Disney Home Video 546	1989	14.95
10	13	35	<b>THE JETSONS MEET THE FLINTSTONES</b> Hanna-Barbera Home Video 1119	1987	29.95
11	10	16	<b>DISNEY'S SING ALONG SONGS: FUN WITH MUSIC</b> Walt Disney Home Video 451	1989	14.95
12	12	46	<b>TEEN MUTANT NINJA TURTLES: HEROES ...</b> Family Home Entertainment 23978	1988	14.95
13	11	16	<b>MICKEY AND THE GANG</b> Walt Disney Home Video 445	1989	14.95
14	19	3	<b>SCOOBY-DOO WITH GUESTS BATMAN AND ROBIN</b> Hanna-Barbera Prod. Inc./Kids Klassics K5029	1988	29.95
15	21	151	<b>SLEEPING BEAUTY ♦</b> Walt Disney Home Video 476	1959	29.95
16	14	207	<b>DUMBO ▲ ♦</b> Walt Disney Home Video 24	1941	29.95
17	18	16	<b>DUCKTALES: LOST WORLD WANDERERS</b> Walt Disney Home Video 450	1989	14.95
18	15	45	<b>RAFFI IN CONCERT WITH THE RISE &amp; SHINE BAND ◊</b> Troubadour Records Ltd./A&M Video VC61719	1988	19.98
19	24	16	<b>DUCKTALES: DUCK TO THE FUTURE</b> Walt Disney Home Video 449	1989	14.95
20	16	156	<b>WINNIE THE POOH AND THE HONEY TREE ♦</b> Walt Disney Home Video 49	1965	14.95
21	RE-ENTRY		<b>AN AMERICAN TAIL ◊</b> Amblin Entertainment/MCA Home Video 80536	1986	29.95
22	17	166	<b>WINNIE THE POOH AND THE BLUSTERY DAY ♦</b> Walt Disney Home Video 63	1968	14.95
23	RE-ENTRY		<b>DISNEY'S SING ALONG SONGS: HEIGH-HO!</b> Walt Disney Home Video 531	1987	14.95
24	25	65	<b>MICKEY COMMEMORATIVE EDITION</b> Walt Disney Home Video 690	1988	14.95
25	23	52	<b>DISNEY'S SING ALONG SONGS: YOU CAN FLY!</b> Walt Disney Home Video 662	1988	14.95

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



## Elektra Widens Home Vid Range 3 Nickelodeon Titles Due In October

BY JIM BESSMAN

NEW YORK Elektra Entertainment, which had previously scored with numerous music videocassettes, is expanding its home video line well beyond music video.

The video end of the newly re-named and relogoed company will be re-introduced with a two-year, 18-piece release deal with MTV Networks' Nickelodeon kids' channel. Agreements with a pair of Eu-

### 'The Nickelodeon titles show we're not only music'

ropean suppliers call for additional releases of nonpop-music Elektra Entertainment videocassette fare.

"We're launching with the Nickelodeon titles to show that we're not only music," says Betsy Caffrey, Elektra Entertainment's national director of video sales and marketing.

"Currently, Elektra has music videos, but we're recognizing the video industry as a whole and showing that we're serious about other aspects of it in terms of quality product."

Three initial half-hour Nickelodeon titles will bow Oct. 17 at \$14.98. "How To Throw A 'Double

Dare' Party" ties in with Nickelodeon's messy game show for kids and is likewise hosted by its MC, Mark Sommers. "The 'Don't Just Sit There' Survival Guide" is an outgrowth of the channel's teen talk show/"how to" program. "The Worst Of 'You Can't Do That On Television'" is a compilation of that kids' show's satirical sketches.

Caffrey says that future Nickelodeon releases will variously key in on the channel's "Nick Jr." programming block aimed at preschoolers, its "Nick At Nite" family/adult block, and its pre- and early-teen programming. Much of the forthcoming material will be original, as in the first three titles, which Caffrey says are composed of 85% never-before-seen footage.

While specific titles are yet-to-be-announced, Caffrey does say that one will be a home video exclusive featuring Whoopi Goldberg, whom she says has been voted "Woman Of The Year" twice in a row by Nickelodeon viewers.

Meanwhile, Caffrey reports acquisition of art video catalog holdings from two "elite" European companies, NBC Arts and Metropolitan. This involves "high quality" operas and ballet programming along with music specials and documentaries, some of which have been released sporadically in this country.

"We may not sell to average mom-and-pop stores, but the children's market has increased tremendously," says Caffrey, placing the kid-vid genre right behind the A-movie titles when it comes to sell-through.

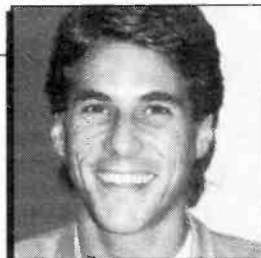
"We're also finding the classical market—music and the performing arts—to be picking up more and more."

Caffrey's position is itself a manifestation of Elektra's increased commitment to home video. She came to the company six weeks ago from MGM-UA Home Video, having been previously schooled at IVE and Michael Nesmith's Pacific Arts, where she specialized in alternative markets.



**Hands In Hands.** The 1989 Mentor Award is presented to the creators of the videoclip of "Tomorrow People," by Virgin Records group Ziggy Marley & the Melody Makers. The National Associates For Youth established the award for those in the media who depict "positive values, lifestyles, and role models for youth." Pictured, from left, are Drew Carolan, director; Daphne Maxwell Reid, award presenter; and Jacquie Perryman, VP, international, Virgin.

## THE EYE



by Steven Dupler

AS WE PREPARE to head west once again for another MTV Video Music Awards show, and as we watch the entries begin to pour in for what will be (incredibly) the 11th annual **Billboard Music Video Awards** event in November, we find ourselves sitting back, staring at the word processor, and thinking about how we've seen this industry develop in the past six years.

The technology of video making has improved radically in that time: such advancements as the Wavefront and other 3D computer graphics systems; high-definition video production technology; ever more sophisticated Ultimatte and Paintbox techniques—all these and more have contributed to making the images we see more vibrant and eye-riveting.

But still at the heart of everything is the creative source and the creative force. Without a great song, there can be no great video, regardless of the optical wizardry at our disposal. This is so obvious that it hardly warrants being stated in print. Yet it is precisely because this fact is so fundamental that it must be reiterated, lest it be taken for granted or forgotten, as it often seems to be.

And as for the 21st-century technotoys—well, without a director and producer with a real creative vision, and an understanding of what will make the viewer stop what he or she is doing at home and devote that five minutes wholly to the screen, all the fancy electronics in the world mean nothing. We truly believe that a **Jean Baptiste Mondino** or a **David Fincher** would still produce a work of art, whether he were sitting behind a state-of-the-art high-definition system or manning an antique 8mm Bolex spring-wound film camera. Likewise, some more... well, commercially minded directors will still turn out pabulum regardless of (or maybe because of) the limitless tools at their disposal.

One thing is certain: Music video is not going away. If anything, it has become increasingly essential to the overall process of developing and marketing an artist, and will only continue to grow in importance. More videos were eligible for this year's MTV awards than in any other year since the event began, and we view this as a sign of a very healthy industry.

We look forward to the increasing growth of the music video longform market, and await the time in the not-too-distant future when the industry will market a sole audio/video carrier (probably some tiny optical disk, or perhaps some storage technology that

has not yet been developed) that will provide the consumer with audio only when needed (as in the car or personal stereo), and picture with sound for the home.

**BACK TO THE NEWS:** Rockamerica, the New York-based video pool, recently sponsored in conjunction with PolyGram Records a video remix contest for the latest Yello single, "The Race," from the album "Flag."

Entries are being judged on "creativity and technical expertise," according to Rockamerica. No winner has yet been announced, but the company says six will be selected to receive a prize of \$100 and a Yello Video Remix Contest T-shirt. The grand-prize winner will receive one day of one-inch video studio time at New York's Audio Post facility, as well as hotel accommodations in the Apple. All seven winning entries will be placed on a Rockamerica video compilation.

**DO HOMES WITH** more than one television set hooked up to cable watch more cable TV? According to recent data from A.C. Nielsen, the answer is definitely yes. A study commissioned by MTV Networks during the period of Jan. 23-Feb. 19, 1989, checked cable habits among households that are wired for cable on two or more TV sets (42% of the total cable universe), and households that have just one set connected to cable (58% of the total cable universe).

According to the Nielsen data, cable viewing for all channels across the board rose by figures ranging from 15%-120% in households with multiple cable hookups. At the top of the list of cable outlets showing such growth were **Nick At Nite** (+120%), **ESPN** (+83%), **CNN** (+80%), **CNN Headline News** (+67%), and **MTV** (+60%).

According to **Marshall Cohen**, MTV Networks' research maven, the positive implications of multiple set hookups indicated by this data prove that cable system operators should go out of their way to make it easy for cable households to get more than one TV wired. "Perhaps the cable industry should begin thinking about cable penetration not as a household term, but as a set term," he says. "Just because we've wired more than 50% of our total TV households, it doesn't mean we've even come close to wiring 50% of the TV sets in these households. Higher set penetration should be a major goal of our industry."

**SPEAKING OF MTV**, word on the street has it that the channel is concerned about the ever-younger demographic it seems to be pulling at the expense of older (and more monied) viewers. Look to see acts like **New Kids On The Block**, which skew very young, to disappear from the MTV screen, being replaced by artists that attract an older crowd. Sounds as if some toes at **VH-1** may be getting trod upon if this becomes a trend...

## Screening Rooms Show Pirated Tapes 'MTV Parlors' Popular In Taiwan

BY GLENN SMITH

TAIPEI, Taiwan This island's so-called underground "MTV parlors" may gain access to officially sanctioned public performance videos, according to a source close to the Motion Picture Export Assn. of America.

"It's highly possible the eight major U.S. studios will consider licensing the tapes after the parlors are legitimized," says Paul Huang, director of the Foundation for the Protection of Film & Video Works, on the strength of a letter recently received from the MPEAA home video committee.

The "MTV parlors" are direct

descendants of youth-oriented coffee bars that in 1984 began entertaining their customers by showing genuine videotapes smuggled in from the U.S.

By 1986, the process had been extended to dividing apartments into private viewing cubicles equipped with VCRs and sofas and a wide selection of pirated movie tapes. Patrons could watch the tape of their choice for the price of a coffee.

The possibility of legitimizing the public performance of tapes has increased with a recent improvement in relations between the U.S. studios and the Taiwan

(Continued on page 65)



**Hall Ways.** Columbia Records artist Martika, left, makes her late-night television debut on "The Arsenio Hall Show," where she performed her songs "More Than You Know" and "Toy Soldiers." Hall is shown at right.



## VIDEO TRACK

### LOS ANGELES

**DEBORAH HARRY AWAKENS** from the dead in her new video, "I Want That Man" from her "Def, Dumb, and Blonde" album on **Reprise/Sire/Red Eye**. Director **Mary** ("Pet Sematary") **Lambert**, no stranger to the living dead scene, directed the video with **O Pictures'** producer, **Sharon Oreck**. They shot live performance footage at L.A.'s Variety Arts Center.

Acclaimed still-photographer **Herb Ritts** is the director behind **Madonna's** new video, "Cherish," also produced by Sharon Oreck for O Pictures. The crew reeled footage at picturesque Paradise Cove.

**Dino** recently lensed "Sunshine" with **Mark Freedman Co.** director **Oley Sassone**. Director of photography **Bernard Aroux** shot the performance/documentary style clip and **Joseph Sassone** produced. Meanwhile, director **Jeff Zimmerman** reeled a second clip for **Tangier** with **DP Marty Mondino**. They shot "Southbound Train" in a 19th-century steam engine. **Craig Fanning** produced the clip for **Mark Freedman**.

**Brian Grant** directed the debut video for **Warner Bros.** artist **Jane Child**. "Welcome To The Real World" features choreography/staging by **Michael Rooney**. **Kate Thorn** produced for **MGMM**.

### NEW YORK

**THE FAT BOYS ARE** back with "Lie-Z," their latest video directed by **Scott Kalvert**. Kalvert lensed footage on the city's Lower East Side, filming a variety of prostitutes, pimps, priests, con men, and

transients. **Amy Raskin** produced the clip for **Calhoun Productions**. **Kalvert** and **Raskin** also directed and produced "Dead, Jail, Or Rock 'N' Roll" for ex-Hanoi Rocks singer **Michael Monroe**. **Axl Rose** makes a cameo appearance during the video's finale.

**Metalblade's Princess Pang** endured two days of sweltering location shooting for its "Trouble In Paradise" debut video. **Steven Goldman** directed the clip with **DP Bob Gorelick**, who shot footage at **Tompkins Square Park** on the Lower East Side. Images of homeless people and dilapidated buildings are interspersed with performance footage shot at the **Palladium** and other locations. **Ed Silverstein** produced the video for **Flashframe Inc.**, and **Cynthia Biederman** executive-produced.

### OTHER CITIES

**JASON BONHAM AND CO.** rocked the **MGM/Disney** studio lot in Orlando, Fla., recently, when they filmed "Wait For You" with **Mark Freedman Co.** director **Mark Rezyka** and **DP Jacques Steyn**. The crew shot **WTG's** **Bonham** performing in the middle of a street scene near a 55-foot submarine that appears to have crashed through the concrete. **Craig Fanning** produced the performance/conceptual clip.

*Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Deborah Russell, Video Track, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.*

## NEW VIDEOCLIPS

*This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Video-clips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.*

**AEROSMITH**  
Love In An Elevator  
Pump/Geffen/Marty Callner/Cream Cheese  
Marty Callner

**ALABAMA**  
High Cotton  
Southern Star/RCA  
Tammara Wells/One Heart Corp.  
Jack Cole

**JACKSON BROWNE**  
Anything Can Happen  
World In Motion/Elektra  
Ben Dossett/Windmill Lane  
Meiert Avis, Daniel Pearl

**GEORGE CLINTON**  
Why Should I Dog U Out  
The Cinderella Theory/Paisley Park  
Terance Power/Fragile Films  
Rupert Wainwright

**RANDY CRAWFORD**  
Knockin' On Heaven's Door  
Lethal Weapon 2, Original Motion Picture Soundtrack/Warner Bros.  
John Hoggood/Planet Pictures  
Gerry Wenner

**DANGEROUS TOYS**  
Scared  
Dangerous Toys/Columbia  
Craig Fanning/Mark Freedman Productions  
Mark Rezyka, Bernard Aroux

**L.L. COOL J**  
Big Ole Butt  
Walking With A Panther/Def Jam  
Marjorie Clark/Black & White Television  
Paris Barclay

**MADONNA**  
Cherish  
Like A Prayer/Sire  
Sharon Oreck/O Pictures  
Mary Lambert

**M.C. HAMMER**  
They Put Me In The Mix  
Let's Get It Started/Capitol  
Tracy Lee Wong/Fragile Films  
Rupert Wainwright

**PRINCE**  
Partyman  
Batman, Original Motion Picture Soundtrack/Warner Bros.  
Tim Clawson, Scott Flor/Propaganda Films  
Albert Magnoli

**CECE ROGERS**  
Forever  
CeCe Rogers/Atlantic  
Joseph Nardelli, Randy Lippert/New Generation Pictures  
Jim Swatfield, Craig Nelson








**SPECIAL ED**  
Think About It  
Youngest In Charge/Profile  
Chica Bruce/Flooded Films  
Chica Bruce

**10dB**  
Steppin' Out Tonight  
Steppin' Out/Crush Music  
Clockwork Pictures  
Carlo Carlsson

**WINGER**  
Hungry  
Winger/Atlantic  
John Hoggood/Planet Pictures  
Jim Shea

# Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.  
Lists do not include videos in recurrent or oldies rotation.

 <p>Continuous programming 1775 Broadway, New York, N.Y. 10019</p>	 <p>Continuous programming 1775 Broadway, New York, N.Y. 10019</p>	<p>Surface, Shower Me With Your Love Warrant, Heaven Gloria Estefan, Don't Wanna Lose You Cher, If I Could Turn Back Time Paula Abdul, Cold Hearted Soul II Soul, Keep On Movin' Bee Gees, One Neneh Cherry, Kisses On The Wind Michael Bolton, Soul Provider Katrina &amp; the Waves, That's The Way</p>
<p><b>ADDS</b></p> <p>Great White, The Angel Song Jefferson Airplane, Planes Max Q, Way Of The World Michael Morales, What I Like About You Roxette, Listen To Your Heart White Lion, Radar Love</p>	<p><b>ADDS</b></p> <p>Poco, Call It Love Elton John, Healing Hands Babyface, It's No Crime Roxette, Listen To Your Heart James McMurtry, Painting By Numbers Syd Straw, Think Too Hard</p>	 <p>Black Entertainment Television</p>
<p><b>BUZZ BIN</b></p> <p>B-52's, Channel Z Hoodoo Gurus, Come Anytime Ziggy Marley &amp; the Melody Makers, Look Who's Dancing</p>	<p><b>FIVE STAR VIDEO</b></p> <p>10,000 Maniacs, Eat For Two Harry Connick Jr., It Had To Be You Nancy Griffith, It's A Hard Life k.d. lang, Trail Of Broken Hearts Ziggy Marley, Look Who's Dancing Pat Metheny, Slip Away</p>	<p>14 hours daily 1899 9th St. NE, Washington, D.C. 20018</p>
<p><b>SNEAK PREVIEW</b></p> <p>Aerosmith, Love In An Elevator The Cure, Love Song Fine Young Cannibals, Don't Look Back Elton John, Healing Hands Madonna, Cherish Milli Vanilli, Girl I'm Gonna Miss You Motley Crue, Dr. Feelgood Tom Petty, Runnin' Down A Dream Rolling Stones, Mixed Emotions Tears For Fears, Sowing The Seeds Of Love</p>	<p><b>HEAVY</b></p> <p>Paula Abdul, Cold Hearted Beach Boys, Still Cruisin' Bee Gees, One Michael Bolton, Soul Provider Gloria Estefan, Don't Wanna Lose You Fine Young Cannibals, Don't Look Back Jeff Healey Band, Angel Eyes Don Henley, The End Of The Innocence Janet Jackson, Miss You Much Richard Marx, Right Here Waiting Soul II Soul, Keep On Movin' Surface, Shower Me With Your Love</p>	<p><b>CURRENT</b></p> <p>Guy, My Fantasy Stephanie Mills, Something In The Way You Make Me Feel Babyface, It's No Crime Sharon Bryant, Let Go Janet Jackson, Miss You Much Eddie Murphy, Put Your Mouth On Me Heavy D. &amp; the Boyz, We Got Our Own Thang E.U., Taste Of Your Love Paula Abdul, Cold Hearted Patti LaBelle, If You Ask D'Attra Hicks, Sweet Talk Eric Gable, Remember The First Time Isley Brothers, Spend The Night Maze Featuring Frankie Beverly, Can't Get Over You Jonathan Butler, Sara Sara Skid Row, 18 And Life The Jacksons, 2300 Jackson Street Vesta, Congratulations After 7, Heat Of The Moment Soul II Soul, Back To Life</p>
<p><b>HEAVY</b></p> <p>Paula Abdul, Cold Hearted Cher, If I Could Turn Back Time Neneh Cherry, Kisses On The Wind Jeff Healey Band, Angel Eyes Don Henley, The End Of The Innocence Janet Jackson, Miss You Much Living Colour, Glamour Boys Richard Marx, Right Here Waiting Skid Row, 18 And Life Starship, It's Not Enough Warrant, Heaven</p>	<p><b>MEDIUM</b></p> <p>Was (Not Was), Anything Can Happen Jimmy Buffett, Take Another Road Cutting Crew, Everything But My Pride Expose, When I Looked At Him Mick Jones, Just Wanna Hold Katrina &amp; the Waves, That's The Way Paul McCartney, This One Van Morrison, Haven't I Told You Lately Bonnie Raitt, Nick Of Time Tina Turner, The Best Andreas Vollenweider, Pearls And Tears</p>	 <p>10 hours daily 1000 Louisiana Ave., Houston, TX 77002</p>
<p><b>ACTIVE</b></p> <p>Bang Tango, Someone Like You Alice Cooper, Poison The Cult, Edie (Ciao Baby) Dangerous Toys, Teas'n Pleas'n Enuff Z'nuff, New Thing The Graces, Lay Down Your Arms Mick Jones, Just Wanna Hold Katrina &amp; the Waves, That's The Way Trevor Rabin, Something To Hold On To Tina Turner, The Best</p>	 <p>Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, N.J. 08043</p>	<p><b>ADDS</b></p> <p>Extreme, Mutha (Don't Wanna Go To School Today) The Cult, Edie (Ciao Baby) Guy, My Fantasy Paul McCartney, This One Danny Wilde, The Stuff Dreams Are Made Of The Godfathers, I'm Lost And Then I'm Found Beach Boys, Still Cruisin' Cover Girls, My Heart Skips A Beat</p>
<p><b>MEDIUM</b></p> <p>10,000 Maniacs, Eat For Two Darling Cruel, Everything's Over Gorky Park, Bang King's X, Over My Head Raging Slab, Don't Dog Me Stage Dolls, Love Cries Tesla, Love Song Texas, I Don't Want A Lover Tora Tora, Walkin' Shoes</p>	<p><b>CURRENT</b></p> <p>Underworld, Stand Up Ziggy Marley, Look Who's Dancing Big Audio Dynamite, James Brown Enuff Z'nuff, New Thing Replacements, Achin' To Be The Bodeans, You Don't Get Much Joe Cocker, When The Night Comes Texas, I Don't Want A Lover The Call, Let The Day Begin Danny Wilson, Everything You Said Boris Grebenshikov, The Postcard Cutting Crew, Everything But My Pride Mica Paris, Breathe Life Into Me Paul McCartney, This One Inner City, Do You Love What You Feel Living In A Box, Blow The House Down Bobby Brown, On Our Own Mamado &amp; She, Can We Take You Higher Eric Gable, Remember The First Time Eddie Murphy, Put Your Mouth On Me Darryl Tookes, Lifeguard</p>	<p><b>POWER</b></p> <p>New Kids On The Block, Hangin' Tough Gloria Estefan, Don't Wanna Lose You Surface, Shower Me With Your Love Warrant, Heaven Jeff Healey Band, Angel Eyes Skid Row, 18 And Life Janet Jackson, Miss You Much Starship, It's Not Enough Tina Turner, The Best Soul II Soul, Keep On Movin' Madonna, Cherish Paula Abdul, Cold Hearted Richard Marx, Right Here Waiting</p>
<p><b>BREAKOUTS</b></p> <p>Danger Danger, Naughty Naughty Doobie Brothers, Need A Little Taste Of Love Indio, Hard Sun Kix, Don't Close Your Eyes Mary's Danish, Don't Crash The Car Tonight Ordinaires, Kashmir Kevin Paige, Don't Shut Me Out Steve Stevens, Atomic Playboy World Trade, Revolution Song Young MC, Bust A Move</p>	 <p>14 hours weekly 6311 Romaine St., Los Angeles, CA 90038</p>	 <p>Continuous programming 704 18th Ave. South, Nashville, TN 37203</p>
<p><b>OTNN</b></p> <p>The Nashville Network</p> <p>13 Hours Weekly 2806 Opryland Dr., Nashville, TN 37214</p>	<p><b>CURRENT</b></p> <p>Dwight Yoakam, Long White Cadillac Michael Martin Murphey, Never Givin' Up On Love Sawyer Brown, The Race Is On Tanya Tucker, Daddy And Home Marty Stuart, Cry Cry Cry Mary Chapin Carpenter, Never Had It So Good Scott McQuaig, Honey Tonk Amnesia Highway 101, Honky Tonk Heart Clint Black, Killin' Time Zada Creek, Sometimes Love Is Not A Pretty Thing Baillie &amp; the Boys, Wish I Had A Heart Of Stone Southern Pacific, Any Way The Wind Blows Becky Hobbs, Do You Feel The Same Way Too Butch Baker, Our Little Corner Alabama, High Cotton Paul Overstreet, All The Fun Travis Tritt, Country Club Shelby Lynne, The Hurtin' Side Ricky Skaggs, Let It Be You</p>	<p><b>HEAVY</b></p> <p>New Grass Revival, Callin' Baton Rouge Randy Travis, Promises Alabama, High Cotton Buck Owens/Ringo Starr, Act Naturally Highway 101, Honky Tonk Heart Clint Black, Killin' Time The Wagoners, Sit A Little Closer Ricky Skaggs, Let It Be You Shenandoah, Sunday In The South Sawyer Brown, The Race Is On Michael Martin Murphey, Never Givin' Up On Love Billy Joe Royal, Love Has No Right Shane Barmby, Ridin' And Ropin' Bellamy Brothers, You'll Never Be Sorry Vern Gosdin, That Just About Does It Billy "Crash" Craddock, Just Another Miserable Day Keith Whitley, I'm No Stranger To The Rain Reba McEntire, Cathy's Clown Lionel Cartwright, Give Me His Last Chance Becky Hobbs, Do You Feel The Same Way Too</p>



## 'MTV PARLORS' POPULAR

(Continued from page 63)

authorities. Over the past six years, there have been bitter exchanges about Taiwan's meager protection of foreign copyrights, which has cost U.S. companies up to \$80 million each year.

The release of special "MTV" performance videos would depend on the resolution of two key issues: a legal definition of public performance that provides U.S. rights owners in Taiwan the same protection given Taiwanese rights holders in the U.S. (a U.S.-Taiwan copyright agreement, initialed in July and expected to be signed in November, includes such a definition), and the legalization and regulation by Taiwan's Government Information Office of the island's underground "MTV parlors."

The craze for the latter peaked in 1987, when their number was estimated at 10,000. Box-office receipts at local theaters took a 32% dive that same year.

"The kids were all watching pirated versions of 'Crocodile Dundee II' while my official copy was locked up in customs," says Frank Fan, GM in Taiwan for MGM, Paramount, United Artists, and Universal Pictures, and chairman of the local American Chamber of Commerce film board.

A July 1988 court action by seven MPEAA members against an "MTV" establishment brought a ruling that the viewing of videotapes in an "MTV" parlor did not violate the local definition of public performance.

A subsequent police raid on the same premises uncovered 40 rooms of varying size, each capable of accommodating as many as 15 patrons who paid \$4 each to view videotapes from local and foreign studios.

Article 33 of Taiwan's copyright law states that an aggrieved party is entitled to a minimum of 500 times the retail price of an infringing work.

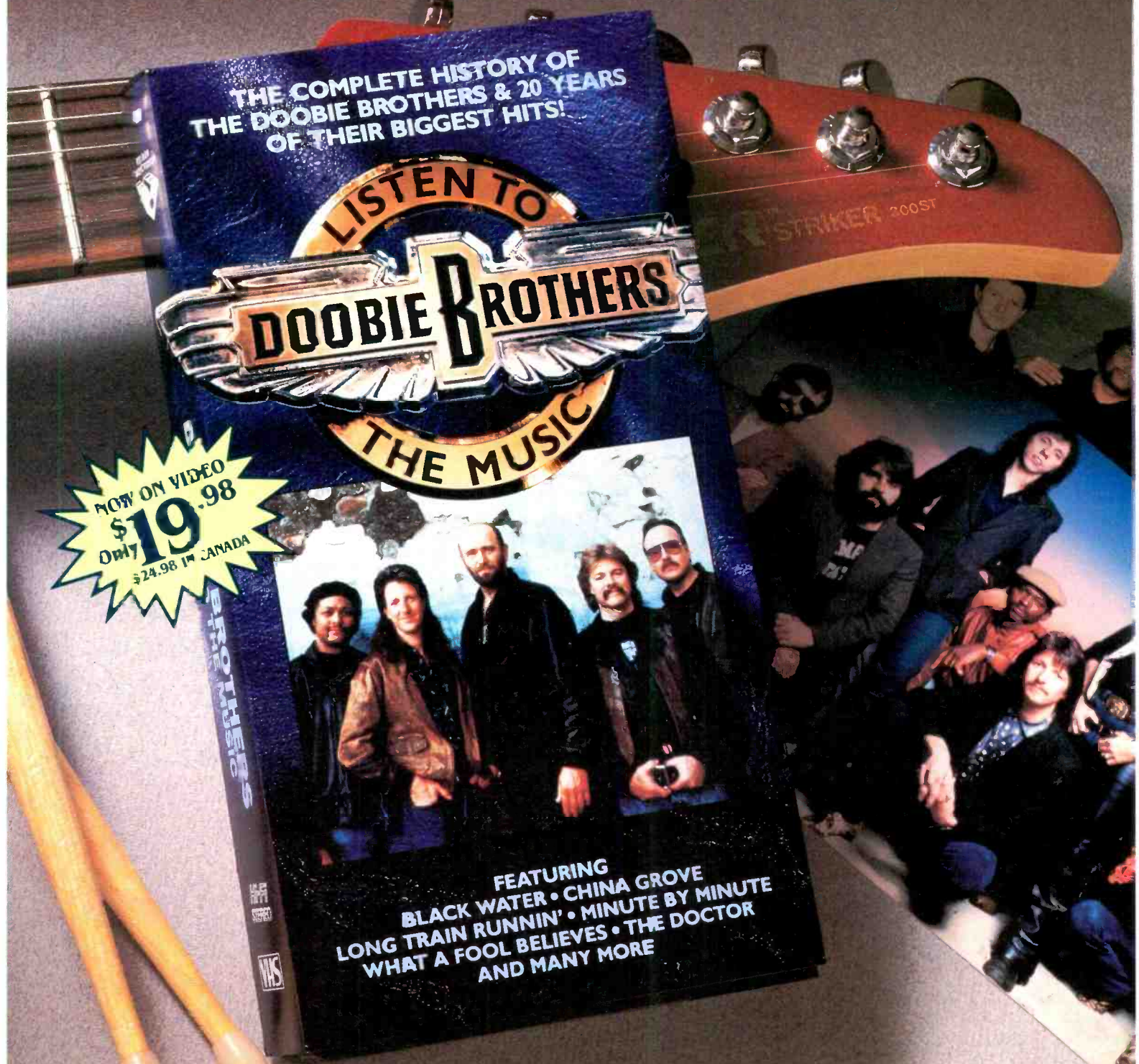
The judge ruled the defendant guilty of copyright infringement for the "displaying of pirated tapes for rental purposes" and for the unauthorized rental of home-use tapes. No liability was attributed to public performance, however.

The Taipei court findings and the publicity they engendered has marked the beginning of the end for illegitimate operations by the "MTV parlors." The Omnibus Trade and Competitiveness Act of 1988 permits the U.S. to retaliate by invoking Special 301 provisions against trading partners who fail to protect U.S. intellectual property rights in their markets.

A hint that Washington might bring Special 301 into play resulted in a May agreement to implement measures to eliminate the unauthorized reproduction, distribution, exhibition, and sale of U.S. copyright audio/visual works.

Taiwan has until Nov. 1 to show progress in protecting U.S. intellectual property rights. Meanwhile, the Taiwan government has launched a campaign to legitimize the underground parlor industry in the hope that Hollywood studios will issue public performance tapes for them.

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WAREHOUSE RELEASE DATE: SEPTEMBER 27, 1989

\*Price shown is suggested retail

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# Classical KEEPING SCORE



by Is Horowitz

**HITTING BOTTOM:** Superbudget CDs that sell to retailers for as little as \$2.50 each are not exactly new to the trade. But the unexpected marketing success of Delta Music's Laserlight series, whose basic dealer price is \$2.99, has some other classical labels, including a few majors, looking on in envy and wondering if they too should add similar lines.

Sluggish sales this summer for more traditional product has sharpened the contrast. "I think we caught them by surprise," says Jerome Stine, Delta/Capriccio marketing executive, referring to the majors. "We have been extremely busy this summer."

Laserlight CDs, now carried by a number of chains, list at \$4.99 but are frequently discounted to \$3.99. The typical display area is the front of the store, rather than the classical section. Supplied normally in pre-packs, they are stocked in dump boxes available from the label.

Stine's view is that the bargain CDs attract new buyers rather than committed classical consumers, thus extending the market for the genre as a whole. He doesn't believe that superbudgets siphon off sales from other price categories. He says sales in classical sections, when tried, were low.

Some major-label chiefs disagree. They fear that other sales will, in fact, suffer. And should the practice spread, consumers will inevitably develop resistance to currently accepted pricing levels. Most significantly, they warn that artist and product development cannot be supported by superbudget income.

These executives, who prefer not to speak for attribution at this time, worry that the lure of quick turnover may erode long-term business health.

Whatever the outcome, there are interesting parallels here to the budget cassette phenomenon. While some majors were derisively skeptical when Moss Music introduced the concept a decade or so ago, it wasn't too long before they felt compelled to join in.

At current release rates, the Laserlight catalog should reach 95 titles by the end of September, says Stine. Newer titles are moving a bit beyond original "meat and potatoes" repertoire restraints. All recordings are true digital, he says, and most CDs run 60 minutes or longer. Performances originate primarily from Eastern Europe.

Stine says Laserlight's multidisk boxed sets have helped open nontraditional outlets to CD marketing.

## A Delta budget CD series has other labels envious

They are now carried by a number of department stores that treat the product as gift items rather than recordings. Most do not carry other recordings. Due out this month is a new 10-CD Laserlight package, "The World Of The Symphony."

If Delta/Capriccio has found new success in superbudgets, it is also maintaining an active release schedule at more traditional price levels. And paradoxically, it also functions at unit price peaks as high as \$30. This latter figure refers to prerecorded DAT, a configuration it pioneered. "We still have an inventory of about 40 DAT titles on Capriccio," he says. "But sales are marginal."

**PASSING NOTES:** Guitarist Benjamin Verdery, who has an album of contemporary works due out shortly on Newport Classic, has been named head of the classical guitar department at the Wisconsin Conservatory in Milwaukee . . . The International Mozart Singing Competition, to be launched next June in Venice, Italy, has a special contest category for counter-tenors. Winners will participate in special events during the Mozart bicentennial year.

FOR WEEK ENDING SEPTEMBER 16, 1989

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# TOP CLASSICAL ALBUMS™

Compiled from a national sample of retail store sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	73	★ ★ NO. 1 ★ ★ VERDI & PUCCINI: ARIAS CBS MK-37298	25 weeks at No. 1 KIRI TE KANAWA
2	2	65	THE MOVIES GO TO THE OPERA ANGEL CDM-69596	VARIOUS ARTISTS
3	4	7	HANSON: SYMPHONIES 1 & 2 DELOS CD-3073	SEATTLE SYMPHONY (SCHWARZ)
4	3	11	LIVE IN TOKYO 1988 DG 427-686	KATHLEEN BATTLE, PLACIDO DOMINGO
5	NEW ▶		HOROWITZ AT HOME DG 427-772	VLADIMIR HOROWITZ
6	8	5	GERSHWIN: PORGY AND BESS ANGEL CDS-49568	WHITE, HAYMON, EVANS (RATTLE)
7	5	23	BERLIOZ: SYMPHONIE FANTASTIQUE ANGEL CDC-49541	LONDON CLASSICAL PLAYERS (NORRINGTON)
8	6	9	BARBER: KNOXVILLE SUMMER OF 1915 NONESUCH 79187	DAWN UPSHAW
9	7	9	NEW YEAR'S CONCERT 1989 CBS MK2-45564	VIENNA PHILHARMONIC (KLEIBER)
10	NEW ▶		TUTTO PAVAROTTI LONDON 425-681	LUCIANO PAVAROTTI
11	NEW ▶		MAHLER: SYMPHONY NO. 3 DG 427-328	NEW YORK PHILHARMONIC (BERNSTEIN)
12	12	7	COPLAND: APPALACHIAN SPRING DG 427-335	ORPHEUS CHAMBER ORCHESTRA
13	9	19	MAHLER: SYMPHONY NO. 1 DG 427-303	CONCERTGEBOUW ORCHESTRA (BERNSTEIN)
14	11	23	BEETHOVEN: SYMPHONY NO. 3 ANGEL CDC-49101	LONDON CLASSICAL PLAYERS (NORRINGTON)
15	10	23	REICH: DIFFERENT TRAINS NONESUCH 79176	KRONOS QUARTET
16	20	3	THE SUNDAY BRUNCH ALBUM CBS MFK-45547	VARIOUS ARTISTS
17	NEW ▶		BIZET: CARMEN PHILIPS 422-366	JESSYE NORMAN (OZAWA)
18	13	63	WAGNER: THE "RING" WITHOUT WORDS TELARC CD-80154	BERLIN PHILHARMONIC (MAAZEL)
19	14	27	BARBER/BRITTEN: CELLO CONCERTO CBS MK-44900	YO-YO MA
20	15	13	STRESS BUSTERS RCA 60011-RG	VARIOUS ARTISTS
21	16	45	PAVAROTTI AT CARNEGIE HALL LONDON 421-526	LUCIANO PAVAROTTI
22	17	21	BARBER: SYMPHONY NO. 2 STRADAVARI SCD-8012	NEW ZEALAND SYMPHONY (SCHENCK)
23	18	11	PORTRAIT OF YO-YO MA CBS MK-44796	YO-YO MA
24	NEW ▶		BRITTEN: WAR REQUIEM TELARC CD-80157	ATLANTA SYMPHONY (SHAW)
25	24	3	SERENADE RCA 60033-RC	JAMES GALWAY

## TOP CROSSOVER ALBUMS™

Compiled from a national sample of retail store sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	9	★ ★ NO. 1 ★ ★ 1712 OVERTURE TELARC CD-80210	1 week at No. 1 P.D.Q. BACH
2	1	23	VICTORY AT SEA TELARC CD-80175	CINCINNATI POPS (KUNZEL)
3	3	13	A DISNEY SPECTACULAR TELARC CD-80196	CINCINNATI POPS (KUNZEL)
4	7	5	THE SEA HAWK RCA 7890-RG	NATIONAL PHILHARMONIC (GERHARDT)
5	5	9	RODGERS & HAMMERSTEIN ANGEL CDC-49581	SAMUEL RAMEY
6	6	11	THE FRENCH COLLECTION ANGEL CDC-49561	VARIOUS ARTISTS
7	4	29	UTE LEMPER SINGS KURT WEILL LONDON 425-204	UTE LEMPER
8	8	7	BERNSTEIN: WEST SIDE STORY CBS MK-45531	KATIA & MARIELLE LABEQUE
9	9	59	JAMES GALWAY'S GREATEST HITS RCA 7778-RC	JAMES GALWAY
10	12	81	BY REQUEST... THE BEST OF JOHN WILLIAMS PHILIPS 420-178	BOSTON POPS (WILLIAMS)
11	13	49	SHOW BOAT ANGEL A2-49108	VON STADE, HADLEY, STRATAS (MCGLINN)
12	14	41	BIG BAND HIT PARADE TELARC CD-80177	CINCINNATI POPS (KUNZEL)
13	10	21	POPS BRITANNIA PHILIPS 420-946	BOSTON POPS (WILLIAMS)
14	11	27	MANCINI'S GREATEST HITS TELARC CD-80183	CINCINNATI POPS (KUNZEL)
15	15	7	THE ELECTRIC V. SPRING & SUMMER LONDON 425-206	THOMAS WILBRANDT

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



# Nipper News





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VOL. 1, No. 2

## NEW SAINT LOUIS SYMPHONY RECORDINGS SET NIPPER'S TAIL WAGGING!



The Saint Louis Symphony, the second oldest orchestra in North America, begins its 110th season with a thrilling new recording of Tchaikovsky's *Swan Lake*. Led by their acclaimed Music Director Leonard Slatkin, *Swan Lake* is sure to repeat the success of the Saint Louis Symphony's recording of the Russian composer's other popular ballet, *The Nutcracker*.

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October will see the release of Shostakovich's Symphony No. 8. Commenting on Mr. Slatkin and the Saint Louis' performances of Shostakovich, the New York Times said: "...brilliant and impassioned...interpretations this convincing of music this good are always worth hearing."

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**PUBLICATION DATE:** DECEMBER 1989 **RESERVATIONS DUE:** OCTOBER 11 **MATERIALS DUE:** OCTOBER 23



# Australia Passes Levy On Blank Tapes

BY KATHERINE TULICH

**SYDNEY** The Australian government, after much delay and procrastination, has finally passed its blank-tape-royalty act, which makes this territory the first English-speaking country to put in place legislation to compensate creators for money lost to the growing process of home-taping piracy.

At the forefront of the incessant lobbying of the government in recent years has been the Australian Record Industry Assn., whose member companies are responsible for 95% of the music released in Australia.

Details of who pays what under the new legislation have yet to be worked out. The levy is not expected to start until July 1990 because various administrative arrangements and provisions for a collection society have to be finalized.

