

Billboard

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NEWSPAPER

IMPORTANT
 RECORD
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10TH ANNIVERSARY
 Follows page 52

VOLUME 101 NO. 29 THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT July 22, 1989/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

'Pirate' Comes On Strong, WHTZ Regains N.Y. Power

BY SEAN ROSS

NEW YORK While the newly released spring Arbitron ratings contain comeback books for market leaders WHTZ (Z106) New York and KPWR (Power 106) Los Angeles, the biggest news this time may be the station that tied for fifth in L.A.

In its first full book, Scott Shannon's "rock 40" KQLZ (Pirate Radio) Los Angeles finished first in subur-

ban Orange County and third in the nearby Riverside/San Bernadino markets and left a considerable mark on several of L.A.'s other major players. KQLZ was up 2.7-4.3 12-plus-overall, while top 40 KIIS-AM-FM

• **Pioneering PD Rick Carroll dead at 42. See story, page 6.**

was down 7.1-5.2—moving it from second to fourth place—and album KLOS fell 4.6-3.8.

While those stations had been expected to lose some audience to a new rock-leaning top 40, there was also some surprise fallout. Modern rock KROQ—a station once built on the same sort of on-air outrage that Pirate has been using lately—was down 3.0-2.3 and lost more than a point in its one-time stronghold of Or-

(Continued on page 80)

Stones' Flat Fee Angers Promoters Some Say They Will Pass On Tour Dates

This story was prepared by Bruce Haring, Thom Duffy, and Melinda Newman.

NEW YORK The Rolling Stones may tour without the support of many top concert promoters because of producer demands that local promoters accept a flat fee for their services rather than the traditional percentage of the net.

In a cost-cutting move apparently spurred by its tour guarantee to the Rolling Stones—estimated at \$55 million-\$70 million—Concert Productions International of Toronto has offered local promoters a \$25,000 flat fee for their services. CPI is producing the Canadian portion of the tour in conjunction with Labatt's Brewery; in the U.S., CPI is working with media sponsor MTV. An additional

tour sponsor is still being sought.

Some promoters have passed outright on the show, outraged by what one source estimated as a \$30,000 difference in profits between the flat fee and the net percentage. But most are unwilling to admit publicly that

they will not promote the Stones.

At the same time, several promoters who decry the flat fee in major markets are accepting it for shows in smaller cities. Others take a more open-minded approach to the flat fee

(Continued on page 83)

Indies On Ice As Major Labels Get Dance Fever

This story was prepared by Bill Coleman and Bruce Haring.

NEW YORK The surging major-label interest in dance music appears to be leading to a growing conservatism among some independent labels.

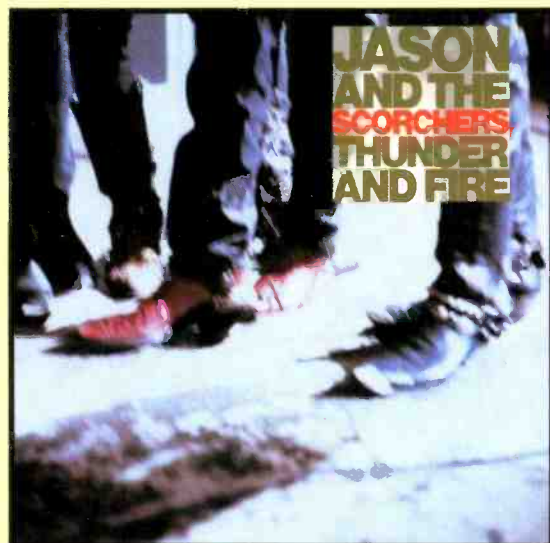
Plagued by the traditional independent handicaps of tight budgets, small staffs, and low profiles—and now battling the increased financial support of dance music by large labels—indies are apparently reducing the number of acts they sign and promote.

"We can take less risks these days," says Apache Ramos, director of promotion and A&R for Criminal Records, whose artists include Ellis D. "We can't take on as many groups, because we have to live and die with the group. And we've been dying a lot."

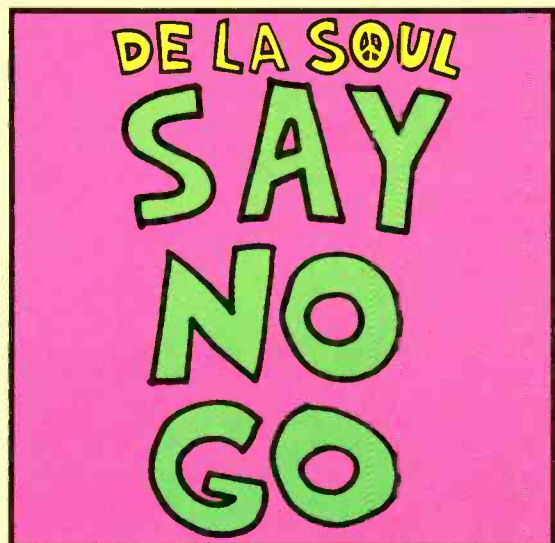
"We're definitely being more selective and more careful in what we're putting out," says Mickey Garcia, founder and VP of the MIC MAC label, whose artists include Cynthia