The Copyright Tribunal in Australia will set the rate after a public hearing that will involve all interested parties. The legislation does, however, require that the rate will

be according to the playing time of the tape rather than on retail pricing.

Says David Watts, executive director of ARIA: "It's difficult for us to determine how much revenue has been lost to the practice of home taping, or how many sales of records or tapes have been lost. All we know is that it goes on and in very large quantities. I'd certainly say that tens of millions of dollars have been lost in Australia alone, and that's out of the pocket of artists and composers."

Under current law here, home taping is illegal. Says Watts: "We're recognizing it is illegal but the new legislation will mean that no infringement of copyright in a sound recording will occur when copies are made for private and domestic use if the person who makes the copy has paid the blank-tape levy."

Surveys conducted here by ARIA indicate, as in many other territories, that sources of home taping are from both radio and direct copying from records, so eligibility for the royalty will be determined from

airplay and sales.

According to industry sources, the actual cost to the consumer will be between 50 Australian cents and 75 cents for a 90-minute tape (note: the Australian dollar currently equals roughly \$1.30).

Watts says: "There has been very little resistance from consumer organizations. It's an equity argument, a question of returning income for the use of the product. It is the consumer's own choice whether or not to tape."

Once the royalty is collected it will be distributed in equal one-third shares to sound recording copyright owners, musical copyright owners, and performers. And 15% of funds collected will be donated for purposes designed to promote and assist the Australian music industry.

Earlier this year, Australian prime minister Bob Hawke promised that 15% to Ausmusic, a non-profit organization that is a joint venture between the federal gov-

ernment and the Australian music industry. Its mandate is to support young Australian performers and to develop the talents and skills of music industry workers. Ausmusic executives say they are looking to receive between \$300,000 and \$400,000 (Australian) annually from the levy.

The royalty will apply to Australian repertoire as well as material from those reciprocating countries that also have a blank-tape scheme—among them France and West Germany.

A system of exemptions will also be in place for particular organizations, such as societies for the blind or individuals who use blank tapes for noninfringement purposes.

Says Watts: "Ultimately, blank-tape-royalty schemes are the only means, short of a complete technological ban on copying, by which copyright owners can be compensated for the financial ravages of home taping."

## Firm Was Built Through Acquisitions Filmtrax Is On Fast Track

BY NIGEL HUNTER

**LONDON** Filmtrax, one of the leading contenders to acquire Jobete Music (Billboard, Sept. 2), has grown at a pace over the six years of its existence that has surprised even the music industry, where rapid growth is not rare but sustaining the momentum is.

Founded in 1983 by its present chief executive John Hall and Tim Hollier, who resigned as group managing director earlier this year, the Filmtrax group is funded in its expansion program partly by such investment institutions as the Ensign Trust and Prudential-Bache Interfunding.

"Over 75% of our profit is generated by Filmtrax's music publishing division," says Hall, who has worked for RCA Records in the U.K. and Australia, Good Earth Records with Tony Visconti, and finally was managing director of Elton John's Rocket Record Company before setting up Filmtrax.

"The rest comes from records and video—\$31 million gross this year—and Orpheus Publications, which publishes The Musical Times, Music & Musicians International, The Strad, Films & Filming, and Dance & Dancers. Orpheus is also finalizing a deal to acquire a film review publication and a disco dance music club magazine."

Hall states that the Filmtrax group has been built on an acquisition basis.

"The emphasis now is to concentrate on creative exploitation of what we have acquired," he adds. "We've signed mature, established songwriters and composers, such as Mike Batt and Mike Moran and, in the classical field, Malcolm Arnold, Alun Hoddinott, Thea Musgrave, and Wilfred Joseph. We also intend signing new writers."

Filmtrax's publishing resources now include Novello & Co. in the serious field, whose composing talent

roster numbers Richard Rodney Bennett and John McCabe as well as Musgrave.

Its U.S. publishing division has such assets as Columbia Pictures Entertainment, Belwin Mills Music Publishing, Al Gallico Music, and Embassy Music. It also administers and holds publishing rights to future compositions used in Columbia and Tristar Productions.

Trax Music specializes in volume merchandising of records, CDs, and prerecorded cassettes, concentrating on concept series with major multiple retailers like W.H. Smith, Our Price, and Woolworth in mind.

Trax Video is developing programs and movies for international broadcast and theatrical distribution as well as creating product for sell-through.

Trax Music operates four labels: Trax, whose repertoire includes "Baby Boomers," "The Big Country" series, and "Love Collection"; Trax Classique, which issues compilations of previously released popular classical material, including the "100 Greatest Classics" series and "Opera Highlights"; Filmtrax, which specializes in new movie soundtrack albums; and Novello Records, the company's prestige label, which issues major symphonic works, historical recordings, and records the work of leading contemporary composers.

"J&B Records in Australia is very profitable, and this year Trax Music will go into good profit," Hall says. "We've just signed a joint venture deal with Screen Entertainment to be called Screentrax Video. We've got the Playboy series, which is the biggest sell-through series in the U.S., and the Kathy Smith aerobics series as well.

"Last year was not funded by equity investment, but by debt through various banks," he says. "We obviously hope to change this at some point by floating Filmtrax sooner rather than later."

## Mackenzie Dis-Associates Self; Depeche In The Mode For Music

**GOING IT ALONE:** Billy Mackenzie, former lead singer with the Associates, takes the solo plunge with a new album that is being produced by Julian Mendelsohn (known for his work with the Pet Shop Boys) and is scheduled for release on the Circa label later in the year.

Mackenzie isn't the only rock name to leave the security of a big-name band to seek solo stardom. As previously reported in U.K. Beat, former Marillion front man

Fish has completed his first solo album and his fall tour has some very low-profile dates, including a vil-

lage hall in his native Scotland, although there will be two major London dates. Meanwhile, his erstwhile band will also be touring with new front man Steve Hogarth to promote its EMI album, "Seas 'n' End." Ian McCulloch, previously with Echo & the Bunnymen, also has his first solo tour lined up.

**AUTUMNAL OFFERINGS:** Depeche Mode releases its first single in two years, "Personal Jesus," and it's also working on a new album for its label, Mute. Advertising copy for the single has, however, been rejected by several provincial newspapers for fear of controversy. The Wonder Stuff, much-lauded band on Polydor, has its second album, "Hup," scheduled for release at the end of the month. Thomas Dolby is also back with a new EMI single, "My Brain Is Like A Sieve"; he is also producing the new Prefab

Sprout album.

Adam Ant signed to MCA and returns after a lengthy gap with the album "Manners & Physique" ... The Jesus & Mary Chain hit the road in support of its WEA single, "Blues From A Gun," and has a new album set for release in October. Big Audio Dynamite is back following Mick Jones' lengthy illness and is touring to promote the release of its new CBS album, "Megatop Phoenix," which was co-produced by Jones with Clash producer Bill Price and recorded in just 39 days.



by Chris White

**MORE** Autumnal Vinyl: Dee C Lee, who had a massive hit with "See The Day" three years ago and has since been working with Style Council (she's Mrs. Paul Weller), is back with a new group, Slam/Slam, which debuts with the dance track "Move" ... The Alarm return with a new IRS single, "Sold Me Down The River," taken from their upcoming fourth album, which was produced by Tony Visconti, whose past credits include David Bowie and T. Rex ... Manchester band A Certain Ratio releases its debut album for A&M Records and the first single from it, "Backs To The Wall"; it was produced by Julian Mendelsohn.

Gun, also signed to A&M and which supported Simp. Minds at Wembley Arena, has a new single, "Money (Everybody Loves Her)," from its top 50 debut album, "Taking On The World." XTC releases a

(Continued on page 74)



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# Labels Broach CD Issue Retailers Dispute Box Shift

BY KIRK LaPOINTE

OTTAWA Record labels are to meet this week to propose a solution to retail and rackjobbers' complaints about the phasing out of the long-box compact disk package.

Industry sources indicated that a compromise was in the works by some major labels to delay the planned Jan. 1 discontinuation of the long box. Retailers and rackjobbers, who meet Wednesday (13) in Toronto to officially form the Retail Music Assn. of Canada (RMAC), have been pressing labels to wait until the fall of 1990 to shift to the jewel box packaging (Billboard, Aug. 12).

So far, WEA Music Canada, PolyGram Inc. Canada, A&M Records Canada, and Virgin Records Canada Inc. have all opted to scrap the long box Jan. 1. There have been some discounts on CDs in place for a few weeks to allow retailers and rackers to use the saved money for anti-theft devices.

Tom Sambola, Handleman's Canadian chief who is steering the creation of RMAC, says he expects "we will have to respond to an offer" from the labels at the association's formative meeting.

A charter, election of officers, and "mission statement" will be produced, and it is expected that all major retailers and rackjobbers will be represented at the meeting.

One label executive, who asked not to be identified, says that his firm is likely willing to relent on the Jan. 1 date by a few months. But "waiting until the fall is out of the question... it's just too long to sustain something we're not

committed to anymore."

The retailers and rackers have been accused by some labels of provoking confrontation on the long-box issue by suddenly creating a coalition.

"We're being accused of being a lynch mob," says Sambola. "That's not true. There are a lot of issues that we need to form positions on. This is just one of many."

Seed money to generate a separate office will be provided at the meeting and from a subsequent membership drive. The association can be reached at P.O. Box 105, 1355 Kingston Rd., Pickering, Ontario, L1V 1B8.

## MAPLE BRIEFS

**RUSH**, newly signed worldwide outside of Canada and Japan to Atlantic, has been at work in Toronto, Montreal, and London with Rupert Hine on a new recording for release as early as November. The band continues on Anthem Records in Canada and on Epic/Sony in Japan.

**POLITICIANS** have been lobbied in recent weeks by the Music Copyright Action Group, which is seeking support for a second wave of copyright reforms to entrench creators' rights and improve compensation for their works. Best guess at when the government will move: Late 1990.

**OPTICAL DISC EQUIPMENT** Corp. unveils its CD Max 600 dem-

onstration Sept. 13 in suburban Toronto, a manufacturing cell that can metallize, inspect, and spin-coat 600 optical memory disks per hour with no need for human inspection or a clean room.

**SHELLEY BRESLAW** is the new national publicity director for Duke Street Records, where she arrives from Winnipeg and was publicist for the Manitoba Music Trade Group, among other clients.

**C**ONTROVERSIAL talk-show host John Michael has left CJRN-AM Niagara Falls after discussing sexually related topics on his program July 12. Michael was earlier censured for remarks about native Canadians by the federal broadcast regulator, but appears headed for rival outlet CKTB-AM in nearby St. Catharines.

**T**HE FEDERAL GOVERNMENT has given tacit approval to the merger of the country's two largest performing rights societies, but stipulated that the maximum term of the contract length for writers, composers, and publishers be reduced to two or three years from the current five. The Composers, Authors and Publishers Assn. of Canada and Performing Rights Organization of Canada (PROCAN) say the move will allow them to consummate the merger deal at a quicker pace. No date has been firm for the merger.

**JAMES, SASS JORDAN, PAUL Hyde, and Bachman-Turner Overdrive** are among the contributors to the first major Canadian film soundtrack in some time, for "American Boyfriends," the sequel to the acclaimed "My American Cousin." The Penta label release is due out in the next couple of weeks.

**T**ORONTO PHOTOGRAPHER Dimo Safari has been making a lot of news lately. He's the official tour photographer for the Rolling Stones and recently traveled worldwide with Pink Floyd as its shutterbug.

**D**UE ANYTIME NOW is a federal decision on the takeover of Selkirk by Maclean Hunter and a decision on an Ottawa FM license from the Canadian Radio-television and Telecommunications Commission. New CRTC chief Keith Spicer took over as chairman Sept. 1.

*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.*

## Game Giant Will Use Archer Co.'s 3D System Exclusively QSound Technology Licensed To Nintendo

BY KIRK LaPOINTE

OTTAWA QSound Ltd., manufacturers of a three-dimensional sound placement technology, has entered into a licensing deal with Nintendo of America Inc. and Nintendo Co. Ltd. of Japan that will see QSound used exclusively in Nintendo home entertainment products.

The five-year deal, subject to unspecified conditions, will see Nintendo provide an initial royalty payment and a guarantee over the life of the agreement. Nintendo has committed to use QSound's technology exclusively, while

QSound can still offer the technology elsewhere as part of its nonexclusive license for home video game applications.

Nintendo also will acquire common shares of Archer Communications Inc., the Calgary, Alberta-based parent firm of QSound, through a private placement that is subject to regulatory approval.

Nintendo will also provide a royalty on all hardware and software using the QSound technology.

The deal, the first major one struck by QSound, prompted Archer's stock to rise \$2.12, to \$23.12 (Canadian), on the Vancouver Stock Exchange.

In a separate announcement, Archer said it has entered into an agreement to sell 294,000 treasury shares at \$17 a share to an unidentified buyer.

Archer's activities also include recording-industry applications of QSound. Studio rollout of the technology, overseen by industry veterans Shelly Yakus and Jimmy Iovine, is scheduled in the next few months, with the first recording due for 1990.

The company says the technology allows three-dimensional placement of sound that can be heard through conventional stereo speakers.

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## Toronto Venue To Spread Biz

OTTAWA Maple Leaf Gardens in Toronto, until recently the most lucrative indoor arena in Canada and perhaps the most monopolized, is letting word out that it wants to spread the business around a bit.

Now no longer the only big game in town, with the 50,000-plus-seat SkyDome apparently gearing up for significant business during the long indoor concert season in Toronto, the 18,000-seat Gardens' once-ironclad exclusivity deal with Concert Productions International is being relaxed considerably.

CPI brought only 17 shows to the Gardens last year, and a junior hockey club that used the facility has folded, leaving MLG management worried, with lots of holes to fill. But the Gardens, which demands 25% of the gross take, remains one of the most expensive sites anywhere in which to produce a show.



# HITS of the WORLD

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## BRITAIN (Courtesy Music Week/Gallup) As of 9/9/89

This Week	Last Week	SINGLES
1	2	<b>RIDE ON TIME</b> BLACK BOX deCONSTRUCTION/RCA
2	1	<b>SWING THE MOOD</b> JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
3	NEW	<b>EVERY DAY (I LOVE YOU MORE)</b> JASON DONOVAN PWL
4	6	<b>BLAME IT ON THE BOOGIE</b> BIG FUN JIVE
5	3	<b>I JUST DON'T HAVE THE HEART</b> CLIFF RICHARD EMI
6	9	<b>SOWING THE SEEDS OF LOVE</b> TEARS FOR FEARS FONTANA/PHONOGRAM
7	7	<b>HEY DJ I CAN'T.../SKA TRAIN</b> BEATMASTERS FEATURING BETTY BOO RHYTHM KING
8	4	<b>POISON</b> ALICE COOPER EPIC
9	11	<b>NUMERO UNO</b> STARLIGHT CITY BEAT/BEGGARS BANQUET
10	5	<b>TOY SOLDIERS</b> MARTIKA CBS
11	12	<b>I NEED YOUR LOVIN'</b> ALYSON WILLIAMS DEF JAM
12	21	<b>THE TIME WARP</b> DAMIAN JIVE
13	8	<b>FRENCH KISS</b> LIL LOUIS FFRR/LONDON
14	10	<b>WOULDN'T CHANGE A THING</b> KYLIE MINOGUE PWL
15	32	<b>RIGHT HERE WAITING</b> RICHARD MARX EMI USA
16	31	<b>THE BEST</b> TINA TURNER CAPITOL
17	26	<b>NIGHTRAIN</b> GUNS N' ROSES GEFEN
18	18	<b>LAY YOUR HANDS ON ME</b> BON JOVI VERTIGO/PHONOGRAM
19	17	<b>WARNING!</b> ADEVA COOLTEMPO/CHRYSALIS
20	NEW	<b>PARTYMAN</b> PRINCE WARNER BROS.
21	13	<b>YOU'RE HISTORY</b> SHAKESPEAR'S SISTER FFRR/LONDON
22	27	<b>WE COULD BE TOGETHER</b> DEBBIE GIBSON ATLANTIC
23	15	<b>THIS IS THE RIGHT TIME</b> LISA STANSFIELD ARISTA
24	20	<b>LOVE'S ABOUT TO CHANGE MY HEART</b> DONNA SUMMER WARNER BROS.
25	NEW	<b>PERSONAL JESUS</b> DEPECHE MODE MUTE
26	30	<b>REVIVAL</b> EURYTHMICS RCA
27	14	<b>LOSING MY MIND</b> LIZA MINNELLI EPIC
28	19	<b>DO THE RIGHT THING</b> REDHEAD KINGPIN & THE FBI 10/VIRGIN
29	29	<b>SOMETHING'S JUMPIN' IN YOUR SHIRT</b> MALCOLM McLAREN EPIC
30	35	<b>MISS YOU MUCH</b> JANET JACKSON BREAKOUT/A&M USA
31	16	<b>THE INVISIBLE MAN</b> QUEEN PARLOPHONE
32	NEW	<b>HOOKS IN YOU</b> MARILLION CAPITOL
33	NEW	<b>LOVESONG</b> THE CURE FICTION/POLYDOR
34	NEW	<b>LOVE IN AN ELEVATOR</b> AEROSMITH GEFEN
35	22	<b>SUGAR BOX</b> THEN JERICHO LONDON
36	NEW	<b>IF ONLY I COULD</b> SYDNEY YOUNGBLOOD CIRCA/VIRGIN
37	NEW	<b>PUMP UP THE JAM</b> TECHNOTRONIC FEATURING FELLY SWANYARD
38	23	<b>DON'T WANNA LOSE YOU</b> GLORIA ESTEFAN EPIC
39	NEW	<b>MIXED EMOTIONS</b> ROLLING STONES ROLLING STONES
40	24	<b>YOU'LL NEVER STOP ME LOVING YOU</b> SONIA CHRYSALIS
1	1	<b>ALBUMS</b>
2	2	<b>GLORIA ESTEFAN</b> CUTS BOTH WAYS EPIC
3	4	<b>JASON DONOVAN</b> TEN GOOD REASONS PWL
4	7	<b>SIMPLY RED</b> A NEW FLAME ELEKTRA
5	3	<b>IMAGINATION</b> IMAGINATION STYLUS
6	NEW	<b>ALICE COOPER</b> TRASH EPIC
7	19	<b>ADEVA</b> ADEVA COOLTEMPO/CHRYSALIS
8	5	<b>FINE YOUNG CANNIBALS</b> THE RAW AND THE COOKED LONDON
9	16	<b>THE BLOW MONKEYS</b> CHOICES RCA
10	8	<b>MAX BYGRAVES</b> SINGALONGAWAY YEARS PARKFIELD MUSIC
11	6	<b>PRINCE BATMAN</b> (SOUNDTRACK) WARNER BROS.
12	15	<b>NENEH CHERRY</b> RAW LIKE SUSHI CIRCA/VIRGIN
13	12	<b>SOUL II SOUL</b> CLUB CLASSICS VOL. 1 10/VIRGIN
14	12	<b>QUEEN</b> THE MIRACLE PARLOPHONE
15	9	<b>SHAKESPEAR'S SISTER</b> SACRED HEART LONDON
16	10	<b>BOBBY BROWN</b> DON'T BE CRUEL MCA
17	20	<b>GUNS N' ROSES</b> APPETITE FOR DESTRUCTION GEFEN
18	11	<b>TRANSVISION VAMP</b> VELVETEEN MCA
19	14	<b>VANGELIS</b> THEMES POLYDOR
20	13	<b>LONDON BOYS</b> THE TWELVE COMMANDMENTS OF DANCE WEA
21	21	<b>FUZZBOX</b> BIG BANG! WEA
22	26	<b>GLORIA ESTEFAN &amp; MIAMI SOUND MACHINE</b> ANYTHING FOR YOU EPIC
23	25	<b>DEACON BLUE</b> WHEN THE WORLD KNOWS YOUR NAME CBS
24	23	<b>SIMPLE MINDS</b> STREET FIGHTING YEARS VIRGIN
25	23	<b>INNER CITY</b> PARADISE 10/VIRGIN
26	18	<b>JETHRO TULL</b> ROCK ISLAND CHRYSALIS
27	27	<b>DON HENLEY</b> THE END OF THE INNOCENCE GEFEN
28	24	<b>TOM PETTY</b> FULL MOON FEVER MCA
29	29	<b>TEXAS</b> SOUTHSIDE MERCURY/PHONOGRAM
30	22	<b>POINTER SISTERS</b> JUMP—THE BEST OF THE POINTER SISTERS RCA
31	32	<b>MADONNA</b> LIKE A PRAYER SIRE
32	33	<b>KARYN WHITE</b> KARYN WHITE WARNER BROS.
33	30	<b>KYLIE MINOGUE</b> KYLIE PWL
34	28	<b>JOE LONGTHORNE</b> ESPECIALLY FOR YOU TELSTAR
35	37	<b>THEN JERICHO</b> THE BIG AREA LONDON
36	NEW	<b>REDHEAD KINGPIN &amp; THE FBI</b> A SHADE OF RED 10/VIRGIN
37	34	<b>ENYA</b> WATERMARK WEA
38	NEW	<b>BEATMASTERS</b> ANYWAYAWANNA RHYTHM KING
39	31	<b>PAUL McCARTNEY</b> FLOWERS IN THE DIRT PARLOPHONE
40	NEW	<b>GUNS N' ROSES</b> GN'R LIES GEFEN
40	NEW	<b>DEF LEPPARD</b> HYSTERIA BLUDGEON RIFFOLA/PHONO

## CANADA (Courtesy The Record) As of 9/5/89

		SINGLES
1	1	<b>ON OUR OWN</b> BOBBY BROWN MCA/MCA
2	2	<b>BATDANCE</b> PRINCE WARNER BROS./WEA
3	6	<b>SO ALIVE</b> LOVE & ROCKETS VERTIGO/POLYGRAM
4	7	<b>COLD HEARTED</b> PAULA ABDUL VIRGIN/WEA
5	5	<b>RIGHT HERE WAITING</b> RICHARD MARX EMI/CAPITOL
6	3	<b>IF YOU DON'T KNOW ME BY NOW</b> SIMPLY RED ELEKTRA/WEA
7	4	<b>TOY SOLDIERS</b> MARTIKA COLUMBIA/CBS
8	8	<b>DRESSED FOR SUCCESS</b> ROXETTE CAPITOL/CAPITOL
9	13	<b>THE END OF THE INNOCENCE</b> DON HENLEY GEFEN/WEA
10	10	<b>EXPRESS YOURSELF</b> MADONNA SIRE/WEA
11	11	<b>WHAT YOU DON'T KNOW</b> EXPOSE ARISTA/BMG
12	9	<b>BABY DON'T FORGET MY NUMBER</b> MILLI VANILLI ARISTA/BMG
13	17	<b>KEEP ON MOVIN'</b> SOUL II SOUL VIRGIN/WEA
14	16	<b>DON'T WANNA LOSE YOU</b> GLORIA ESTEFAN EPIC/CBS
15	15	<b>ONCE BITTEN TWICE SHY</b> GREAT WHITE CAPITOL/CAPITOL
16	20	<b>JOY &amp; PAIN</b> ROB BASE/DJ E-Z ROCK MERCURY/POLYGRAM
17	NEW	<b>BLACK VELVET</b> ALANNAH MYLES ATLANTIC/WEA
18	NEW	<b>ROCK &amp; ROLL DUTY</b> KIM MITCHELL ALERT/CAPITOL
19	12	<b>BUFFALO STANCE</b> NENEH CHERRY VIRGIN/WEA
20	NEW	<b>HANGIN' TOUGH</b> NEW KIDS ON THE BLOCK COLUMBIA/CBS
1	1	<b>ALBUMS</b>
2	2	<b>FINE YOUNG CANNIBALS</b> THE RAW AND THE COOKED I.R.S./MCA
3	3	<b>PRINCE BATMAN</b> (SOUNDTRACK) WARNER BROS./WEA
4	4	<b>TOM PETTY</b> FULL MOON FEVER MCA/MCA
5	4	<b>MILLI VANILLI</b> GIRL YOU KNOW IT'S TRUE ARISTA/BMG
6	5	<b>RICHARD MARX</b> REPEAT OFFENDER EMI/CAPITOL
7	6	<b>ALANNAH MYLES</b> ALANNAH MYLES ATLANTIC/WEA
8	8	<b>NEW KIDS ON THE BLOCK</b> HANGIN' TOUGH COLUMBIA/CBS
9	10	<b>LOVE &amp; ROCKETS</b> LOVE & ROCKETS VERTIGO/POLYGRAM
10	9	<b>DON HENLEY</b> THE END OF THE INNOCENCE GEFEN/WEA
11	11	<b>PAULA ABDUL</b> FOREVER YOUR GIRL VIRGIN/A&M
12	7	<b>MADONNA</b> LIKE A PRAYER SIRE/WEA
13	12	<b>KIM MITCHELL</b> ROCKLAND ALERT/CAPITOL
14	13	<b>BOBBY BROWN</b> DON'T BE CRUEL MCA/MCA
15	16	<b>ROXETTE</b> LOOK SHARP! EMI/CAPITOL
16	17	<b>JEFF HEALEY BAND</b> SEE THE LIGHT ARISTA/BMG
17	18	<b>GRAPES OF WRATH</b> NOW AND AGAIN CAPITOL/CAPITOL
18	NEW	<b>VARIOUS ARTISTS</b> GHOSTBUSTERS II MCA/MCA
19	NEW	<b>THE CULT</b> SONIC TEMPLE BEGGARS BANQUET/BMG
20	19	<b>ROB BASE/DJ E-Z ROCK</b> IT TAKES TWO MERCURY/POLYGRAM
20	20	<b>SOUL II SOUL</b> KEEP ON MOVIN' VIRGIN/WEA

## WEST GERMANY (Courtesy Der Musikmarkt) As of 9/4/89

		SINGLES
1	2	<b>SWING THE MOOD</b> JIVE BUNNY & THE MASTERMIXERS BCM
2	6	<b>FRENCH KISS</b> LIL LOUIS FFRR-METRONOME
3	1	<b>DAS OMEN (TEIL 1)</b> MYSTERIOUS ART CBS
4	3	<b>LICENCE TO KILL</b> GLADYS KNIGHT MCA
5	5	<b>BLAME IT ON THE RAIN</b> MILLI VANILLI HANSA
6	7	<b>BACK TO LIFE</b> SOUL II SOUL VIRGIN
7	4	<b>TELL IT LIKE IT IS</b> DON JOHNSON EPIC
8	9	<b>WHAT A WONDERFUL WORLD</b> LOUIS ARMSTRONG A&P POLYDOR
9	11	<b>INNOCENT</b> MIKE OLDFIELD VIRGIN
10	8	<b>IT'S ALRIGHT</b> PET SHOP BOYS PARLOPHONE
11	10	<b>LOVE IS A SHIELD</b> CAMOUFLAGE METRONOME
12	15	<b>AIN'T NOBODY</b> RUFUS & CHAKA KHAN WARNER BROS.
13	NEW	<b>TOY SOLDIERS</b> MARTIKA CBS
14	12	<b>SEALED WITH A KISS</b> JASON DONOVAN PWL
15	13	<b>BATDANCE</b> PRINCE WARNER BROS.
16	18	<b>THE BEST</b> TINA TURNER CAPITOL
17	NEW	<b>LAMBADA</b> KAOMA CBS
18	NEW	<b>WALTZ DARLING</b> MALCOLM McLAREN & THE BOOTZILLA ORCHESTRA EPIC
19	16	<b>LADY IN BLACK</b> BAD BOYS BLUE COCONUT
20	19	<b>ENIZAM</b> HEINO TELDEC
1	1	<b>ALBUMS</b>
2	2	<b>MIKE OLDFIELD</b> EARTH MOVING VIRGIN
3	4	<b>QUEEN</b> THE MIRACLE PARLOPHONE
4	3	<b>DON JOHNSON</b> LET IT ROLL EPIC
5	5	<b>JASON DONOVAN</b> TEN GOOD REASONS PWL
6	7	<b>PRINCE BATMAN</b> (SOUNDTRACK) WARNER BROS.
7	7	<b>SIMPLE MINDS</b> STREET FIGHTING YEARS VIRGIN
8	8	<b>JOE COCKER</b> ONE NIGHT OF SIN CAPITOL
9	9	<b>SIMPLY RED</b> A NEW FLAME WEA
10	10	<b>MILLI VANILLI</b> ALL OR NOTHING HANSA
11	12	<b>NENEH CHERRY</b> RAW LIKE SUSHI VIRGIN
12	11	<b>GUNS N' ROSES</b> APPETITE FOR DESTRUCTION GEFEN
13	14	<b>MADONNA</b> LIKE A PRAYER SIRE
14	13	<b>CAMOUFLAGE</b> METHODS OF SILENCE METRONOME
15	15	<b>SOUL II SOUL</b> CLUB CLASSICS VOL. 1 VIRGIN
16	16	<b>THE CURE</b> DISINTEGRATION METRONOME
17	16	<b>PAUL McCARTNEY</b> FLOWERS IN THE DIRT PARLOPHONE
18	18	<b>ALICE COOPER</b> TRASH EPIC
19	19	<b>DEN HARROW</b> THE BEST OF DEN HARROW BABY
20	17	<b>THE POGUES</b> PEACE AND LOVE TELDEC
20	NEW	<b>ORIGINAL NAABTAL DUO</b> EIN BISSCHEN GLUECK BMG ARIOLA

## ITALY (Courtesy Musica & Dischi) As of 8/21/89

		SINGLES
1	1	<b>VIVA LA MAMA</b> EDOARDO BENNATO VIRGIN
2	2	<b>TIPRENDENDO</b> RAF CGD
3	4	<b>MARINA</b> ROCCO & THE CARNATIONS CGD
4	6	<b>THE LOOK</b> ROXETTE PARLOPHONE
5	3	<b>WHEN THE NIGHT COMES</b> JOE COCKER CAPITOL
6	7	<b>BATDANCE</b> PRINCE WARNER BROS.
7	5	<b>EXPRESS YOURSELF</b> MADONNA SIRE
8	8	<b>LULLABY</b> THE CURE POLYDOR
9	10	<b>I WANT IT ALL</b> QUEEN PARLOPHONE
10	9	<b>MY BRAVE FACE</b> PAUL McCARTNEY PARLOPHONE
11	11	<b>SCAPPA CON ME</b> JOVANNOTTI IBIZA
12	12	<b>ALL I WANT IS YOU</b> U2 ISLAND
13	18	<b>ATOMIC CITY</b> HOLLY JOHNSON WEA
14	NEW	<b>LA PALOMA BLANCA</b> SANDY MARTON IBIZA
15	13	<b>GRINGO</b> SABRINA SALERNO BMG ARIOLA
16	NEW	<b>SURVIVOR</b> HELEN THOMAS BMG ARIOLA
17	14	<b>YOU ARE ON MY MIND</b> SWING OUT SISTER FONTANA
18	16	<b>IF YOU DON'T KNOW ME BY NOW</b> SIMPLY RED ELEKTRA
19	NEW	<b>DR JAZZ &amp; MR FUNK (PART 1)</b> LADRI DI BIOIOLLETTE EMI
20	15	<b>THIS IS YOUR LAND</b> SIMPLE MINDS VIRGIN

## MUSIC & MEDIA PAN-EUROPEAN CHARTS 9/9/89

		HOT 100 SINGLES
1	1	<b>SWING THE MOOD</b> JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
2	3	<b>LAMBADA</b> KAOMA CBS
3	4	<b>FRENCH KISS</b> LIL' LOUIS LONDON
4	2	<b>LICENCE TO KILL</b> GLADYS KNIGHT MCA
5	6	<b>BATDANCE</b> PRINCE PAISLEY PARK
6	10	<b>TOY SOLDIERS</b> MARTIKA CBS
7	5	<b>DAS OMEN (TEIL 1)</b> MYSTERIOUS ART CBS
8	13	<b>RIDE ON TIME</b> BLACK BOX deCONSTRUCTION
9	8	<b>BACK TO LIFE</b> SOUL II SOUL/CARON WHEELER 10 RECORDS
10	7	<b>ETERNAL FLAME</b> THE BANGLES CBS
11	NEW	<b>I JUST DON'T HAVE THE HEART</b> CLIFF RICHARD EMI
12	11	<b>BLAME IT ON THE RAIN</b> MILLI VANILLI BMG ARIOLA
13	19	<b>JOUE PAS</b> FRANCOIS FELDMAN & JONI JAMESON POLYDOR
14	9	<b>POISON</b> ALICE COOPER EPIC
15	12	<b>JE TE SUIVRAI</b> JEAN PIERRE FRANCOIS PATHE/EMI
16	17	<b>THE LOOK</b> ROXETTE PARLOPHONE
17	15	<b>WOULDN'T CHANGE A THING</b> KYLIE MINOGUE PWL
18	14	<b>EXPRESS YOURSELF</b> MADONNA SIRE
19	NEW	<b>HOTEL CALIFORNIA</b> THE EAGLES ASYLUM
20	16	<b>TELL IT LIKE IT IS</b> DON JOHNSON EPIC
1	1	<b>HOT 100 ALBUMS</b>
2	2	<b>PRINCE BATMAN</b> (SOUNDTRACK) WARNER BROS.
3	3	<b>QUEEN</b> THE MIRACLE PARLOPHONE
4	5	<b>SIMPLY RED</b> A NEW FLAME WEA
5	4	<b>JASON DONOVAN</b> TEN GOOD REASONS PWL
6	6	<b>MADONNA</b> LIKE A PRAYER SIRE
7	7	<b>SIMPLE MINDS</b> STREET FIGHTING YEARS VIRGIN
8	9	<b>GLORIA ESTEFAN</b> CUTS BOTH WAYS EPIC
9	8	<b>MIKE OLDFIELD</b> EARTH MOVING VIRGIN
10	10	<b>PAUL McCARTNEY</b> FLOWERS IN THE DIRT PARLOPHONE
11	13	<b>ALICE COOPER</b> TRASH EPIC
12	11	<b>NENEH CHERRY</b> RAW LIKE SUSHI CIRCA
13	12	<b>JOE COCKER</b> ONE NIGHT OF SIN CAPITOL
14	16	<b>THE CURE</b> DISINTEGRATION FICTION/POLYDOR
15	15	<b>GUNS N' ROSES</b> APPETITE FOR DESTRUCTION GEFEN
16	17	<b>JOHNNY HALLYDAY</b> CADILLAC PHILIPS/PHONOGRAM
17	17	<b>PATRICIA KAAS</b> MADEMOISELLE CHANTE POLYDOR
18	14	<b>SOUL II SOUL</b> CLUB CLASSICS VOL. 1 10 RECORDS
19	18	<b>DON JOHNSON</b> LET IT ROLL EPIC
20	19	<b>TRANSVISION VAMP</b> VELVETEEN MCA
20	19	<b>FRANCIS CABRELL</b> SARBACANE CBS

## AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 9/3/89

		SINGLES
1	4	<b>IF YOU DON'T KNOW ME BY NOW</b> SIMPLY RED WEA
2	1	<b>YOU GOT IT (THE RIGHT STUFF)</b> NEW KIDS ON THE BLOCK CBS
3	2	<b>BATDANCE</b> PRINCE WEA
4	3	<b>BABY I DON'T CARE</b> TRANSVISION VAMP WEA
5	9	<b>I DON'T WANT A LOVER</b> TEXAS POLYGRAM
6	6	<b>DRESSED FOR SUCCESS</b> ROXETTE EMI
7	10	<b>RIGHT BACK WHERE WE STARTED FROM</b> SINITTA LIB/CBS
8	7	<b>I'LL BE LOVING YOU (FOREVER)</b> NEW KIDS ON THE BLOCK CBS
9	8	<b>FUNKY COLD MEDINA</b> TONE LOC FESTIVAL
10	5	<b>THE LOOK</b> ROXETTE EMI
11	NEW	<b>RIGHT HERE WAITING</b> RICHARD MARX EMI
12	17	<b>ALL I WANT IS YOU</b> U2 FESTIVAL
13	13	<b>BEDROOM EYES</b> KATE CEBERANO FESTIVAL
14	19	<b>LOVE DIMENSION</b> KATE CEBERANO REG/FESTIVAL
15	12	<b>SAY GOODBYE</b> INDECENT OBSESSION LIB/CBS
16	15	<b>SECOND CHANCE</b> THIRTY EIGHT SPECIAL FESTIVAL
17	11	<b>TELEPHONE BOOTH</b> IAN MOSS MUSHROOM/FESTIVAL
18	18	<b>CAN I GET A WITNESS</b> SAM BROWN FESTIVAL
19	NEW	<b>COMMUNICATION</b> JOHN FARNHAM & DANNI ELLE BMG/RCA
20	16	<b>TOO MUCH</b> BROS CBS
1	1	<b>ALBUMS</b>
2	NEW	<b>MATCHBOOK</b> IAN MOSS MUSHROOM/FESTIVAL
3	2	<b>BRAVE</b> KATE CEBERANO REG/FES
4	3	<b>SIMPLY RED</b> A NEW FLAME WEA
5	4	<b>ANDREW LLOYD WEBBER</b> PREMIERE COLLECTION POLYDOR
6	6	<b>TRANSVISION VAMP</b> VELVETEEN WEA
7	6	<b>GIPSY KINGS</b> GIPSY KINGS CBS
8	5	<b>DEF LEPPARD</b> HYSTERIA POLYDOR
9	16	<b>RICHARD MARX</b> REPEAT OFFENDER EMI
10	7	<b>BETTE MIDLER</b> BEACHES (SOUNDTRACK) WEA
11	9	<b>PRINCE BATMAN</b> (SOUNDTRACK) WEA
12	13	<b>TONE LOC</b> LOC-ED AFTER DARK FESTIVAL
13	19	<b>NEW KIDS ON THE BLOCK</b> HANGIN' TOUGH CBS
14	8	<b>THE BANGLES</b> EVERYTHING LIB/CBS
15	11	<b>JOHNNY DIESEL &amp; THE INJECTORS</b> JOHNNY DIESEL & THE INJECTORS FESTIVAL
16	17	<b>TRANSVISION VAMP</b> POP ART WEA
17	10	<b>PAUL KELLY &amp; THE MESSENGERS</b> SO MUCH WATER SO CLOSE TO HOME MUSHROOM/FESTIVAL
18	14	<b>FINE YOUNG CANNIBALS</b> THE RAW AND THE COOKED POLYGRAM
19	NEW	<b>STEEL WHEELS</b> ROLLING STONES CBS
20	NEW	<b>LOOK SHARP!</b> ROXETTE EMI
20	12	<b>DEBBIE GIBSON</b> ELECTRIC YOUTH WEA

## FRANCE (Courtesy of Europe 1) As of 9/2/89

		SINGLES
1	1	<b>LAMBADA</b> KAOMA CBS
2	3	<b>JE TE SUIVRAI</b> JEAN PIERRE FRANCOIS EMI
3	2	<b>JOUE PAS</b> FRAN. FELDMAN-JONI JAMESON POLYDOR
4	5	<b>MIRADOR</b> JOHNNY HALLYDAY POLYGRAM
5	9	<b>TOO MANY BROKEN HEARTS</b> JASON DONOVAN PWL
6	4	<b>HOTEL CALIFORNIA</b> EAGLES WEA
7	8	<b>HELP!</b> BANANARAMA POLYGRAM
8	14	<b>HAND ON YOUR HEART</b> KYLIE MINOGUE CBS
9	15	<b>BATDANCE</b> PRINCE WEA
10	NEW	<b>COEUR DE LOUP</b> PHILIPPE LAFONTAINE VOG
11	10	<b>MEGAMIX</b> IMAGINATION POLYGRAM
12	5	



# Dutch Holdings Co. Buys Out Sound Products

BY WILLEM HOOS

AMSTERDAM Dutch company Face Holdings has bought independent record company Sound Products, Holland, for an undisclosed sum.

Face Holdings, set up in October 1987, is the umbrella organization for a number of companies, including CNR Records, a leading Benelux independent record company. Face shares are owned by Stockholm, Sweden-based investment company Farel Gruppen and Dutchman Kees Baas, managing director of Face Holdings.

Sound Products was set up by Gert Vandermeent and Jaap Super in 1973. Super pulled out of the firm two years later.

Despite the takeover, however, Sound Products retains its independence, particularly in the marketing sector and is setting up a joint distribution web with CNR this fall. Baas anticipates distribution links with other Benelux indies.

CNR has specialized in MOR pop. Sound Products has a broader base, including classical material.

Hans de Boer, A&R and pop product manager of Sound Products, says the company now represents more than 30 labels from the U.S., Japan, U.K., West Germany, France, Italy, Switzerland, and Belgium. For licensed repertoire it has its own Sound label, set up three years ago. Two classical labels, Fidelio and Vivace, represent such firms as Chandos, Hyperion, ASV, and Nimbus (all U.K.); Orfeo (West Germany); and Denon (Japan).

Baas claims a 4%-5% market share for CNR in Holland. "That figure may look flattering, but it includes the activities of TV merchandiser Dino, for which we distribute product," he says.

Sound Products claims a 3.8% Netherlands market share.

Vandermeent retires at the end of this year after 33 years in the record business. "I started with CNR, staying for 13 years, and now with the new deal I'm ending with that company," he says.

## U.K. BEAT

(Continued from page 71)

new single, "The Loving," from its Virgin Records album, "Oranges & Lemons" . . . **Jesus Jones**, who had a couple of minor chart hits earlier this year, release their first album for Food/EMI in October, when they also have their first headlining dates scheduled.

Torch singer **Carmel**, who has yet to attain the success that her contemporary **Sade** has had, is back with a new single, "I Have Fallen In Love (Je Suis Tombe)," taken from the forthcoming album "Set Me Free," her first in two years . . . **Chrysalis** signing **Ghost Dance** has a new single, "Celebrate," from its debut album, "Stop The War," which will be supported with live dates . . . And, finally, old rockers will welcome the return of **Ten Years After**, which has re-signed to its former label Chrysalis 15 years after it split up, and 20 years after its memorable appearance at Woodstock.

As part of its policy of intensifying its coverage of the European music market, Billboard announces:

## K R E A T I V I T Ä T ' 9 0

special showcase for this indigenous talent of the German-speaking territories are becoming an increasingly significant talent source, not only in terms of artists, but also in the fields of production, promotion and marketing.

### Kreativität '90 will include:

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- A survey of the most enterprising independent producers and production companies
- A feature on new creative developments in music publishing.

- A survey on the live music scene. Kreativität '90 is a major innovation in music trade journalism and naturally it will be in Billboard - and only in Billboard.

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## SPARS Conference Includes Hands-On Demos Workstations Focus Of Audio Meet

NEW YORK Digital audio workstations are the subject of a Society of Professional Audio Recording Services technical conference Sept. 23-24 at the Midland Hotel in Chicago.

On hand will be a number of workstation manufacturers, including Lexicon, AMS, DAR, New England Digital, SSL, and Waveframe. Murray Allen, president of Universal, and an authority on the practical applications of workstations in the recording studio environment, will chair the event.

The opening session is titled "Audio Workstations: The Audio Solution For Video Postproduction." Featured during this day-long session will be individual in-depth presentations by all manufacturers; a working lunch; and

cocktails and dinner. In the evening, attendees will have the opportunity to receive hands-on demos of the various workstations, and speak with manufacturers.

The second day's topic addresses the economic realities of owning and using a workstation. A panel titled "All Right, We've Seen It—How Do We Pay For It?" includes Jim Sedelak of Deerbart Leasing; Gerhard Gruber of Rupert Neve Inc.; tax specialist Al Ross of FERS; and Michael Miller, professor of economics at De Paul Univ. in Chicago.

Registration fees for the conference for non-SPARS members are \$275. SPARS members pay \$225. Contact Shirley Kaye, executive director of SPARS, at 407-641-6648 for details.

## AUDIO TRACK

NEW YORK

**BAYSIDE SOUND HOSTED** Motown rap act Quicksilver and "C" N Effect to complete a new album titled "Fatal Attraction." John Fig co-produced, engineered, and mixed. Also, Willie Colon was in working on tracks for his new album. Giovanni's single on Panther Records was produced by Gene LoFosse and Victor Calderone for Program 11 Productions. Fig was at the board.

At Prime Cuts, Tuta Aquino edited Angelica Chaplin's "This Is The Night" for Sure Sound and Seriously Fine's "Nothing Can Stop Us Now" for Arista. Grey Royal was in editing separate tracks for Atlantic: FM's "Dr. Soul," Miki Howard's "Ain't Nothing In The World," and Troop's "I'm Not Suped."

Arif and Joe Mardin were in studio B at Greene Street Recording to put down tracks for Warner Bros. artist Ofra Haza. Rod Hui was at the board with Dan Wood assisting. Metal band Riot put finishing touches on an album scheduled for release this month. The project features the horn sections of Tower Of Power and Randy Brecker, Jon Faddis, Dave Bergeron, Ron Cuber, and Lawrence Feldman. Steve Loeb produced. Hui, Chris Shaw, Nick Sansano, and Kirk Yano were at the board.

Eric B. & Rakim completed their MCA double album at Power Play with producer Paul C. Elai Tubo engineered with D'Anthony Johnson assisting. Ziggy Marley handled remixes on "One Bright Day" with KRS-One producing and Dwayne Sumal at the board. Heavy Love produced with Craig White at the board. Anton Pukshansky, Yianni Papadopoulos, and Dilip Harris assisted.

At The Rock studio, Paris Ford, former bassist for Rick James and Evelyn King, and original leader of the B.B.Q. Band, worked on the song "2 Far." The record will be distributed by M.T.I.

LOS ANGELES

**SYLVIA VARTAN WAS** in at Track Record Inc. working on

# Sisapa On Fast Track To Success Ohio Label/Studio Revs Biz Via Races

BY MOIRA McCORMICK

CHICAGO Columbus, Ohio-based studio/independent label Sisapa Record Co. is probably the only music industry outfit with a slogan like "We race on 12 tracks and record on 48." Sisapa has taken a novel approach to self-promotion, sponsoring auto races around the country that play up the Sisapa name and music connection. In fact, company chairman Bob Liebert even drives one of the two Sisapa race cars.

"The people who hang around racing infields and go to rock concerts are basically the same demographic," says J.D. Blackfoot, president and CEO of Sisapa (the name itself is Lakota Sioux for "Blackfoot.") "Racing is fun, and it's been a wonderful avenue through which

to get our name out there."

Blackfoot, who had achieved underground notoriety in the early '70s with his albums "The Ultimate Prophecy" (Mercury) and "The

**'Last year, we rebuilt everything, from the outboard gear to every cable and mike'**

Song Of Crazy Horse" (Fantasy), had operated indie studio Bison Recording from 1982-88. When Bison was revamped to become Sisapa last year, Blackfoot and partner Liebert "totally rebuilt everything, from the outboard gear to every cable and every microphone."

The facility, which reopened last October, features in Studio A a 60-input Neve V series console, two Studer A820 recorders with GML automation, and Dolby SR.

"We're adding a Mitsubishi 32-track digital machine next month," says Blackfoot. "Studio B, a smaller mixing and overdub suite, will also be completed then. It will have a 24-track capability, with a Neve 8232 32-input console and Studer A80 re-order." Studio A's dimensions, he says, are 56 feet by 21 feet for the control room.

The studio's primary function is to record projects for the Sisapa label, but Blackfoot says the facility has hosted outside projects as well. Included among them are an album for Columbus reggae band Identity and overdubs and mixing for a track on the film soundtrack "Lean On

Me."

The label's first release, John Schwab's "Crack Of Dawn," is slated for January. "John Cougar Mellancamp's drummer Kenny Aronoff played on the album," notes Blackfoot. "It's Seger/Mellancamp-style ballad rock." Also due in January is a release from jazz-rock fusion act Rager.

"We're in production now with Karla, who does high-energy rock'n'roll," he adds. A new album from Blackfoot himself is due this spring. This Sisapa label, which is currently renegotiating for major-label distribution, is expected to have 20-30 albums out within the next 24 months, according to Blackfoot.

By that time, he says, the label will have received maximum exposure through its auto racing efforts. Sisapa sponsors the Pro Sports 2000 auto race series in the Eastern U.S. (Firestone sponsors the Western series), and owns two race cars. Chairman Liebert drives No. 22, and John Fergus, series champion three years in a row, drives No. 1. "We'll be getting into Formula Atlantic cars next year," says Blackfoot, "which is one step away from the Indianapolis 500. In three to five years, we'll be into the Indy cars."

The Sisapa name has appeared "33 times on ESPN" as a result of its racing involvement, and Blackfoot says that more than \$5,000 worth of record company merchandise has sold at one race track in two and a half months. "Next year, with our first product due in January and racing beginning in April, we'll be promoting our group by doing concerts at the track," says Blackfoot.

tracks with producer Richie Wise. Tony Papa and Ken Paulakovich engineered. Paul Stanley and Eric Carr of Kiss were in working with engineer John Carter on preproduction of some new material. Producer Michael Beinhorn and engineer Eddie Delena had the Red Hot Chili Peppers in recording one cut for a motion picture soundtrack.

Amy Sky was in at Summa working on tracks for Capitol. The project was co-produced by David Tyson and John Capek. Paul Lani engineered, assisted by Ryan Dorn.

NBA star Wayman Tisdale was in at Skip Saylor working on a dance single with producer Robert Brokins. Eric Zobler engineered with Pat MacDougall assisting.

Curb/MCA artist Otis Stokes wrapped up mixes on his first solo album, titled "Wishful Thinkin'," at Sound Castle. He wrote and produced all songs on the project. Dave Rideau and Tracy Shisholm engineered.

At the Enterprise, Yngwie Malmsteen remixed his upcoming PolyGram album, recorded live in Leningrad. Tony Platt produced with Tom Fletcher at the desk. David Radin assisted. Also, Moonlighter Bruce Willis mixed his second Motown album in studio C. Johnny and Edgar Winter and Robben Ford added guitar tracks, and Merry "Gimme Shelter" Clayton added vocals. The project is titled "If It Don't Kill You, It Just Makes You Stronger." Robert Kraft produced with Dave McNair at the controls. Fred Kelly Jr. assisted. PolyGram's Dirty White Boy tracked an upcoming album on studio A's new 72-channel Neve. Beau Hill produced, Gordon Fordyce engineered, and David Radin assisted.

Greg Fulginiti was in at Artisan Sound Recorders mastering albums for Elton John for producer Chris Thomas; Aerosmith for producer Bruce Fairbairn; Joe Cocker for engineer Chris Lord-Alge; Wolfsbane

(Continued on next page)

## NEW PRODUCTS & SERVICES

**MAJOR RENOVATIONS ARE** under way at Soundworks West, formerly known as Motown-owned Hitsville Studios. The complex, recently purchased by Alan Ramer and Robert Diez d'Aux, is undergoing a multimillion-dollar facelift, with two rooms already completed. Vincent Van Haaf of Waterland Design is the architect of the 14,000-square-foot facility. Among the new additions and changes: a 1,100-square-foot glass atrium/main entrance/lounge; all-new offices; an enlarged control room for studio A (the classic room itself will remain unchanged, although film projection capability is being added); and a redesign of studio B to convert it to a full-service video dubbing stage.

**NEW FROM** Bruel & Kjaer is the Type 4012 cardioid microphone, a

polarized condenser type that is powered by the company's dual-channel power supply Type 2812. The new power supply feeds 130 volts to the preamp of the new mike, enabling it to handle a staggering 168 db sound pressure level before clipping occurs. Contact B&K at 508-481-7000.

**CROWN'S NEW SASS-P** stereo ambient sampling system microphone utilizes a patented design that features the firm's PZM technology. The company says it is ideally suited for a number of pro applications, including electronic news gathering and stereo sampling, as well as sound effects recording. Basically, the SASS-P is composed of two PZM mikes mounted on boundaries that make each mike directional. Suggested retail price is \$799. Contact Crown at 219-294-8000.

STEVEN DUPLER

## ITA Co-Sponsors Magnetic, Optical Media Symposium

NEW YORK The International Tape/Disc Assn. and Knowledge Industry Publications Inc. are co-sponsoring the first Magnetic And Optical Media Symposium, Dec. 4-6, at La Costa in Carlsbad, Calif.

The conference, which the two groups hope will become an annual event, will examine existing and emerging technologies in tape and optical disk systems. Attendees are expected to include tape and disk hardware and software manufacturers, and professionals from the video, audio, and information storage industries.

Sessions planned include "Overview And Status Of Worldwide Magnetic Media Technology And Markets," "New Developments In Magnetic Manufacturing And Processes," "The Future Of DAT Technology," "Status Of Flexible Magnetic Media Technology," "The Future Of Magnetic Media Technology," "Overview Of Optical Recording And Potential For New Media Applications," "Status

Of WORM Disk Technology," "Future Of Optical Disk Technology," "Magnetic Vs. Optical Media For Information Storage," "The Evolution Of Image Technology," "Digital Imaging Systems," "New Video Technologies For Media Applications," and more.

Speakers set to appear at the event include Larry Lueck, Magnetic Media Information Services; Dr. John Mallinson, Center for Magnetic Recording Research, Univ. of California at San Diego; Dr. Bernhard Seidel, Agfa Corp.; Robert Finger, Matsushita Technology Center; Walter Powers, Nashua Corp.; Dr. Dirkee Richards, 3M Data Products; Y. Takei, Sony Magnetic Products; Michael Toomey, PDO; Larry Boden, Nimbus Information Systems; Bob Wray, PDO; and many others.

Registration fee for the three-day seminar is \$895 before Nov. 3, \$995 thereafter. ITA members receive a \$100 discount on the fee. Contact 1-800-248-5474.



**AUDIO TRACK**

*(Continued from preceding page)*

with producer **Rick Rubin**; **Keel** with producer **Ron Keel**; and **Radio Zebra** with producer **Shep Lonsdale**.

**Jimmy Davis & Junction's** "You Better Believe It" (**Chrysalis**) was mixed at **Larrabee** by engineer **Paul Lani** for producer **Danny Kortchmar**. Engineer **Bob Schaper** was in to mix "The Girl I Used To Be" by **Patti Austin**—the title track for the **Paramount** film "Shirley Valentine." **Vesta** was in with producers **Vincent Brantley** and **Kevin Hall** mixing the tune "How You Feel" for **A&M**. **Taavi Mote** engineered.

**NASHVILLE**

**LEE GREENWOOD** WAS in at the **Bennett House** working on a **McDonald's** jingle with producer **Ron Chancey**. **Gene Eichelberger** was at the board, assisted by **Shawn McLean**. **Ray Stevens** also worked on a jingle for **McDonald's** with **Chancey**, as well as a jingle for **Unical** with producer **Ronnie Brooks** for **Hummingbird Productions**. **Penn Singleton** engineered, assisted by **Roy Gamble**.

**Mickey Gilley** was at the **Music Mill** tracking vocals for **Airborne**. **Larry Butler** produced with **Billy Sherrill**, **Paul Goldberg**, and **George Clinton** at the board. **Larry Boone** tracked vocals with engineers **Jim Cotton**, **Joe Scaife**, and **Clinton**. **Ray Baker** produced the **PolyGram** project. **Mason Dixon** worked on tracks and overdubs with producer **Terry Choate** for **Capitol**. **Dennis Ritchie**, **Goldberg**, and **Clinton** engineered.

The **Sound Emporium** had **Kevin Welch** in doing overdubs and mixes for **Warner Bros**. **Paul Worley** and **Ed Seay** produced. **Seay** engineered. The **Desert Rose Band** mixed an album project for **MCA**. **Worley** produced with **Seay** at the board.

**OTHER CITIES**

**MIAMI SOUND MACHINE** worked on its contribution to an **Elton John** tribute at **Criteria** in **Miami**. The production team **Emilio Estefan**, **Jorge Casas**, and **Clay Ostwald** worked on the project with engineer **Eric Schilling**. **Andrew Roshberg** assisted.

**Joyce Irby** was in at **Cheshire Sound** in **Atlanta**, producing vocal tracks on **Atlantic's Holly Robinson**. **George Pappas** was at the console with **Dale Abbott** assisting. **Irby** also worked on the remix of her next single "She's Not My Lover" from her **Motown** album. **Alvin Sparks** and **Thom Kidd** engineered. **Sister Lucille Pope & the Pearly Gates** tracked an upcoming album for **Atlanta International Records**. **Kidd** was at the **SSL**. **Abbott** assisted.

At **Seagrape** in **Chicago**, **Gorgy Porgy** tracked his new number, "Girl You Are The One," with keyboard programming handled by **Peter Black**. **Mike Konopka** and **Haban** engineered. Producer **Michael Frank** and engineer **Paul Smith** completed mixes on three songs originally started by the late **Mike Rasfeld**. The cuts are slated for **CD** release later this year.

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

# Protect Our Natural Resources.



Photo: Vasily Kazayeff

The future of America has always been its children. But drug and alcohol abuse, teenage pregnancy and lack of education are threatening that future. The Boys & Girls Club addresses these problems, providing boys and girls with a positive environment in which to learn and grow. Help protect our greatest resource. Make a contribution today, so they can make one tomorrow.

**The Club that beats the streets.**



**BOYS & GIRLS CLUB**



# Latin Notas



by Carlos Agudelo

**ALVARO FARFAN**, A&R DIRECTOR FOR the Latin division of BMG in Los Angeles, will be transferred to Puerto Rico. The company has decided to strengthen its foothold on the island after its headquarters' move to the West Coast and its decision several years ago to drop tropical music left that territory shaky... **Braulio**, the Spanish singer based in Miami, won the best-musical-theme award during the Premios TV Y Novelas USA broadcast through the Univision network, with "Un Tiempo Para Nosotros," the theme song of the soap opera "Angelica Mi Vida." Univision will also broadcast the U.S. final of the XVIII international OTI Song Festival, in which this country's representative to the contest will be chosen. The festival will take place in Miami, Nov. 18... A new Spanish-language station is set to go on the air in about 60 days in Chicago, according to veteran PD **Carlos Nuño**. Programming for the new outlet, WOPA-AM, will range from contemporary hits to current salsa and Mexican music. Nuño, who is in charge of building the record library, asks record companies to contact him at 312-738-1200.

**ORQUESTA LUZ**, A 12-MEMBER SALSA band from Japan, made its debut in the New York Salsa Festival with some swinging music that left audiences everywhere bewildered and delighted. So successful was the appearance of Orquesta Luz that the band is now in the process of signing a recording contract with the RMM label, owned by the festival's main producer, **Ralph Mercado**. How does the band feel about the reception? "It's like a dream," says **Nora (Etsuko Crockett)**, the group's lead singer. "For us, it is great

to see the reaction of the public here, jumping and screaming. In Japan it is very hard to get Japanese people to express their feelings." According to **Gen Ogimi**, the band's leader, the group has been active for nearly four years, playing weekly at various club and concert venues. Although there is not a huge following of salsa music, there are at least three more bands—all made up of Japanese musicians—playing in that country. **Shingo 'Carlos' Kanno**, another musician, says the popularity of Latin music in his country is on the rise. "Japanese like Latin rhythm," he says.

**NEW AND NOT-SO-NEW** records out, worth men-

## A salsa band from Japan made its New York debut

tioning for the music's sake: "Cha-Cha-Charanga" by **Bongo-Logic** is a very refreshing approach to charanga music, perhaps the more delicate of the Afro-Cuban subgenres. According to the sextet's leader, **Bret Golling**, the band strives to keep the music new and classic at the same time, exposing it to Latinos as well as Americans. This excellent album, which sports a mixture of styles known as charanga-jazz, was released almost six months ago on the Rocky Peak label, distributed by the Nevarre Corp. in Gardena, Calif. The group, however, is looking for another label and for new horizons in the East. Other members of the band include flutist **Art Webb**, Cuban percussionist **Michito Sanchez**, Colombian bassist **Guillermo Guzman**, **John Enrico Douglas** on piano, **Harry Scorzo** on violin, and **Golling** on drums, timbales, and percussion. **Golling** can be reached at 213-268-2854.

**Ray Barretts'** last album, "Irresistible," on the Fania label, is, in his own words, an exploration in which each tune is an entity unto itself, a process that represents an important step in the band leader's musical evolution. "It's something I have been wanting to do for a while," says the veteran percussionist.

fering two more mass choir albums," **Henderson** says. "When a church gets around to praise, something happens to the whole service. When a people start singing, not thinking of themselves, but 'delighting themselves in the Lord,' as the Bible says, something wonderful happens.

"We recently had our annual Urban Strategy Conference for Church Growth here at West Angeles for black pastors and heads of the various church departments. I centered my music workshops around these two projects and the changing sound of church music. The response was wonderful. I don't think choirs are dying, but I think the church is hungering for something new. The days of the spectator church are over.

## Black pastors have praised Henderson's Sparrow project

The wave of the future is the participant church." Despite his recent visibility, **Henderson** says he has no intention of doing solo projects again.

"I traveled for so many years, spending each night in a different town with **Leon Russell** or **Nils Lofgren** or the **Hawkins Family** while I was young that I got sick of one-nighters," he says. "I want to sleep in my own bed, on my own pillow. My ministry, I believe, is creating music for the masses, for the Body of Christ. I like being behind the scenes. I have no aspirations of being a solo artist again and traveling all of the time. Now, if **Bishop [Charles] Blake** and the church need me, I'll travel with them.

"But I'm perfectly content producing these albums, writing for **SBK-EMI**, consulting on various A&R projects, and serving as music minister at West Angeles. I don't have time to tour—thank you, God!

"I would like to especially thank **Bishop Charles E. Blake**—he's the head, basically, of what we do out here. It was his idea—I'm just carrying out his wishes. When I began these other projects, I made a promise that the church would receive the utmost of attention; that they'd focus on the church instead of on any individual. And that's what I've tried to do."

# Gospel LECTERN



by Bob Darden

This is the second half of an interview with writer/arranger/producer/musician **Patrick Henderson**, who is heading up **Sparrow Records'** two black gospel praise and worship releases, "Saints In Praise, Volume 1" and "Children In Praise, Volume 1, Simple Words."

"WHEN 'SIMPLE WORDS' WAS KICKED OFF, [Sparrow Records president] **Billy Ray Hearn** commented that children who learn to praise God while still young tend to lead more devoted lives," **Patrick Henderson** says. "It is a fact that children who sing in choirs are more apt to become lifetime members of churches. It creates a social bond that lasts a lifetime. I'd say that 90% of my choir members at the West Angeles Church Of God In Christ [COGIC] began singing as children.

"**Billy Ray** and [producer] **Bill Maxwell** both talked to me about working on the initial 'Children In Praise' project. I got involved immediately, presenting song ideas, writing songs, and suggesting musicians. Then we worked matching up well-known singers with certain songs to bring attention to this first project. As it turned out, everybody on the Sparrow roster wanted to participate, **Clifton Davis** and **Fred "Re-Run" Berry** were excited and the **West Los Angeles COGIC Angelic Choir** was entranced. The casting was perfect, the singers loved their songs, and we recorded the whole thing in record time."

Sparrow reports that response to the two praise albums has been "almost unbelievable," especially from other black pastors.

"They are writing and thanking us for not just of-

FOR WEEK ENDING SEPTEMBER 16, 1989

Billboard®

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# HOT LATIN TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	3	5	7	<b>GLORIA ESTEFAN</b> EPIC	★★ NO. 1 ★★ SI VOY A PERDERTE 1 weeks at No. One
2	1	1	18	<b>ANA GABRIEL</b> CBS	◆ SIMPLEMENTE AMIGOS
3	5	6	10	<b>LOS BUKIS</b> MELODY	A DONDE VAYAS
4	2	3	18	<b>FRANCO DE VITA</b> CBS	◆ TE AMO
5	4	4	21	<b>JOSE LUIS RODRIGUEZ</b> MERCURY	◆ BAILA MI RUMBA
6	7	9	12	<b>MARISELA</b> ARIOLA	Y VOY HACER FELIZ
7	6	7	13	<b>R. CARLOS/V. FERNANDEZ</b> CBS	AUNQUE MAL PAGUEN ELLAS
8	9	8	13	<b>EMMANUEL</b> CBS	QUISIERA
9	8	2	23	<b>LUIS MIGUEL</b> WEA LATINA	◆ LA INCONDICIONAL
10	10	23	5	<b>LUCERITO</b> MELODY	CUENTAME
11	11	27	3	<b>LUIS MIGUEL</b> WEA LATINA	FRIA COMO EL VIENTO
12	15	21	6	<b>RICARDO MONTANER</b> TH-RODVEN	A DONDE VA EL AMOR
13	14	12	11	<b>JOSE JOSE</b> ARIOLA	EL
14	16	20	4	<b>LUIS ENRIQUE</b> CBS	LO QUE PASO ENTRE TU Y YO... PASO
15	18	11	12	<b>PABLO RUIZ</b> CAPITOL-EMI LATIN	◆ ORGULLOSA NENA
16	17	15	15	<b>ROCIO JURADO</b> EMI-CAPITOL LATIN	AMOR DE NOCHE
17	12	14	14	<b>ROCIO DURCAL</b> ARIOLA	EXTRANANDOTE
18	13	10	24	<b>CHAYANNE</b> CBS	◆ ESTE RITMO SE BAILA ASI
19	19	16	10	<b>MIGUEL GALLARDO</b> POLYGRAM	YO FUI EL SEGUNDO EN TU VIDA
20	21	24	22	<b>BRAULIO</b> CBS	AMANDOTE Y SONANDOTE
21	23	25	3	<b>YOLANDITA MONGE</b> CBS	POR TI
22	20	30	10	<b>PANDORA</b> CAPITOL-EMI LATIN	NO PUEDO DEJAR DE PENSAR EN TI
23	25	31	5	<b>TONY VEGA</b> RMM	TU PRENDA TENDIDA
24	24	17	15	<b>JULIO IGLESIAS</b> CBS	◆ BAMBOLEO/CABALLO VIEJO
25	22	26	6	<b>EDDIE SANTIAGO</b> TH-RODVEN	MIA
26	30	18	18	<b>JOSE JOSE</b> RCA	PIEL DE AZUCAR
27	32	37	35	<b>VIKKI CARR</b> CBS	◆ MALA SUERTE
28	35	—	2	<b>CANO ESTREMER</b> CEG	★★★ POWER PICK ★★★ A MI
29	28	35	32	<b>RICARDO MONTANER</b> TH-RODVEN	◆ SOLO CON UN BESO
30	26	13	12	<b>EL GRAN COMBO</b> COMBO	AGUACERO
31	27	22	7	<b>PABLO RUIZ</b> CAPITOL-EMI LATIN	OH MAMA ELLA ME HA BESADO
32	39	19	18	<b>VIKKI CARR</b> CBS	HAY OTRO EN TU LUGAR
33	NEW ▶	—	1	<b>WILLIE GONZALES</b> SONOTONE	★★★ HOT SHOT DEBUT ★★★ SEDA
34	31	40	4	<b>LOS BUKIS</b> FONOVISA	COMO FUI A ENAMORARME DE TI
35	38	36	16	<b>LOS YONICS</b> FONOVISA	PERDON POR TUS LAGRIMAS
36	34	—	2	<b>ISABEL PANTOJA</b> RCA	CUANTOS DIAS MAS
37	29	32	3	<b>LOS HIJOS DE PUERTO RICO</b> TH-RODVEN	APULLAITO
38	NEW ▶	—	1	<b>MARISELA</b> ARIOLA	O ME QUIERES O ME DEJAS
39	36	—	2	<b>ANTONIO AGUILAR</b> MUSART	TRISTES RECUERDOS
40	37	—	2	<b>MAX TORRES</b> CAPITOL-EMI LATIN	MALA SUERTE

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

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## TERRI ROSSI'S RHYTHM SECTION

**C**HERCHEZ LA FEMME: "Remember (The First Time)" by Eric Gable (Orpheus) is the first No. 1 black chart single for the year-old company started by Hush Productions owner/president Charles Huggins. "Remember" is No. 1 in total radio points and second in retail points, coming in behind "My Fantasy" by Teddy Riley Featuring Guy (Motown), which is still gaining in sales points. Although the label is assisted by the EMI and Hush promotions staff, it is noteworthy that the current field staff of Orpheus is made up entirely of women. VP of promotion Rod Butler's team is Rhonda Blackshear, national promotion coordinator; Michelle Boone, Midwest; Wanda Dunn, Southeast; Sylvia Cox, West Coast; and Sandra Newman, Mid-Atlantic.

Of the 100 stations on the panel, 94 are reporting this title. In Gable's home town, New Orleans, the single moves 7-3 at WYLD. It is new at No. 21 at WRKS Washington, D.C., and has No. 1 reports from 27 stations.

**C**OLUMBIA RECORDS makes a good showing this week with three stand-out records. "Put Your Mouth On Me" by Eddie Murphy jumps 6-3 with two new reporters: WHRK Memphis and WEBB Baltimore. It is doing exceptionally well in the South and Southwest with No. 1 reports from WEDR Miami, WQQK Nashville, and KHYS Houston, Texas. It has top five reports from 30 stations . . . At No. 16, "Baby Come To Me" by Regina Belle is on 98 stations and is new at WHQT Montgomery, Ala. Sixty-three stations show upward movement on their playlists . . . "You Are My Everything" by Surface gains seven stations, including WJHM Orlando, Fla.; WJMI Jackson, Miss., and KRNB Memphis. It is on 93 stations in its third week on the chart.

**P**POINT GAINS, measured against preset point criteria and not chart moves, determine which records will be awarded bullets. This week a number of records have made sizable position moves up the chart, but are not bulleted. Usually this occurs in soft spots on the chart that result from a lack of competition for points by other records in the same area of the chart. For example, "2 Hype" by Kid 'N Play (Select) has been bouncing around the chart due to retail activity, even though it is steadily losing radio points. It moves 59-46 and is properly not bulleted.

**R**ADIO PANEL REVISION: With the quarterly revision of the Hot Black Singles radio panel, six new reporters are added for a total of 100 reporters (see story, page 21). The weights of the panel stations were also revised, based on updated data from the Arbitron's spring 1989 survey. Of the new reporters, two stations—WJMH Greensboro, N.C., and WHQT Miami—were previously reporters to the Hot Crossover 30 panel. In keeping with the revamping of the top 40 radio panel (Billboard, Sept. 9), these stations, although crossover oriented, draw primarily from the Hot Black Singles chart. Their playlists will now be included in the survey for this chart.

We welcome PD Keith Isley, WHQT Miami; PD Chris Bailey, WJMH Greensboro; MD Eric Angel, WIQI Tallahassee, Fla.; PD Melainie Rose, WFXM Macon, Ga.; PD Lad Goins, WJJS Lynchburg, Va.; PD Dennis Scott, PD Denver.

## HOT BLACK SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 19 REPORTERS	SILVER ADDS 32 REPORTERS	BRONZE/ SECONDARY ADDS 49 REPORTERS	TOTAL ADDS 100 REPORTERS	TOTAL ON
<b>PERSONALITY</b> KASHIF ARISTA	6	8	23	37	41
<b>SOMEBODY FOR ME</b> HEAVY D. & THE BOYZ UPTOWN	3	9	13	25	33
<b>I'M STILL MISSING YOUR LOVE</b> S.O.S. BAND TABU	5	5	13	23	58
<b>HOME</b> STEPHANIE MILLS MCA	3	4	13	20	28
<b>DR. SOUL</b> FOSTER & MC ELROY ATLANTIC	1	4	13	18	21
<b>EVERYTHING</b> JODY WATLEY MCA	2	5	10	17	58
<b>IT'S FUNKY ENOUGH</b> THE D.O.C. RUTHLESS	2	4	10	16	36
<b>DON'T TAKE IT PERSONAL</b> JERMAINE JACKSON ARISTA	3	2	10	15	78

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.

# MIKI HOWARD

## "AIN'T NUTHIN' IN THE WORLD"

(7-88826) (0-86302) (PRCD 2905)

This outstanding vocalist returns with an unexpected up tempo single that displays a whole new side to her talent.

the first single  
from the forthcoming album

## MIKI HOWARD

(82024)

Produced and Arranged  
by Jon Nettlesbey and Terry Coffey  
for Mercenary Productions



# TROOP

## "I'M NOT SOUPPED"

(7-88818) (0-86292) (PRCD 2921)

After breaking big with last year's debut album, Troop returns with another brilliant single showcasing their patented vocal blend.

the first single and video  
from the forthcoming album

## ATTITUDE

(82035)

Produced by Zack Harmon and Chris Troy  
for Another Production Company  
Management:  
David T. Cook and Steve Cohen  
for Platinum Gold Productions



On Atlantic  
Records, Cassettes  
and Compact Discs

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# 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	3	MY FANTASY	TEDDY RILEY FEAT. GUY	6
2	2	REMEMBER (THE FIRST TIME)	ERIC GABLE	1
3	5	PUT YOUR MOUTH ON ME	EDDIE MURPHY	3
4	6	LET GO	SHARON BRYANT	2
5	10	CAN'T GET OVER YOU	MAZE FEAT. FRANKIE BEVERLY	5
6	1	SPEND THE NIGHT (CE SOIR)	THE ISLEY BROTHERS	8
7	8	TASTE OF YOUR LOVE	E.U.	4
8	7	I DO	NATALIE COLE (DUET WITH FREDDIE JACKSON)	7
9	15	BACK TO LIFE	SOUL II SOUL FEAT. CARON WHEELER	9
10	4	IT'S NO CRIME	BABYFACE	15
11	14	IF YOU ASKED ME TO	PATTI LABELLE	14
12	17	DON'T MAKE ME OVER	SYBIL	10
13	21	IT'S FUNKY ENOUGH	THE D.O.C.	24
14	20	SWEET TALK	D'ATRA HICKS	12
15	16	SPEND THE NIGHT	GUY	21
16	22	HEAT OF THE MOMENT	AFTER 7	11
17	13	II HYPE	ENTOUCH	27
18	27	BABIES HAVING BABIES	TERRY TATE	17
19	23	2300 JACKSON STREET	THE JACKSONS	13
20	24	BUST A MOVE	YOUNG M.C.	25
21	26	SO WAT CHA SAYIN'	EPMD	26
22	36	BABY COME TO ME	REGINA BELLE	16
23	11	FIGHT THE POWER	PUBLIC ENEMY	37
24	28	OUT OF MY MIND	THE O'JAYS	18
25	33	EXPRESS YOURSELF	N.W.A.	52
26	18	JUST GIT IT TOGETHER	LISA LISA & CULT JAM	28
27	40	TALK TO MYSELF	CHRISTOPHER WILLIAMS	20
28	37	JUST WHAT I LIKE	MICHAEL COOPER	22
29	9	IT ISN'T, IT WASN'T, IT AIN'T... A.FRANKLIN/W.HOUSTON	41	
30	—	MISS YOU MUCH	JANET JACKSON	19
31	38	SMOOTH OPERATOR	BIG DADDY KANE	33
32	39	ALL MY LOVE	PEABO BRYSON	23
33	—	2 HYPE	KID 'N PLAY	46
34	12	SARAH, SARAH	JONATHAN BUTLER	44
35	25	CONGRATULATIONS	VESTA	48
36	—	SUMMERTIME	DOUG E. FRESH & THE GET FRESH CREW	56
37	34	ON OUR OWN	BOBBY BROWN	55
38	—	HEY YOUNG WORLD	SLICK RICK	42
39	—	GIRL I'M GONNA MISS YOU	MILLI VANILLI	67
40	19	TWO WRONGS (DON'T MAKE IT RIGHT)	DAVID PEASTON	47

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	REMEMBER (THE FIRST TIME)	ERIC GABLE	1
2	1	LET GO	SHARON BRYANT	2
3	4	TASTE OF YOUR LOVE	E.U.	4
4	6	PUT YOUR MOUTH ON ME	EDDIE MURPHY	3
5	8	CAN'T GET OVER YOU	MAZE FEAT. FRANKIE BEVERLY	5
6	7	I DO	NATALIE COLE (DUET WITH FREDDIE JACKSON)	7
7	10	HEAT OF THE MOMENT	AFTER 7	11
8	12	DON'T MAKE ME OVER	SYBIL	10
9	13	BACK TO LIFE	SOUL II SOUL FEAT. CARON WHEELER	9
10	2	MY FANTASY	TEDDY RILEY FEATURING GUY	6
11	14	SWEET TALK	D'ATRA HICKS	12
12	15	2300 JACKSON STREET	THE JACKSONS	13
13	5	SPEND THE NIGHT (CE SOIR)	THE ISLEY BROTHERS	8
14	19	BABY COME TO ME	REGINA BELLE	16
15	18	OUT OF MY MIND	THE O'JAYS	18
16	23	MISS YOU MUCH	JANET JACKSON	19
17	20	BABIES HAVING BABIES	TERRY TATE	17
18	21	TALK TO MYSELF	CHRISTOPHER WILLIAMS	20
19	9	IF YOU ASKED ME TO	PATTI LABELLE	14
20	22	JUST WHAT I LIKE	MICHAEL COOPER	22
21	11	IT'S NO CRIME	BABYFACE	15
22	24	ALL MY LOVE	PEABO BRYSON	23
23	25	SMILIN'	LEVERT	29
24	31	YOU ARE MY EVERYTHING	SURFACE	35
25	27	BREATHE LIFE INTO ME	MICA PARIS	30
26	30	STATE OF ATTRACTION	RHONDA CLARK	40
27	33	PARTYMAN	PRINCE	39
28	28	ALL I WANT FROM YOU	THE TEMPTATIONS	32
29	34	ROCK WIT'CHA	BOBBY BROWN	38
30	17	SPEND THE NIGHT	GUY	21
31	32	I'M IN DANGER	MOTHER'S FINEST	34
32	35	I WANNA COME BACK	JAMES INGRAM	50
33	29	FUN	GRADY HARELL	31
34	37	MAKE THAT MOVE	FINEST HOUR	51
35	—	I GO TO WORK	KOOL MOE DEE	36
36	—	DON'T TAKE IT PERSONAL	JERMAINE JACKSON	53
37	39	AIN'T MY TYPE OF HYPE	FULL FORCE	49
38	16	JUST GIT IT TOGETHER	LISA LISA & CULT JAM	28
39	—	BUST A MOVE	YOUNG M.C.	25
40	—	I'LL BE THERE	MILES JAYE	45