(Continued on page 83)

ADVERTISEMENTS



Jason and the Scorchers roared out of Nashville in the mid-'80's with fire-and-brimstone fervor and incendiary rock'n'roll firepower. They're Z.Z. Top meets Hank Williams, Jimmy Swaggart meets Jerry Lee Lewis at his teenage cousin's house, Ronnie Van Zant burning down the Sex Pistols practice room. Their much-anticipated new album **Thunder And Fire** features the single "Find You." On A&M Records, Compact Discs and BASF Chrome Tape. (SP 5264)



DE LA SOUL. Of the soul. Black medallions. No gold. Their near-platinum album **3 Feet High And Rising** (TB 10-9) has just spawned another multi-format smash with "**Say No Go**" (TB 934). The critics have hailed De La Soul as "The Sergeant Peppers of Rap." With five #1 Billboard chart positions under their belt, De La Soul are making hip-hop history. This is the dawn of the D.A.I.S.Y. Age. On Tommy Boy.

New MUSIC
New TALENT
 Follows page 60

THE HIT SINGLE THAT'S EXPLODING ACROSS AMERICA!

"ANGEL EYES" ♦ THE JEFF HEALEY BAND

The artist development story of the year continues to build as "**Angel Eyes**," bullets to the top of the pop charts. **See The Light**, their critically acclaimed debut album is near **gold** in the U.S. and **platinum** worldwide, almost a year since it was first released. An extraordinary artist and a strong company commitment. That's the Arista advantage.

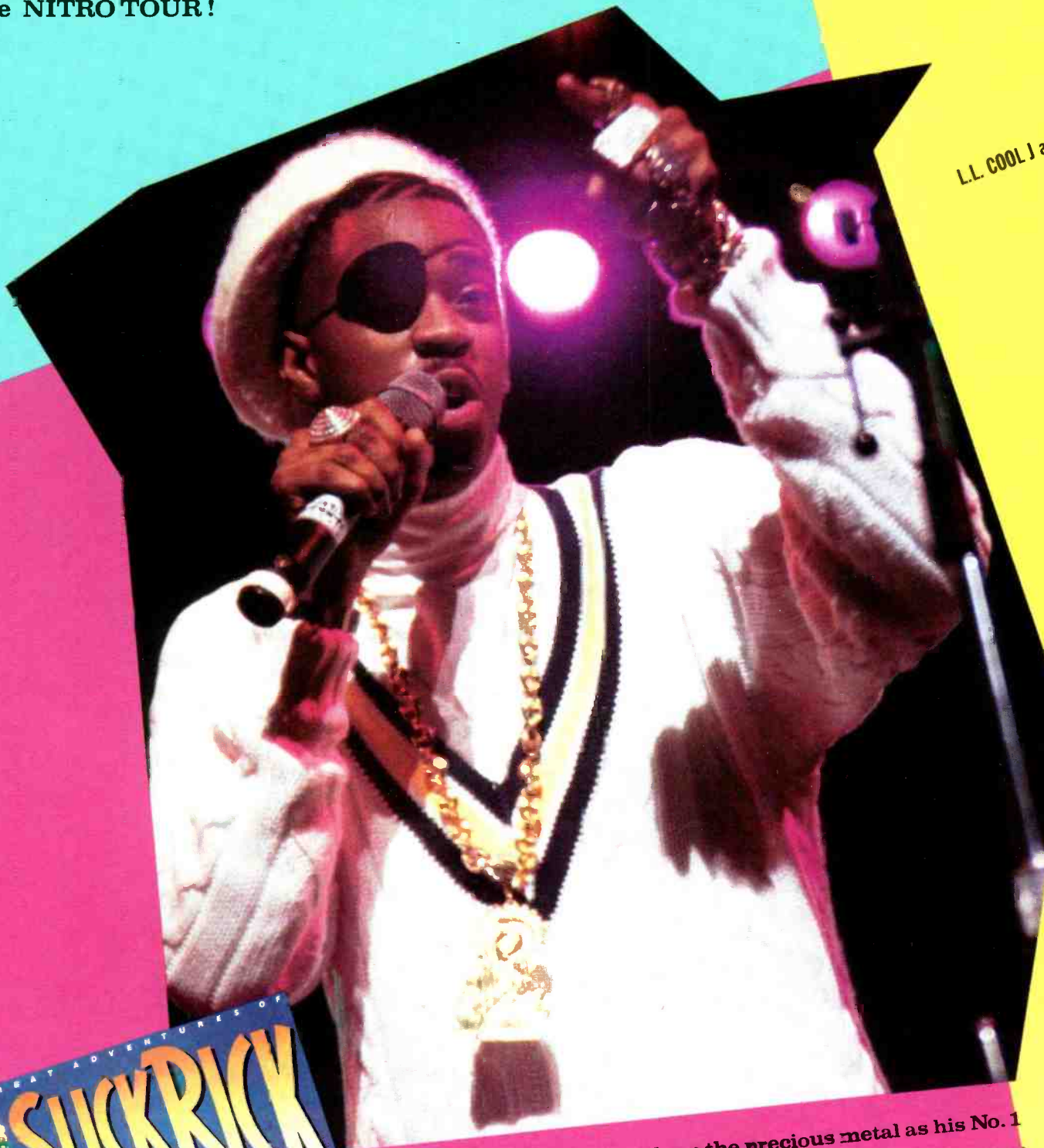


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ADVERTISEMENT

PLATINUM...SO WHAT YOU SAYIN'?