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.		
46 2 HYPE (Hittage, ASCAP/Turnout, ASCAP)	87 (HAMMER HAMMER) THEY PUT ME IN THE MIX (Bust-It, BMI)	1 REMEMBER (THE FIRST TIME) (Lamont Coward/Bright Light, BMI)
12 2300 JACKSON STREET (Sige, BMI/Ranjack, BMI/Rat Trap, BMI/Virgin Songs, BMI/Cal-Gene, BMI/EMI April, ASCAP) CPP	63 HAPPY (Captain Ed, BMI/Buff Man, BMI/Vanishing Breed, BMI/Watts Landa, BMI)	91 RESPECT (Strong Island, ASCAP/Joyelynn, ASCAP/Time, BMI)
95 3 O'CLOCK JUMP (Almo, ASCAP/Wu-Li Dance, ASCAP/Margin, ASCAP)	11 HEAT OF THE MOMENT (Epic/Solar, BMI/Kear, BMI) CPP	38 ROCK WIT'CHA (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI)
49 AIN'T MY TYPE OF HYPE (Forceful, BMI/Willesden, BMI)	42 HEY YOUNG WORLD (Def American, BMI)	44 SARAH, SARAH (Zomba, ASCAP)
78 AIN'T NOBODY'S BUSINESS (Trycep, BMI/Willesden, BMI)	7 I DO (Les Estolles De La Musique, ASCAP/Scaramanga, ASCAP) CLM	74 SAY NO GO (Tee Girl, BMI/Hot-Cha, BMI/Unichappell, BMI/Fust Buzza, BMI/Bridgeport, BMI)
32 ALL I WANT FROM YOU (Stanton's Gold, BMI)	36 I GO TO WORK (Willesden, BMI)	65 SHE'S NOT MY LOVER (Diva One, ASCAP/Spectrum VII, ASCAP) CPP
23 ALL MY LOVE (WB, ASCAP/Peabo, ASCAP)	97 I LOVE THE BASS (French Lick, BMI/Doll Factory, BMI/Bug, BMI)	75 SHOWER ME WITH YOUR LOVE (Colgems-EMI, ASCAP) WB
17 BABIES HAVING BABIES (Micro-Mini, BMI/Chatterback, BMI)	50 I WANNA COME BACK (Try-Cap, BMI/Willesden, BMI)	86 SLOW DOWN (Kings Kid, BMI/Warner-Tamerlane, BMI/Green Skirt, BMI)
16 BABY COME TO ME (Gratitude Sky, ASCAP/Penzafire, ASCAP/Virgin, ASCAP) CPP	14 IF YOU ASKED ME TO (FROM "LICENCE TO KILL") (Realsongs, ASCAP/EMI April, ASCAP/U.A., ASCAP)	29 SMILIN' (Trycep, BMI/Ferncriff, BMI/Willesden, BMI)
9 BACK TO LIFE (Virgin, ASCAP) CPP	27 II HYPE (Deep Sound, ASCAP/Bliss 69, ASCAP/Vintertainment, ASCAP)	33 SMOOTH OPERATOR (AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP)
83 BATDANCE (FROM "BATMAN") (Controversy, ASCAP)	45 I'LL BE THERE (Abana, BMI/Virgin Songs, BMI)	26 SO WAT CHA SAYIN' (Beat House, ASCAP/Paricken, ASCAP)
57 BIG OLE BUTT (D&D, ASCAP/L.L. Cool J, ASCAP/DJ, ASCAP/Virgin, ASCAP)	34 I'M IN DANGER (Black Lion, ASCAP/Captain Z, ASCAP/Almo, ASCAP/Singh Sang, ASCAP/Satsongs, ASCAP) CPP	94 SOMEBODY FOR ME (EMI April, ASCAP/Across 110th Street, ASCAP/E-Z-Duz-It, ASCAP/E.F.Cutting, ASCAP/Velle International, ASCAP)
54 "BOUT DAT TIME (Cal-Gene, BMI/Virgin Songs, BMI/1989 International, ASCAP/Colgems-EMI, ASCAP) CPP	67 I'M STILL MISSING YOUR LOVE (Karranova, ASCAP/Spider Fingers, BMI/Avante Garde, ASCAP/Interior, BMI)	43 SOMETHING IN THE WAY (YOU MAKE ME FEEL) (Angel Notes, ASCAP/WB, ASCAP) WB
30 BREATHE LIFE INTO ME (Chappell, PRS/Unichappell, BMI)	41 IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE (Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP) WB	71 SOUL PROVIDER (Mr. Bolton, BMI/Non Pareil, ASCAP)
25 BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)	24 IT'S FUNKY ENOUGH (Dollar N Sense, BMI/Dotted Lion, ASCAP/Sylco, ASCAP)	81 SPECIAL LOOK (Black Lion, ASCAP/Captain Z, ASCAP/Thump West, ASCAP/I She Ran Ha, BMI/Almo, ASCAP) CPP
5 CAN'T GET OVER YOU (Amazement, BMI)	15 IT'S NO CRIME (Epic/Solar, BMI/Kear, BMI/Greenskirt, BMI) CPP	21 SPEND THE NIGHT (Pending)
58 CELEBRATE NEW LIFE (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Benny's Music, BMI)	28 JUST GIT IT TOGETHER (Forceful, BMI/Willesden, BMI/My! My!, BMI)	8 SPEND THE NIGHT (CE SOIR) (Angel Notes, ASCAP/WB, ASCAP)
72 COLD FRESH GROOVE (Father Thunder, BMI/Bullwhip, ASCAP)	22 JUST WHAT I LIKE (Bee Germaine, BMI)	40 STATE OF ATTRACTION (Flyte Tyme, ASCAP/Avant Garde, ASCAP)
48 CONGRATULATIONS (Catdaddy, ASCAP/MCA, ASCAP/Little Tanya, ASCAP/Vesta Seven, ASCAP/Almo, ASCAP) CPP	70 KEEP ON MOVIN' (Virgin, ASCAP) CPP	80 STEPPIN' OUT "TONIGHT" (Hami Wave, ASCAP/Over The Rainbow, ASCAP/All Nations, ASCAP)
10 DON'T MAKE ME OVER (Blue Seas, ASCAP/Jac, ASCAP) CPP	2 LET GO (Almo, ASCAP) CPP	56 SUMMERTIME (Entertaining, BMI/Dainica, BMI)
53 DON'T TAKE IT PERSONAL (Colgems-EMI, ASCAP/CBS, ASCAP/Multi Culler, ASCAP)	51 MAKE THAT MOVE (Moderique, ASCAP)	96 SUNSHINE (Island, BMI/Onid, BMI)
60 (DON'T U KNOW) I LOVE U (Selessongs, ASCAP)	73 ME SO HORNY (Pac-Jam, BMI)	12 SWEET TALK (Cuddie B, ASCAP/Diner Dog, ASCAP)
99 DOOWUTCHYALIKE (GLG II, BMI/Pubhowayalike, BMI)	19 MISS YOU MUCH (Flyte Tyme, ASCAP)	20 TALK TO MYSELF (Vertim, ASCAP/Wokie, ASCAP/Whole Nine Yards, ASCAP)
69 EVERYTHING (Sizzling Blue, BMI/Newton House, BMI)	6 MY FANTASY (FROM "DO THE RIGHT THING") (Cal-Gene, BMI/Virgin, ASCAP) CPP	4 TASTE OF YOUR LOVE (Marvennis, ASCAP/Syco 'M' Up, ASCAP)
59 EVERYTIME I TRY TO SAY GOODBYE (Music Corp. Of America, BMI/Bayjun Beat, BMI/MCA, ASCAP)	62 MY SUGAR (Jodaway, ASCAP/Production Lab, ASCAP/Praeger J., BMI)	79 THIS HOUSE (Tommy Jymy, BMI/Warner-Tamerlane, BMI)
52 EXPRESS YOURSELF (Warner-Tamerlane, BMI/Music Power, BMI)	77 N.E. HEART BREAK (Flyte Tyme, ASCAP)	61 TWO WRONGS (DON'T MAKE IT RIGHT) (Venus Three, BMI/Pushy, ASCAP/Perfect Ten, ASCAP)
37 FIGHT THE POWER (FROM "DO THE RIGHT THING") (Def American, BMI)	68 NEW JACK SWING (Virgin Songs, BMI/Cal-Gene, BMI)	100 THE WAY IT IS (Anointed, ASCAP)
85 THE FIRST TIME (Jasper Stone, ASCAP)	55 ON OUR OWN (FROM "GHOSTBUSTERS II") (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP	76 WE GOT OUR OWN THANG (Zomba, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP/Bridgeport, BMI)
82 FRIENDS (EMI April, ASCAP/Ultrawave, ASCAP/A Diva, ASCAP/Rightsong, BMI/EMI Blackwood, BMI/Eric B & Rakim, ASCAP) HL	64 ON THE STRENGTH (King Henry I, ASCAP/Carrier, ASCAP/Shaman Drum, BMI)	90 WHERE DO WE GO? (EMI April, ASCAP/Ackee, ASCAP/Guy Vaughn, ASCAP/EMI Blackwood, BMI/Been Stung, BMI)
31 FUN (Sex Friend, BMI/Juby Laws, ASCAP/Tuff Cookie, BMI/Virgin Songs, BMI) CPP	84 OOH BABY BABY (Jobete, ASCAP)	35 YOU ARE MY EVERYTHING (Colgems-EMI, ASCAP/Deep Faith, ASCAP/Multi Culler, ASCAP)
88 FUNKY DIVIDENDS (Acknickulous, ASCAP/Pop Art, ASCAP)	18 OUT OF MY MIND (Trycep, BMI/Willesden, BMI/WE, BMI)	98 YOU BETTER DANCE (Colgems-EMI, ASCAP/Boston International, ASCAP)
47 GIRL I'M GONNA MISS YOU (MCA, ASCAP)	39 PARTYMAN (Controversy, ASCAP)	66 (YOU'RE MY ONE AND ONLY) TRUE LOVE (Robi-Rob, ASCAP/Red Instructional, ASCAP/Free-Dome, ASCAP)

# BLACK

## After 7 Profits From Family Ties Hot Trio Gets A Leg-Up

BY BEN MAPP

NEW YORK The story of a young group getting its break in the music business through a highly influential family member may be trite, unusual, or even unlikely. But for singing trio After 7, the dream came true. With a little help from influential relatives L.A. & Babyface, the group has released its debut album on Virgin, the eponymous "After 7," and the chart-climbing first single, "In The Heat Of The Moment."

One of the group's three singers, Keith Mitchell, is a cousin of L.A. Reid of the L.A. & Babyface production/songwriting team, while the other two, Kevon and Melvin Edmonds, are Babyface's brothers. The prolific LaFace duo, says Kevon Edmonds, was instrumental in all areas of the project—from advising After 7 on business concerns to producing and writing the songs for the album.

Says Edmonds: "We signed a production deal with [L.A. & Babyface's] LaFace Productions. They were contracted to Virgin Records to give them what they felt were good, viable acts. Due to their level of success and the strength of their music in the industry, Virgin was confident enough to sign us. They signed us sight unseen. They had no idea what we sounded like, what we looked like, or anything."

While the band members' connections were invaluable, so was the

hard work the three put into building their career. Part of a choral ensemble at Indiana Univ., Mitchell and Kevon Edmonds left to start a singing trio with Melvin Edmonds, who had been singing background vocals for Shalamar. The group began singing covers of songs by such legendary groups as the Temptations at local clubs in the Indianapolis area.

For the years they had been together, the trio had neither established its own identity nor taken any major steps toward securing a record deal. Kevon Edmonds credits LaFace for changing that. "They were our pulse to the music industry on a serious level. They lent a lot of insight in terms of helping us to prepare ourselves to make a move when the time was right."

When opportunity knocked in 1988, working with family was the only move After 7 wanted to make. Edmonds says that "L.A. and Babyface as producers know how to work with other artists. But since there has been such a close bond between us all, they especially knew our strengths and weaknesses, and they knew when to push us when we needed it. It was a natural thing."

The result is an album of eight songs, which After 7 hopes will appeal to all demographics. "We're overall very pleased with the final product," says Edmonds. "It turned out just right."

## L.A. Radio Station Pulls Rap Tune After Protests From Gay Listeners

BY DAVID NATHAN

LOS ANGELES As a result of protest from members of the black gay and lesbian community here, all-rap station KDAY was forced to remove "Truly Yours" by Kool G. Rap & D.J. Polo (Cold Chillin'/Warner Bros.) from its playlist late last month. The station says it was the first time it had ever dropped a record due to listener demands.

Of particular offense to gay listeners was a verse that stated "a sex disease was as common as T.B./ but gays today get V.D. and free-D/ and that's called AIDS in case you didn't know." In a 12-inch edit sent to stations nationwide in early June by Cold Chillin', the word "gays" was changed to "people." KDAY was airing the album version.

According to the Rev. Carl Bean, pastor of Unity Fellowship Church and founder of the Minority AIDS Project, an organization that has worked closely with a number of major black entertainers, including Dionne Warwick and Patti LaBelle, "The rap—which I consider deeply homophobic—implies that AIDS is strictly a gay disease. When we're working so hard to educate people in the black and Hispanic communities that AIDS is not a gay disease, this one record could keep those who are ignorant about how people contract the disease ignorant."

Responding to several calls to the station's request line, KDAY pro-

gram director Jack Patterson reported that, after a meeting with music director Steve Washington and others, the station decided to pull the record from its playlist. "We were airing the album version of the track," Patterson noted, "and clearly, this was a situation where we weren't aware that the lyric might prove objectionable." Patterson adds that although the station monitors rap material for any condoning of the use of violence or drugs, "it's obvious that we need to become even more vigilant in our control of what gets aired."

A statement from Kool G. Rap (whose debut album is "Road To The Riches"), issued a week after the record was taken off the KDAY playlist, expressed concern that the reference to AIDS had been taken out of context, saying, "The entire song is about a relationship that's gone sour between a guy and his girl; I wasn't trying to discriminate against the gay community by any means."

According to Cold Chillin' president and co-owner Lenny Fichtelberg, "The track was released as the result of feedback we got through Warner Bros. [which distributes the New York-based label] field staff, who were testing cuts at radio for a second single." Fichtelberg says that "a lot of times, rappers write to create rhymes rather than to offend anybody. We're not anti-gay, and people don't listen to a rap record to find out how to get AIDS."



# TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
				ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
★ ★ NO. 1 ★ ★					
1	4	6	5	EPMD FRESH 92012/SLEEPING BAG (9.98) (CD)	1 week at No. 1 UNFINISHED BUSINESS
2	1	2	11	HEAVY D. & THE BOYZ ● MCA 42302 (8.98) (CD)	BIG TYME
3	2	1	11	SOUL II SOUL ● VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
4	3	3	8	THE 2 LIVE CREW SKYYWALKER 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
5	5	11	5	THE D.O.C. RUTHLESS 91 275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
6	11	12	7	BABYFACE SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER
7	8	8	10	DAVID PEASTON GEFEN 24228 (9.98) (CD)	INTRODUCING... DAVID PEASTON
8	10	10	9	STEPHANIE MILLS MCA 6312 (9.98) (CD)	HOME
9	7	7	8	BOOGIE DOWN PRODUCTIONS JIVE 1187/RCA (8.98) (CD)	GHETTO MUSIC: THE BLUEPRINT OF HIP HOP
10	6	4	12	L.L. COOL J ▲ DEF JAM OC 45172/COLUMBIA (CD)	WALKING WITH A PANTHER
11	9	5	10	PRINCE WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN
12	12	9	14	KOOL MOE DEE ● JIVE 1182/RCA (9.98) (CD)	KNOWLEDGE IS KING
13	14	15	11	SOUNDTRACK MOTOWN 6272 (9.98) (CD)	DO THE RIGHT THING
14	15	13	17	THE O'JAYS EMI 90921 (9.98) (CD)	SERIOUS
15	13	14	62	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
16	16	16	37	SLICK RICK ● DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
17	18	22	9	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
18	17	17	46	M.C. HAMMER ▲ CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
19	20	23	15	CHUCKII BOOKER ATLANTIC 81947 (8.98) (CD)	CHUCKII
20	32	44	3	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 25940 (9.98) (CD)	SPEND THE NIGHT
21	19	18	24	THREE TIMES DOPE ARISTA 8571 (8.98) (CD)	ORIGINAL STYLIN'
22	22	21	14	THE JACKSONS EPIC OE 40911/E.P.A. (CD)	2300 JACKSON STREET
23	21	20	45	SURFACE ● COLUMBIA FC 44284 (CD)	2ND WAVE
24	25	27	26	MILLI VANILLI ▲ ARISTA 8592 (8.98) (CD)	GIRL YOU KNOW IT'S TRUE
25	24	25	62	BOBBY BROWN ▲ MCA 42185 (8.98) (CD)	DON'T BE CRUEL
26	23	19	21	SPECIAL ED PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE
27	29	34	5	BEASTIE BOYS CAPITOL 91743 (9.98) (CD)	PAUL'S BOUTIQUE
28	28	32	45	VESTA A&M 5223 (8.98) (CD)	VESTA 4 U
29	39	49	4	EDDIE MURPHY COLUMBIA OC 40970 (CD)	SO HAPPY
30	26	24	22	JODY WATLEY ● MCA 6276 (8.98) (CD)	LARGER THAN LIFE
31	30	28	17	NATALIE COLE EMI 48902 (9.98) (CD)	GOOD TO BE BACK
32	36	37	8	ENTOUCH VINTERTAINMENT 60858/ELEKTRA (9.98) (CD)	ALL NITE
33	31	29	23	KWAME ATLANTIC 81941 (8.98) (CD)	THE BOY GENIUS (FEAT. A NEW BEGINNING)
34	34	38	8	CHUBB ROCK WITH HOWIE TEE SELECT 21631 (9.98) (CD)	AND THE WINNER IS...
35	27	26	17	ARETHA FRANKLIN ARISTA 8572 (9.98) (CD)	THROUGH THE STORM
36	38	41	7	SHARON BRYANT WING 837 313/POLYGRAM (CD)	HERE I AM
37	37	42	24	E.U. VIRGIN 91021 (9.98) (CD)	LIVIN' LARGE
38	33	33	14	PEABO BRYSON CAPITOL 90641 (9.98) (CD)	ALL MY LOVE
39	35	31	13	THIRD WORLD MERCURY 836 952/POLYGRAM (CD)	SERIOUS BUSINESS
40	44	52	6	ERIC GABLE ORPHEUS 75603/EMI (8.98) (CD)	CAUGHT IN THE ACT
41	47	51	6	BOBBY "BLUE" BLAND MALACO 7450 (8.98) (CD)	MIDNIGHT RUN
42	41	35	30	TOO SHORT ● JIVE 1149/RCA (8.98) (CD)	LIFE IS... TOO SHORT
43	46	40	17	MILES JAYE ISLAND 91235 (8.98) (CD)	IRRESISTIBLE
44	48	48	8	TWIN HYPE PROFILE 1281 (8.98) (CD)	TWIN HYPE
45	49	46	29	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
46	43	39	36	BEBE & CECE WINANS CAPITOL 90959 (8.98) (CD)	HEAVEN
47	50	47	43	KID 'N PLAY ● SELECT 21628 (8.98) (CD)	2 HYPE
48	42	36	21	OAKTOWN'S 3-5-7 CAPITOL 90926 (8.98) (CD)	WILD & LOOSE
49	45	43	12	STEZO FRESH 82011/SLEEPING BAG (8.98) (CD)	CRAZY NOISE

50	56	70	5	CHRISTOPHER WILLIAMS GEFEN 24220 (9.98) (CD)	ADVENTURES IN PARADISE
51	51	45	51	KARYN WHITE ▲ WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
52	40	30	11	SOUNDTRACK ● MCA 6306 (9.98) (CD)	GHOSTBUSTERS II
53	52	57	8	KOOL & THE GANG MERCURY 838 233/POLYGRAM (CD)	SWEAT
54	60	64	8	SUCCESS-N-EFFECT ON TOP 9002 (8.98) (CD)	IN THA HOOD
55	57	54	13	DIANA ROSS MOTOWN 6274 (8.98) (CD)	WORKIN' OVERTIME
56	72	77	4	ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 91256 (9.98) (CD)	ONE BRIGHT DAY
57	55	50	28	DE LA SOUL ● TOMMY BOY 1019 (9.98) (CD)	3 FEET HIGH AND RISING
58	61	66	47	JONATHAN BUTLER JIVE 1136/RCA (8.98) (CD)	MORE THAN FRIENDS
59	NEW ▶		1	THE TEMPTATIONS MOTOWN 6275 (8.98) (CD)	SPECIAL
60	75	78	5	BREEZE ATLANTIC 81995 (8.98) (CD)	THE YOUNG SON OF NO ONE
61	63	63	59	PAULA ABDUL ▲ VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
62	62	56	43	LEVERT ● ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
63	54	53	13	ANTOINETTE NEXT PLATEAU 1015 (8.98) (CD)	WHO'S THE BOSS
64	53	58	50	ROB BASE & D.J. E-Z ROCK ▲ PROFILE 1267 (8.98) (CD)	IT TAKES TWO
65	64	69	6	TRINERE PANDISC 8804 (8.98) (CD)	GREATEST HITS
66	65	73	4	LITTLE JOHNNY TAYLOR ICHIBAN 1042 (8.98) (CD)	UGLY MAN
67	68	67	43	EAZY-E ▲ RUTHLESS 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
68	58	59	16	UTFO SELECT 21629 (8.98) (CD)	DOIN' IT
69	67	60	19	JOYCE "FENDERELLA" IRBY MOTOWN 6267 (8.98) (CD)	MAXIMUM THRUST
70	70	75	6	RENA SCOTT SEDONA 7511/JCI (8.98) (CD)	LOVE ZONE
71	59	55	18	LISA LISA & CULT JAM COLUMBIA OC 44378 (9.98) (CD)	STRAIGHT TO THE SKY
72	69	71	47	NEW KIDS ON THE BLOCK ▲ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
73	77	93	4	REDHEAD KINGPIN & THE F.B.I. VIRGIN 91269 (9.98) (CD)	A SHADE OF RED
74	NEW ▶		1	FULL FORCE COLUMBIA FC 45216 (CD)	SMOOVE
75	74	—	2	THE JETS MCA 6313 (9.98) (CD)	BELIEVE
76	81	89	3	GEORGE CLINTON PAISLEY PARK 25994/WARNER BROS. (9.98) (CD)	THE CINDERELLA THEORY
77	78	68	14	JAMES INGRAM WARNER BROS. 25924 (9.98) (CD)	IT'S REAL
78	90	—	2	D'ATRA HICKS CAPITOL 46990 (9.98) (CD)	D'ATRA HICKS
79	NEW ▶		1	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
80	76	65	18	ATLANTIC STARR WARNER BROS. 25849 (9.98) (CD)	WE'RE MOVIN' UP
81	73	84	27	ALEX BUGNON ORPHEUS 75602/EMI (8.98) (CD)	LOVE SEASONS
82	66	61	25	DINO 4TH & B'WAY 4011/ISLAND (8.98) (CD)	24/7
83	71	62	25	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD)	RAW
84	79	74	62	SIR MIX-A-LOT ● NASTYMIX 70123 (8.98) (CD)	SWASS
85	80	91	5	GLORIA ESTEFAN EPIC OE 45217/E.P.A. (CD)	CUTS BOTH WAYS
86	84	81	47	BOYS ▲ MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
87	95	92	4	TROY JOHNSON RCA 9690 (8.98) (CD)	THE WAY IT IS
88	87	85	46	ANITA BAKER ▲ ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
89	NEW ▶		1	MICHAEL COOPER REPRIS 25923/WARNER BROS. (9.98) (CD)	JUST WHAT I LIKE
90	86	95	62	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
91	NEW ▶		1	VARIOUS ARTISTS JAMARC 9002/PANDISC (8.98) (CD)	MIAMI BASS MACHINE
92	85	86	27	EL DEBARGE MOTOWN 6264 (8.98) (CD)	GEMINI
93	NEW ▶		1	REGINA BELLE COLUMBIA FC44367 (CD)	STAY WITH ME
94	92	79	41	TODAY MOTOWN 6261 (8.98) (CD)	TODAY
95	82	76	8	BOBCAT ARISTA 8596 (8.98) (CD)	CAT GOT YA TONGUE
96	91	87	12	MILLIE JACKSON JIVE 1186/RCA (8.98) (CD)	BACK TO THE S-TI
97	94	98	16	VARIOUS ARTISTS HOT PRODUCTIONS 3312 (8.98) (CD)	THIS IS BASS
98	98	—	2	TUFF CREW WARLOCK 2712 (8.98) (CD)	BACK TO WRECK SHOP
99	89	88	25	SKYY ATLANTIC 81853 (9.98) (CD)	START OF A ROMANCE
100	99	—	2	CHRIS JASPER GOLD CITY FZ 45169/E.P.A. (8.98) (CD)	TIME BOMB

○ 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.

## SEPTEMBER'S TOP CONTENDERS

**MOTHER'S FINEST**

"I'M 'N' DANGER"

The mean funk of this first single and video will have you seeing stars. From the album "Looks Could Kill."

**MELLOW MAN ACE**

"RHYME FIGHTER"

This bilingual rapper will knock you out with his new single and video. From the debut LP "Escape From Havana."

A ONE-TWO PUNCH FROM



Jazz  
**BLUE NOTES**



by Jeff Levenson

**I**N JAZZ, WHERE IMPROVISATION IS ALL, styles of play can be as different as the personalities that fashion them. Recent columns focusing on pianists **Bud Powell**, **Billy Taylor**, and **Harry Connick Jr.** inspired just this thought: Demeanors that are intrinsically introspective, scholarly, or brash may very well translate into corresponding musical attitudes. As demonstrated by myriad jazz persons who boast the talent (and courage) to be themselves, diversity in character is its own reward.

What makes the piano such a rich vehicle for communicating a player's essential nature is the wide field of expressive possibilities it offers. The instrument allows for total self-sufficiency; it is capable of producing melody, rhythm, and harmony simultaneously. As such, players have at their fingertips (quite literally) the mechanical resources to reveal their characters.

Just so no one thinks these musings are mere exercises in clinical cerebration (what did Freud know about compact disks, anyhow?), **The Smithsonian Collection of Recordings** has just issued a boxed set titled "Jazz Piano" that ought to enlighten as well as entertain the armchair psycho-musicologists among us.

It is a survey of piano approaches dating from the '20s to the present, encompassing the originators of particular schools of play or styles we now recognize as essential to the development of the form. Most of the greats are included: from **Jelly Roll Morton**, jazz's first significant pianist/composer/orchestrator, up through **Earl "Fatha" Hines**, **Teddy Wilson**, **Art Tatum**, **Duke Ellington**, **Errol Garner**, **Lenny Tristano**, **Thelonious Monk**, **Hank Jones**, **Bill Evans**, **Horace Silver**, **McCoy Tyner**, **Chick Corea**, and other equally majestic crafts-

men who monogrammed each thing they played.

One can hear Garner's infectious ebullience, his buoyant touch on "Back Home Again In Indiana," inspired by the sectional devices of the great big bands of the '30s. (Incidentally, the man never *did* learn to read music. Amazing!) Or, Duke's devoutness, expressed forthrightly in the hymnlike "Reflections In D." Or, the contemplative side of Silver, eschewing the funk and waxing melancholic on "Sweet Stuff."

Some of the selections in the set reinforce commonly held notions about these artists; other tracks add the welcome element of surprise. Either way, **The Smithsonian Collection** (with smartly prepared notes by **Martin**

## The piano allows players to reveal their individual styles

**Williams, Dick Katz, and Francis Davis**) provides ample evidence that the eighty-eights are more than just ivory constants beneath the hands of jazz piano's greatest practitioners—they are the keys to personality and they give back precisely what goes into them.

**CALL IT A RAP: Elliott Horne**, a good friend and stalwart contributor to the jazz community for more than 30 years, died Aug. 29 of undisclosed causes. His departure was a shock. Horne was a publicist and writer (**RCA** is where he hung his hat for most of his career), yet he was also jazz's most beloved "argumentarian," a man who championed the music and relished the art of spirited debate.

His bag was bebop, primarily, and he was not shy about preserving its honor against the critical or popular encroachment of other stylistic subgenres (he especially resisted the advances of the avant-garde). One of my last exchanges with Horne had him spritzing about saxophonists **Sonny Rollins** vs. **David Murray** vs. **Ernie Watts** vs. **Sam Rivers** vs. who the hell knew what he was talking about. I loved hearing him blow. By mutual agreement, the last word was usually his. He wouldn't have it any other way. I'm gonna miss his rap.

FOR WEEK ENDING SEPTEMBER 16, 1989

Billboard®

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# TOP JAZZ ALBUMS™

Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	7	<b>GEORGE BENSON</b> WARNER BROS. 25907 (CD) <b>★★ NO. 1 ★★</b>	3 weeks at No. 1 <b>TENDERLY</b>
2	2	17	<b>DR. JOHN</b> WARNER BROS. 25889 (CD)	<b>IN A SENTIMENTAL MOOD</b>
3	4	11	<b>BRANFORD MARSALIS</b> COLUMBIA CX2 44199 (CD)	<b>TRIO JEEPY</b>
4	3	11	<b>WYNTON MARSALIS</b> COLUMBIA OC 45091 (CD)	<b>THE MAJESTY OF THE BLUES</b>
5	9	3	<b>HARRY CONNICK, JR.</b> COLUMBIA SC45319 (CD) SOUNDTRACK: "WHEN HARRY MET SALLY ..."	
6	5	11	<b>JOE WILLIAMS</b> VERVE DIGITAL 837 932/POLYGRAM (CD)	<b>IN GOOD COMPANY</b>
7	6	13	<b>DAVID NEWMAN</b> ATLANTIC JAZZ 81965/ATLANTIC (CD)	<b>FIRE!</b>
8	7	19	<b>CHET BAKER</b> NOVUS 3054/RCA (CD) CHET BAKER SINGS AND PLAYS (FROM "LET'S GET LOST")	
9	11	5	<b>JOEY DEFRANCESCO</b> COLUMBIA FC 44463 (CD)	<b>ALL OF ME</b>
10	8	9	<b>DIANE SCHUUR</b> GRP 9591 (CD)	<b>DIANE SCHUUR COLLECTION</b>
11	NEW ▶		<b>CHRISTOPHER HOLLYDAY</b> NOVUS 3055/RCA (CD)	<b>CHRISTOPHER HOLLYDAY</b>
12	14	7	<b>PHIL WOODS</b> CHESKY 3 (CD)	<b>HERE'S TO MY LADY</b>
13	10	9	<b>DON CHERRY</b> A&M 5258 (CD)	<b>ART DECO</b>
14	NEW ▶		<b>JOHN SCOFIELD</b> GRAMMAVISION 79400/MESA/BLUEMOON (CD)	<b>FLATOUT</b>
15	NEW ▶		<b>ROB MULLINS</b> NOVA 8918 (CD)	<b>JAZZ JAZZ</b>

## TOP CONTEMPORARY JAZZ ALBUMS™

1	1	9	<b>PAT METHENY</b> GEFGEN 24245 (CD) <b>★★ NO. 1 ★★</b>	5 weeks at No. 1 <b>LETTER FROM HOME</b>
2	2	13	<b>MILES DAVIS</b> WARNER BROS. 25873 (CD)	<b>AMANDLA</b>
3	3	23	<b>JOE SAMPLE</b> WARNER BROS. 25781 (CD)	<b>SPELLBOUND</b>
4	5	7	<b>LOU RAWLS</b> BLUE NOTE 91937/CAPITOL (CD)	<b>AT LAST</b>
5	4	11	<b>SPYRO GYRA</b> MCA 6309 (CD)	<b>POINT OF VIEW</b>
6	12	3	<b>YELLOWJACKETS</b> MCA 6304 (CD)	<b>THE SPIN</b>
7	8	11	<b>ELIANE ELIAS</b> BLUE NOTE 91411/CAPITOL (CD)	<b>SO FAR SO CLOSE</b>
8	6	15	<b>RIPPINGTONS FEATURING RUSS FREEMAN</b> GRP 9588 (CD)	<b>TOURIST IN PARADISE</b>
9	9	13	<b>TUCK &amp; PATTI</b> WINDHAM HILL 0116/A&M (CD)	<b>LOVE WARRIORS</b>
10	7	25	<b>HIROSHIMA</b> EPIC OE 45022/E.P.A. (CD)	<b>EAST</b>
11	14	7	<b>RICHARD ELLIOT</b> INTIMA 73348/ENIGMA (CD)	<b>TAKE TO THE SKIES</b>
12	13	9	<b>NEW YORK VOICES</b> GRP 9589 (CD)	<b>NEW YORK VOICES</b>
13	10	17	<b>EARL KLUGH</b> WARNER BROS. 25902 (CD)	<b>WHISPERS AND PROMISES</b>
14	11	15	<b>KIRK WHALUM</b> COLUMBIA FC 45215 (CD)	<b>THE PROMISE</b>
15	16	5	<b>TOM COSTER</b> HEADFIRST 604/K-TEL (CD)	<b>DID JAH MISS ME!?</b>
16	23	5	<b>MAX GROOVE</b> OPTIMISM 3216 (CD)	<b>MIDNIGHT RAIN</b>
17	18	5	<b>DAN SIEGEL</b> CBS ASSOCIATED 44490/E.P.A. (CD)	<b>LATE ONE NIGHT</b>
18	15	17	<b>LARRY CARLTON</b> MCA 6237 (CD)	<b>ON SOLID GROUND</b>
19	NEW ▶		<b>STANLEY TURRENTINE</b> BLUE NOTE 90261/CAPITOL (CD)	<b>LA PLACE</b>
20	NEW ▶		<b>JEAN LUC PONTY</b> COLUMBIA FC 45252 (CD)	<b>STORYTELLING</b>
21	24	5	<b>CLIFF SARDE</b> PROJAZZ 685 (CD)	<b>HONEST AND TRUE</b>
22	NEW ▶		<b>TIM WEISBERG</b> CYPRESS 0123/A&M (CD)	<b>OUTRAGEOUS TEMPTATIONS</b>
23	20	47	<b>KENNY G</b> ARISTA 8457 (CD)	<b>SILHOUETTE</b>
24	19	25	<b>TERRI LYNE CARRINGTON</b> VERVE FORECAST 837 697/POLYGRAM (CD)	<b>REAL LIFE STORY</b>
25	17	19	<b>DAVID BENOIT</b> GRP 9587 (CD)	<b>URBAN DAYDREAMS</b>

○ Albums with the greatest sales gains during the last two weeks. (CD) Compact disk available.  
● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

## New Tenor In Town



The tenor saxophone is the voice of jazz, dominated by a handful of innovators who have graced the music over the past 60 years. It is rare to find an artist whose concepts and style are all his own. **RICK MARGITZA** is such a find. Ask Miles Davis, who invited Rick to join his band on the evidence of one cassette, or hear it for yourself on his Blue Note debut, **COLOR**.



**Rick Margitza**  
"A great tenor player." Miles Davis  
"A truly gifted player." Michael Brecker  
"One of the strongest new voices on tenor saxophone." Bill Milkowski

Blue Note Records • Celebrating 50 Years Of The Finest In Jazz



## NEW COMPANIES

**New Sound Productions/Shay'la Records/Access International**, formed by Lori Hendricks. New Sound Productions provides artist management, songwriting, video scripting and production. Shay'la Records is an independent record label seeking national distribution. Access International provides a worldwide link of information and services to the entertainment industry. Company will present an R&B showcase in the late fall. 3550 S. Rhodes Ave., Chicago, Ill. 60653; 312-268-8286.

**Gutu Corp./Parrot Fish Records and Tapes**, formed by Larry Braga. Company is involved in the production and sale of calypso music. P.O. Box 9206, St. Thomas, U.S. Virgin Islands, 00801; 809-776-4514.

**Head Office Management**, formed by Stephen Prendergast. Company has been based in Toronto for the past five years and is now opening an office in Los Angeles. Company handles several acts worldwide, including Honeymoon Suite, Nick Heyward, and Brighton Rock, and is seeking to expand its client roster. Submit demos to the attention of Tamara. 523 23rd St., Manhattan Beach, Calif. 90266; 213-546-6670.

**I Love My Job Record and Produc-**

**tions**, formed by "Al The Bandit." Company offers production, artist management, distribution, concert promotion, and special event promotion. Suite 7, 1112 North Bell Ave., Denton, Texas 76201; 817-387-4499.

**Golden Horse Records**, formed by Arthur O'Dell and Earl E. Kelson. An independent record company, currently seeking new artists. First release: "These Blues" b/w "Lonely Memories." 90 Youmans Ave., Washington, N.J. 07882; 201-689-1372.

**Mr. Henry Records**, formed by Ivan Kuper and Hank Lam. An independent rap label currently soliciting finished master tapes from unsigned

rap artists. First release is "Hard Hitin'" b/w "I'm Def And I'm Proud" by Def Squad. P.O. Box 66274, Houston, Texas 77266; 713-520-5791.

**Jazzy Toy & Record Company**, formed by Bruce Carroll. An independent record label and production company with a computerized digital recording studio. Company specializes in children's music, sound effects for films and video games, environmental recordings, and consulting on computers, MIDI, and synthesizers. Company designed sound effects for the Children's Discovery Museum in Acton, Mass. First release is "Nursery Rhymes For The New Age" on cassette. Projected for September release is a cassette of Christmas carols using computers. P.O. Box 1137, Concord, Mass. 01742; 508-371-3198.

of both original material and new artists in the areas of dance, top 40, and rock. 1161 N.W. 76th Ave., Fort Lauderdale, Fla. 33322; 305-472-1351.

**Spradlin/Gleich Publishing**, formed by Lee Gleich and Paul Spradlin. A publishing company concentrating on the Australian country music industry. P.O. Box 80083, Phoenix, Ariz. 85060; 602-840-8466.

**Carbine Management Inc.**, formed by Abe Hoch and Eric Todd. A management company whose clients include CBS recording artists Chantal, Danger Danger, Donnie Miller, and Lori Yates. RD #3, Unit 11, Homestead Road, Belle Mead, N.J. 08502; 201-874-0744.

Send information on company letterhead to *New Companies*, Billboard, 1515 Broadway, New York, N.Y. 10036.

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036.

### SEPTEMBER

Sept. 7-9, Entertainment Business Expo '89, Cuyahoga Community College, Cleveland. 216-464-5055.

Sept. 8-9, Select-O-Hits Trade Show, Peabody Hotel, Memphis. 901-523-1190.

Sept. 13-16, NAB Radio '89, Convention Center, New Orleans. 202-429-5444.

Sept. 15-24, Eleventh Annual Georgia Music Festival, Atlanta. Glenn Christian, 404-656-3551.

Sept. 17, Boston Music Seminar & Exposition, presented by the Boston Area Live Entertainment Assn. (BALE), Hynes Convention Center, Boston. Jay Essegian, 617-391-1939 or 617-391-1417.

Sept. 18, 17th RIAA Cultural Award Dinner, honoring the Country Music Assn., with special guest Dolly Parton, the Washington Hilton, Wash-

ington, D.C. 202-965-7326.

Sept. 19, "Tracking Airplay With Computers: Boon Or Threat?" seminar and dinner, presented by the Los Angeles chapter of the National Academy of Recording Arts and Sciences, the Hyatt on Sunset, Los Angeles. Billy James, 818-843-8253.

Sept. 21, National Academy Of Songwriters' Spotlight Performance, Carlos N' Charlie's, Los Angeles. Bruce U.R. Walker, 213-463-7178.

Sept. 21-23, Concrete Foundations Forum '89, Sheraton Universal Hotel, Los Angeles. Kim Kaiman, 212-645-1360.

Sept. 21-24, Rap Conference, International Hotel, Atlantic City, N.J. Dee Rollins, 609-345-0885.

Sept. 23-26, Focus On Video '89: Canada's National Video Trade Show, Regal Constellation Hotel, Toronto. Angela Abromaitis, 416-763-2121.

Sept. 23, Georgia Music Hall Of Fame Awards Banquet/Concert, Georgia World Congress Center, Atlanta. Glenn Christian, 404-656-3551.

Sept. 24, "Yo-Cat" Roast and Luncheon, presented by the Los Angeles chapter of the National Assn. of Recording Arts and Sciences, Sportsmen's Lodge, North Hollywood, Calif. Billy James, 818-843-8253.

Sept. 24, National Academy Of Recording Arts And Sciences' Tom Scott Roast, Sportsmen's Lodge, North Hollywood, Calif. Billy James, 818-843-8253.

Sept. 24-26, Amusement Business and Billboard's Seventh Annual Sponsorship Seminar: Winning At Sponsorship, Hotel Inter-Continental, New Orleans. 615-321-4254.

Sept. 25-27, NARM Retailers Conference, Biltmore Hotel, Coral Gables, Fla. 609-596-2221.

Sept. 27, International Radio & Television Society Inc. Newsmaker Luncheon, Waldorf-Astoria Hotel, New York. 212-867-6650.

### OCTOBER

Oct. 2-7, ITU-Com '89: First World Electronic Media Symposium and Exhibition, Geneva Exhibition and Congress Centre, Palexpo, Geneva, Switzerland. R.E. Butler, 011-41-22-730-5111.

Oct. 3, Eighth ASCAP East Coast Pop Music Songwriter Workshop, held each Tuesday for six consecutive weeks, location to be announced. Ken Sunshine, 212-870-7523.

Oct. 4-5, International Tape/Disc Assn.'s Second Annual Super Seminar on Special Interest Video, Westin Hotel at O'Hare Airport, Chicago. Charles Van Horn, 212-643-0620.

Oct. 5-8, NewSouth Music Showcase, Westin Peachtree Plaza, Atlanta. 404-892-2287.

Oct. 9, CMA Country Awards, Grand Ole Opry House, Nashville. 615-244-2840.

Oct. 10, BMI Country Awards, BMI office, Nashville. 615-259-3625.

Oct. 11, ASCAP Country Awards, Opryland Hotel, Nashville. Eve Vaupel, 615-244-3936.

Oct. 16, ASCAP West Coast Pop Music Workshop, the first of eight biweekly sessions, at the ASCAP office, Los Angeles. Norman Winter Associates PR, 213-469-3434.

Oct. 26-28, CMJ Music Marathon, "The Artist Development" Convention, Vista Hotel, New York. 516-248-9600.

## LIFELINES

### BIRTHS

Girl, Taylor Claire, to Jim and Jay Crowley, Aug. 21 in Arlington Heights, Ill. He is an eastern division sales manager for RCA/Columbia Pictures Home Video.

Girl, Samantha Paige, to Richie and Paige Zito, Aug. 23 in Burbank, Calif. He is an independent record producer.

Girl, Jessica Lynn, to Joseph and Janet Hunter, Aug. 25 in Passaic, N.J. He is general manager of the Record City chain of stores.

### MARRIAGES

Joel Stein to Dana Eisenman, July 30 in Long Beach, Calif. He is a recording engineer at Cutler Productions.

### DEATHS

William C. McReynolds, 62, of cancer, Aug. 27 in Des Moines, Iowa. McReynolds was senior vice president of Meredith Corporation's Broadcasting Group.

Bob Boatman, 59, of an accidental

gunshot wound sustained when he knocked the drawer containing the gun to the floor, causing it to discharge—Aug. 28 in Henderson, Tenn. Boatman was the director of the "Hee Haw" television show since 1972. He was also a special lighting consultant for the White House Communications Agency, working with Presidents Nixon, Ford, Carter, and Reagan. Boatman also worked on TV specials with such stars as John Wayne, Steve Allen, Barbara Mandrell, Dinah Shore, Peggy Fleming, and Herb Alpert, and was a cameraman on the feature film "Tora! Tora! Tora!"

Send information to *Lifelines*, Billboard, 1515 Broadway, New York, N.Y. 10036.

## FOR THE RECORD

Philips' compact disk interactive hardware will become available to the general public in 1991. A story in the Sept. 2 issue of Billboard stated the wrong year for the launch.

# 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 8/28	Close 9/4	Change
<b>NEW YORK STOCK EXCHANGE</b>				
Blockbuster Entertainment	1058.5	15 1/4	15 1/4	-1/4
CBS Inc.	146.2	213 1/2	214 3/4	+1 1/4
Capital Cities Communications	125.7	509 1/2	516	+6 1/2
Carolco Pictures	1960.3	9	9	.....
Coca-Cola	1497.1	67 1/2	67	-1/2
Columbia Pictures	5059.8	20 1/2	19 1/4	-1/4
Walt Disney	1215.1	116 3/4	118 3/4	+1 1/4
Eastman Kodak	3319	49 1/4	48 1/2	-1/2
Handleman	706.1	18	19 1/2	+1 1/2
MCA Inc.	774.8	65 1/2	65 1/2	-1/4
MGM/UA	115.1	19 1/2	19 1/2	.....
Orion Pictures Corp.	89.9	21 1/4	21 1/4	.....
Paramount Communications Inc.	1508.6	60 1/4	58 3/4	-1 1/2
Pathé Communications	85.9	3	3 1/4	+1/4
Sony Corp.	149	60 3/4	60 3/4	-1/4
TDK	6.6	41 1/2	39 1/2	-1 1/2
Vestron Inc.	60.5	2 1/2	2 1/2	-1/4
Warner Communications Inc.	4325.3	65	64 1/2	-1/2
Westinghouse	1053.4	68 1/4	69 1/4	+1/4
<b>AMERICAN STOCK EXCHANGE</b>				
Commtron	61.4	8 1/2	8 1/2	+1/2
Electrosound Group Inc.	45	1 1/4	1 1/4	-1/4
Nelson Holdings Int'l	1137.3	3/4	3/4	+1/4
New World Pictures	.....	.....	.....	.....
Price Communications	34.8	6 1/4	6 1/4	.....
Prism Entertainment	.4	2 1/2	2 1/2	.....
Unitel Video	1.5	14	14 1/4	+1/4

Company	Open 8/28	Close 9/4	Change
<b>OVER THE COUNTER</b>			
Acclaim Entertainment	7 1/4	7 1/4	.....
Certron Corp.	1 1/4	1 1/4	.....
Oick Clark Productions	5 1/4	5 1/2	-1/4
LIN Broadcasting	106 1/2	105 1/4	-1 1/4
LIVE Entertainment	21 1/4	18 1/2	-2 1/2
Recoton Corp.	5 1/2	5 1/2	.....
Reeves Communications	6 1/4	6 1/4	.....
Rentrak	2 1/4	2 1/4	-1/4
Satellite Music Network, Inc.	.....	.....	.....
Scripps Howard Broadcasting	79	79	.....
Shorewood Packaging	28	24 1/4	-3 1/4
Sound Warehouse	.....	.....	.....
Specs Music	8 1/4	9	+1/4
Starstream Communications Group, Inc.	1	1	.....
Trans World Music	19 1/4	19 1/4	.....
Video Jukebox Network	4 1/4	4 1/4	.....
Wall To Wall Sound And Video	3 1/4	3 1/4	.....
Westwood One	11 1/4	11 1/2	-1/4

Company	Open 8/28	Close 9/4	Change
<b>LONDON STOCK EXCHANGE (In Pence)</b>			
Chrysalis	170	166	-4
Pickwick	232	235	+3
Really Useful Group	640	630	+10
Thorn EMI	855	877	+22

**THE internationally famous Duke Ellington Orchestra under the direction of Mercer Ellington is available for bookings exclusively from VNI.**



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VNI  
1501 Broadway, Suite 401  
New York, N.Y. 10036  
212-398-6696



## POP

### RECOMMENDED

**FLIES ON FIRE**  
PRODUCER: Ric Browde  
Atco 91284

Winner of MTV's Basement Tapes competition comes on like a house on fire on Atco debut. Lead singer, Tim P., and guitarist Howard Drossin have that vivid Jagger-Richards kind of interplay and the music has a refreshing rawness that will go over well at album rock, as long as MTV continues to do its part. Catchy and interesting tunes like "Baptize Me Over Elvis Presley's Grave" and "Salvation Boulevard" should carry them far.

**CAMPER VAN BEETHOVEN**  
Key Lime Pie  
PRODUCER: Dennis Herring  
Virgin 91289

California quintet's second effort for label is full of the quirky turns that Camper fans have come to expect, and new violinist Morgan Fichter fits in perfectly. Always with its sense of humor intact, the band revels in its knack for writing tunes about the most mundane of life's details that become fascinating through their delivery, such as "All Her Favorite Fruit." Should be a fave on the old college campus.

**CINDY BULLENS**  
PRODUCERS: Bob Clearmountain, Cindy Bullens & David Mansfield  
MCA 6320

Distaff rocker Bullens has always been a formidable albeit commercially low-profile presence, but this outing—and current favorable climate for female artists—could change her fortunes. Trump card here is multi-instrumentalist Mansfield, an asset in any setting. "Breakin' The Chain" would make a powerful lead at album rock radio for this unfancy yet very capable release.

**WORLD TRADE**  
PRODUCERS: Keith Olsen & World Trade  
PolyGram 839626

A cross between the Outfield and Yes, this quartet is already making noise at album rock outlets with "The Revolution Song." Will find favor with fans of Mr. Mister and similarly studio-polished bands.

**EXENE CERVENKA**  
Old Wives' Tales  
PRODUCER: Tony Gilkyson  
Rhino 70913

Former front woman for revered L.A. punk unit X debuts as a solo artist, and first shot is a creditable effort more in the manner of X's folkie offshoot, the Knitters. Old band's axeman Gilkyson brightens the music with his presence. Graceful "Biggest Memory" and ecology-minded "Leave Heaven Alone" will grab collegiate and alternative attention.

**SNOOKS EAGLIN**  
Out Of Nowhere  
PRODUCER: Hammond Scott  
Black Top 1046

As on Black Top's superlative set by "Thunderbird" Davis earlier this year, a first-rate old-timer meshes superlatively with Black Top's house crew of young blues and R&B upstarts. In this case, vet New Orleans guitarist Eaglin sings up a storm on a varied and briskly entertaining program of Crescent City classics, jazz-style instrumentals, and solid originals. Specialty retailers should push hard on this one.

**VARIOUS ARTISTS**  
Time Between: A Tribute To The Byrds  
PRODUCERS: Various  
Communion 11

Latest tribute compilation to be licensed from U.K.'s Imaginary label may be best of the lot. Seminal

Southern California band is feted by modern rockers—including Giant Sand, Dinosaur Jr., Miracle Legion, the Chills, Richard Thompson, Clive Gregson & Christine Collister, and Peter Buck and Rohn Hitchcock—with consistently fine, albeit not entirely faithful, results.

**LITTLE CHARLIE & THE NIGHTCATS**  
Big Break!  
PRODUCER: Bruce Iglauer, Charles Baty & Rick Estrin  
Alligator 4776

Foursome fronted by guitarist Baty bops the blues in highly rockin' style on latest Alligator stanza. This time around, original comps hop higher than on previous go-round, and Baty and harp player/singer Estrin make for a hearty pairing. Fans of jumpin' blues-based rockers like NRBQ should cock an ear.

**WENDY WALL**  
PRODUCER: Rob Fraboni  
SBK 92807

New York-based progressive folkie's intriguing, acoustic-edged debut combines the peculiar phrasing of Joni Mitchell with the soulful vibrato of Phoebe Snow (one of producer Fraboni's most recent projects). Highlights include the brisk melody of "Real Love," the beatnik-isms of "Wandering The Streets Of Modern America," the naive beauty of "Postcard To The Stars," the airy harmonies of "Sandcastles" and the jazzy inflections of "The Thunderbird."

**STONE BY STONE WITH CHRIS D.**  
I Pass For Human  
PRODUCER: Chris D.  
SST 247

After a two-year absence, Chris Desjardins, former leader of seminal L.A. punk outfits the Flesh Eaters and Divine Horsemen, rears his head with a thrashing new combo that summarizes the leader's musical moves and lyrical obsessions. Fierce "All I Have" is a blazingly good intro for this album at modern rock channels, while 10-minute "Pale Fire" gives an idea of D.'s large musical ambitions. Raw, rocking stuff.

**BIG DADDY KINSEY & SONS**  
Can't Let Go  
PRODUCERS: Bob Greenlee & the Kinsey Family  
Blind Pig 73489

Gary, Ind.-based bluesman Kinsey has formidable help on his first solo project in some time—his sons Donald, Kenneth, and Ralph and guitarist Ron Prince, who comprise the Kinsey Report. The family that plays together blazes together on a stalwartly rocking set of originals and covers that is a must for specialty retailers.

## BLACK

### PICKS

**MAZE FEATURING FRANKIE BEVERLY**  
Silky Soul  
PRODUCER: Frankie Beverly  
Warner Bros. 25802

Title could not be more descriptive—master smoothie Beverly caresses the ear on long-awaited return with an album's worth of velvety tracks that would not have sounded out of place on a vintage Marvin Gaye record. Numbers like title track, "Can't Get Over You," and "Just Us" are winning ballad stacks that should ring immediate bells at black radio.

### RECOMMENDED

**MOTHER'S FINEST**  
Looks Could Kill  
PRODUCERS: Glenn Murdock, Attala Zane Giles  
Capitol 48988

"I'm In Danger" single signals the

## NEW AND NOTEWORTHY

**RAGING SLAB**  
PRODUCER: Daniel Rey  
RCA 9680

In its major-label bow, this New York quintet serves a steaming mug of uptown Dixie-fried rock. Boogie loyalists and metal mongers alike will get behind Gregory Strzempka's hard-rocking tunes and the tasty guitar interplay of lead man Mark Middleton and slide player Elyse Steinman. Slap on single "Don't Dog Me" for a taste of this band's highly efficient head-bash.

return to chart action of Chicago-born '70s funk'n'rollers, who reunite after calling it quits in the early '80s. Making no concessions to today's technofunk, the band turns back the clock, and beats it, with overripe, hook-laden pop/soul, fired to life by the powerful vocals of Joyce Kennedy.

**AC BLACK**  
PRODUCERS: Doug Grigby III, AC Black  
Motown 6276

The strong rock grooves of "Funky Situation," "Work For It," "Race With Race," and ballad "Emotional Feelings" are more hooks than songs, but with Kelvin Jones' punchy vocals blazing the way and Motown on a fresh roll, the band could roll right up to the radio and find an audience to build on. Alvin Black anchors the band, and it's his positive vision that lifts these tracks into chart contention.

**DEBBIE ALLEN**  
Special Look  
PRODUCERS: Various  
MCA 6317

Title single by lady of "Fame" has stalled on the black singles chart, but strong grooves on several other tracks here may bounce things back in the pocket. While dance numbers are the main course here, ballad "Holdin' On To Love" is smooth enough to click loudly as a black and crossover item.

**MELLOW MAN ACE**  
Escape From Havana  
PRODUCERS: Various  
Capitol 91295

Cuban emigré Ace delivers in spades on highly novel rap set. Artist is bilingual; while English number "Rhyme Fighter" is being pushed as initial single, fractured Spanish "Mentiroso" gives a harder idea of the Mellow Man's sharp delivery and wild style. Production by diverse hands is consistently imaginative, with Dust Brothers Matt Dike and Michael Ross deserving special kudos.

## JAZZ

### RECOMMENDED

**JOHN ZORN**  
Spy Vs. Spy—The Music Of Ornette Coleman  
PRODUCER: John Zorn  
Elektra Musician 60844

Quintet fronted by altoists Zorn and Tim Berne rages through a free-wheeling tribute to jazz ground-breaker Coleman, whose entire career repertoire is plumbed here. Collective improvisation has rarely been this furious or rewarding; while high energy level of the set will put off more casual listeners, auditors in a freestyle bag will welcome it with open arms.

**THE JIM HALL QUARTET**  
All Across The City  
PRODUCER: Carl E. Jefferson  
Concord Jazz 4384

Master guitarist turns in one of his

typically understated yet soulful efforts, backed by an eloquent threesome that includes vet pianist Gil Goldstein (whose playing is often reminiscent of Hall's late collaborator, Bill Evans). Program offers a nice mix of standards and Hall originals, all played with cool verve.

**SCOTT HAMILTON**  
Plays Ballads  
PRODUCER: Carl E. Jefferson  
Concord Jazz 4386

Fine young tenorist with a virile sound excels on a nice set of ballad material that leans toward familiar standards but never wears out its welcome, thanks to good solo work. Hamilton's quintet doesn't strike huge sparks here, but as a mood piece this works consistently well.

**OSCAR CASTRO-NEVES**  
Maracujá  
PRODUCER: Akira Taguchi  
JVC/GRP 3317

On his last JVC outing, the guitarist's artistic touch was smothered in sugary strings. This more satisfying attempt at commercialization allows Castro-Neves to visit the neighborhoods of fusionists Earl Klugh and Lee Ritenour but still keep his roots intact.

**ANA CARAM**  
Rio After Dark  
PRODUCER: David Chesky  
Chesky Records JD28

Caram, though still unknown at the time, was a standout at the all-star Latin jazz tribute held during the 1988 JVC Jazz Festival in New York. Just as she caught that audience's attention, her tasty debut—with cameos by Antonio Carlos Jobim and Paquito D'Rivera—is stirring ripples at radio.

**RIK MARGITZA**  
Color  
PRODUCERS: Matt Pierson & Rick Margitza  
Blue Note 92279

Tenor man's debut is notable for leader's striking style—a cool, thoughtful approach that is as light as any work on the instrument this side of Lester Young. Very pleasant and ultrarelated outing, which numbers bassist Marc Johnson and percussionist Airtio Moreira among the sidemen, will sound fine on contemporary jazz stations, and could make inroads at adult alternative channels as well.

## COUNTRY

### PICKS

**THE OAK RIDGE BOYS**  
American Dreams  
PRODUCER: Jimmy Bowen  
MCA 42311

Except for flashes of gloriously energetic vocal harmonies, this album has little going for it. Though promotional muscle may propel it up the charts, the songs are bland, bloated, pretentious, formulaic, or worse.

### RECOMMENDED

**DEAN DOBBINS**  
Me An' The Boys  
PRODUCERS: Colin Cameron, Bob Gothar, Howard Yearwood  
DDB

Dobbins has a pleasing, melodic vocal delivery and a crack backup unit. The songs, all of which he wrote, tend toward Western swing; but there's also a smattering of traditional country, Mexican, and other subgenres. Contact: P.O. Box 7972, Northridge, Calif. 91327.

**SCOTT McQUAIG**  
PRODUCERS: Jimmy Bowen, Scott McQuaig  
Universal 76000

At one end of the vocal spectrum, newcomer McQuaig sounds Haggard-esque. But there's also a reassuring smoothness when he turns to ballads. While the theme of hopes derailed is much-used, he makes it fresh again in a particularly moving cut, "Johnny And The Dreamers."

**DUFFY, WALLER, ADCOCK & GRAY**  
Classic Country Gents Reunion  
PRODUCERS: Eddie Adcock, Penny Parsons  
Sugar Hill 3772

The founders of the Country Gentlemen reassemble for a stripped-to-basics journey through such folk/bluegrass favorites as "Stewball," "Here Today & Gone Tomorrow," and "Fare Thee Well."

## CLASSICAL

### RECOMMENDED

**MAHLER: SYMPHONY NO. 3**  
Ludwig, New York Philharmonic, Bernstein  
Deutsche Grammophon 427328

As Bernstein winds down his Mahler Symphony cycle, its cumulative weight is nailing down a firm claim to market dominance over the many series that crowd the catalog. Deeply felt and totally under control, his reading here scores again in a mesmerizing "live" performance. Christa Ludwig is a persuasive soloist and the sound is good.

**DVORAK: PIANO TRIO ("DUMKY"); PIANO QUARTET, OP. 81**  
Nash Ensemble of London  
Virgin Classics 90736

Two of the most appealing works in the chamber literature are lovingly performed. Most impressive is the group's uncanny ability to find apt tempos to push the reading forward without neglecting poetic turns of phrase. Tonally beautiful, and expertly balanced and recorded.

**MUSICK FOR SEVERALL FRIENDS**  
The Newberry Consort, Springfels  
Harmonia Mundi France 907013

Another harmonious blend of scholarship and musicianship from the American production wing of the label. Here, the small Chicago-based group featuring countertenor Drew Minter, draws upon instrumental and vocal material from 17th century England. Two dozen selections, one aural treat following another.

**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.

# The New York Times

WEDNESDAY, MAY 17, 1989

## A Cold Spell for CBS Records

By GERALDINE FABRIKANT

Billboard

# HOT 100 SINGLES™

"When you play it, Say it!"

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Compiled from a national sample of retail store and one-stop sales reports and radio playlists

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST
1	3	4	<b>DON'T WANNA LOSE YOU</b> E. ESTEFAN, JR., J. CASAS, C. OSTWALD (G. ESTEFAN)	<b>GLORIA ESTEFAN</b> (C) EPIC 34-68955/1 (P)
2	5	10	<b>HEAVEN</b> H. HILL (J. LANE)	<b>WARRANT</b> (C) COLUMBIA 38-68985
3	4	6	<b>HANGIN' TOUGH</b> M. STARR (M. STARR)	<b>NEW KIDS ON THE BLOCK</b> (C) COLUMBIA 38-68960
4	1	3	<b>SHOW ME WITH YOUR LOVE</b> D. COOLEY, D. TOWNSEND, B. JACKSON, R. JACKSON	<b>SURFACE</b> (C) COLUMBIA 38-68771
5	6	8	<b>IF I COULD TURN BACK TIME</b> D. WARREN, G. ROCHE (D. WARREN)	<b>CHER</b> (C) GEPFEN 7-22886
6	2	1	<b>18 AND LIFE</b> M. WAGENER (S. WAKE, R. BOLAN)	<b>SKID ROW</b> (C) ATLANTIC 7-88883
7	9	11	<b>ANGEL EYES</b> G. LADANYI (J. HATT, F. KOLLER)	<b>THE JEFF HEALEY BAND</b> (C) ARISTA 1-9508
8	10	13	<b>CHERISH</b> MADONNA, P. LEONARD (MADONNA, P. LEONARD)	<b>MADONNA</b> (C) SIRE 7-22883/WARNER BROS.
9	8	5	<b>RIGHT HERE WAITING</b> R. MARL, D. COLE (R. MARL)	<b>RICHARD MARX</b> (C) EMI 50219
10	14	20	<b>KEEP ON MOVIN'</b> J. B. HOOPER (J. HOOPER)	<b>SOUL II SOUL</b> (T) (C) (CD) VIRGIN 7-99205
11	5	2	<b>ONE</b> G. GIBB, M. GIBB, R. G. GIBB, B. TENCH (B. GIBB, R. GIBB, M. GIBB)	<b>BEE GEES</b> (C) WARNER BROS. 7-22939
12	11	14	<b>KISSES ON THE WIND</b> D. YAMIK, D. N. PLYTAS (D. CHERRY, M. VEVEY)	<b>NENEH CHERRY</b> (T) (C) VIRGIN 7-99183
13	16	19	<b>MISS YOU MUCH</b> J. AME, L. LEWIS (L. LEWIS, J. HARRIS III)	<b>JANET JACKSON</b> (T) (C) (CD) A&M 1-445
14	17	22	<b>SOUL PROVIDER</b> P. BUNETTA, R. CHUDACOFF (M. BOLTON, A. GOLDMARK)	<b>MICHAEL BOLTON</b> (C) COLUMBIA 38-68909
15	29	42	<b>IT'S NOT ENOUGH</b> M. SHIPLEY, L. KLEIN (M. PAGE, T. FUNDERBURK)	<b>STARSHIP</b> (C) RCA 9032
16	20	23	<b>BUST A MOVE</b> M. ROSS, M. DIKE (M. YOUNG, M. DIKE, M. ROSS)	<b>YOUNG M.C.</b> (T) (C) DELICIOUS VINYL 105/ISLAND
17	19	21	<b>TALK IT OVER</b> R. SMITH, D. ALLEN, S. SMITH, G. ALLUP, W. WILLIAMS, THOMPSON, D. DONNELL, T. OLHURST	<b>THE CURE</b> ELEKTRA 7-69280
18	25	30	<b>THE END OF THE INNOCENCE</b> D. HENLEY, B. HORNSBY (D. HENLEY, B. HORNSBY)	<b>DON HENLEY</b> (C) GEPFEN 7-22925
19	24	29	<b>SECRET RENDEZVOUS</b> L. A. REID, BABYFACE (L. A. REID, BABYFACE, D. SIMMONS)	<b>KARYN WHITE</b> (T) (C) WARNER BROS. 7-27863
20	26	35	<b>IT'S NO CRIME</b> L. A. REID, BABYFACE (L. A. REID, BABYFACE, D. SIMMONS)	<b>BABYFACE</b> (T) (C) SOLAR 4-68966/E.P.A.
21	19	21	<b>WHEN I BOKE AT HIM</b> A. EXPOSE (A. EXPOSE)	<b>EXPOSE</b> A&M 1-9868
22	27	31	<b>MIXED EMOTIONS</b> C. KIMSEY, G. LEMMER, T. WINS (M. JAGGER, K. RICHARDS)	<b>ROLLING STONES</b> (C) COLUMBIA 38-69006
23	13	9	<b>PARTYMAN</b> P. PRINCE (P. PRINCE)	<b>PRINCE</b> (C) WARNER BROS. 7-22814
24	12	7	<b>I LIKE IT</b> D. DINO (D. DINO)	<b>DINO</b> (T) (C) 4TH & B'WAY 7483/ISLAND
25	33	39	<b>FRIENDS</b> A. CYMONE (A. CYMONE, J. WATLEY, E. BARRIER, W. GRIFFIN)	<b>JODY WATLEY WITH ERIC B. &amp; RAKIM</b> (T) (C) MCA 53660
26	31	41	<b>ONCE BITTEN TWICE SHY</b> A. NIVEN, M. LARDE (J. HUNTER)	<b>GREAT WHITE</b> (C) CAPITOL 44366
27	18	15	<b>LISTEN TO YOUR HEART</b> C. OF WERMAN (G. GESSLE, P. PERSSON)	<b>ROXETTE</b> (C) EMI 50223*
28	33	39	<b>SOWING THE SEEDS OF LOVE</b> TEARS FOR FEARS (TEARS FOR FEARS, D. BASCOMBE)	<b>TEARS FOR FEARS</b> (T) (C) (CD) FONTANA 874 710-7/POLYGRAM
29	36	47	<b>WHAT I LIKE ABOUT YOU</b> R. T. BAKER (J. MARINOS, W. PALMAR, M. SKILL)	<b>MICHAEL MORALES</b> (C) WING 889 678-7/POLYGRAM
30	32	37	<b>ROCK WIT'CHA</b> L. A. REID, BABYFACE (BABYFACE, D. SIMMONS)	<b>BOBBY BROWN</b> (C) MCA 53652
31	34	40	<b>LOVE IN AN ELEVATOR</b> B. FAIRBAIN (S. TYLER, J. PERRY)	<b>AEROSMITH</b> (C) GEPFEN 7-22845
32	23	18	<b>HEALING HANDS</b> S. T. JOHN (S. T. JOHN)	<b>S. T. JOHN</b> (C) ELEKTRA 7-69271
33	15	10	<b>PUT YOUR MOUTH ON ME</b> N. M. WALDEN (E. MURPHY, N. M. WALDEN, J. COHEN)	<b>EDDIE MURPHY</b> (T) (C) COLUMBIA 38-68897
34	22	17	<b>DR. FEELGOOD</b> S. T. JOHN (S. T. JOHN)	<b>EDDIE MURPHY</b> (C) ELEKTRA 7-69271
35	38	48	<b>BATDANCE (FROM "BATMAN")</b> P. PRINCE (P. PRINCE)	<b>PRINCE</b> (T) (C) WARNER BROS. 7-22924
36	40	53	<b>SACRED EMOTION</b> C. STURKEN, E. ROGERS (C. STURKEN, E. ROGERS)	<b>DONNY OSMOND</b> (C) CAPITOL 44379
37	39	43	<b>NEED A LITTLE TASTE OF LOVE</b> R. MILLS (M. ISLEY, E. ISLEY, R. ISLEY, O. ISLEY, C. JASPER)	<b>THE DOOBIE BROTHERS</b> (C) CAPITOL 44441*
38	49	57	<b>LOVE CRIES</b> B. NESSJOE (T. FLANNE, B. ICON)	<b>STAGE DOLLS</b> (C) CHRYSALIS 23366
39	46	56	<b>THE BEST</b> D. HARTMAN, T. TURNER (M. CHAPMAN, H. KNIGHT)	<b>TINA TURNER</b> (C) CAPITOL 44442
40	51	50	<b>CALL IT LOVE</b> D. COLLE (R. GUILBEAU, B. CRAIN, R. LONOW, J. MESSINA)	<b>POCO</b> (C) RCA 9038
41	35	27	<b>TURNED AWAY</b> C. BOOKER (C. BOOKER, D. SPENCER, JR.)	<b>CHUCKI BOOKER</b> (T) (C) ATLANTIC 7-88917

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST
50	43	26	<b>LET GO</b> D. DUNCAN (D. DUNCAN)	<b>SHARON BRYANT</b> (T) (C) WING 871-22999
51	60	96	<b>I FEEL THE EARTH MOVE</b> M. JAY (C. KING)	<b>MARTIKA</b> (T) (C) COLUMBIA 38-68996
52	58	80	<b>WHAT ABOUT ME</b> M. JAY (C. KING)	<b>MARTIKA</b> (T) (C) COLUMBIA 38-68996
53	45	32	<b>TOY SOLDIERS</b> M. JAY (C. KING)	<b>MARTIKA</b> (T) (C) COLUMBIA 38-68996
54	50	30	<b>IF YOU DON'T KNOW ME BY NOW</b> S. T. JOHN (S. T. JOHN)	<b>S. T. JOHN</b> (T) (C) (CD) ELEKTRA 7-69271
55	65	84	<b>LOVE SHACK</b> D. WALKER (D. WALKER)	<b>THE B-52'S</b> (C) REPRISE 7-22817
56	57	62	<b>LAY DOWN YOUR ARMS</b> D. SHIPLEY, C. CAFFEY, E. SHIPLEY, R. SCHUBERT	<b>THE GRACES</b> (C) A&M 1440*
57	62	57	<b>DON'T SHUT ME OUT</b> F. MAHER, K. PAIGE (K. PAIGE)	<b>THE GRACES</b> (C) A&M 1440*
58	66	85	<b>GLAMOUR BOYS</b> M. JAGGER (V. REID)	<b>LIVING COLOUR</b> (C) EPIC 34-68548/E.P.A.
59	66	85	<b>HEADED FOR A HEARTBREAK</b> B. HILL (K. WINGER)	<b>WINGER</b> (C) ATLANTIC 7-88922
60	41	28	<b>COVER GIRL</b> M. STARR (M. STARR)	<b>NEW KIDS ON THE BLOCK</b> (C) COLUMBIA 38-68960
61	54	46	<b>FORGET ME NOT</b> R. ZITO (J. WAITE, J. CAIN, M. SPIRO)	<b>BAD ENGLISH</b> (C) EPIC 34-68946/E.P.A.
62	73	33	<b>MY HEART SKIPS A BEAT</b> D. COLE, R. CLIVELLES (D. COLE)	<b>THE COVER GIRLS</b> (T) (C) CAPITOL 44436*
63	84	2	<b>SUNSHINE</b> D. DINO (DINO)	<b>DINO</b> (T) (C) 4TH & B'WAY 7483/ISLAND
64	68	12	<b>DIDN'T I (BLOW YOUR MIND)</b> M. STARR (T. BELL, W. HART)	<b>NEW KIDS ON THE BLOCK</b> (C) COLUMBIA 38-68960
65	75	2	<b>TALK TO MYSELF</b> T. GATLING, A. STEWART (T. GATLING, A. STEWART)	<b>CHRISTOPHER WILLIAMS</b> (T) (C) GEPFEN 7-22926
66	77	2	<b>STAND UP</b> R. SMITH, D. ALLEN, S. SMITH, G. ALLUP, W. WILLIAMS, THOMPSON, D. DONNELL, T. OLHURST	<b>UNDERWORLD</b> (C) GEPFEN 7-22925
67	78	4	<b>WHEN I SEE YOU SMILE</b> R. ZITO (J. WAITE, J. CAIN, M. SPIRO)	<b>BAD ENGLISH</b> (C) EPIC 34-68946/E.P.A.
68	79	1	<b>ON THAT TYPE OF GUY</b> L. L. COOL, J. J. SMITH, D. SIMON, S. ETT	<b>L. L. COOL</b> (T) (C) DEF JAM 38-68902/COLUMBIA
69	74	1	<b>ADRIAN BELOW</b> A. BELOW (A. BELOW)	<b>ADRIAN BELOW</b> (T) (C) ATLANTIC 7-88904
70	67	6	<b>ON THE LINE</b> A. JOHNS (D. GORDON)	<b>TANGIER</b> (C) ATCO 7-99208
71	70	63	<b>LITTLE FIGHTER</b> M. WAGENER (V. BRATTA, M. TRAMP)	<b>WHITE LION</b> (C) ATLANTIC 7-88874
72	80	74	<b>DON'T SAY YOU LOVE ME</b> B. SQUIER, G. DIAMOND, J. CORSARO (B. SQUIER)	<b>BILLY SQUIER</b> (C) CAPITOL 44420*
73	71	69	<b>IN MY EYES</b> S. STEVIE B. (STEVIE B.)	<b>STEVIE B.</b> (T) (C) LMR 74004
74	93	2	<b>DON'T CLOSE YOUR EYES</b> T. WERMAN (D. PURNELL, B. HALLIGAN, JR., J. PALUMBO)	<b>KIX</b> (C) ATLANTIC 7-88902
75	81	52	<b>HOOKED ON YOU</b> T. CURRIER, D. SANCHEZ (J. MALLOY, D. SANCHEZ)	<b>SWEET SENSATION</b> (T) (C) ATCO 7-99210
76	64	51	<b>GYPSY ROAD</b> A. JOHNS, T. KEFERE, BRITTINGHAM (T. KEFERE)	<b>CINDERELLA</b> (C) MERCURY 874 578-7/POLYGRAM
77	69	49	<b>LAY YOUR HANDS ON ME</b> F. FAIRBAIN (J. BON JOVI, R. SAMBORA)	<b>BON JOVI</b> (T) (C) MERCURY 874 452-7/POLYGRAM
78	81	82	<b>WHEN THE RADIO IS ON</b> P. SHAFFER, L. SMITH, R. SIMMONS (M. NOBLE, K. CALHOUN)	<b>PAUL SHAFFER</b> (T) (C) CAPITOL 44413*
79	91	2	<b>ME SO HORNY</b> S. SKYWALKER (THE 2 LIVE CREW, S. SKYWALKER, THE 2 LIVE CREW)	<b>THE 2 LIVE CREW</b> (T) (C) (M) SKYWALKER 130*
80	63	52	<b>CLOSER TO FINE</b> S. LITTE (E. SALGERS)	<b>INDIGO GIRLS</b> (C) EPIC 34-68912/E.P.A.
81	88	81	<b>SMOOTH UP</b> T. MARLEMAN (BULLETPHOYS)	<b>BULLETPHOYS</b> (C) WARNER BROS. 7-22879
82	89	81	<b>LOVE'S ABOUT TO CHANGE MY HEART</b> STOCK AITKEN WATERMAN (STOCK AITKEN WATERMAN)	<b>DONNA SUMMER</b> (T) (C) ATLANTIC 7-88840
83	92	71	<b>DRESSED FOR SUCCESS</b> C. OF WERMAN (G. GESSLE)	<b>ROXETTE</b> (C) EMI 50204
84	91	71	<b>LAY ALL YOUR LOVE ON ME</b> F. MAHER, B. ANDERSSON, B. VALVEUS	<b>INFORMATION SOCIETY</b> (T) (C) TOMMY BOY 7-27534/REPRISE
85	90	86	<b>WALKIN' SHOES</b> J. HARDY, P. EBERSOLD (K. DOUGLAS, A. CORDER, P. FRANCIS, J. PATTERSON)	<b>TORA TORA</b> (C) A&M 1425*
86	86	80	<b>WIND BENEATH MY WINGS (FROM "BEACHES")</b> A. MAROIN (L. HENLEY, J. SILBAR)	<b>BETTE MIDLER</b> (C) ATLANTIC 7-88972
87	95	2	<b>THIS ONE</b> P. MCCARTNEY (P. MCCARTNEY)	<b>PAUL MCCARTNEY</b> (C) CAPITOL 44438*
88	99	88	<b>ME MYSELF AND I</b> P. HUSTON (K. MERCER, D. JOUCOUR, V. MASON, P. HUSTON, G. CLINTON, P. WYNN)	<b>DE LA SOUL</b> (T) (C) (M) TOMMY BOY 7926*
89	96	1	<b>I LOVE THE BASS</b> J. ST. JAMES, M. ECKART (E. KART, SMITH, ST. JAMES)	<b>BARDEUX</b> (T) (C) ENIGMA 75047*
90	82	73	<b>LET THE DAY BEGIN</b> M. BEEN, J. GOODWIN (M. BEEN)	<b>THE CALL</b> (C) MCA 53658
91	97	82	<b>HEALING HANDS</b> S. T. JOHN (S. T. JOHN)	<b>S. T. JOHN</b> (C) ELEKTRA 7-69271
92	87	67	<b>HEY BABY</b> M. L. SUMMER (M. L. SUMMER)	<b>HENRY LEE SUMMER</b> (C) CBS ASSOCIATED 4-68891/E.P.A.
93	99	88	<b>NO MORE RHYME</b> M. L. SUMMER (M. L. SUMMER)	<b>HENRY LEE SUMMER</b> (C) ATLANTIC 7-88885

Products with the greatest airplay and sales gains 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. Catalog no. is for 7-inch vinyl single, except as noted by asterisk. \*Asterisk indicates catalog no. is for cassette single; 7-inch vinyl unavailable. (C) Cassette single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl single availability. (CD) Compact disk single availability.

# THERE'S BEEN A BIG CHANGE IN THE FORECAST!

## CBS RECORDS



# Big Noise

“NAME AND NUMBER”

(7-99168) (PRCD 2926)



FROM THE DEBUT ALBUM

## BANG!

(91296)

# COMING SOON!

# ENUFF Z'NUFF

“NEW THING”

(7-99207) (PRCD 2731)



FROM THE DEBUT ALBUM

## ENUFF Z'NUFF

(91262)



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When you  
PLAY IT,  
SAY IT!

# HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

**"DON'T WANNA LOSE YOU"** by Gloria Estefan (Epic) hits No. 1 in a great week for the CBS Records Group, as four of the top five singles are on CBS labels. "Girl I'm Gonna Miss You" by Milli Vanilli (Arista) is the only non-CBS record in the top five, and it looks like a shoo-in to repeat the No. 1 success of the duo's previous single, "Baby Don't Forget My Number." Close behind and still a strong contender for No. 1 is "Heaven" by Warrant (Columbia), but "Miss You" jumps over it.

**THE GROUP OF THE WEEK** is **New Kids On The Block**. As "Hangin' Tough" slips from No. 1 to No. 4, two new singles by the boys enter the Hot 100, and are the top two debuts. "Cover Girl" (Columbia) is the Hot Shot Debut at No. 62, and shows strong jumps where it has been played as an album cut: 30-16 at WKSS Hartford, Conn., 24-12 at Q106.5 St. Louis, and 4-3 at B97 New Orleans. Meanwhile, the B side of "Hangin' Tough" enters the chart at No. 68: "Didn't I (Blow Your Mind)," a cover of the **Delfonics'** classic. The Hot 100 is a song chart, and thus we treat flip sides of a single separately, although it does cause some confusion in sales reports from stores since they ultimately have to determine which side of a single is causing the sales. It is especially ironic that "Didn't I" is not from the current album, but from the Kids' first album, which did not reach the Top Pop Albums chart in its initial release. With "Didn't I" looking great where it is being played—including 11-4 at X100 San Francisco and 9-5 at Q102 Philadelphia—the Kids show the potential to have two simultaneous top five singles, a feat not achieved in this decade.

**SEVERAL NEW ARTISTS ENTERED** the chart last week, but with last week's column devoted to explaining our new Crossover charts, we'll take a look at those artists now. Los Angeles-based singer **Christopher Williams** is now at No. 70 with "Talk To Myself" (Geffen), showing early strength at KITY San Antonio, Texas (7-4), KLUC Las Vegas (21-11), and KIKI Honolulu (14-8). **Kix**, rockers from the Baltimore-Washington, D.C., area, are at No. 79 with "Don't Close Your Eyes" (Atlantic), with early success at KRZR Sacramento, Calif. (2-2), and WDFX Detroit (9-7). Rap quartet the **2 Live Crew** is at No. 84 with "Me So Horny" (Skywalker), with strong movement at Energy 96.5 Houston (23-14) and a No. 1 report from Power 96 in the group's home base of Miami. And right behind at No. 85 is the new Scottish band called **Texas** with "I Don't Want A Lover" (Mercury).

**QUICK CUTS:** "Lay Down Your Arms" by the **Graces** (A&M) gains both sales and airplay points, but is held at No. 57 in a tight part of the chart. The single has 14 top 20 radio reports, including 4-3 at WRQK Canton, Ohio . . . "The Way To Your Heart" by new group **Soul Sister** (EMI) has airplay on 38 reporting stations and is among the 10 most-added but just misses the Hot 100 this week. With the Hot 100 radio panel now increased to more than 250 stations, singles may now need as many as 40 stations to chart, depending on the stations' weights.

## HOT 100 SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 28 REPORTERS	SILVER ADDS 51 REPORTERS	BRONZE/ SECONDARY ADDS 174 REPORTERS	TOTAL ADDS 253 REPORTERS	TOTAL ON CHART
<b>WHEN I SEE YOU SMILE</b> BAD ENGLISH EPIC	7	6	57	70	74
<b>ROCK WIT'CHA</b> BOBBY BROWN MCA	5	3	29	37	158
<b>COVER GIRL</b> NEW KIDS COLUMBIA	4	8	21	33	53
<b>SUNSHINE</b> DINO 4TH & B'WAY	4	6	21	31	73
<b>I FEEL THE EARTH MOVE</b> MARTIKA COLUMBIA	3	7	20	30	125
<b>LOVE SHACK</b> THE B-52'S REPRISE	2	4	22	28	102
<b>THE WAY TO YOUR HEART</b> SOUL SISTER EMI	1	3	19	23	38
<b>THE BEST</b> TINA TURNER CAPITOL	2	3	17	22	131
<b>IT'S NO CRIME</b> BABYFACE SOLAR	1	1	19	21	175
<b>SOWING THE SEEDS OF LOVE</b> TEARS FOR FEARS FONTANA	5	3	12	20	196

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.