It's the hottest thing in RAP as L.L. Cool J, the Prince Of Rap, and Slick Rick, the Cool Ruler, explode into PLATINUM with their new albums! And they're about to detonate the hottest live show of the summer, the NITRO TOUR!



L.L. COOL J and SLICK RICK SUMMER TOUR 1989

- July 4 Louisville, KY
- 5 Chattanooga, TN
- 6 Memphis, TN
- 7 Jackson, MS
- 8 Birmingham, AL
- 9 New Orleans, LA
- 12 Montgomery, AL
- 13 Shreveport, LA
- 14 Houston, TX
- 15 Oklahoma City, OK
- 16 Dallas, TX
- 19 Savannah, GA
- 20 Richmond, VA
- 21 Baltimore, MD
- 22 Charlotte, NC
- 23 Philadelphia, PA
- 26 Las Vegas, NV
- 27-28 Los Angeles, CA
- 29 Oakland, CA
- 30 San Diego, CA

- Aug. 1 Denver, CO
- 3 Kansas City, MO
- 4 St. Louis, MO
- 5 Cleveland, OH
- 6 Detroit, MI
- 9 Minneapolis, MN
- 10 Milwaukee, WI
- 11 Indianapolis, IN
- 12 Cincinnati, OH
- 13 Chicago, IL
- 16 Rochester, NY
- 17 Pittsburgh, PA
- 18 New Haven, CT
- 19 Providence, RI
- 23 Fayetteville, NC
- 24 Augusta, GA
- 25 Mobile, AL
- 26 Nashville, TN
- 27 Atlanta, GA
- 31 Greenville, SC

- Sept. 1 Winston/Salem, NC
- 2 Washington, DC
- 3 Norfolk, VA
- 8 Jacksonville, FL
- 9 Tampa, FL
- 10 Miami, FL



Slick Rick continues to rack up the precious metal as his No. 1 debut album, "The Great Adventures Of Slick Rick," hits platinum with no sign of slowdown! His new single, Hey Young World, is an instant smash in the tradition of his Top-5 hit Children's Story. An MTV™ favorite, watch The Ruler continue to rule his roosts!

Produced by Ricky Walters, Jason Mizell, Hank Shocklee and Eric Sadler.

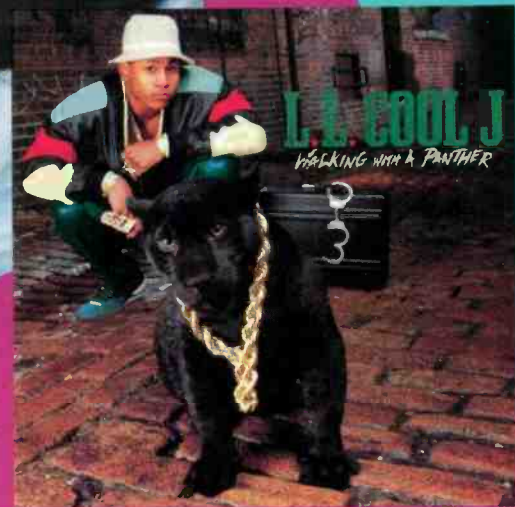
L.L. COOL J AND SLICK RICK EXPLODE!



L.L. Cool J, multiple-platinum artist is back with a vengeance with his runaway/smash album, "Walking With A Panther," —now platinum!

Radio is insane for his already gold single,

I'm That Type Of Guy — now platinum!
watch the hysteria build as L.L. Cool J (a/k/a L.L.) takes the Nitro Tour throughout the U.S. Produced by L.L. Cool J




L.L. COOL J's "WALKING WITH A PANTHER." THE PLATINUM PLUS ALBUM JUMPING #41 TO #15 TO #10 ON BILLBOARD'S POP CHARTS. #1 ON BILLBOARD'S BLACK CHARTS.

SLICK RICK's "THE GREAT ADVENTURES OF SLICK RICK." PLATINUM PLUS.

LIVIN' LARGE IN THE '80 S. GETTIN' PAID IN THE '90 S.

ON DEF/JAM COLUMBIA CASSETTES, COMPACT DISCS AND RECORDS.

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D'ATRA HICKS

D'ATRA HICKS. THE SELF-TITLED DEBUT ALBUM.

Very soon
a young woman
is going to capture
the hearts of
critics, radio, retail,
and fans alike.
Her talent, an inspiration.
Her voice, a work of art.
It's going to take
"Sweet Talk" to get
it started.
Then we won't have
to say a word.