# "WALKING ON AIR"

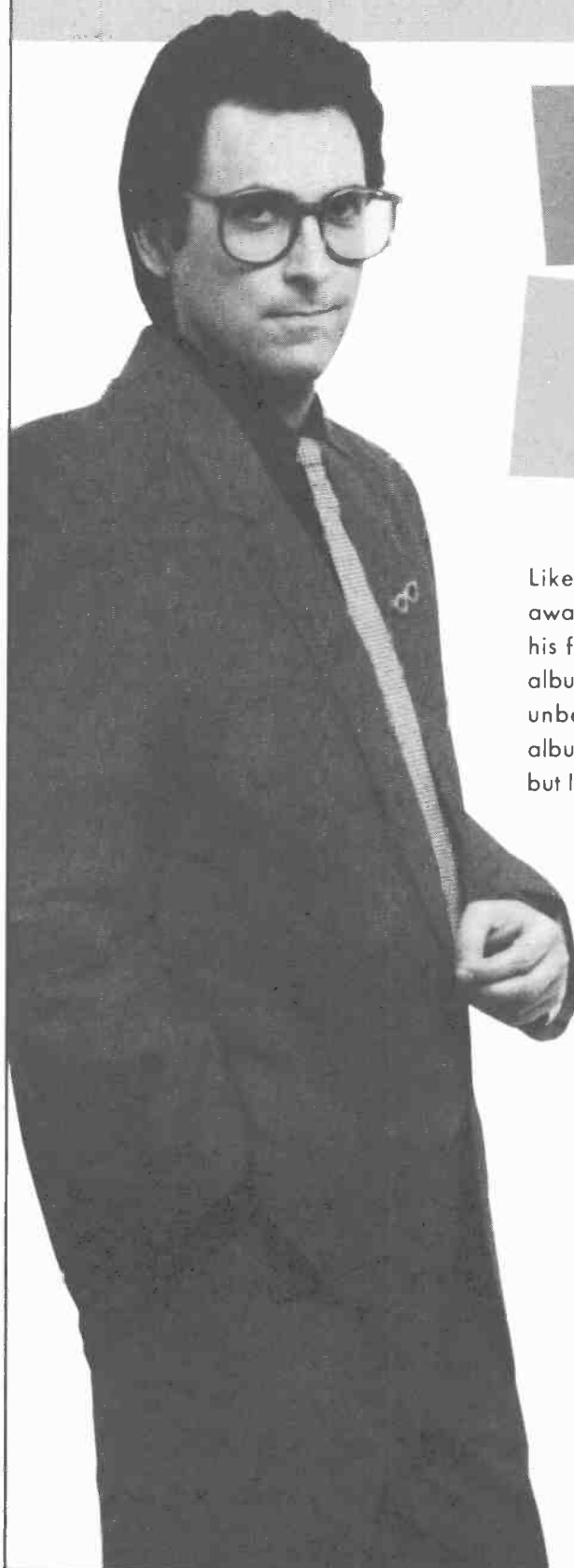
(7-88830) (PRCD 2899)

the first hit single from

## BOWLING IN PARIS

(81970)

the forthcoming new album by



STEPHEN

BISHOP

Like a lot of other people, I first became aware of Stephen Bishop with the release of his first album, *Careless*. A few years and albums later I was a confirmed Bish fan. . . . It's unbelievable that here at last is his first album in 9 years. It's been a long time coming but I hope you enjoy it.

*Phil Collins*

Produced by Phil Collins and Hugh Padgham

On Atlantic



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## P'GRAM PURCHASE OF A&M SEEMS LIKELY

(Continued from page 5)

statement Sept. 6 in which it guarded itself against any adverse inferences that might be drawn from A&M's romance with PolyGram.

The company said: "Our distribution deal with A&M has little to do with our core business. It filled infrastructure in our domestic distribution organization and was a low-margin business with revenues under 20% of our total."

Not counting A&M's business, BMG revenues in the U.S. exceed \$600 million, according to the company. According to the BMG source, that number includes more than \$350 million in domestic distribution revenues, including RCA and Arista sales. The source says current projections are for A&M to gross about \$140 million-\$150 million this year in the U.S. through BMG. RCA is shooting for \$220 million-\$230 million; Arista, \$120 million.

These figures don't include distribution of classical product, music video, or the Private Music label, or the direct marketing, special products, and publishing operations.

According to the BMG statement, "Over the last six months our domestic distribution unit has evolved into much more of a marketing-driven organization that serves our core business more effectively and aggressively. This decision to expand our distribution organization was taken independently of any relationship with A&M."

While a distribution source confirms this statement, he adds, "We

did the restructuring on the premise that A&M could be sold, and that their distribution could go to a different company."

The statement also alludes to the "aggressive economic valuation [PolyGram has] placed on the acquisition of A&M," adding that "BMG has never been interested in buying A&M on these economic terms."

The subject of all this dickering has not been burning up the marketplace this year. In Billboard's midyear survey of chart performance, A&M placed 15th in terms of pop album chart share, with 1.9% of the total (Billboard, Aug. 5).

Several highly touted albums by A&M artists, including David Crosby's "Oh Yes I Can," Simple Minds' "Street Fighting Years," and Joe Jackson's "Blaze Of Glory," failed to make significant dents in the chart. A&M currently has only one album in the top half of the Top Pop Albums chart—Tora Tora's "Surprise Attack," at No. 52 this week.

The label is banking on Janet Jackson's "Rhythm Nation," a sequel to the singer's quintuple-platinum "Control," to pull it out of the sales doldrums. The album is due out Sept. 19.

Rumors persisted this week that other companies—notably the Walt Disney Co. and MCA Records—had put in late-breaking bids on A&M, but some observers believe that the offers have been derailed by progress on the A&M-PolyGram pact.

Spokesmen for the Disney Co. and MCA declined to comment.

FOR WEEK ENDING SEPTEMBER 16, 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	3	DON'T WANNA LOSE YOU	GLORIA ESTEFAN	1
2	7	GIRL I'M GONNA MISS YOU	MILLI VANILLI	2
3	1	HANGIN' TOUGH	NEW KIDS ON THE BLOCK	4
4	6	HEAVEN	WARRANT	3
5	10	IF I COULD TURN BACK TIME	CHER	7
6	9	18 AND LIFE	SKID ROW	8
7	5	SHOWER ME WITH YOUR LOVE	SURFACE	5
8	4	ANGEL EYES	THE JEFF HEALEY BAND	9
9	2	COLD HEARTED	PAULA ABDUL	6
10	8	KEEP ON MOVIN'	SOUL II SOUL	12
11	17	CHERISH	MADONNA	10
12	11	RIGHT HERE WAITING	RICHARD MARX	11
13	16	ONE	BEE GEES	13
14	18	KISSES ON THE WIND	NENEH CHERRY	14
15	20	BUST A MOVE	YOUNG M.C.	20
16	15	TALK IT OVER	GRAYSON HUGH	21
17	19	THAT'S THE WAY	KATRINA AND THE WAVES	16
18	21	SOUL PROVIDER	MICHAEL BOLTON	17
19	26	RUNNIN' DOWN A DREAM	TOM PETTY	25
20	29	DON'T LOOK BACK	FINE YOUNG CANNIBALS	18
21	—	MISS YOU MUCH	JANET JACKSON	15
22	22	I LIKE IT	DINO	32
23	31	IT'S NOT ENOUGH	STARSHIP	19
24	13	SECRET RENDEZVOUS	KARYN WHITE	24
25	23	ON OUR OWN	BOBBY BROWN	27
26	14	THE END OF THE INNOCENCE	DON HENLEY	23
27	24	ONCE BITTEN TWICE SHY	GREAT WHITE	34
28	12	FRIENDS	JODY WATLEY WITH ERIC B. & RAKIM	33
29	25	PUT YOUR MOUTH ON ME	EDDIE MURPHY	41
30	28	BATDANCE (FROM "BATMAN")	PRINCE	43
31	32	(YOU'RE MY ONE AND ONLY) TRUE LOVE	SEDUCTION	30
32	33	LOVE SONG	THE CURE	22
33	36	IT'S NO CRIME	BOBBY BROWN	27
34	—	MIXED EMOTIONS	ROLLING STONES	29
35	40	WHEN I LOOKED AT HIM	EXPOSE	28
36	—	LISTEN TO YOUR HEART	ROXETTE	35
37	30	HEY LADIES	BEASTIE BOYS	60
38	—	PARTYMAN	PRINCE	31
39	—	LOVE CRIES	STAGE DOLLS	46
40	35	SO ALIVE	LOVE AND ROCKETS	52

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	DON'T WANNA LOSE YOU	GLORIA ESTEFAN	1
2	6	GIRL I'M GONNA MISS YOU	MILLI VANILLI	2
3	5	HEAVEN	WARRANT	3
4	1	COLD HEARTED	PAULA ABDUL	6
5	3	HANGIN' TOUGH	NEW KIDS ON THE BLOCK	4
6	7	SHOWER ME WITH YOUR LOVE	SURFACE	5
7	8	IF I COULD TURN BACK TIME	CHER	7
8	4	RIGHT HERE WAITING	RICHARD MARX	11
9	11	CHERISH	MADONNA	10
10	10	18 AND LIFE	SKID ROW	8
11	9	ANGEL EYES	THE JEFF HEALEY BAND	9
12	12	KEEP ON MOVIN'	SOUL II SOUL	12
13	15	ONE	BEE GEES	13
14	17	KISSES ON THE WIND	NENEH CHERRY	14
15	19	MISS YOU MUCH	JANET JACKSON	15
16	20	LOVE SONG	THE CURE	22
17	22	IT'S NOT ENOUGH	STARSHIP	19
18	24	IT'S NO CRIME	BOBBY BROWN	27
19	23	PARTYMAN	PRINCE	31
20	26	DON'T LOOK BACK	FINE YOUNG CANNIBALS	18
21	27	WHEN I LOOKED AT HIM	EXPOSE	28
22	30	MIXED EMOTIONS	ROLLING STONES	29
23	13	THE END OF THE INNOCENCE	DON HENLEY	23
24	21	SOUL PROVIDER	MICHAEL BOLTON	17
25	14	SECRET RENDEZVOUS	KARYN WHITE	24
26	33	LISTEN TO YOUR HEART	ROXETTE	35
27	35	SOWING THE SEEDS OF LOVE	TEARS FOR FEARS	36
28	32	(YOU'RE MY ONE AND ONLY) TRUE LOVE	SEDUCTION	30
29	16	ON OUR OWN	BOBBY BROWN	27
30	29	THAT'S THE WAY	KATRINA AND THE WAVES	16
31	38	LOVE IN AN ELEVATOR	AEROSMITH	39
32	40	ROCK WIT'CHA	BOBBY BROWN	27
33	36	WHAT I LIKE ABOUT YOU	MICHAEL MORALES	37
34	18	FRIENDS	JODY WATLEY WITH ERIC B. & RAKIM	33
35	37	RUNNIN' DOWN A DREAM	TOM PETTY	25
36	—	DR. FEELGOOD	MOTLEY CRUE	42
37	25	ONCE BITTEN TWICE SHY	GREAT WHITE	34
38	39	BUST A MOVE	YOUNG M.C.	20
39	28	TALK IT OVER	GRAYSON HUGH	21
40	31	I LIKE IT	DINO	32

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## FIRST WARNING READIES FIRST RELEASES

(Continued from page 9)

record sale on an independent basis."

Although Lembo, in his capacity as an artist and producer manager, manages both the Church and Shear, he maintains that further label signings will not necessarily be involved with his clients. "The next project is a band out of the mid-South that none of my people have anything to do with," he says. "It just happened to be that those two worked out that way—and what better way to have an A&R setup than to use the people that you work with?"

Lembo has appointed veteran journalist Rob Patterson as label manager of First Warning.

The P&D deal with Rough Trade comes as another in a recent string of deals for the well-known New York-based independent distributor. Within recent months, Rough Trade has

struck similar deals with seven other independent labels: Absolute A Go Go, Alchemy, Apocalypse, Genius, Giorno Poetry Systems, Heyday, and Twin/Tone.

According to Gerald Helm, distributed labels manager at Rough Trade, the recent deals have been purposely pursued by Rough Trade to raise its profile as a distributor.

"A lot of difficulties small labels have is not necessarily coming up with product," says Helm, "but being able to then distribute the product and ultimately get paid for that particular item when it's sold. This way, when they go through Rough Trade, [they get] our bargaining power to make sure of timely payment because of a continual string of releases that gives us leverage."

## NAB Fights FCC Delay On Indecency Ruling

WASHINGTON Fifteen media concerns, including the National Assn. of Broadcasters and all three major networks, have asked the U.S. Court of Appeals to deny the FCC's request that the court remand the matter of a 24-hour ban on indecent programming to the commission for further deliberation.

The groups say the FCC wants to postpone court action on the case and stall their request that the court find the recent indecency law unconstitutional. The FCC is required to comply with the challenged law that there be no "safe harbor" hours for "indecent" programming, and says it now wants to "[gather] data that would be relevant in determining the extent to

which indecent material can be kept off the air" (Billboard, Sept 9).

The groups also say the FCC "does not remotely propose even to consider establishing a safe harbor as required by this court's earlier decision."

With a court date on the case set for November, the appeals court is expected to act soon. The FCC request, which follows last month's indecency citations, is seen by NAB as the new commission's attempt "to [placate] some lawmakers" by targeting indecency. Ironically, the FCC recently reported receiving only 1,008 indecency complaints in fiscal '89—half the usual figure.

BILL HOLLAND

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	Performance Rights	Sheet Music
8 18 AND LIFE (New Jersey Underground, ASCAP)	8	99 HEY BABY (Leesum, BMI/Virgin Songs, BMI) CLM	67 THE PRISONER (Hojo, BMI)
9 ANGEL EYES (Lillybilly, BMI/Bug, BMI/Lucrativ, BMI) CLM	9	60 HEY LADIES (Brooklyn Dust, ASCAP)	64 PUSS N' BOOTS/THESE BOOTS (ARE MADE FOR WALKIN') (Criterion, ASCAP/Beun, ASCAP/Berstin, CAPAC)
87 BABY DON'T FORGET MY NUMBER (MCA, ASCAP) HL	87	80 HOOKED ON YOU (Lifa, BMI)	41 PUT YOUR MOUTH ON ME (Eddie Murphy, ASCAP/Gratitude Sky, ASCAP/Penzafire, ASCAP/Virgin, ASCAP) CPP
43 BATDANCE (FROM "BATMAN") (Controversy, ASCAP) WBM	43	85 I DON'T WANT A LOVER (Virgin, ASCAP) CPP	11 RIGHT HERE WAITING (Chi-Boy, ASCAP) CLM
47 THE BEST (Mike Chapman, ASCAP/Knighty-Knight, ASCAP/All Nations, ASCAP) HL/WBM	47	51 I FEEL THE EARTH MOVE (Colgems-EMI, ASCAP) WBM	38 ROCK WIT'CHA (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP
20 BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)	20	32 I LIKE IT (Island, BMI/Onid, BMI) WBM	25 RUNNIN' DOWN A DREAM (Gone Gator, ASCAP/EMI-April, ASCAP/Wild Gator, ASCAP/WB, ASCAP) CPP/WBM/HL
48 CALL IT LOVE (Atlantic-Gibron, BMI/Storky, BMI/Jasperilla, ASCAP)	48	96 I LOVE THE BASS (French Lick, BMI/Doll Factory, BMI/Bug, BMI)	44 SACRED EMOTION (Music Corp. Of America, BMI/Bayjun Beat, BMI) HL
10 CHERISH (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI) WBM	10	7 IF I COULD TURN BACK TIME (Realsongs, ASCAP) WBM	24 SECRET RENDEZVOUS (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP
86 CLOSER TO FINE (Godharp, BMI/Virgin Songs, BMI) CPP	86	55 IF YOU DON'T KNOW ME BY NOW (Assorted, BMI/Mighty Three, BMI)	5 SHOWER ME WITH YOUR LOVE (Colgems-EMI, ASCAP) WBM
6 COLD HEARTED (Eliot Wolff, ASCAP/Virgin, ASCAP) CPP	6	73 I'M THAT TYPE OF GUY (Def Jam, ASCAP/LL Cool J, ASCAP/D And D, ASCAP/Virgin, ASCAP) CPP	88 SMOOTH UP (Buffoonery Grooves, ASCAP/Virgin, ASCAP) CLM
69 CONGRATULATIONS (Little Tanya, ASCAP/Vesta Seven, ASCAP/Almo, ASCAP/Catdaddy, ASCAP/MCA, ASCAP) CPP	69	78 IN MY EYES (Saja, BMI/Mya-T, BMI) HL	52 SO ALIVE (Warner-Tamerlane, BMI) WBM
62 COVER GIRL (Maurice Starr, ASCAP)	62	26 IT'S NO CRIME (Epic/Solar, BMI/Kear, BMI/Greenskirt, BMI) CPP	17 SOUL PROVIDER (Mr. Bolton, BMI/Non Pareil, ASCAP) WBM
68 DIDN'T I (BLOW YOUR MIND) (Not Listed)	68	19 IT'S NOT ENOUGH (Martin Page, ASCAP/Zomba, ASCAP/Emotional Rex, BMI/Dio, BMI) HL	36 SOWING THE SEEDS OF LOVE (Virgin Songs, BMI) CPP
79 DON'T CLOSE YOUR EYES (Cookies, BMI/Oppernockity Tunes, BMI/Elymax, BMI)	79	12 KEEP ON MOVIN' (Virgin, ASCAP) CPP	71 STAND UP (Point, BMI/Screen Gems-EMI, BMI) WBM
18 DON'T LOOK BACK (Virgin, ASCAP) CPP	18	14 KISSES ON THE WIND (Virgin, ASCAP) CPP	66 SUNSHINE (Island, BMI/Onid, BMI) WBM
77 DON'T SAY YOU LOVE ME (Songs Of The Knight, BMI)	77	91 LAY ALL YOUR LOVE ON ME (Eleven East, BMI)	21 TALK IT OVER (EMI Blackwood, BMI) HL
58 DON'T SHUT ME OUT (Paige By Paige, BMI/Red Admiral, BMI) CLM	58	57 LAY DOWN YOUR ARMS (She Devil, ASCAP/BMG, ASCAP/Virgin, ASCAP/Shipwreck, BMI/Munch-O-Matic, ASCAP) CPP/HL	70 TALK TO MYSELF (Vertim, ASCAP/Wokie, ASCAP/Whole Nine Yards, ASCAP)
1 DON'T WANNA LOSE YOU (Foreign Imported, BMI) CPP	1	82 LAY YOUR HANDS ON ME (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/Pri, ASCAP) WBM	16 THAT'S THE WAY (Megasongs, BMI/Screen Gems-EMI, BMI) WBM
42 DR. FEELGOOD (Motley Crue, BMI/Sikki Nix, BMI/Mick Mars, BMI) WBM	42	50 LET GO (Almo, ASCAP) CPP	94 THIS ONE (MPL, ASCAP) HL
90 DRESSED FOR SUCCESS (EMI Blackwood, BMI/Jimmy Fun, BMI) CLM	90	97 LET THE DAY BEGIN (Neeb, ASCAP/WB, ASCAP) WBM	54 TOY SOLDIERS (Famous, ASCAP/Tika Tunes, ASCAP/Ensign, BMI) CPP
23 THE END OF THE INNOCENCE (Cass County, ASCAP/Zappo, ASCAP) CLM/WBM	23	35 LISTEN TO YOUR HEART (EMI Blackwood, BMI/Jimmy Fun, BMI) CLM	49 TURNED AWAY (Selessongs, ASCAP/Honeylook, ASCAP)
98 EXPRESS YOURSELF (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM	98	76 LITTLE FIGHTER (Vavoom, ASCAP) WBM	92 WALKIN' SHOES (Photon, BMI/Sneak Attack, BMI/Irving, BMI) CPP
63 FORGET ME NOT (Wild Crusade, ASCAP/Meibach & Epstein, ASCAP/Frisco Kid, ASCAP/Chappell & Co., ASCAP/Mark Spiro, BMI/Screen Gems-EMI, BMI) HL/WBM	63	46 LOVE CRIES (Chrysalis, ASCAP) CLM	53 WHAT ABOUT ME (Australian Tumbleweed, BMI) HL
33 FRIENDS (EMI April, ASCAP/Ultrawave, ASCAP/A Diva, ASCAP/Rightson, BMI/EMI Blackwood, BMI/Eric B. & Rakim, ASCAP) HL	33	39 LOVE IN AN ELEVATOR (Swag, ASCAP)	37 WHAT I LIKE ABOUT YOU (Forever Endeavor, ASCAP)
2 GIRL I'M GONNA MISS YOU (MCA, ASCAP) HL	2	56 LOVE SHACK (Man Woman Together Now!, BMI/Irving, BMI) CPP	28 WHEN I LOOKED AT HIM (Screen Gems-EMI, BMI/Panchin, BMI) WBM
59 GLAMOUR BOYS (Dare To Dream, ASCAP/Famous, ASCAP) CPP	59	22 LOVE SONG (Fiction, ASCAP)	72 WHEN I SEE YOU SMILE (Realsongs, ASCAP)
81 GYPSY ROAD (Eve, ASCAP/Chappell, ASCAP) HL	81	89 LOVE'S ABOUT TO CHANGE MY HEART (All Boys, BMI)	83 WHEN THE RADIO IS ON (No-Cal, ASCAP/Red Admiral, BMI) CLM
4 HANGIN' TOUGH (Maurice Starr, ASCAP/EMI April, ASCAP) HL	4	95 ME MYSELF AND I (Tee Girl, BMI/Bridgeport, BMI)	93 WIND BENEATH MY WINGS (FROM "BEACHES") (WB Gold, ASCAP/Warner House of Music, BMI) WBM
61 HEADED FOR A HEARTBREAK (Verseau, BMI/Small Hope, BMI/Virgin Songs, BMI) CPP	61	84 ME SO HORNY (Pac-Jam, BMI)	30 (YOU'RE MY ONE AND ONLY) TRUE LOVE (Robi-Rob, ASCAP/Red Instructional, ASCAP/Free-Dome, ASCAP)
40 HEALING HANDS (Big Pig, ASCAP/Intersong USA, ASCAP) HL	40	19 MISS YOU MUCH (Flyte Tyme, ASCAP) WBM	
3 HEAVEN (Virgin Songs, BMI/Dick Dragon, BMI/Crab Salad, BMI/Likite Split, BMI/Rich Mcbitch, BMI/Great	3	25 MIXED EMOTIONS (Promopub B.V., PRS) CPP	
		65 MY HEART SKIPS A BEAT (Red Instructional, ASCAP/Disco Fever, ASCAP/Tipper, ASCAP)	
		45 NEED A LITTLE TASTE OF LOVE (EMI April, ASCAP/Bovina, ASCAP) HL	
		100 NO MORE RHYME (Deborah Ann's, ASCAP/Walden Music, ASCAP) HL	
		74 OH DADDY (Saijo, ASCAP)	
		27 ON OUR OWN (FROM "GHOSTBUSTERS II") (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP	
		75 ON THE LINE (Music Impossible, BMI/Cota, BMI)	
		34 ONCE BITTEN TWICE SHY (EMI April, ASCAP/Ian Hunter, ASCAP) HL	
		13 ONE (Gibb Brothers, BMI/Careers, BMI/BMG, PRS) HL	
		31 PARTYMAN (Controversy, ASCAP/WB, ASCAP) WBM	

### 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.  
 MSC Music Sales Corp.

# HOME ENTERTAINMENT BIZ A HIT IN 2ND QUARTER

(Continued from page 6)

tion companies; recorded music, videocassette, and laserdisk suppliers and retailers; and broadcasting companies.

Minus the Vestron loss, the surveyed entertainment companies clearly outperformed the economy as a whole, but were in line with the rest of the communications industry.

A Wall Street Journal sample of the nation's largest media and communications companies showed a 20% average rise in quarterly net income—outperforming most other industries. The survey showed that national net income grew only 4% in the quarter, after a 10% rise in the first quarter.

Some entertainment companies were strengthened by big box-office hits this summer. Such films as "Batman" and "Dead Poets Society" led the way for Warner Communications Inc. and Walt Disney Company's Buena Vista film unit, respectively.

WCI performed solidly in the quarter, posting a net profit of \$83 million. WCI's music group reported operating income of \$98.7 million, 35% higher than last year's.

Another big record concern that did well in the second quarter was MCA Inc., whose after-tax profits skyrocketed to \$42 million from \$8 million last year. MCA's music entertainment division reported \$15.5 million in operating income, a 50% rise.

Two entertainment companies that posted even bigger profits were Walt Disney and Capital Cities/ABC.

Disney has impressed Wall Street and U.S. consumers with hit films and a new movie-related theme park in Florida. Its profits soared to \$193 million from \$165 million in last year's second quarter.

Capital Cities/ABC, owner of several radio stations and radio networks, reported \$140 million net income, up from \$114 million last

year. Home entertainment retailers did not fare as well. Because of a dearth of huge hit records in the quarter, many music retailers suffered sluggish sales. Trans World Corp., for example, reported a decline in net profit to \$983,000 from \$1.3 million.

The overall retailing picture for the U.S., however, was rosy. Three of the nation's top four retailing chains—Sears, Roebuck; Wal-Mart; and J.C. Penney—reported 21%-22% increases in quarterly net earnings. K mart, the No. 2 retailer, posted an 11% decline in profit.

Home entertainment distributors also felt the chill of weak record sales. Handleman, the nation's biggest rackjobber, said that net profit rose only 5%, to \$5.7 million.

Home video, on the other hand, was hot. Blockbuster Entertainment, the largest video retailing chain in the U.S., reported net income of \$8 million, up from \$3.8 million last year.

Aside from Capital Cities/ABC, broadcasters generally had a weak quarter.

Westwood One, a syndicator of radio programs and owner of radio stations, reported a big loss of \$6.5 million, mainly because of high interest and amortization charges, compared with a \$693,000 profit last year.

A couple of companies that reported losses in last year's second fiscal period were in the black this year.

The home video and movie production company, Nelson Holdings International Ltd., reported net income of \$2.18 million, compared with a loss of \$886,000 last year.

In another example, Certron, a manufacturer of blank audiotapes and distributor of videocassettes, reported a quarterly net profit of \$45,000. Last year it had a loss of \$54,000.

## VOX JOX

(Continued from page 14)

York; he was previously one of WHITZ (Z100)'s prize-patrol people under the much-used name Bubba the Love Sponge. Sharon Davis goes from p.m. drive to morning news... Classic rock KCFX Kansas City, which recently became the flagship of the Kansas City Chiefs, has gone to an unusual morning show concept, "The Morning Sports Report," with Joe MacCabe, former PD of crosstown KYYS, and local columnist Bob Gretz.

Oldies WXTR Washington, D.C., morning newsmen David Crowley was on a working vacation in the south of Spain last month when, he says, he was abducted at knifepoint by two men who forced him to drive 40 miles and robbed him. Crowley was turned loose by his kidnappers after being stabbed in the thumb.

ARBITRON is claiming that its diary keepers—or at least those who return the usable diaries likely to be counted as part of its tabulations—fill out their diaries properly and make daily entries. The results come from a study, commissioned by Arbitron and undertaken during weeks seven-eight of the fall '88 ratings period. Its release now is an apparent

response to Bolton Research's "Diarykeeping Exposed," a study of the diary process that will be officially released Thursday (14) at NAB in New Orleans. Arbitron's statement deliberately points out that "this is the only such study of real Arbitron diary keepers... who received Arbitron survey and follow-up materials" as opposed to the mock-up diaries Bolton used.

Among Ted Bolton's findings is that many diary keepers tend to wait until the end of their week to fill out the diary, or at least until the end of the day. Other findings: that while those who agreed to keep diaries weren't request-line-level actives, they did have a higher interest in radio; that despite the increased recent emphasis on "other place" listening, diary keepers tended to keep the diary at home; that while Thursday remains important in the marketing process, diary keepers must be promoted to "24-hours-a-day"; and that, as many predicted when the diary last changed, sweeping the quarter hour was less important.

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

FOR WEEK ENDING SEPTEMBER 16, 1989

# Billboard CROSSOVER RADIO AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	GIRL I'M GONNA MISS YOU ARISTA 1-9870	MILLI VANILLI
2	1	COLD HEARTED COLUMBIA 38-68746	PAULA ABDUL
3	3	SHOWER ME WITH YOUR LOVE COLUMBIA 38-68746	SURFACE
4	4	HANGIN' TOUGH COLUMBIA 38-68960	NEW KIDS ON THE BLOCK
5	5	DON'T WANNA LOSE YOU EPIC 34-68959/E.P.A.	GLORIA ESTEFAN
6	8	IT'S NO CRIME SOLAR 68966/E.P.A.	BABYFACE
7	7	YOU'RE MY ONE AND ONLY (TRUE LOVE) VIRGIN 7-99196	SEDUCTION
8	6	KEEP ON MOVIN' VIRGIN 7-99205	SOUL II SOUL
9	9	BUST A MOVE DELICIOUS VINYL 105/ISLAND	YOUNG M.C.
10	12	CHERISH SIRE 7-22883/WARNER BROS.	MADONNA
11	11	KISSES ON THE WIND VIRGIN 7-99183	NENEH CHERRY
12	10	ON OUR OWN (FROM "GHOSTBUSTERS II") MCA 53662	BOBBY BROWN
13	17	MISS YOU MUCH A&M 1445	JANET JACKSON
14	15	LET GO WING 871 722-7/POLYGRAM	SHARON BRYANT
15	14	WHEN I LOOKED AT HIM ARISTA 1-9868	EXPOSE
16	13	RIGHT HERE WAITING EMI 50219	RICHARD MARX
17	19	PARTYMAN WARNER BROS. 7-22814	PRINCE
18	23	MY HEART SKIPS A BEAT CAPITOL 44436	THE COVER GIRLS
19	21	TURNED AWAY ATLANTIC 7-88917	CHUCKII BOOKER
20	20	I LIKE IT 4TH & B'WAY 7483/ISLAND	DINO
21	16	FRIENDS MCA 53660	JODY WATLEY WITH ERIC B. & RAKIM
22	26	ROCK WIT CHA MCA 53652	BOBBY BROWN
23	24	TALK TO MYSELF GEPFEN 7-22936	CHRISTOPHER WILLIAMS
24	25	ME SO HORNY SKYWALKER GR-127	THE 2 LIVE CREW
25	18	SECRET RENDEZVOUS WARNER BROS. 7-27863	KARYN WHITE
26	28	DON'T MAKE ME OVER NEXT PLATEAU 50107	SYBIL
27	—	SUNSHINE 4TH & B'WAY 7489	DINO
28	—	DON'T SHUT ME OUT CHRYSALIS 23389	KEVIN PAIGE
29	29	ONE WARNER BROS. 7-22899	BEE GEES
30	30	PUSS N' BOOTS/THESE BOOTS ATLANTIC 7-88828	KON KAN

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	HEAVEN COLUMBIA 38-68985	WARRANT
2	2	18 AND LIFE ATLANTIC 7-88883	SKID ROW
3	4	RUNNIN' DOWN A DREAM MCA 53682	TOM PETTY
4	3	RIGHT HERE WAITING EMI 50219	RICHARD MARX
5	6	LOVE SONG ELEKTRA 7-69280	THE CURE
6	5	ANGEL EYES ARISTA 1-9808	THE JEFF HEALEY BAND
7	7	DON'T LOOK BACK I.R.S. 53695/MCA	FINE YOUNG CANNIBALS
8	9	IT'S NOT ENOUGH RCA 9032	STARSHIP
9	10	DR. FEELGOOD ELEKTRA 7-69271	MOTLEY CRUE
10	12	LOVE IN AN ELEVATOR GEPFEN 7-22845	AEROSMITH
11	13	MIXED EMOTIONS COLUMBIA 38-69008	ROLLING STONES
12	14	IF I COULD TURN BACK TIME GEPFEN 7-22886	CHER
13	8	FORGET ME NOT EPIC 34-68946/E.P.A.	BAD ENGLISH
14	19	SOWING THE SEEDS OF LOVE FONTANA 874 710-7/POLYGRAM	TEARS FOR FEARS
15	15	LOVE CRISIS CHRYSALIS 23366	STAGE DOLLS
16	23	DON'T CLOSE YOUR EYES ATLANTIC 7-88902	KIX
17	22	LISTEN TO YOUR HEART EMI 50223	ROXETTE
18	11	THE END OF THE INNOCENCE GEPFEN 7-22925	DON HENLEY
19	16	SMOOTH UP WARNER BROS. 7-22876	BULLETPHOYS
20	26	THAT'S THE WAY SBK 07303	KATRINA AND THE WAVES
21	28	CALL IT LOVE RCA 9038	POCO
22	21	GYPSY ROAD MERCURY 874 578-7/POLYGRAM	CINDERELLA
23	—	GLAMOUR BOYS EPIC 34-68548/E.P.A.	LIVING COLOUR
24	17	ONCE BITTEN TWICE SHY CAPITOL 44366	GREAT WHITE
25	—	WHAT ABOUT ME GEPFEN 7-22859	MOVING PICTURES
26	20	LAY YOUR HANDS ON ME MERCURY 874 452-7/POLYGRAM	BON JOVI
27	24	LITTLE FIGHTER ATLANTIC 7-88874	WHITE LION
28	—	STAND UP SIRE 7-22852/WARNER BROS.	UNDERWORLD
29	27	LAY DOWN YOUR ARMS A&M 1440	THE GRACES
30	29	ON THE LINE ATCO 7-99208	TANGIER

Products with the greatest airplay gains this week.  
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## TOP 40/DANCE PLAYLISTS

STATION	P.D.	PLAYLIST
New York	P.D.: Steve Ellis	1 Surface, Shower Me With Your Love 2 Milli Vanilli, Girl I'm Gonna Miss You 3 Paula Abdul, Cold Hearted 4 New Kids On The Block, Hangin' 5 Neneh Cherry, Kisses On The Wind 6 Bobby Brown, On Our Own (From 7 Coro, Where Are You Tonight? 8 Karyn White, Secret Rendezvous 9 The Cover Girls, My Heart Skips A 10 Babyface, It's No Crime 11 Jody Watley, Eric B. & Rakim, Fri 12 Seduction, You're My One And Only 13 Gloria Estefan, Don't Wanna Lose 14 Madonna, Cherish 15 Soul II Soul, Keep On Movin' 16 19 Exposé, When I Looked At Him 17 Martika, Toy Soldiers 18 22 Janet Jackson, Miss You Much 19 24 Dino, I Like It 20 25 Shana, I Want You 21 22 The 2 Live Crew, Me So Horny 22 26 Kevin Paige, Don't Shut Me Out 23 28 Prince, Partyman 24 25 Lil' Louis, French Kiss 25 29 Two Without Hats, Try Yazz 26 29 Steve B, Girl I Am Searching 27 30 Soul II Soul, Back To Life 28 31 Dino, Sunshine 29 33 Technonut, Pump Up The Jam 30 34 Donna Summer, Love's About To 31 32 Sweet Sensation, Hooked On You 32 35 Boxcar, Freemason 33 34 Bobby Brown, Rock Wit Cha 34 35 Kevin Paige, Don't Shut Me Out EX EX Debbie Gibson, We Could Be Togeth EX EX Paul Shaffer, When The Radio Is On EX EX Young M.C., Bust A Move EX EX Soave, Crying Over You
Philadelphia	P.D.: Elvis Duran	1 Milli Vanilli, Girl I'm Gonna Miss You 2 New Kids On The Block, Hangin' 3 Surface, Shower Me With Your Love 4 Soul II Soul, Keep On Movin' 5 New Kids On The Block, Didn't I 6 Richard Marx, Right Here Waiting 7 Gloria Estefan, Don't Wanna Lose 8 Babyface, It's No Crime 9 Madonna, Cherish 10 Paula Abdul, Cold Hearted 11 Chuckii Booker, Turned Away 12 Seduction, You're My One And Only 13 Sharon Bryant, Let Go 14 Janet Jackson, Miss You Much 15 Neneh Cherry, Kisses On The Wind 16 15 L.L. Cool J, I'm That Type Of Guy 17 Jason Donovan, Too Many Broken 18 Soul II Soul, Back To Life 19 Vesta, Congratulations 20 Young M.C., Bust A Move 21 Kevin Paige, Don't Shut Me Out 22 Prince, Partyman 23 Sybil, Don't Make Me Over 24 Jody Watley, Eric B. & Rakim, Fri 25 Bobby Brown, On Our Own (From 26 Karyn White, Secret Rendezvous 27 The Cover Girls, My Heart Skips A 28 Martika, Toy Soldiers 29 Christopher Williams, Talk To Myself 30 Parli Labelle, Ask Me To 31 Dead & Alive, Come Home With Me 32 The 2 Live Crew, Me So Horny 33 Guy, My Fantasy 34 Prince, Batdance (From "Batman") 35 Sweet Sensation, Hooked On You EX EX Kon Kan, Puss N' Boots/These Boots EX EX Martika, I Feel The Earth Move EX EX Dino, Sunshine EX EX Elton John, Healing Hands EX EX Bardeux, I Love The Bass EX EX Soul Sister, Way To Your Heart

## Power 106 FM

STATION	P.D.	PLAYLIST
Los Angeles	P.D.: Jeff Wyatt	1 Surface, Shower Me With Your Love 2 Milli Vanilli, Girl I'm Gonna Miss You 3 Paula Abdul, Cold Hearted 4 Gloria Estefan, Don't Wanna Lose 5 Soul II Soul, Keep On Movin' 6 Bobby Brown, On Our Own (From 7 Seduction, You're My One And Only 8 New Kids On The Block, Hangin' 9 Young M.C., Bust A Move 10 Simply Red, If You Don't Know Me 11 Babyface, It's No Crime 12 Steve B, In My Eyes 13 Jody Watley, Eric B. & Rakim, Fri 14 Stacey Q, Give You All My Love 15 17 Infrarotation Society, Lay All Your Lov 16 Sharon Bryant, Let Go 17 Dino, Sunshine 18 21 Madonna, Cherish 19 Karyn White, Secret Rendezvous 20 Martika, Toy Soldiers 21 Debbie Gibson, No More Rhyme 22 Jason Donovan, Too Many Broken 23 The Cover Girls, My Heart Skips A 24 Beastie Boys, Hey Ladies 25 Chuckii Booker, Turned Away 26 Boy George, Fossil Fuel 27 Janet Jackson, Miss You Much 28 Dino, I Like It 29 Johnny D, Highways Of Love 30 Prince, Partyman 31 Sweet Sensation, Hooked On You 32 Jody Watley, Eric B. & Rakim, Fri 33 The Cure, Love Song 34 30 Kix, You Are The One EX EX Bardeux, I Love The Bass EX EX Dino, Sunshine EX EX Pam Russo, Hold Tight EX EX Christopher Williams, Talk To Myself EX EX Kevin Paige, Don't Shut Me Out EX EX Neneh Cherry, Kisses On The Wind EX EX Sandra, Everlasting Love
San Francisco	P.D.: Keith Nattaly	1 Young M.C., Bust A Move 2 Milli Vanilli, Girl I'm Gonna Miss You 3 Seduction, You're My One And Only 4 Paula Abdul, Cold Hearted 5 Babyface, It's No Crime 6 Neneh Cherry, Kisses On The Wind 7 Sharon Bryant, Let Go 8 Exposé, When I Looked At Him 9 Janet Jackson, Miss You Much 10 Soul II Soul, Keep On Movin' 11 Heavy D & The JMW, We Got Our 12 Apollo, The Same Dream 13 Surface, Shower Me With Your Love 14 Christopher Williams, Talk To Myself 15 The Flame, One The Strength 16 The 2 Live Crew, Me So Horny 17 The Cover Girls, My Heart Skips A 18 Stephanie Mills, Something In 19 Pam Russo, Hold Tight 20 New Kids On The Block, Hangin' 21 Soul II Soul, Back To Life 22 Gloria Estefan, Don't Wanna Lose 23 Vesta, Congratulations 24 Sybil, Don't Make Me Over 25 Prince, Partyman 26 Chuckii Booker, Turned Away 27 New Kids On The Block, Cover Girl 28 Madonna, Cherish 29 De La Soul, Say No Go 30 Dino, Sunshine EX EX Jody Watley, Everything EX EX Jaya, If You Leave Me EX EX Perri, Feels So Good EX EX Martika, I Feel The Earth Move

## TOP 40/ROCK PLAYLISTS

STATION	P.D.	PLAYLIST
Los Angeles	P.D.: Scott Shannon	1 Warrant, Heaven 2 Skud Row, 18 And Life 3 White Lion, Little Fighter 4 The Jeff Healey Band, Angel Eyes 5 Richard Marx, Right Here Waiting 6 Tom Petty, Runnin' Down A Dream 7 The Cure, Love Song 8 Bon Jovi, Lay Your Hands On Me 9 Moving Pictures, What About Me 10 Mötley Crüe, Dr. Feelgood 11 Fine Young Cannibals, Don't Look 12 Cinderella, Gypsy Road 13 Aerosmith, Love In An Elevator 14 Starship, It's Not Enough 15 Roxette, Listen To Your Heart 16 Rolling Stones, Mixed Emotions 17 Tears For Fears, Sowing The Seeds 18 Alice Cooper, Poison 19 Living Colour, Glamour Boys 20 Great White, Once Bitten Twice Shy 21 Bad English, When I See You Smile 22 Kix, Don't Close Your Eyes EX EX Katrina And The Waves, That's The EX EX Bang Tango, Someone Like You
Detroit	P.D.: Chuck Beck	1 Warrant, Heaven 2 Great White, Wista Bone 3 The Jeff Healey Band, Angel Eyes 4 Moving Pictures, What About Me 5 The Cure, Love Song 6 Bon Jovi, Lay Your Hands On Me 7 Kix, Don't Close Your Eyes 8 Skud Row, 18 And Life 9 Billy Squier, Don't Say You Love Me 10 Mötley Crüe, Dr. Feelgood 11 Richard Marx, Right Here Waiting 12 Great White, Once Bitten Twice Shy 13 Cher, If I Could Turn Back Time 14 BulletBoys, Smooth Up 15 Aerosmith, Love In An Elevator 16 8-2's, Love Shack 17 Winger, Headed For A Heartbreak 18 Roxette, Listen To Your Heart 19 Winger, Hungry 20 15 Skid Row, I Remember You 21 Living Lion, Little Fighter EX EX Living Colour, Glamour Boys EX EX Tears For Fears, Sowing The Seeds EX EX Rolling Stones, Mixed Emotions

## wmms 100.1 FM

STATION	P.D.	PLAYLIST
Cleveland	P.D.: Rich Piombino	1 Tom Petty, Runnin' Down A Dream 2 Warrant, Heaven 3 The Jeff Healey Band, Angel Eyes 4 Fine Young Cannibals, Don't Look 5 Skud Row, 18 And Life 6 Bad English, Forget Me Not 7 Trevor Rabin, Something To Hold On 8 The Cure, Love Song 9 Rolling Stones, Mixed Emotions 10 Don Henley, The End Of The Inno 11 Katrina And The Waves, That's The 12 Tears For Fears, Sowing The Seeds 13 Aerosmith, Love In An Elevator 14 The Doobie Brothers, Need A Little 15 Mötley Crüe, Dr. Feelgood



## AZOFF TAKES OFF TO FORM LABEL

(Continued from page 1)

According to industry sources, Azoff is seeking label startup funding of \$75 million-\$150 million. Whether MCA's offer is within this range could not be determined at press time.

Azoff says the timing of his departure from MCA seems especially appropriate to him, due to an overall industry climate in which "virtually all" of the independent major labels have been sold either in total or fractionally to larger corporations. "This is a business of timing," he says, "and that tells you something. It says that there should be a void now for a new startup company."

The recent triumphs of the Geffen and Virgin labels, both independents, show that launching a successful new indie label is by no means an infeasible proposition, Azoff adds. Additionally, he says, the maturation of music video, along with the strength of MTV, BET, and VH-1, allows artists to be broken more quickly than ever before.

"If you look at the charts, I don't think there's ever been a higher percentage of breakthroughs by new artists in history," he says. "What were the big success stories of last year? Guns N' Roses and Bobby Brown—first and second albums. It's really, really amazing, and I don't think it's going to stop. All those things point to right now being very good timing."

Despite his departure as chairman of the MCA Music Entertainment Group, Azoff will remain MCA's representative in the ongoing Los Angeles Coliseum city negotiations over a proposed sports complex, and will continue as consultant to MCA for its Facility Merchandising operation, which Azoff previously owned and sold to MCA.

According to MCA's most recent proxy statement, Azoff was under contract to the label through April 30, 1991. His 1988 salary was \$650,292 and he also received 101,000 shares of MCA stock that year, plus \$93,745 in royalties with respect to certain recording artists, recordings, and film properties.

For the balance of the period covered in his contract, Azoff was supposed to receive \$550,000 per year plus stock bonuses. He is believed to be giving up 18 months' worth of this compensation by leaving MCA at this time, sources say.

Although he has long been a controversial figure in the music industry, there is little controversy regarding Azoff's track record during his six years at MCA: Most agree that he singlehandedly turned around what was a struggling record label operation into a powerhouse entertainment concern. The MCA Music Entertainment Group now encompasses not only records and music publishing, but also several amphitheaters, a concerts division, Facility Merchandising, Winterland Concessions, and an events marketing division.

"I felt there was no reason to pigeonhole," Azoff says, recalling his arrival at MCA. "Why did it have to be just a record company? If you knew about how to break a record, you should also know about the touring side or the merchandising side, right? Usually people limited the record business to records and music publishing—and I just didn't feel that was a fair definition of a music company."

For the year ended Dec. 31, 1982—prior to Azoff's arrival—MCA's rec-

ords and music publishing operations had gross revenues of \$141 million and operating income of \$24 million; for the year ended Dec. 31, 1988, MCA's Music Entertainment Group had gross revenues of \$661 million and operating income of \$60 million.

Azoff sees several major turning points during his MCA tenure, among them the Motown distribution deal the company struck in 1983; its joint acquisition of the Motown Records label with investment firm Boston Ventures in 1988; the double-platinum success of the "Beverly Hills Cop" soundtrack—MCA's first No. 1 album in several years; and most recently, MCA's domination of the top three slots of Billboard's Top Pop Albums chart with works by Fine Young Cannibals, Bobby Brown, and Tom Petty.

Al Teller, the former CBS Records president who became president and chief operating officer of MCA Records in 1988, now steps in as newly appointed chairman of the MCA Music Entertainment group, a role he calls a "major increase" of responsibility.

Although his new title now makes

MCA a label without a president, Teller says there are no major changes—staffing or otherwise—on line for the label at present, and that he will continue running it.

"I think we're in real good shape right now," he says. "One of the things that has impressed me very much in the year that I've been at MCA is that we have an excellent group of executive/entrepreneurial folks throughout the company who really know what they're doing, are very aggressive, and like to win. And so on that basis, I take a lot of comfort in terms of this new responsibility—because I know we're very well staffed throughout the group."

Teller adds that the first order of business in his new role will be to "get up to speed" on the other MCA businesses for which he now has direct responsibility, "and just architect a strategy for all of us to move forward into the future."

Teller notes that while he has no inkling of whether Azoff may be a future competitor, "Irving would be a formidable competitor. Hopefully he's going to be involved with MCA and the MCA Music Entertainment

Group for a long time to come."

Azoff, who says he intends to begin new company operations early in 1990 ("The snow conditions in Aspen could dictate a little bit whether that's in January or March," he quips), cites yet another reason for his departure.

"Maintaining a big company like MCA is not something I dreamed about doing," he says. "I'm much better at building them than I am at running them. And that's part of it, too."

Azoff says he is confident that MCA will continue to do well in his absence. "I just hope they keep the same sense of humor we seem to have had around here. It may have gotten us in trouble on some fronts, but... I think we were a more human place—especially with the name of 'corporate America' attached to MCA—than a lot of people would have expected."

Azoff's sense of humor was fully on display in a Sept. 5 letter he wrote to MCA employees, announcing his departure to "move outside the system and try slaying the dragon again." The letter, which read like a roasting of MCA employees, praised

the executive team that was assembled via the "rape and pillage of other labels and management companies. That was great fun," noted Azoff. The eight-page letter alternated between sentimental passages and such character testimonials as: "In '83 Louil Silas was an obnoxious, flamboyant, outrageous, and somewhat talented local promo rep; now, just six years later, he's an obnoxious, flamboyant, outrageous, but somewhat talented executive."

In all, Azoff's departure from MCA is certain to be felt in many quarters other than the company's Universal City base.

"I've been here for 20 years and I've seen all the so-called heroes come and go who were going to make things better for us," says Lou Zellman, Cleveland-based regional branch manager for MCA Distributing Corp. "Irving was the only person who ever did. He's the only one who kept that promise."

Assistance in preparing this story was provided by Geoff Mayfield and Ken Terry in New York.

## DEALERS CHEER 'BATMAN', BUT SWEAT THE DETAILS

(Continued from page 1)

A Warner spokesperson says pay-per-view and cable dates will be announced shortly. The company is also promising "to take every step necessary on a worldwide basis and will vigorously prosecute" anyone illegally duplicating cassettes and/or shipping them to foreign markets. The movie has yet to open theatrically in Japan, for example.

The "Batman" announcement left some questions unanswered for many retailers.

"Any time the price is \$24.95 or \$19.95, we figure we're not going to make any money," says John English, operator of single-store Multi-Video in the Los Angeles suburb of Bellflower, who hastily points out that he is "not picking on any particular studio."

Specifically regarding "Batman," English says he expects to see it "beat to death at \$14.99 by Pace and the other price-club-type stores at about what our cost is. We'll price it at \$19.95 with three free rentals, making it a net \$11 and beat the price clubs by taking it below their cost. I will continue to fight this on the political end."

English, the fiery head of the Southern California chapter of the Video Software Dealers Assn. and a director of the American Video Assn., the national buying co-op, says, "I'm out to see the studios take some responsibility. They've created the issues this year: piracy, defectives, and sell-through. They're responsible because they're sharing in our rental by charging us \$65 a copy."

He continues, "If all videos were sell-through priced, we could rent at \$2 or \$1.50 and afford to throw away defectives. There would be no piracy. But what we have is the greed factor by those not working for the good of the industry, but instead running it out until it's gone."

Other sources say they are concerned that "Batman," though long-anticipated, could stretch some companies' open-to-buy parameters because of the several strong sell-through titles already enjoying

major commitments—"Bambi," "The Land Before Time," "Who Framed Roger Rabbit," and "The Wizard Of Oz."

"I'm sure some people will have to adjust their open-to-buy position, but it's a problem I love to have," says Dick Greenwald, president of Interstate Group, an Eastern rackjobber. "I wish we had 10 'Batmans' because all these sell-through titles will drive people into the stores. Some will want 'Bambi,' others will want 'Batman.' There is such a variety."

Greenwald is less apprehensive about possible price club discounting—as seen last year with "E.T. The Extra-Terrestrial" and "Cinderella." He says Warner does not have goals or tier pricing "that caused a lot of crazies out there last year in regard to 'E.T.' and 'Cinderella.' Goals are great but they can cause people to do foolish things."

Frank Lucca, president of Flagship Entertainment, a merchandising organization linking video stores as far west as the Mississippi, says, "I think the price will remain fairly stable, but as I say that,

I have already noticed 'Wizard Of Oz' being offered at \$16.99." He also wonders about the open-to-buy question.

"There could be a credit situation with some accounts," says Lucca. He notes that the purchase commitment is somewhat spread out, with "The Land Before Time" hitting Friday (15); "Bambi" on Sept. 28; and "Who Framed Roger Rabbit" coming out Oct. 12.

Warner says its research indicates "Batman" may be the most widely bought home video title to date. That suggests Warner is looking to surpass the 14 million level of MCA's "E.T." While distributors say Warner is not setting specific trade goals, sources say Warner is projecting sales between 10 million and 12 million, with the company planning to initially manufacture 15 million units.

"Batman," according to Billboard sister publication The Hollywood Reporter, had grossed \$238.5 million by the end of the Labor Day weekend. In addition to being the studio's largest-grossing picture ever, it now ranks sixth on the all-

time box office list.

On the sell-through front, observers say the fall's front-runner thus far is "Bambi," which chalked up pre-orders of 9.8 million units (see story, page 54). "Who Framed Roger Rabbit" is expected to sell at least 8 million pieces, while MCA Home Video's "The Land Before Time" is expected to generate sales in the 4 million-5 million range. MGM/UA Home Video's "The Wizard Of Oz" has shipped 2 million units and some observers predict it could hit the 4 million mark by Christmas.

The "Batman" Diet Coke ad—filmed during production of the movie, which suggests the tie-in was long planned—features Michael Gough in his role as Alfred The Butler phoning the "Gotham Corner Store" alerting them of the arrival of the Caped Crusader, who wants to "stock up" on the soft drink.

A laserdisk "Batman"—which will be in matted "wide-screen" format—as well as an 8mm version will be released early next year. Pre-book date on the cassette is Oct. 13.

## Accord Expected In Vid Duping Suit

BY BRUCE HARING  
and EARL PAIGE

NEW YORK A settlement is expected soon in a copyright infringement lawsuit brought by a number of Hollywood studios against a prominent video retailer.

Nat Scheer, owner of Video Corner of North Versailles, Pa., has been accused of copying such titles as "Aliens" and "Robocop" for sell-through and rental purposes at his video store.

Scheer quietly resigned last month from the board of the American Video Assn.—a major home video buying group of independent retailers—when news of the suit

hit the consumer press in the dealer's home area.

Approximately 50 copies in Video Corner's 2,500-cassette inventory were deemed by an unidentified Motion Picture Assn. of America investigator to be duplicates, according to court papers. The suit was filed in January in U.S. District Court in Pittsburgh on behalf of Buena Vista Pictures Distribution, Columbia Pictures Industries, MGM Pictures, New World Pictures, Orion Pictures Corp., Paramount Pictures Corp., Tri-Star Pictures, 20th Century Fox Film Corp., United Artists Pictures, Universal City Studios, and Warner Bros.

Robert Byer, a Pittsburgh-based attorney representing MPAA, admits settlement negotiations in the suit are under way, but declines to comment further. He adds that terms of the settlement may not be publicly disclosed.

Carl Janavitz, Scheer's attorney, also declines to comment on the matter. However, Scheer told Billboard last month that his duping of videocassettes began with screeners for employees, an action he now admits was wrong. He blames a competitor with a grudge against him for alerting authorities of the alleged piracy.

## ENTERTAINMENT CONFAB

(Continued from page 6)

Schweitzer is overseeing a CBS-TV cross-promotion with K mart.

"Sure to be of special interest are the sessions about the explosive popularity of interactive 900 telephone lines, the use of comedy as a promotional vehicle, and the increasing use of consumer-oriented promotion techniques in business-to-business marketing," says Ira Mayer, conference coordinator and president of EPM Communications Inc., publisher of epm REPORT—The Newsletter of Entertainment Promotion and Marketing.

"By using case histories, the moderators and panelists will illustrate

### **'Sure to be of special interest is the session on using comedy'**

successful promotions. They'll also provide insights about who's making deals, what kinds of tie-ins they're looking for, and what they expect in return," Mayer says.

The conference hopes to attract marketing and promotion executives from the broadcasting, cable, film, home video, music, concert, and consumer electronics industries; marketing executives and brand managers considering using entertainment as part of their marketing mix; sales promotion, public relations, advertising agency, and media executives; producers of entertainment programming and events; and telephone service bureaus, product placement representatives, sponsorship brokers, and other service providers.

Conference moderators will conduct the various sessions "Phil Donahue style," introducing speakers and acting as catalysts for questions and discussion.

Sessions and moderators, subject to change, are as follows:

- Engineering Promotional Tie-Ins: The Mechanics Of Working With The Entertainment Industry; Rusty Citron, Don Jagoda Associates.

- The Telephone In Entertainment Promotion & Marketing; Jim Jimirro, J2 Communications.

- Sponsorship: Bridge To The 21st Century Consumer (including trade and consumer promotions); Joshua Simons, Rockbill.

- Product Placement: Making It Count; Bob Dowling, The Hollywood Reporter.

- Comedy As A Promotional Vehicle; Richard Belzer, comedian and author.

- Global Marketing Strategies; Herb Karlitz Esq., Corporate Entertainment Productions/Burson-Marsteller.

- Product Sampling For Entertainment Media (including introducing new artists, films, television shows, and videocassettes via alternative media); to be announced.

- Entertainment In Business-To-Business Marketing; Mary L. Reiling, AT&T.

Cost of the conference is \$545 before Oct. 23 and \$595 thereafter; subscribers to epm REPORT receive a \$50 discount. Registration information is available at 718-469-9330 or by writing to EPM Communications Inc., 488 E. 18th St., Brooklyn, N.Y. 11226-6702.

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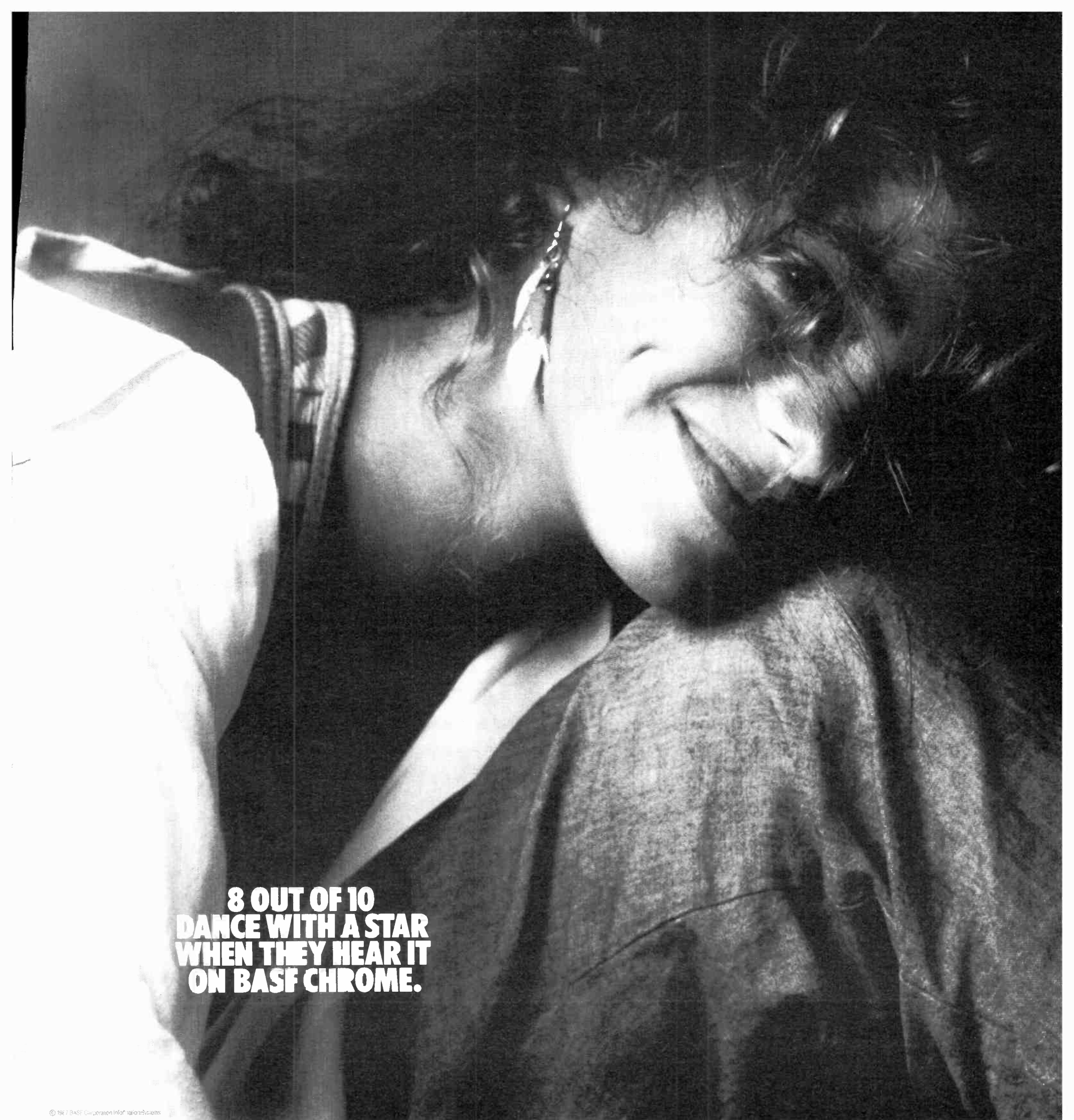
# TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	2	56	<b>NEW KIDS ON THE BLOCK</b> ▲ <sup>3</sup> COLUMBIA FC 40985 (CD) 2 weeks at No. 1	HANGIN' TOUGH
2	4	5	26	<b>MILLI VANILLI</b> ▲ <sup>2</sup> ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
3	2	1	18	<b>RICHARD MARX</b> ▲ <sup>2</sup> EMI 90380 (9.98) (CD)	REPEAT OFFENDER
4	3	4	61	<b>PAULA ABDUL</b> ▲ <sup>2</sup> VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
5	5	3	11	<b>PRINCE</b> ▲ <sup>2</sup> WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN
6	6	6	19	<b>TOM PETTY</b> ▲ MCA 6253 (9.98) (CD)	FULL MOON FEVER
7	7	7	32	<b>SKID ROW</b> ▲ ATLANTIC 81936 (9.98) (CD)	SKID ROW
8	8	9	8	<b>GLORIA ESTEFAN</b> EPIC OE 45217/E.P.A. (CD)	CUTS BOTH WAYS
9	9	10	10	<b>DON HENLEY</b> GEFEN GHS 24217 (9.98) (CD)	THE END OF THE INNOCENCE
10	11	13	29	<b>WARRANT</b> ▲ COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
11	10	8	28	<b>FINE YOUNG CANNIBALS</b> ▲ <sup>2</sup> I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
12	12	11	61	<b>BOBBY BROWN</b> ▲ <sup>5</sup> MCA 42185 (9.98) (CD)	DON'T BE CRUEL
13	13	12	20	<b>GREAT WHITE</b> ▲ CAPITOL C1-90640 (9.98) (CD)	TWICE SHY
14	15	16	11	<b>SOUL II SOUL</b> ● VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
15	14	14	6	<b>BEASTIE BOYS</b> CAPITOL 91743 (9.98) (CD)	PAUL'S BOUTIQUE
16	20	25	9	<b>CHER</b> GEFEN GHS 24239 (9.98) (CD)	HEART OF STONE
17	17	17	24	<b>MADONNA</b> ▲ <sup>2</sup> SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
18	16	15	12	<b>L.L. COOL J</b> ▲ DEF JAM OC 45172/COLUMBIA (CD)	WALKING WITH A PANTHER
19	19	21	12	<b>HEAVY D. &amp; THE BOYZ</b> ● MCA 42302 (8.98) (CD)	BIG TYME
20	18	18	16	<b>10,000 MANIACS</b> ● ELEKTRA 60815 (9.98) (CD)	BLIND MAN'S ZOO
21	23	28	18	<b>THE CURE</b> ● ELEKTRA 60855 (9.98) (CD)	DISINTEGRATION
22	22	22	23	<b>INDIGO GIRLS</b> EPIC FE 45044/E.P.A. (CD)	INDIGO GIRLS
23	27	31	5	<b>THE D.O.C.</b> RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
24	21	19	28	<b>MARTIKA</b> ● COLUMBIA SC 44290 (CD)	MARTIKA
25	24	20	18	<b>LOVE AND ROCKETS</b> ● BIG TIME 9715-1-R/RCA (9.98) (CD)	LOVE AND ROCKETS
26	28	29	6	<b>ZIGGY MARLEY &amp; THE MELODY MAKERS</b> VIRGIN 91256 (9.98) (CD)	ONE BRIGHT DAY
27	31	39	50	<b>THE JEFF HEALEY BAND</b> ● ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
28	25	23	50	<b>BON JOVI</b> ▲ <sup>5</sup> MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
29	26	24	12	<b>WHITE LION</b> ● ATLANTIC 81969 (9.98) (CD)	BIG GAME
30	32	33	4	<b>DANNY ELFMAN</b> WARNER BROS. 25977 (9.98) (CD)	BATMAN MOTION PICTURE SCORE
31	30	27	28	<b>SIMPLY RED</b> ● ELEKTRA 60828 (9.98) (CD)	A NEW FLAME
32	29	30	53	<b>WINGER</b> ▲ ATLANTIC 81867 (9.98) (CD)	WINGER
33	36	38	8	<b>THE 2 LIVE CREW</b> SKYYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
34	34	34	26	<b>DINO</b> 4TH & B'WAY BWAY 401 1/ISLAND (8.98) (CD)	24/7
35	33	32	42	<b>M.C. HAMMER</b> ▲ CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
36	40	49	9	<b>THE B-52'S</b> REPRISE 25854 (9.98) (CD)	COSMIC THING
37	37	35	12	<b>STEVIE RAY VAUGHAN &amp; DOUBLE TROUBLE</b> EPIC OE 45024/E.P.A. (CD)	IN STEP
38	50	60	6	<b>ALICE COOPER</b> EPIC OE 45137/E.P.A. (CD)	TRASH
39	38	37	21	<b>THE CULT</b> ● SIRE 25871/REPRISE (9.98) (CD)	SONIC TEMPLE
40	41	41	13	<b>NENEH CHERRY</b> VIRGIN 91252 (9.98) (CD)	RAW LIKE SUSHI
41	35	26	12	<b>SOUNDTRACK</b> ● MCA 6306 (9.98) (CD)	GHOSTBUSTERS II
42	39	36	17	<b>JOHN COUGAR MELLENCAMP</b> ▲ MERCURY 838-220-1/POLYGRAM (CD)	BIG DADDY
43	61	81	5	<b>SOUNDTRACK</b> COLUMBIA 45319 (CD)	WHEN HARRY MET SALLY
44	<b>NEW ▶</b>	1	1	<b>ROLLING STONES</b> COLUMBIA OC45333 (CD)	STEEL WHEELS
45	54	68	7	<b>BABYFACE</b> SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER
46	43	43	12	<b>EXPOSE</b> ● ARISTA AL 8532 (9.98) (CD)	WHAT YOU DON'T KNOW
47	44	45	32	<b>DEBBIE GIBSON</b> ▲ <sup>2</sup> ATLANTIC 81932 (9.98) (CD)	ELECTRIC YOUTH
48	52	55	10	<b>BAD ENGLISH</b> EPIC OE 45083/E.P.A. (CD)	BAD ENGLISH
49	42	42	15	<b>THE DOOBIE BROTHERS</b> ● CAPITOL C1-90371 (9.98) (CD)	CYCLES
50	45	40	9	<b>BOOGIE DOWN PRODUCTIONS</b> JIVE 1187-1-J/RCA (8.98) (CD)	GHETTO MUSIC: THE BLUEPRINT OF HIP HOP
51	48	46	9	<b>MR. BIG</b> ATLANTIC 81990 (9.98) (CD)	MR. BIG
52	57	65	10	<b>TORA TORA</b> A&M SP 5261 (8.98) (CD)	SURPRISE ATTACK
53	53	54	5	<b>EPMD</b> FRESH 92012/SLEEPING BAG (9.98) (CD)	UNFINISHED BUSINESS
54	64	63	55	<b>LIVING COLOUR</b> ▲ EPIC BFE 44099/E.P.A. (CD)	VIVID

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	59	64	9	<b>MICHAEL BOLTON</b> COLUMBIA OC 45012 (CD)	SOUL PROVIDER
56	56	57	28	<b>SURFACE</b> ● COLUMBIA FC 44284 (CD)	2ND WAVE
57	58	51	29	<b>N.W.A.</b> ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
58	49	48	12	<b>ANDERSON, BRUFORD, WAKEMAN, HOWE</b> ● ANDERSON, BRUFORD, WAKEMAN, HOWE ARISTA AL 8590 (9.98) (CD)	
59	46	50	23	<b>BONNIE RAITT</b> ● CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
60	60	56	30	<b>TOO SHORT</b> ● JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS... TOO SHORT
61	47	44	35	<b>SOUNDTRACK</b> ▲ ATLANTIC 81933 (9.98) (CD)	BEACHES
62	51	47	15	<b>STEVIE NICKS</b> ● MODERN 91245/ATLANTIC (9.98) (CD)	THE OTHER SIDE OF THE MIRROR
63	65	62	50	<b>ROB BASE &amp; D.J. E-Z ROCK</b> ▲ PROFILE 1267 (8.98) (CD)	IT TAKES TWO
64	55	53	108	<b>GUNS N' ROSES</b> ▲ <sup>8</sup> GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
65	66	67	14	<b>DANGEROUS TOYS</b> COLUMBIA FC 45031 (CD)	DANGEROUS TOYS
66	67	75	12	<b>THE CALL</b> MCA 6303 (9.98) (CD)	LET THE DAY BEGIN
67	72	74	5	<b>STARSHIP</b> RCA 9693-1-R (9.98) (CD)	LOVE AMONG THE CANNIBALS
68	68	73	9	<b>SOUNDTRACK</b> MOTOWN MOT 6272 (9.98) (CD)	DO THE RIGHT THING
69	62	52	14	<b>KOOL MOE DEE</b> ● JIVE 1182/RCA (8.98) (CD)	KNOWLEDGE IS KING
70	74	78	4	<b>EDDIE MURPHY</b> COLUMBIA OC 40970 (CD)	SO HAPPY
71	75	79	13	<b>GRAYSON HUGH</b> RCA 7661-1-R (8.98) (CD)	BLIND TO REASON
72	63	58	49	<b>KARYN WHITE</b> ▲ WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
73	77	85	12	<b>BANG TANGO</b> MCA/MECHANIC 6300/MCA (9.98) (CD)	PSYCHO CAFE
74	80	86	5	<b>BEE GEES</b> WARNER BROS. 25887 (9.98) (CD)	ONE
75	69	71	13	<b>PAUL MCCARTNEY</b> ● CAPITOL C1-91653 (9.98) (CD)	FLOWERS IN THE DIRT
76	71	61	60	<b>GUY</b> ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
77	73	69	40	<b>GUNS N' ROSES</b> ▲ <sup>3</sup> GEFEN GHS 24198 (8.98) (CD)	G N' R LIES
78	70	59	23	<b>JODY WATLEY</b> ● MCA 6276 (8.98) (CD)	LARGER THAN LIFE
79	84	99	3	<b>TESTAMENT</b> MEGAFORCE 82009/ATLANTIC (9.98) (CD)	PRACTICE WHAT YOU PREACH
80	78	80	22	<b>ROXETTE</b> ● EMI 91098 (9.98) (CD)	LOOK SHARP!
81	79	77	41	<b>EAZY-E</b> ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
82	83	66	9	<b>PAT METHENY GROUP</b> GEFEN GHS 24245 (9.98) (CD)	LETTER FROM HOME
83	76	70	15	<b>BADLANDS</b> ATLANTIC 81966 (9.98) (CD)	BADLANDS
84	82	82	9	<b>STEPHANIE MILLS</b> MCA 6312 (9.98) (CD)	HOME
85	90	107	7	<b>NEW KIDS ON THE BLOCK</b> COLUMBIA FC 40475 (CD)	NEW KIDS ON THE BLOCK
86	85	83	52	<b>METALLICA</b> ▲ <sup>2</sup> ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
87	87	101	15	<b>CLINT BLACK</b> RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
88	88	84	31	<b>STONE ISLAND</b> ▲ <sup>2</sup> DELICIOUS VINYL DV 3000/ISLAND (8.98) (CD)	LOC-ED AFTER DARK
89	<b>NEW ▶</b>	1	1	<b>L.A. GUNS</b> VERTIGO 838 592 1/POLYGRAM (CD)	COCKED & LOADED
90	81	76	35	<b>SLICK RICK</b> ● DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
91	133	—	2	<b>GORKY PARK</b> MERCURY 838 628 1/POLYGRAM (CD)	GORKY PARK
92	92	102	8	<b>TANGIER</b> ATCO 91251 (9.98) (CD)	FOUR WINDS
93	104	109	3	<b>THE ISLEY BROTHERS FEATURING RONALD ISLEY</b> WARNER BROS. 25940 (9.98) (CD)	SPEND THE NIGHT
94	95	95	109	<b>DEF LEPPARD</b> ▲ <sup>9</sup> MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
95	89	72	68	<b>ROD STEWART</b> ▲ WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
96	<b>NEW ▶</b>	1	1	<b>ELTON JOHN</b> MCA 6321 (9.98) (CD)	SLEEPING WITH THE PAST
97	91	89	61	<b>CINDERELLA</b> ▲ <sup>2</sup> MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
98	98	90	16	<b>SPECIAL ED</b> PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE
99	108	—	2	<b>ROLLING STONES</b> ABKCO 1218-1 (CD)	SINGLES COLLECTION - THE LONDON YEARS
100	106	106	4	<b>BRYAN FERRY/ROXY MUSIC</b> REPRISE 25857 (12.98) (CD)	STREET LIFE 20 GREAT HITS
101	96	100	14	<b>K.D. LANG &amp; THE RECLINES</b> SIRE 25877/WARNER BROS. (9.98) (CD)	ABSOLUTE TORCH AND TWANG
102	100	97	9	<b>PATTI LABELLE</b> MCA 6292 (9.98) (CD)	BE YOURSELF
103	97	87	10	<b>PETE TOWNSHEND</b> ATLANTIC 81996 (9.98) (CD)	THE IRON MAN
104	86	96	10	<b>BILLY SQUIER</b> CAPITOL C1-48748 (9.98) (CD)	HEAR & NOW
105	105	110	6	<b>JUNKYARD</b> GEFEN GHS 24227 (9.98) (CD)	JUNKYARD
106	102	88	10	<b>VARIOUS ARTISTS</b> GEFEN GHS 24236 (10.98) (CD)	GREENPEACE: RAINBOW WARRIORS
107	<b>NEW ▶</b>	1	1	<b>THE BEACH BOYS</b> CAPITOL 92639 (9.98) (CD)	STILL CRUISIN'
108	99	105	19	<b>DONNY OSMOND</b> CAPITOL C1-92354 (8.98) (CD)	DONNY OSMOND
109	93	91	10	<b>JIMMY BUFFETT</b> MCA 6314 (9.98) (CD)	OFF TO SEE THE LIZARD

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.



**8 OUT OF 10  
DANCE WITH A STAR  
WHEN THEY HEAR IT  
ON BASF CHROME.**

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Emotional impact. That's what music is all about. And what BASF Chrome is all about. In a nationally representative sample of the U.S., 8 out of 10 listeners heard more recorded music on BASF Chrome than on ordinary cassette tape. 8 out of 10.

An impressive figure that can mean

impressive sales. Because when you release on BASF Chrome, there's less tape hiss, greater music clarity, greater overall sound quality—greater emotional impact! All of which adds up to a tape that gives greater consumer satisfaction.

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to go wild. If you want to make them sigh. Call us at 1-800-225-4350 (east or south), or 1-800-225-3325 (central or west). We'll show you what a difference BASF Chrome can make in the studio, in the store and on the deck.

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**The crystal clear sound  
of BASF Chrome.**



**BASF**



# Find out if Fine Young Cannibals are gobbling up the airwaves.

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IN ACTION  
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BOOTH 125-129



**Introducing a new concept in airplay monitoring. It's called the truth. But you can call it *Record Track*.**

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Record Track is a computerized system that continually monitors airplay at radio, TV and cable stations throughout the U.S. It gives you easy, online access to airplay information on popular songs within hours of actual broadcast. Best of all, *it's virtually 100% accurate*.

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*You won't get fooled again*

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# 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	123	135	5	TEXAS MERCURY 838-171-1/POLYGRAM (CD)	SOUTHSIDE
111	113	113	5	TREVOR RABIN ELEKTRA 60781 (9.98) (CD)	CAN'T LOOK AWAY
112	112	130	3	THE JETS MCA 6313 (9.98) (CD)	BELIEVE
113	107	98	20	PIXIES 4 AD/ELEKTRA 60856/ELEKTRA (9.98) (CD)	DOOLITTLE
114	117	136	6	HOODOO GURUS RCA 9781-1-R (9.98) (CD)	MAGNUM CUM LOUDER
115	115	131	3	KEITH WHITLEY RCA 9809-1-R (8.98) (CD)	I WONDER DO YOU THINK OF ME
116	103	92	13	JACKSON BROWNE ELEKTRA 60830 (9.98) (CD)	WORLD IN MOTION
117	94	93	25	DE LA SOUL ● TOMMY BOY 1019 (9.98) (CD)	3 FEET HIGH AND RISING
118	101	94	9	BODEANS SLASH 25876/REPRISE (9.98) (CD)	HOME
119	124	120	21	ANDREW DICE CLAY DEF AMERICAN DEF 24214/GEFFEN (9.98) (CD)	DICE
120	122	125	5	STAGE DOLLS CHRYSALIS 21716 (9.98) (CD)	STAGE DOLLS
121	121	149	4	SOUNDTRACK SCOTTI BROS. SZ 45164/E.P.A. (CD)	EDDIE & THE CRUISERS II
122	110	111	10	THIRD WORLD MERCURY 836 952 1 (CD)	SERIOUS BUSINESS
123	118	119	9	ADRIAN BELEW ATLANTIC 81959 (9.98) (CD)	MR. MUSIC HEAD
124	111	108	28	STEVIE B ● LMR 5531 (8.98) (CD)	IN MY EYES
125	120	114	7	DAVID PEASTON GEFFEN 24228 (9.98) (CD)	INTRODUCING... DAVID PEASTON
126	127	132	5	DIRTY LOOKS ATLANTIC 81992 (9.98) (CD)	TURN OF THE SCREW
127	109	103	17	CYNDI LAUPER EPIC OE 44318/E.P.A. (CD)	A NIGHT TO REMEMBER
128	128	129	5	DANGER DANGER IMAGINE FZ 44342/E.P.A. (CD)	DANGER DANGER
129	116	112	17	NATALIE COLE EMI 48902 (9.98) (CD)	GOOD TO BE BACK
130	139	187	3	KATRINA AND THE WAVES SBK 92649 (9.98) (CD)	BREAK OF HEARTS
131	131	139	3	STEVE STEVENS ATOMIC PLAYBOYS WARNER BROS. 25920 (9.98) (CD)	STEVE STEVENS ATOMIC PLAYBOYS
132	119	117	14	MICHAEL DAMIAN CYPRESS YL 90130/A&M (9.98) (CD)	WHERE DO WE GO FROM HERE
133	134	118	6	THE POGUES ISLAND 91225/ATLANTIC (9.98) (CD)	PEACE & LOVE
134	125	115	12	VAN MORRISON MERCURY 839 262 1/POLYGRAM (CD)	AVALON SUNSET
135	136	155	4	LIZZY BORDEN ENIGMA/METAL BLADE 73412 (9.98) (CD)	MASTER OF DISGUISE
136	137	138	7	KING'S X MEGAFORCE 81997/ATLANTIC (9.98) (CD)	GRETCHEN GOES TO NEBRASKA
137	126	126	49	QUEENSRYCHE ● EMI 48640 (9.98) (CD)	OPERATION: MINDCRIME
138	130	123	40	KID 'N PLAY ● SELECT 21628 (8.98) (CD)	2 HYPE
139	NEW	1	1	RED HOT CHILI PEPPERS EMI 92152 (9.98) (CD)	MOTHER'S MILK
140	149	158	4	TWIN HYPE PROFILE 1281 (8.98) (CD)	TWIN HYPE
141	138	116	9	CHUCKII BOOKER ATLANTIC 81947 (8.98) (CD)	CHUCKII
142	129	121	13	QUEEN CAPITOL C1-92357 (9.98) (CD)	THE MIRACLE
143	114	104	9	SOUNDTRACK POLYDOR 839-516-1/POLYGRAM (CD)	GREAT BALLS OF FIRE
144	142	142	42	JOURNEY ▲ COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
145	140	141	26	NITRO RHINO 70894/RAMPAGE (8.98) (CD)	O.F.R.
146	132	122	15	TIN MACHINE EMI 91990 (9.98) (CD)	TIN MACHINE
147	148	128	12	MARIA MCKEE GEFFEN GHS 24229 (9.98) (CD)	MARIA MCKEE
148	144	147	48	KENNY G ▲ ARISTA AL 8457 (9.98) (CD)	SILHOUETTE
149	161	161	3	VESTA A&M SP5223 (8.98) (CD)	VESTA 4 U
150	145	137	12	PETER GABRIEL GEFFEN GHS 24206 (15.98) (CD)	PASSION
151	150	133	14	24-7 SPYZ INEFFECT 3006/RELATIVITY (8.98) (CD)	HARDER THAN YOU
152	135	127	21	SARAYA POLYDOR 837-764-1/POLYGRAM (CD)	SARAYA
153	NEW	1	1	REGINA BELLE COLUMBIA FC44367 (CD)	STAY WITH ME
154	162	151	16	PUBLIC IMAGE LTD. VIRGIN 91062 (9.98) (CD)	9
155	147	148	45	TRAVELING WILBURYS ▲ WILBURY 25796/WARNER BROS. (9.98) (CD)	TRAVELING WILBURYS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	NEW	1	1	TEN YEARS AFTER CHRYSALIS 21722 (9.98) (CD)	ABOUT TIME
157	143	159	52	EDIE BRICKELL & NEW BOHEMIANS ▲ GEFFEN GHS 24192 (8.98) (CD)	SHOOTING RUBBERBANDS AT THE STARS
158	160	144	33	ENYA ● GEFFEN 24233 (9.98) (CD)	WATERMARK
159	158	160	90	PETER GABRIEL ▲2 GEFFEN GHS 24088 (8.98) (CD)	SO
160	165	171	9	THE THE EPIC FE 45241/E.P.A. (CD)	MIND BOMB
161	153	166	20	JOE JACKSON A&M SP 5249 (8.98) (CD)	BLAZE OF GLORY
162	170	183	4	VAIN ISLAND 91272/ATLANTIC (9.98) (CD)	NO RESPECT
163	156	152	48	SIR MIX-A-LOT ● NASTYMX 70123 (8.98) (CD)	SWASS
164	146	143	17	SWING OUT SISTER FONTANA 838-293-1/POLYGRAM (CD)	KALEIDOSCOPE WORLD
165	167	174	83	ORIGINAL LONDON CAST ▲ POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
166	172	179	16	REBA MCENTIRE ● MCA 6294 (9.98) (CD)	SWEET 16
167	179	167	40	GIPSY KINGS MUSICIAN 60845/ELEKTRA (9.98) (CD)	GIPSY KINGS
168	154	150	24	EXTREME A&M SP 5238 (8.98) (CD)	EXTREME
169	171	190	4	POP WILL EAT ITSELF RCA 9742-1-R (8.98) (CD)	THIS IS THE DAY... THIS IS THE HOUR... THIS IS THIS
170	155	163	14	MICHAEL MORALES WING 835 810 1/POLYGRAM (CD)	MICHAEL MORALES
171	151	156	19	BLUE MURDER GEFFEN 24212 (9.98) (CD)	BLUE MURDER
172	174	140	19	MICA PARIS ISLAND 90970/ATLANTIC (8.98) (CD)	SO GOOD
173	175	157	58	SOUNDTRACK ▲4 ELEKTRA 60806 (9.98) (CD)	COCKTAIL
174	166	184	17	KWAME ATLANTIC 81914 (8.98) (CD)	BOY GENIUS FEATURING KWAME
175	NEW	1	1	JOE COCKER CAPITOL 92861 (9.98) (CD)	ONE NIGHT OF SIN
176	173	175	52	K.T. OSLIN ● RCA 8369-1-R (8.98) (CD)	THIS WOMAN
177	178	177	30	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (9.98) (CD)	GREATEST HITS III
178	NEW	1	1	NANCI GRIFFITH MCA 6319 (9.98) (CD)	STORMS
179	NEW	1	1	FATES WARNING METAL BLADE/ENIGMA 73408/ENIGMA (8.98) (CD)	PERFECT SYMMETRY
180	195	—	2	SHARON BRYANT WING 837 313 1/POLYGRAM (CD)	HERE I AM
181	182	172	15	VARIOUS ARTISTS TVT 1400 (8.98) (CD)	TV TOONS - THE COMMERCIALS
182	157	145	32	SWEET SENSATION ATCO 90917 (8.98) (CD)	TAKE IT WHILE IT'S HOT
183	169	173	6	BAUHAUS BEGGAR'S BANQUET 9804-1-H/RCA (9.98) (CD)	SWING THE HEARTACHE
184	141	134	18	DION ARISTA AL 8549 (9.98) (CD)	YO FRANKIE
185	163	153	10	ALLMAN BROTHERS BAND POLYDOR 839 417 1/POLYGRAM (CD)	DREAMS
186	184	162	24	THE NEVILLE BROTHERS A&M SP 5240 (8.98) (CD)	YELLOW MOON
187	159	124	62	LITA FORD ▲ RCA 6397-1-R (8.98) (CD)	LITA
188	197	—	2	DARLING CRUEL POLYGRAM 837 920 1 (CD)	PASSION CRIMES
189	191	—	2	THE GRACES A&M SP 5265 (8.98) (CD)	PERFECT VIEW
190	152	178	47	BULLETTYOYS ● WARNER BROS. 25782 (8.98) (CD)	BULLETTYOYS
191	192	197	10	CHRIS ISAAK REPRISE 25837 (9.98) (CD)	HEART SHAPED WORLD
192	194	194	3	GEORGE CLINTON PAISLEY PARK 25994/WARNER BROS. (9.98) (CD)	THE CINDERELLA THEORY
193	181	165	18	DONNA SUMMER ATLANTIC 81987 (9.98) (CD)	ANOTHER PLACE AND TIME
194	164	164	3	SOUNDTRACK WARNER BROS. 25985 (9.98) (CD)	LETHAL WEAPON 2
195	188	170	9	DEAD OR ALIVE EPIC OE 45224/E.P.A. (CD)	NUDE
196	189	195	70	POISON ▲4 ENIGMA C1-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY... AHH!
197	177	182	23	THE OUTFIELD COLUMBIA OC 44449 (CD)	VOICES OF BABYLON
198	185	181	17	THE O'JAYS EMI 90921 (9.98) (CD)	SERIOUS
199	193	185	18	ARETHA FRANKLIN ARISTA AL 8572 (9.98) (CD)	THROUGH THE STORM
200	180	146	17	HENRY LEE SUMMER CBS ASSOCIATED OZ 45124/E.P.A. (CD)	I'VE GOT EVERYTHING