Various selections produced by
Narada Michael Walden for Perfection Light Productions,
Nick Martinelli for Watchout Productions, Inc.,
Jellybean for Jellybean Productions, Inc.,
Gary Brown for G.V.B. Productions and Wesley Naylor,
and Elliot Wolff.
Management:
Reach Entertainment
Kery Davis
Vy Higginsen

Billboard CONTENTS

VOLUME 101 NO. 29

JULY 22, 1989

MODERN ROCK: STILL ON A ROLL?

Though the modern rock genre has gotten a lot of attention from labels and the trades, radio has been slow to keep pace. Billboard's Sean Ross and Melinda Newman report on the progress. **Page 12**

VID DEALERS GRAPPLE WITH NEW LAWS

The proposed federal obscenity legislation is heating up Video Software Dealers Assn. chapter meetings around the country. And in several states, vid dealers are dealing with state laws that attempt to regulate violent and X-rated product. Earl Paige has details in Store Monitor. **Page 53**

SPOTLIGHT ON NEW MUSIC

1989 is shaping up as the year of glasnost rock. Talent editor Thom Duffy reports on the wave of Soviet signings to U.S. labels. **Follows Page 60**

VESTRON GETS FINANCIAL SHOT IN ARM

Financially troubled Vestron Inc. says it has found the financing it will need to continue operations. The company, which laid off 140 workers from its film-making arm, announced plans for a \$65 million credit facility from two banks. Billboard's Al Stewart reports. **Page 88**

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CLASSIFIED ACTIONMART

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French Tax Dip Lifts Sales; Belgian Boost Slower Dutch Market Buoyed By CD Surge

This is the third installment of a six-part international survey of sound carrier sales. This week, Billboard covers Holland, France, and Belgium.

AMSTERDAM Although its dominance of the Dutch market was barely challenged by the advent of the cassette, the vinyl LP is fighting a losing battle against the fast-charging CD.

Most key executives in the Dutch record industry believe that the LP will lose its impact over the next three or four years. It has lost more than 70% in sales since 1978.

"There are two important questions on the future of the LP," says Rob Edwards, MD of the NVPI, the umbrella organization of the audio and video industries in the Netherlands. "How long will the consumers be interested in this configuration and will the record industry honor that interest? Record stores are less willing to stock many vinyl albums these days, and a growing amount of classical music is only available on CD."

Richard Denekamp, GM of CBS Holland, reports a fall of nearly 40% in the LP results last year for his company compared with 1987. He expects a 50% dip this year.

"Nonetheless, I think it will be another five years before it disappears," adds Denekamp. "There will always be small production units

making vinyl LP recordings."

In contrast, the CD is regarded as the savior of the industry. Holland is one of the four European countries where the CD made a simultaneous debut, and the Dutch market has one of the highest CD hardware penetrations in Europe.

"The large gross of the Dutch record business in 1987 and 1988 is mainly due to the booming CD sales," says Edwards.

Freddy Haayen, managing direc-

tor of CNR, Holland's leading independent record company, predicts the CD boom will last another two years.

"It has had a giant impact on the industry in Holland and many other places," he observes. "What worries me is the price level. I say it shouldn't dip too much further because otherwise the record companies and other interested parties won't make enough profit."

CD video is not expected to match *(Continued on page 73)*

GLOBAL MUSIC UPDATE

Atlanta's Turtles Chain Said To Be On The Block

BY EARL PAIGE

LOS ANGELES Sources claiming to be close to the negotiations say 119-store Atlanta-based Turtles Records & Tapes is considering offers from at least three firms—W.H. Smith, Shamrock Holdings, and The Record Bar.

Brian Poehner, director of purchasing at Turtles, says, "It's a rumor. That's all we're saying about it."

Most sources are less surprised that Turtles could be selling out than that word of the negotiations has leaked. No sources close to Turtles would comment for the record; the firm has been generally tight-lipped about its business affairs

since its acquisition by Clinton Holdings, a low-key White Plains, N.Y.-based financial firm.

Of the three suitors, observers are most excited about W.H. Smith, which owns the 272-store Our Price U.K. chain and which just entered the U.S. market with the purchase of 19-unit mall chain Wee Three in Philadelphia (Billboard, Feb. 25). The firm also owns 300 airport newsstands and 200 bookstores in North America and has maintained a Toronto office for 38 years.

W.H. Smith, according to observers, could be rushing to expand its U.S. position in view of announced plans for the opening of U.S. stores by U.K. rival HMV Group (Bill-

(Continued on page 80)

CBS Special Products Rolls On MGM Track Refurbished 'Wizard' To Launch Album Series

BY IRV LICHMAN

NEW YORK CBS Special Products will have access to 200 soundtracks from the MGM film library, starting off with a 50th anniversary release of the score to "The Wizard Of Oz" in August and at least 50 titles by the end of 1990.

While acknowledging this as the

third or fourth repackaging go-around for many of the albums—initially on MGM Records and on MCA Records over the last three years—Al Shulman, CSP senior VP, says upgrading will be the order of the day in bringing his versions to market.

This involves additional songs and music to be added to releases where available; the cleaning and digital

transfer of master tapes; and the updating of annotation and artwork. These tasks will be accomplished by CSP's in-house staffers, including Anne Wilcox, A&R chief; and producers Russ Hornbeck and Lynne Frost.

Releases on cassettes and CDs, averaging at least 60 minutes of playing time, will carry list prices of \$5.98 and \$9.98, respectively. Many of the original albums were released by MGM as 10-inch LPs in the late '40s and early '50s, which limited the number of songs or music that could be drawn from the film track.

Shulman recently completed a five-year deal for U.S. and Canada rights to the tracks from the owner of the masters, SBK Record Productions, now part of the Thorn-EMI music companies. Ironically, EMI replaces CBS International as the licensee of the catalog in the U.K., Europe, and Japan.

"We're very research oriented, so we did a lot of checking on the sales patterns of the MCA and CBS International releases," says Shulman, generally regarded as the father of major-label specialty or premium departments. "We wanted to make the deal, but we knew that much had to be done to upgrade the quality of the releases."

For the second time in the special product unit's history, Shulman notes, it will utilize the services of the CBS distribution network rather than sell direct. Previously, CSP arranged *(Continued on page 89)*

New Edition/Guy Tour Rivalry Leaves Security Chief Dead

BY JANINE McADAMS

NEW YORK Rivalry between top MCA acts Guy and New Edition during a co-headlining national tour exploded in violence July 9, resulting in the fatal shooting of a member of Guy's security team. One man is being held for murder, another is seriously injured, and four others are charged with conspiracy to commit aggravated assault.

The incident occurred in Pittsburgh, where the groups were to appear as part of the Budweiser Superfest with several other acts at the Pittsburgh Civic Center.

Killed in the incident was Guy security chief Anthony Bee, 32, of Buffalo, N.Y. Ronald Byrd, New

Edition's production manager, has been charged with criminal homicide and is being held by Pittsburgh police. A court hearing is scheduled for Wednesday (19).

Pittsburgh police are still trying to untangle the web of events that led to the shooting. Apparently, tensions had been building since the launch of the tour between New Edition, the five-man singing group from Boston that began its career as teen heartthrobs with such hits as "Candy Girl" and "Is This The End" in the early '80s, and Guy, the three-man outfit from New York whose leader, writer/singer/producer Teddy Riley, has been credited with pioneering the popular new *(Continued on page 82)*

10th NMS Seen As Bigger & Better Array Of Issues, Int'l Scene Targeted

BY THOM DUFFY

NEW YORK The New Music Seminar, marking its 10th anniversary, opens Sunday (16) at the Marriott Marquis Hotel here with a familiar array of issues on its agenda and a heightened focus on music in the international marketplace.

The seminar, first staged in 1979 as a small meeting of industry figures

concerned with music beyond the pop mainstream, has since become a key stop for music professionals striving toward and working in that mainstream. With more than 7,500 registrants expected—a 10% increase over the 1988 meeting—organizers say NMS has come to rival MIDEM, the international music fair held in Cannes, France, as a music industry gathering (see Editorial, page 9).

According to NMS co-founder Tom Silverman, while the seminar does not attempt to duplicate the deal-making environment of MIDEM, its increasingly international focus is reflected this year in panels, showcases, and the makeup of the convention. The number of foreign delegates expected is up 20%, with significant numbers coming from Japan and Australia, says Silverman.

"We want this to be seen as an international meeting place," he says.

Appropriately, the keynote speech at this year's seminar will be given Monday (17) by South African musician and social activist Johnny Clegg, leader of the band Savuka, and the nations represented by acts at seminar performances include France, Britain, Holland, Canada, Australia, West Germany, and the Scandinavian states. A July 14 performance at the Palladium—on the 200th anniversary of Bastille Day—will highlight French and Afro-French music.

Internationally focused panels will discuss the cultural and business impact of the unification of the European Economic Community in 1992. Also, two informal "Face The Nation" meetings with international delegates will be held each morning at the Marriott Marquis.

Clegg's speech Monday will be followed by the presentation of this

(Continued on page 82)



Your Honors. Veteran music/home video entrepreneur Cy Leslie and jazz vibraphone great Lionel Hampton are presented with the humanitarian and creative awards, respectively, by the music and performing arts lodge of the B'nai B'rith at its recent 25th anniversary dinner in New York. Shown, from left, are Joe Cohen, dinner chairman; Walter Yetnikoff, president, CBS Records Inc.; Leslie; Hampton; Dr. Billy Taylor, jazz musician and authority; Ed Cramer, president, music and performing arts unit; and Al Feilich, general chairman, silver anniversary dinner. (Photo: Chuck Pulin)

Rick Carroll, Pioneer PD In L.A., Dead At Age 42

BY CRAIG ROSEN

LOS ANGELES Rick Carroll, the veteran radio programmer who established the influential "Rock Of The '80s" modern rock format a decade ago at KROQ Los Angeles, died July 10 at St. John's Hospital in Santa Monica, Calif., at age 42. The official cause of death was complications from pneumonia.

Carroll programmed KROQ from 1979-83 and again from 1985-88. When he wasn't that station's PD, he operated as a consultant, and last May he had taken on KROQ as

a client again.