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- |                                     |                                 |                            |                                |                               |                             |                             |                              |
|-------------------------------------|---------------------------------|----------------------------|--------------------------------|-------------------------------|-----------------------------|-----------------------------|------------------------------|
| 10,000 Maniacs 20                   | Edie Brickell/New Bohemians 157 | Dion 184                   | M.C. Hammer 35                 | Lizzy Borden 135              | K.T. Oslin 176              | Soul II Soul 14             | The The 160                  |
| The 2 Live Crew 33                  | Bobby Brown 12                  | The Jeff Healey Band 27    | The Jeff Healey Band 27        | Love And Rockets 25           | Donny Osmond 108            | SOUNDTRACKS                 | Third World 122              |
| 24-7 SPYZ 151                       | Jackson Browne 116              | Dirty Looks 126            | Heavy D. & The Boyz 19         | Madonna 17                    | The Outfield 197            | Beaches 61                  | Tin Machine 146              |
| Paula Abdul 4                       | Sharon Bryant 180               | The Doobie Brothers 49     | Don Henley 9                   | Ziggy Marley/Melody Makers 26 | Mica Paris 172              | Cocktail 173                | Tone Loc 88                  |
| Allman Brothers Band 185            | Jimmy Buffett 109               | EPMD 53                    | Hoodoo Gurus 114               | Martika 24                    | David Peaston 125           | Do The Right Thing 68       | Too Short 60                 |
| Anderson, Bruford, Wakeman, Howe 58 | BulletBoys 190                  | Eazy-E 81                  | Grayson Hugh 71                | Richard Marx 3                | Eddie & The Cruisers II 121 | Eddie & The Cruisers II 121 | Tora Tora 52                 |
| The B-52's 36                       | The Call 66                     | Danny Elfman 30            | Indigo Girls 22                | Paul McCartney 75             | Ghostbusters II 41          | Ghostbusters II 41          | Pete Townshend 103           |
| Babyface 45                         | Cher 16                         | Enya 158                   | Chris Isaak 191                | Reba McEntire 166             | Great Balls Of Fire 143     | Great Balls Of Fire 143     | Traveling Wilburys 155       |
| Bad English 48                      | Neneh Cherry 40                 | Gloria Estefan 8           | Isley Brothers/Ronald Isley 93 | Maria Mckee 147               | Lethal Weapon 2 194         | Lethal Weapon 2 194         | Twin Hype 140                |
| Badlands 83                         | Cinderella 97                   | Expose 46                  | Joe Jackson 161                | John Cougar Mellencamp 42     | When Harry Met Sally 43     | When Harry Met Sally 43     | Vain 162                     |
| Bang Tango 73                       | Andrew Dice Clay 119            | Extreme 168                | The Jets 112                   | Metallica 86                  | Special Ed 98               | Special Ed 98               | VARIOUS ARTISTS              |
| Rob Base & D.J. E-Z Rock 63         | George Clinton 192              | Fates Warning 179          | Elton John 96                  | Pat Metheny Group 82          | Billy Squier 104            | Billy Squier 104            | Greenpeace: Rainbow 106      |
| Bauhaus 183                         | Joe Cocker 175                  | Bryan Ferry/Roxy Music 100 | Journey 144                    | Milli Vanilli 2               | Stage Dolls 120             | Stage Dolls 120             | TV Toons/Commercials 181     |
| The Beach Boys 107                  | Natalie Cole 129                | Fine Young Cannibals 11    | Junkyard 105                   | Stephanie Mills 84            | Starship 67                 | Starship 67                 | Stevie Ray Vaughan/Double 37 |
| Beastie Boys 15                     | Alice Cooper 38                 | Lita Ford 187              | Katrina And The Waves 130      | Michael Morales 170           | Stevie B 124                | Stevie B 124                | Vesta 149                    |
| Bee Gees 74                         | The Cult 39                     | Aretha Franklin 199        | Kid 'N Play 138                | Van Morrison 134              | Steve Stevens Atomic 131    | Steve Stevens Atomic 131    | Warrant 10                   |
| Adrian Belew 123                    | The Cure 21                     | Kenny G 148                | King's X 136                   | Mr. Big 51                    | Rod Stewart 95              | Rod Stewart 95              | Jody Watley 78               |
| Regina Belle 153                    | The D.O.C. 23                   | Peter Gabriel 150, 159     | Kool Moe Dee 69                | Red Hot Chili Peppers 139     | Donna Summer 193            | Donna Summer 193            | White Lion 29                |
| Clint Black 87                      | Michael Damian 132              | Debbie Gibson 47           | Kwame 174                      | Rolling Stones 99, 44         | Henry Lee Summer 200        | Henry Lee Summer 200        | Karyn White 72               |
| Blue Murder 171                     | Danger Danger 128               | Gipsy Kings 167            | L.A. Guns 89                   | Roxette 80                    | Surface 56                  | Surface 56                  | Keith Whitley 115            |
| Bodeans 118                         | Dangerous Toys 65               | Gorky Park 91              | L.L. Cool J. 18                | Saraya 152                    | Sweet Sensation 182         | Sweet Sensation 182         | Hank Williams, Jr. 177       |
| Michael Bolton 55                   | Darling Cruel 188               | The Graces 189             | Patti LaBelle 102              | Simply Red 31                 | Swing Out Sister 164        | Swing Out Sister 164        | Winger 32                    |
| Bon Jovi 28                         | De La Soul 117                  | Great White 13             | K.D. Lang & The Reclines 101   | Sir Mix-A-Lot 163             | Tangier 92                  | Tangier 92                  |                              |
| Boogie Down Productions 50          | Dead Or Alive 195               | Nanci Griffith 178         | Kynde Lauper 127               | Skid Row 7                    | Ten Years After 156         | Ten Years After 156         |                              |
| Chuckii Booker 141                  | Def Leppard 94                  | Guns N' Roses 64, 77       | Living Colour 54               | Slick Rick 90                 | Testament 79                | Testament 79                |                              |
|                                     | Dino 34                         | Guy 76                     |                                |                               | Texas 110                   | Texas 110                   |                              |



# Upsets Mark MTV Awards Clay Nixed For Profanity

BY STEVEN DUPLER

LOS ANGELES The dark horses won the night—but controversy stole the show—at this year's MTV Video Music Awards presentation, cablecast live Sept. 6 from the Universal Amphitheatre.

Among the surprise winners:

- Veteran rocker Neil Young, whose satirical look at corporate sponsorship of rock'n'roll, "This Note's For You," was initially banned by MTV, walked off with the video-of-the-year award.

- Choreographer-turned-pop-star Paula Abdul, a virtual unknown two years ago, swept the awards, taking honors including best choreography, best female video, best editing, best dance video, and best cinematography.

- Debut act Living Colour won all three categories in which it was nominated—best new artist, best group, and best stage performance.

- Elvis Costello, never known for his appeal to the teens who make up the bulk of the MTV audience, took the best male video prize.

On the darker side, raunchy comic and Geffen artist Andrew "Dice" Clay eschewed the toned-down set he had rehearsed and delivered instead on live television a white-hot performance laden with profanity. The content prompted an immediate apology from MTV officials, who vowed after the show that Clay would "never appear on MTV again."

In a statement, officials of the music network declared: "MTV wants to express its extreme regret for Andrew 'Dice' Clay's performance this evening at the MTV Music Video Awards. As you know, our show is a live performance and we had assurances, repeatedly, that his material would be in line with our programming standards, which naturally pre-

clude profanity and obscenity.

"MTV apologizes for his breach of his agreement with us, and we apologize to our viewers. Andrew 'Dice' Clay did not do this in rehearsal, and we were surprised by it."

During Clay's performance, an angry-looking Dick Clark, the show's executive producer, emerged from backstage to stand arms-folded, glaring just a few feet away from the comic, until Clay was finally cut short and left the stage.

While there was no way to censor Clay's performance as it was going out live on MTV here and via satellite to its offshoots in several countries, the comic's set will be expurgated from the syndicated version of the award show, which will appear on broadcast TV at a later date.

Musically, the show packed a heavy punch, opening with Madonna, and including performances by Guns N' Roses, the Cure, the Cult, Cher, Paula Abdul, Jon Bon Jovi and Richie Sambora, Tone Loc, Bobby Brown, Def Leppard, and—via satellite—the Rolling Stones. Most performances were either lip-synced or sung live-to-track, although a few artists carried off their sets totally live.

Other unusual moments included Guns N' Roses lead singer Axl Rose saying, "We're going to accept this for Metallica," as he was being handed the award for best heavy metal video. Rose later explained that, in his view, Metallica has not received enough industry acclaim for its influence on the metal genre.

Equally remarkable was Madonna, noting, "I want to thank Pepsi for causing so much controversy," while accepting the viewer's choice award for "Like A Prayer."

*A complete list of winners will appear next week in Billboard.*

## FOR THE RECORD

(Continued from page 9)

through Datalink," Hanson contends. Counters Redwood's president, Claude Hill, "We have an order placed through our supplier in Japan for the system on Denny's behalf." In a Sept. 6 interview, Hill said he expected the system to be delivered within two weeks. He added that he was not aware of Datalink until after the Billboard story appeared and that he had gone directly to Japan because he had not been able to discover a domestic source.

Purcell says he has been trying to get the system through Yamaha's

U.S. division since January but that the stateside operation knew nothing about its existence.

He says he remains convinced that Redwood can deliver the \$60,000 unit as promised: "Claude Hill has \$30,000 of my money. If I were frantic, my lawyer would be over there."

At press time, Billboard was unable to reach anyone at Yamaha who could speak on the matter of exclusivity. However, spokesmen at both Sterling and Grundman confirmed that the units were in operation.

EDWARD MORRIS

## RETAILERS BLAST NEW RETURNS POLICIES

(Continued from page 5)

on a new Billy Joel or not buy the new Martika, but on some of the newer artists, we may pass initially and wait until some airplay develops or some story can be told."

"Until a record proves it can garner some radio play, we may not take the risk—even on some established artists whose last album didn't do as well," agrees Harold Guilfoil, head buyer for Owensboro, Ky.-based WaxWorks and its 125 Disc Jockey stores.

"I think they shot themselves in the foot," says Starship's Goldwasser, adding that the distributors' returns revisions will make it more difficult for retailers—especially smaller operations—to lay out big spreads on key titles, a typical strategy that labels resort to when trying to catch radio's interest.

"If it takes 300 pieces for a little guy like me to put it out, we'll be very, very selective about putting a next single out when the act's last



ways due to personal reasons," the band's label has announced. The band recently finished a U.S. tour with Warrant to support its current album, "In Your Face." The band's debut disk, "Kingdom Come," sold 1.3 million copies worldwide.

**AMID NEW MEDIA SPECULATION** that Bertelsmann might bid for Thorn-EMI's music unit, EMI Music president Jim Fifield told financial analysts in London Sept. 6 that neither he nor Thorn chairman Colin Southgate had been approached by anyone connected with Bertelsmann. At Thorn's annual general meeting the following day, Southgate reiterated that music is one of the company's core businesses, and said that he would fight any acquisition or break-up attempts.

**CHARGED:** Crazy Eddie home entertainment retail chain founder Eddie Antar and six other ex-company officials were charged Sept. 6 with insider trading by the Securities and Exchange Commission in Newark, N.J. SEC charges the executives with overstating the pretax profits of the company in order to stimulate a rise in the company's stock.

**WHO YOU GONNA CALL?** Spokesmen for RCA/Columbia Pictures Home Video and Coca-Cola had official "no comments" at press time about whether or not there would be a Classic Coke spot on the Nov. 22 release of "Ghostbusters II." Trade sources confirm, nonetheless, that there have been discussions between the soft drink manufacturer, which is Columbia Pictures' parent, and RCA/CPHV about a tie-in, but nothing has been signed. Coke has already partnered with Warner Home Video for a cross-promotion on the home video release of "Batman."

**A TEST RACKS UP:** West Coast/National Video is pleased with the results from a test of sell-through racking, according to VP Gary Delfiner. Consequently, the 700-store, Philadelphia-based chain will extend the racking system to all of its corporately-owned units and to as many of its franchisees as possible. Although no decision has been made yet on which rackjobbers will be retained—Handleman Corp. and Video Channels both participated in the test—Delfiner says the plan is to have 200 West Coast/National outlets on line by Thanksgiving. West Coast purchased quantities of four big sell-through titles: "The Wizard Of Oz," "Bambi," "Who Framed Roger Rabbit," and "The Land Before Time"—directly from Handleman. It is now looking at prices on "Batman."

**MULTI CHANNEL:** Video specialty rack firm Video Channels is rumored to be bowing retail outlets at Disneyworld in Florida, expanding its rack involvement in prerecorded audio, and marketing a blank videotape under the Rank brand, reflective of parent firm and giant duplicator Rank Video Services America. Video Channels president Paul Pasquarelli could not be reached for confirmation.

**THAT'S THE SPIRIT, JUGGY:** Juggy Gayles, CEO of Sleeping Bag Records and a more-than-50-year veteran of music industry wars, celebrates his 76th birthday Sept. 21. As Juggy puts it, "I've got a lot of unfinished business." His label's big album now just happens to be EPMD's "Unfinished Business," which holds down the No. 1 spot on this week's Top Black Albums chart.

**JOHN BOY:** If you were wondering where John Burns, executive VP of MCA Distributing Corp., was during

(Continued from page 102)

the beginning of Labor Day week, he was attending to wife Dacia and their first son, John Jr. The couple has three daughters.

**SHOW MUSIC BUFFS** get good news from New World Records. The label is planning to release the scores of two old shows presented in concertized form in New York earlier this year. Rodgers & Hart's "Babes In Arms" (1937), already recorded, is due for release this winter, while Jerome Kern's "Sitting Pretty" (1924), now being recorded, is expected in the spring.

**MUSIC TO CELEBRATE BY:** In honor of ASCAP's 75th year, three works have been commissioned for performance Oct. 24 by the Brooklyn (N.Y.) Philharmonic under the direction of Lukas Foss. The pieces are a dance by Daron Hagen, a march by Scott Lindroth, and an overture by Michael Rusczyński.

**TAKING A STAND:** A recording and music video stand to aid the efforts of the Billy Barty Foundation, which seeks to inform the public on the special needs of short people and the disabled. The centerpiece of this activity is a Marilyn Berglas-penned song, "From Where I Stand," which the Chameleon Music Group will release as a single Nov. 1. The recording and video shoot take place Sept. 16 at Trax Recording Studios in Hollywood, Calif. Billy Barty is a 3-foot, 9-inch actor (i.e., "Willow") who formed the foundation in 1975.

**HELP FROM CHILD'S PLAY:** Four charity concerts at Carnegie Hall in New York Sept. 16-17 will feature A&M artists Raffi; Sharon, Lois & Bram; Tom Chapin; and Fred Penner. All proceeds go to the New York City Food and Hunger Hotline, an organization providing assistance to inner city children.

**HE SHOULD KNOW:** Hit lyricist and former ASCAP president (1980-86) Hal David gives a special songwriters' workshop on Capitol Hill in Washington, D.C., on Tuesday Oct. 17. To participate in the free event, writers must submit a cassette tape containing one original song along with a lyric sheet and a brief résumé to ASCAP's headquarters at One Lincoln Plaza, New York, N.Y. 10023. For more info, call 212-870-7524.

**THE "YO-CAT" MEOW:** The Los Angeles chapter of NARAS, the recording academy, hosts its first "Yo-Cat" roast Sept. 16 at the Sportsmen's Lodge in North Hollywood, Calif., to pay tribute to sax player Tom Scott, musical director of the "The Pat Sajak Show," and other deserving studio musicians and singers. No feelings, Track is told, will be spared. For reservations, call 818-843-8253.

**VINTAGE WINE:** Arnold Caplin's Biograph label out of Chatham, N.Y., will release four more jazz CDs. They are: "Benny Goodman—Early Years (1934)," Earl Hines' "Way Down Yonder In New Orleans," Jelly Roll Morton's "Blues, Stomps From Rare Piano Rolls," and Scott Joplin's "King Of Ragtime Writers (Vol. 3)."

**SNOOPY SALES:** GRP is capitalizing on the double anniversary of "Peanuts," the Charles Schulz creation, which this year celebrates its 40th year in print and its 25th on TV. In addition to GRP artists Dave Grusin, David Benoit, Chick Corea, Patti Austin, and Lee Ritenour, the project—which recalls songs written for the TV specials—will also feature Dave Brubeck, Gerry Mulligan, B.B. King, Joe Williams, and Kenny G. Album cover was drawn by Schulz himself. Street date is Oct. 3.

## LIVE REVIEWS STRAWBERRIES PURCHASE

(Continued from page 1)

ciate.

The chain of events leading to the announcement apparently began with an Aug. 30 Los Angeles Times story that quoted unnamed law enforcement officials as saying that the murder of Menendez and his wife, Kitty, was evidently an organized crime hit.

"It was definitely a message killing," a source termed familiar with the slayings told the Times. "There's no question it's organized crime."

On the heels of the Los Angeles Times story, Wall Street analysts say, rumors flooded the New York Stock Exchange on Aug. 30 that former Strawberries owner Morris Levy

had been slain by gunfire while sitting in his car in New Jersey. Those rumors, they say, initiated a volatile plunge in LIVE stock.

By 11 a.m. on the day the Times story broke, "100,000 shares [of LIVE stock] had sold and sellers were telling buyers that [low] price was no object," according to a Wall Street source. The source speculates that some of the volatility may have been caused by speculators who were selling LIVE short.

LIVE stock closed at \$16.50 per share on Aug. 30, dipping to \$15.75 at the close of business Aug. 31. However, LIVE's shares rebounded and closed at \$16.50 on Sept. 1.

Since Menendez's Aug. 20 murder, more than 3 million over-the-counter shares of LIVE have changed hands; that is roughly one fourth of the firm's total of 11.7 million outstanding shares. Its stock price has declined 22%, from about \$21 per share the day before the slaying. Earlier this year, it reached a high of \$25; the decline stemmed partly from lower-than-expected results for the just-completed quarter.

Damage control on the Levy rumor was handled by LIVE acting president Roger Smith, according to one analyst. Upon hearing of the havoc created by the erroneous report, Smith allegedly telephoned Levy,

then spoke to several analysts to spike the speculation. The statement was then issued to address investors' questions about the company.

LIVE is retaining the New York law firm of Paul, Weiss, Rifkind, Wharton & Garrison to "assist us in conducting an internal review" of its purchase earlier this year of the 85-store, New England-based Strawberries chain," according to the company's Aug. 31 statement.

"It has been alleged that there is a link between the Menendez murder and our recent purchase of the Strawberries retail music chain from Morris Levy," the LIVE statement says, adding, "given Mr. Levy's previous history, the due diligence process for the purchase of Strawberries was unusually careful and exhaustive." That review, the statement said, included audits by three law firms and an accounting firm. "This review did not identify any questionable practices or improprieties at Strawberries," LIVE concluded.

Levy has long been the subject of rumors concerning his alleged ties to organized crime, charges he has consistently and vehemently denied.

However, government documents have linked Levy to the Genovese crime family of New York. An FBI affidavit filed in New York federal court identifies the music industry veteran as a longtime "lucrative source of cash and property for leaders of the Genovese" crime family. The affidavit also quotes an unidentified informant as saying that Strawberries was partly owned by a faction of the Genovese family.

Levy is free on bail appealing his conviction last year on two federal counts of conspiracy to extort \$1.25

million from Pennsylvania record distributor John Lamonte.

LIVE's Aug. 31 statement also tried to end the confusion in the consumer press over the company's affiliation with a pornographic video company previously owned by a reputed organized crime associate.

In the statement, the company noted its 1986 purchase of International Video Entertainment from Noel C. Bloom, who is reputed by a U.S. attorney general's report to be an associate of an East Coast crime family member.

While not addressing Bloom's alleged associations, LIVE's Aug. 31 statement said Bloom had sold his interest in an X-rated video production company before the LIVE deal was concluded.

Despite the company's assurances, LIVE stock will continue to be a roller-coaster investment until "uncertainty about the company's future is eased," according to Jeffrey Logsdon, director of institutional research for the Los Angeles-based investment firm Crowell, Weedon.

"For a while there could be a tendency for volatility until there's better information and until the press feels they've done their job regarding the facts and insinuations," Logsdon says. However, Logsdon has recommended that his clients "take no hasty action and hang in there."

Ironically, the law firm hired by LIVE to investigate its purchase of Strawberries is the same firm that defended Levy during his trial. Paul, Weiss is now suing its former client for \$1.3 million in fees stemming from that case. Levy contends that the firm provided him with a poor defense, a charge the firm denies.

## PRINCE, BROWN, GN'R MINE HEAVY METAL IN AUGUST CERTS

(Continued from page 9)

Were Here" reached 4 million and "Animals" hit 3 million. Streisand topped the 5 million plateau with her 1980 classic, "Guilty"—her first album to reach that benchmark—and hit 3 million with her subsequent "Memories" compilation.

Two other compilations moved up in the multiplatinum ranks. Air Supply's "Greatest Hits," released in 1983, topped 4 million, while Billy Joel's "Greatest Hits Vol. I and II," issued in 1986, reached 3 million. It is Joel's fifth multiplatinum album.

Bob Dylan scored with both a catalog album and a recent release. His 1975 classic, "Blood On The Tracks," was finally certified platinum, and his recent collaboration with the Grateful Dead, "Dylan And The Dead," went gold.

Paula Abdul's recent No. 1 single, "Cold Hearted," was certified gold, an impressive sales showing in light of the song's availability on the B side of the singer's earlier No. 1 hit, "Straight Up," which was certified platinum.

Exposé landed both a gold album and single with "What You Don't Know."

Here is the complete list of August certifications.

### MULTIPLATINUM ALBUMS

Bruce Springsteen, "Born In The U.S.A.," Columbia, 11 million.

Pink Floyd, "The Wall," Columbia, 7 million.

"Footloose" soundtrack, Columbia, 6 million.

Bobby Brown, "Don't Be Cruel," MCA, 5 million.

Barbra Streisand, "Guilty," Columbia, 5 million.

Air Supply, "Greatest Hits," Arista, 4 million.

Pink Floyd, "Wish You Were Here," Columbia, 4 million.

Guns N' Roses, "GN'R Lies," Geffen/Warner Bros., 3 million.

Billy Joel, "An Innocent Man," Columbia, 3 million.

Pink Floyd, "Animals," Columbia, 3 million.

Barbra Streisand, "Memories," Columbia, 3 million.

Fine Young Cannibals, "The Raw And The Cooked," IRS/MCA, 2 million.

Richard Marx, "Repeat Offender," EMI, 2 million.

Milli Vanilli, "Girl You Know It's True," Arista, 2 million.

Prince, "Batman" soundtrack, Warner Bros., 2 million.

### PLATINUM ALBUMS

Prince, "Batman" soundtrack, Warner Bros., his ninth.

Bob Dylan, "Blood On The Tracks," Columbia, his sixth.

Judas Priest, "British Steel," Columbia, its fourth.

Amy Grant, "The Collection," Myrrh, her third.

L.L. Cool J, "Walking With A Panther," Columbia, his third.

Public Enemy, "It Takes A Nation Of Millions To Hold Us Back," Columbia, its first.

10,000 Maniacs, "In My Tribe," Elektra, its first.

Warrant, "Dirty Rotten Filthy Stinking Rich," Columbia, its first.

"Phantom Of The Opera," original cast album, Polydor.

### GOLD ALBUMS

Neil Diamond, "Classics/The Early Years," Columbia, his 21st.

Bob Dylan & the Grateful Dead, "Dylan & The Dead," Columbia, Dylan's 20th; the Dead's ninth.

Paul McCartney, "Flowers In The Dirt," Capitol, his 16th (counting Wings).

Santana, "Borboletta," Columbia, its 12th.

Prince, "Batman" soundtrack, Warner Bros., his 10th.

Merle Haggard, "His Epic—The First Eleven—To Be Continued," Epic, his sixth.

Reba McEntire, "Sweet Sixteen," MCA, her sixth.

Sandi Patti, "Make His Praise Glorious," Word, her sixth.

Depeche Mode, "Black Celebration," Sire, its fourth.

L.L. Cool J, "Walking With A Panther," Columbia, his third.

Wham!, "Fantastic," Columbia, its third.

Kool Moe Dee, "Knowledge Is King," Jive/RCA, his second.

Exposé, "What You Don't Know," Arista, its second.

David Sanborn, "Close-Up," Reprise, his second.

White Lion, "Big Game," Atlantic, its second.

"Anderson, Bruford, Wakeman, Howe," Arista, its first (following 10 gold albums with Yes).

Jeff Healey Band, "See The Light," Arista, its first.

Heavy D & the Boyz, "Big Tyme," MCA, its first.

Big Daddy Kane, "Long Live The Kane," Cold Chillin', his first.

"Love & Rockets," Beggars Banquet/RCA, its first.

"Martika," Columbia, her first.

Modern English, "After The Snow," Sire, its first.

Soul II Soul, "Keep On Movin'," Virgin, its first.

Stevie B, "In My Eyes," Lefreak-Moelis Records, his first.

"Ghostbusters II" soundtrack, MCA.

### PLATINUM SINGLES

Prince, "Batdance," Warner Bros., his second.

Bobby Brown, "On Our Own," MCA, his first.

### GOLD SINGLES

Madonna, "Express Yourself," Sire/Warner Bros., her fifth.

Bobby Brown, "On Our Own," MCA, his fourth.

Prince, "Batdance," Warner Bros., his fourth.

New Kids On The Block, "Hangin' Tough," Columbia, its third.

Paula Abdul, "Cold Hearted," Virgin, her second.

Exposé, "What You Don't Know," Arista, its first.

Lita Ford/Ozzy Osbourne, "Close My Eyes Forever," RCA, their first.

Richard Marx, "Right Here Waiting," his first.

Stop The Violence Movement, "Self-Destruction," Jive/RCA, its first.

Jody Watley, "Real Love," MCA, her first.

## PROMOTER SUES RAY CHARLES

(Continued from page 102)

agreement, he purportedly promised to perform two shows on the night of the festival for a salary of \$30,000. An advance of \$3,000 was paid to Charles as a binder to the contract, according to the suit.

In reliance on its contract with Charles, Festival says it launched an extensive advertising campaign that cost the company an estimated \$10,000. Hoffman says that Charles was "aware of the promotion and gave it his approval." Several thousand tickets were sold to the event.

On June 21, an additional advance

of \$12,000 was allegedly paid to the singer. The next day, the suit claims, his contract was amended to a commitment for one performance at the festival for a new fee of \$25,000.

With a sold-out audience seated and Charles' backing band assembled backstage, Wein was forced to offer ticketholders a full refund, despite the fact that EMI recording act the O'Jays (who were signed to play the second show that Charles had previously canceled) were brought in to perform a spur-of-the-moment set. Festival claims it suf-

fered a loss of approximately \$60,000 in ticket refunds in addition to \$16,500 paid to the O'Jays.

"People spent their money to see Ray Charles in concert, not anyone else," Hoffman says, explaining the large number of refunds paid. "If Ray was sick, that would be excusable. But there was no reason for him (to miss the show)."

Although damages are to be proved at trial, Festival is expected to ask for a minimum of \$86,500.

No one from Ray Charles Enterprises could be reached for comment at press time.

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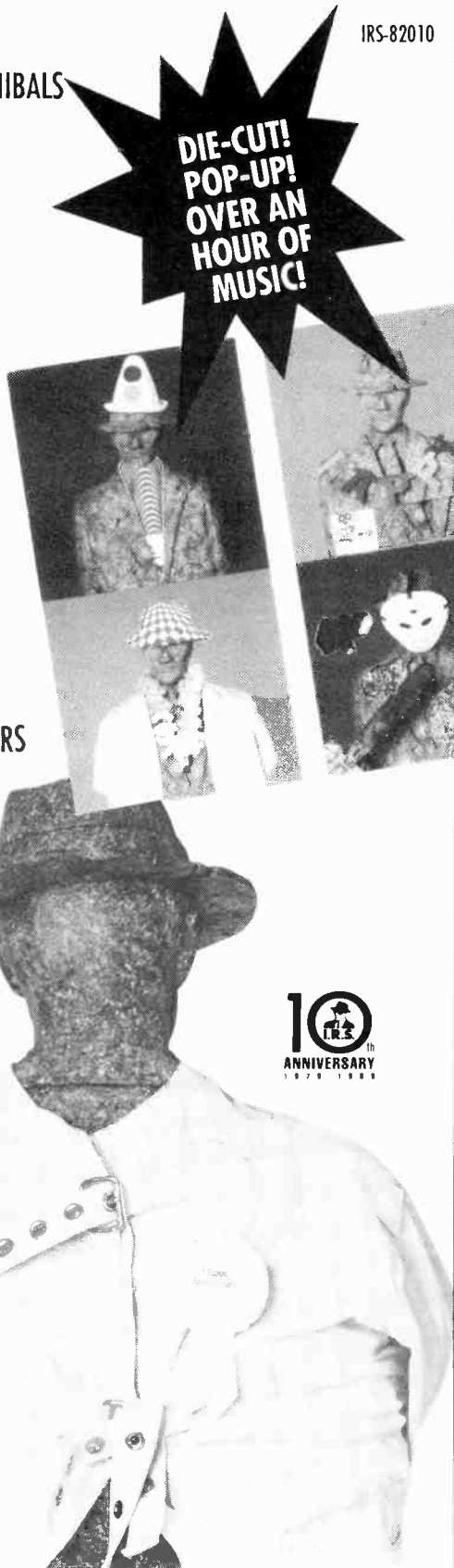
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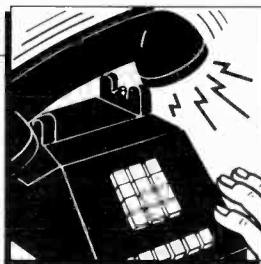
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# INSIDE TRACK



Edited by Irv Lichtman

**D**AT NO, DAAD YES: "[DAT] is one area where Telarc will not lead," writes the label's Jack Renner in the audiophile company's new Quarter Notes bulletin. Renner, in his Publisher's Corner column, cites five reasons why Telarc is taking a wait-and-see attitude on digital audiotape. Among them are high cost, the fact that DAT product is still susceptible to wear and damage, retail resistance, and a lack of worldwide success. Renner also mentions the new digital audio analog (DAAD) cassette technology, which he feels brings analog cassettes on the border of CD quality. In fact, he is so impressed with DAAD that the label is starting a regular release schedule of cassettes, rather than getting along with occasional tries. Apparently, RCA Red Seal has similar thoughts about DAAD. It has also begun to offer classics in the format, which—both labels note—eliminates the analog running master from the duplication process, making the consumer's cassette the first analog copy generated.

**B**UZZ, BUZZ: A recent returns revision by CBS Records has caused grumbling among some retailers. A letter from senior VP of sales and branch distribution Danny Yarbrough announcing the new policy said the distributor's intention is to discourage accounts from sending back product that is still selling. Under the new system, accounts must review returns requests with their sales reps before submitting them for authorization. CBS says the added step won't slow down the returns process, but its customers remain unconvinced.

**P**ROVIDING "FRIENDLY COMPETITION" with two other existing labels is how WEA International describes the formation of the company's third Japanese record company, WEA Music K.K., in Tokyo starting Dec. 1. Like the two other firms, Warner-Pioneer Corp. and Alfa Moon, it will maintain separate divisions to handle international and Japanese

repertoire. Former Warner-Pioneer exec Ikuzo Orita heads the operation. In another development out of Japan, the Atlantic catalog is now handled via Alfa Moon, with the Warner Bros., Elektra, and Geffen catalogs remaining at Warner-Pioneer.

**I**N AN ACQUISITION INDICATING that not all the consolidation going on involves large national chains, St. Louis-based Sound Distributors has acquired four-store Penny Lane in Kansas City, Mo., from owner House Distributors for an undisclosed figure. Confirming the deal, J.D. Mandelker, president of Sound Distributors—which also owns five-branch video wholesale firm Sight & Sound Distributors—says the acquisition gives his firm 19 retail stores under the Street Side banner, including nine in the Kansas City market and two in Lawrence, Kan.

**T**HE LOW VIEWERSHIP of the Who's Aug. 24-25 pay-per-view broadcast of "Tommy" has apparently led DIR Broadcasting to end its bid to host a "Rolling Stones & Friends" broadcast, rumored for Dec. 18-19 at Nassau Coliseum on Long Island, N.Y. DIR Broadcasting, the distributor for the Who show, balked at the proposed \$6 million price tag on the Stones PPV event in light of the Who's dismal 1.2% buy rate. The company's backout shocked some industry observers, who felt DIR Broadcasting was "signed, sealed, and ready for delivery," according to one source. Showtime Events Television now looms as the most likely source for the Stones, according to one analyst.

**T**HE ROULETTE WHEEL hasn't stopped for the Rhino label and EMI Records U.K. The two firms, which earlier this year acquired Roulette masters from owner Morris Levy, have obtained more vintage rock from Levy via his Emus imprint, which holds the perpetual license from Columbia Pictures of early '60s masters from the Dimension and Colpix logos that include some 1,500 dates by, among others, Carole King, Little Eva, the Cookies, Nina Simone, the Marcells, and James Darren. According to David Hughes, director of strategic marketing for EMI U.K., Levy had rights to transfer the license. Columbia Pictures gets an override from Rhino and EMI.

**K**INGDOM GONE: The members of Polydor/PolyGram act Kingdom Come have "gone their separate" (Continued on page 100)

## Warrant Fracas Spurs Metal Ban In Dallas

BY CHARLENE ORR

**DALLAS** Owners of the Dallas Alley entertainment complex will restrict heavy metal acts from outdoor concerts at the venue. The decision follows a fracas at an Aug. 21 Warrant show where police say overflow crowds interfered with emergency workers trying to reach fans suffering in 100-degree heat.

Fights broke out in a crowd estimated at 20,000 and, according to Dallas police, Warrant lead singer Jani Lane urged fans to not let vehicles through, leaving a fire truck stuck in the throng.

According to a Columbia Records spokesman, Lane misunderstood what was occurring in the huge crowd and subsequently sent a letter of apology to Dallas Alley promoters.

At the time of the incident, Dallas police were considering pulling the plug on the outdoor shows, which have been staged by Dallas Alley on Monday nights during warm months for the past 2½ years. But a compromise was reached Aug. 30 when police and complex officials agreed to limit the type of bands booked to play at the outdoor concerts.

"We simply weren't prepared for 20,000 fans to show up for that band," says Steve Fields, president of Step Three Entertainment, which owns Dallas Alley. "This was a different breed of crowd, more rowdy

and younger. We never had that type of band before, either. From now on, we'll watch the bands a little closer."

Of the 160 concerts staged in the Alley, the crowd to see Warrant was one of the largest, according to Jerry Thompson, VP of Step Three Entertainment. Similarly large crowds have turned out for Thirty Eight Special, Midnight Oil, and Joan Jett without incident, he says.

"We work very closely with Dallas police to beef up security for the

shows," says Thompson. "But the age and mass of people who showed up for the Warrant show caught us off guard."

"As it stands now, the shows will continue" through the end of the outdoor concert season in October, says Thompson. "But if we have another incident like that, there will probably be no questions asked" before city officials stop the concerts.

"We're approving all bands to make sure it doesn't happen again."

## Promoter Sues Charles For JVC Fest No-Show

BY LARRY FLICK

**NEW YORK** Jazz promoter George Wein and his Festival Productions Inc. sued Ray Charles Enterprises Aug. 30 in New York Federal Court, alleging breach of contract.

According to the suit, Charles was contracted to headline the JVC Jazz Festival at Lincoln Center in New York on June 28. Festival attorney Elliott Hoffman says that Charles, shortly before he was scheduled to take the stage,

telephoned to announce that he was in St. Louis and would not be appearing at the JVC event.

"He claimed that it had to do with airline problems," Hoffman says, "which doesn't make sense, since he was in Los Angeles the day before. I don't want to speculate on why he was in St. Louis, but it was not due to airline problems."

The court papers allege that Charles signed a contract with Festival on Dec. 3, 1988. In that (Continued on page 101)





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