When Carroll joined KROQ in 1979, the then-Pasadena-based outlet was in financial and legal trouble. "It was a station with almost no ratings whatsoever," recalls KROQ OM Scott Mason. But Carroll applied his top 40 background to the station's renegade format, taking such novelties as Soft Cell's "Sex Dwarf" or Killer Pussy's "Teenage Enema Nurses In Bondage" and playing them with the same frequency with which top 40 stations rotated their hits.

(Continued on page 82)

Judge Hears Paramount Arguments Against Warner Buy Time Will Tell Who Wins Merger War

BY DON JEFFREY

NEW YORK Time-Warner, Paramount-Time, or some other combination? The answer was still up in the air at press time, but early speculation and market activity pointed toward a Time-Warner merger.

After hearing lawyers' arguments in Delaware Chancery Court for more than five hours July 11, Chancellor William Allen was expected to rule by July 14 on Paramount Communications Inc.'s attempt to block Time Inc.'s proposed \$14 billion, \$70-a-share acquisition of Warner Communications Inc. Time's tender offer for Warner was to expire at midnight Monday (17).

The steamy Delaware courtroom was filled with takeover-stock speculators who tried to guess Allen's decision. They relayed messages to Wall Street via cellular telephones and caused Time's stock to dive \$6.375 a share and close at \$146.25 that day. Analysts interpreted this as the stock market's way of saying that Paramount's \$200-a-share, \$12.2 billion bid for Time was probably dead.

But the arbitrageurs could have guessed wrong. Paramount's lawyers were hoping to convince Allen that Time was cheating its shareholders by rejecting Paramount's bid and not allowing them to vote on the Warner buyout. The lawyers argued that Time had put itself up for sale when it decided last March to merge

with Warner.

Whichever way Allen rules, his decision is certain to be appealed—so this ball game may go into extra innings.

One day before the court hearing, Paramount sweetened its bid by offering to pay 9% annual interest on Time shares tendered. This was designed to blunt a major criticism of Paramount's offer: Shareholders might have to wait up to a year to get paid for their tendered shares, while Paramount obtains necessary governmental approvals for the transfer of cable-television licenses from Time to Paramount.

Paramount extended its offer to July 28 and said that about 2 million of Time's 57 million outstanding shares had been tendered to Paramount so far.

Time, meanwhile, said it had lined

up \$27.5 billion in financing commitments from 40 banks for its Warner bid. Time needs \$8.35 billion to complete the first stage of the acquisition—the purchase of about 50% of Warner's shares for \$7 billion cash. The terms of the second stage of the buyout have not been disclosed.

In other news, Time's lawyers disclosed a few days before the court hearing that Cablevision Systems Corp., a major Time shareholder, was "actively considering" a bid for Time. Cablevision spokesmen did not return calls for comment.

Wall Street was skeptical about this news. Liz Buyer, a VP and leisure and entertainment analyst with Prudential-Bache Securities, said, "It would be quite a move for Cablevision to raise that kind of money."

Analysts speculated that Cablevi-

(Continued on page 89)

Terri Rossi Promoted To Senior Chart Manager

NEW YORK Terri Rossi has been promoted to the new position of senior chart manager, black music, jazz, and gospel.

Rossi, who has been with Billboard for three years, will continue to manage the black charts, jazz charts, and the new Hot Rap Singles chart. She will assume new responsibility over the spiritual gospel chart, which will continue to be managed by Sharon Russell. Russell will take over as

chart manager for the Hot Cross-over 30 chart.

In her new position, Rossi also will assume greater responsibility for coordinating chart department activities and chart-related projects with Billboard's editorial and advertising departments.

Prior to joining Billboard, Rossi had extensive experience in the black music industry, working for several labels and briefly owning her own label.

EXECUTIVE TURNTABLE

BILLBOARD. Billboard promotes **Janine McAdams** to black music editor and **Terri Rossi** to senior chart manager, black, jazz, and gospel. McAdams was senior copy editor and Rossi was black, jazz, rap, and crossover chart manager. Both are based in New York.

RECORD COMPANIES. Shelley Cooper is appointed VP, creative services, for Atlantic Records in New York. She was creative director/advertising and video for the label.

Warner Bros. Records in Los Angeles promotes **Charlie Springer** to VP, national sales. He was national sales manager for the label.

Mike Borchetta is named VP, national promotion, country division, for Curb Records in Nashville. He was in independent promotion.

Enigma Records in Los Angeles appoints **Jayne Simon** VP, sales. She was



MCADAMS



ROSSI



COOPER



SPRINGER

national director of singles sales for A&M Records.

Ken Komisar is named senior director, A&R, West Coast, for Epic Records in Los Angeles. He was director of dance music for Atlantic Records.

SBK Records in New York names **Michael Mena** national director, new music promotion and marketing. He was national director of alternative promotion for A&M Records.

Lee Fehr is appointed national director, video promotion, and **Doe Phillips** is promoted to associate director, international publicity and touring, for Aris-



BORCHETTA



SIMON



KOMISAR



BERMAN

ta Records in New York. They were, respectively, manager, national video promotion for Capitol Records and manager, international operations, for the label.

PUBLISHING. Mark Fried is promoted to director, writer/publisher relations, for BMI in New York. He was associate director, writer/publisher relations, for the company.

Chrysalis Music Group in Los Angeles promotes **Pete Castro** to West Coast professional manager and appoints **Mark Savage** West Coast general professional manager. They were, respectively, professional assistant for the company and professional manager for Creative Entertainment.

MCA Music Publishing in Nashville names **Eddie Tidwell** manager, creative services. He was a professional manager for Silverline-Goldline Music.

Jeff Wilson is promoted to creative manager for Warner/Chappell Music, West Coast. He was a creative department staff assistant for the company.

Jobete Music in Los Angeles names **Janet Thompson** professional manager. She was with Bug Music.

RELATED FIELDS. Burt Berman is promoted to senior VP, music creative affairs, for Universal Pictures in Los Angeles. He was VP, music creative affairs, for the company.

•VIDEO PEOPLE on the move, see page 60A

For additional
news coverage,
see page 10

S H E ' S H O T !



NATALIE

Cole

Her first single from
GOOD TO BE BACK
is a multi format smash!
"Miss You Like Crazy"
hit #1 AC, #1 R&B and
Top 10 CHR.

Now she's soaring up both
the R&B and AC charts again with

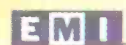
"I Do"

featuring special guest
Freddie Jackson.

ONE LISTEN AND YOU'RE HERS!

NATALIE COLE/GOOD TO BE BACK
Available on EMI Cassettes, CDs & Albums

Management: Dan Cleary



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ON TOUR NOW!

7/21 Atlanta, GA
7/22 Cincinnati, OH
7/23 Detroit, MI
8/4 Toronto, ONT
8/5 Cleveland, OH
8/6 Baltimore, MD
8/7 New York, NY

8/8 Boston, MA
8/10 Washington DC
8/11 Wilmington, DE
8/15 New Haven, CT
8/17 Pittsburgh, PA
8/18 Columbus, OH
8/19 Indianapolis, IN

8/21 Milwaukee, WI
8/24 Chicago, IL
8/25 Chicago, IL
8/26 Grand Rapids, MI
8/27 Detroit, MI
8/29 St. Louis, MO
8/30 Nashville, TN

8/31 Atlanta, GA
9/2 Houston, TX
9/3 Dallas, TX
9/6 Phoenix, AZ
9/7 San Diego, CA
9/8-9 Los Angeles, CA
9/10 San Francisco, CA

PERSONICS GOES PLATINUM.



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Editorial

WANTED: BETTER FOCUS ON NEW MUSIC

CONGRATULATIONS to the New Music Seminar on its 10th birthday. Now arguably the world's largest music trade gathering, the NMS provides an annual focal point for much of the U.S. music business and also draws attendees from around the world. Although not an international music fair like Cannes' MIDEM, NMS offers far more panel sessions on a wider range of topics and also draws a larger representation of the U.S. record industry than does its European counterpart.

During its decade of steady growth, however, the NMS has evolved away from its original purpose. When it was first held at S.I.R. Recording Studios in 1979, it drew a couple of hundred industryites—mostly on the young side—who were concerned about what they saw as the stagnation of the music industry and its apparent indifference to innovative new bands.

At that time, of course, the music business was

suffering the aftereffects of its ill-fated romance with disco; as profits plummeted, labels were not in a mood to take much of a chance on the many new kinds of music that were then aborning. Today, the industry is in a much healthier state, and new music has a better chance of making it—as evidenced by the successes of such groundbreaking artists as Living Colour, 10,000 Maniacs, and De La Soul.

Nevertheless, the vast majority of new acts signed by major labels are still following established commercial formulas, and there is as much—or more—radio resistance to new music as there was in the early '80s. Clearly, there remains a need for industry professionals to network and discuss how qualitatively new music can be introduced to the marketplace.

The organizers of the New Music Seminar are apparently well aware of this challenge: On this year's schedule, for example, are panels dealing with tight radio playlists, the difficulties of surviv-

ing as an independent rock label, and alternative marketing. But many other sessions are dedicated to mainstream business topics, touching on everything from new technology and international deal-making to breaking away from a label that has signed an artist to a disadvantageous contract.

The proliferation of panels on a myriad of specialized subjects reflects not only the tremendous growth of the NMS but also a marked change in the type of people who attend the seminar. For the past few years, the industry professionals who originally attended the NMS have been swamped by large numbers of aspirants to artistic or music industry careers. Some of these newcomers are already working on the fringes of the business; others are simply hoping to find a way to get involved.

While there is certainly a place for an informational seminar that imparts knowledge about the industry to neophytes, NMS has grown too big
(Continued on page 81)

Opportunities For Nonmusic Execs

MUSIC BIZ NEEDS ANALYTICAL THINKERS

BY DEBRA LEVEY

The popular notion that intangibles such as intuition and personality are all it takes to succeed in the music business is under barrage. While these qualities are required and important, an intelligent strategy is essential to success in this industry.

Although many career aspirants think of the music business in terms of its glamour areas, such as A&R and record production, the greatest opportunities in the business are in such areas as marketing, finance, video, merchandising, management information systems, new business development, rights and clearances, forecasting, sales, and international. The largest number of entry-level opportunities are in the administrative and support services quarter.

Of critical importance to an entry-level aspirant is to join a company that has a philosophy compatible with his or her sensibilities. The position the aspirant seeks, moreover, should be in a department that is reflective

of his or her background, interests, and fields of study. Those factors will maximize one's chances of success and longevity. Simply put, if you're doing what you love, you will ultimately succeed.



'If you're doing what you love, you will succeed'

Debra Levey is president of the Stratford Search Group, a management consulting firm based in New York. Stratford executive VP Martin Thau helped prepare this commentary.

is not just about rock riffs and spandex pants. What is required today goes well beyond bottom-line consciousness and/or artistic vision. Flamboyant impresarios who are

Today's music business players must bring to the table a combination of analytical and intuitive skills.

Consequently, the industry is beginning to understand that it can no longer simply rely on looking in its own back yard for top-notch executive talent, either promoting from within or hiring executives away from other music companies. It is now possible to cross over from, let's say, an advertising agency to a record company marketing department—assuming, of course, there is an appreciation and an in-depth knowledge of the product.

Music, of course, is not just another product. Nevertheless, its sales can be forecasted, targeted, and analyzed, like the products of other industries. We're talking about expertise here: The M.B.A.'s are closing in. Who has a longer life in the business, an A&R executive or a financial analyst?

Regardless of the skills that job-seekers bring to the music business,
(Continued on page 81)

While most people believe that getting into the industry is the tough part, the real challenge is being able to develop a career once you have found a position. The music business

adept at catching trends are either joining forces with—or losing ground to—analytical thinkers and doers.

In addition, many new ideas and the approaches taken to them are the result of rapid changes in technology.



NEW-ARTIST PROGRAMS

I was enlightened yet somewhat surprised when I read your editorial on new-artist programs in the July 1 issue. Spec's Music instituted a new-artist program late last year, primarily as a result of urging by certain of our vendor representatives. It has been tremendously successful and I have encountered little resistance; more often, I find overwhelming support from most manufacturers.

Our chain of 45 stores charges vendors that wish to participate in our program very close to the low end of the scale that you mentioned in your editorial (\$750-\$10,000). Perhaps this is one reason that we have such cooperation.

Your suggestion that retailers support product in these programs before a "buzz" is on the street is somewhat unrealistic. Granted, retail can assist in creating that initial interest, which may translate into future radio acceptance; however, sales will obviously be slower and in lower quantities on an album that has had no prior radio, video, or print exposure than on one that has. Yet, we are expected to purchase large quantities on any title that we feature. If the record does not sell through, the label is often disappointed and the program may be viewed negatively. Even though this product is usually guaranteed, handling charges are incurred, valuable prime space is not utilized to its best advantage, and an investment in inventory that is not selling has been made.

We find artists who have had a small amount of media exposure to

be the best candidates for our Sure Shot program. Normally, the customers will not come in for these titles specifically; however, once in the store, they hear or see them, and the price and guarantee entice them to purchase.

Perhaps we need two types of programs: new artists and "infant artists." The latter program could be set up so that retail support does not mean unrealistically large product buys and so that we will not be penalized if the record doesn't take off within 30 days of our purchase.

Cindy Barr
Director of Purchasing and Product Management, Spec's Music
Miami, Fla.

WRONG SLANT

I would like to clarify your July 8 article, "Ticketmaster, Ticketron Under Investigation In N.Y."

New York City's Dept. of Consum-

er Affairs is not currently investigating Ticketmaster and Ticketron with respect to ticket sales to "concerts and other events." The department is solely looking into ticket sales to New York Yankees and Mets baseball games by Ticketmaster, Ticketron, the Yankees, and the Mets.

While the department is planning to investigate concert ticket sales practices in the future, there is no evidence at the present time to suggest that Ticketmaster or Ticketron will be the focus of such an investigation.

Fred Cantor
Assistant General Counsel
N.Y.C. Dept. of Consumer Affairs

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.

Chrysalis Sounds Comeback Note But Label Still Faces U.S. Shortfall

BY KEN TERRY

NEW YORK With a new distributor, a new executive structure, and a slew of acts coming with new albums, Chrysalis Records is confident it can reverse its U.S. losses and again become a major player in the marketplace.

In the short term, however, the financial picture does not look rosy: The U.S. operation lost \$6.4 million in

its fiscal first half, ended Feb. 28, and Joe Kiener, executive VP of Chrysalis Group PLC, expects a bigger debit in the second half, which ends Aug. 30.

When the six-month results were released, Kiener attributed the U.S. loss partly to inventory and returns provisions "of an extraordinary one-time nature." He said these write-downs were designed to leave Chrysalis with "a clean balance sheet" pri-

or to its switch from CBS to CEMA distribution, which occurred July 1 (Billboard, July 8).

The downbeat financial situation will continue through the end of the summer, he explains, because most of the label's prime acts—including Billy Idol, Jethro Tull, and Pat Benatar—won't have new releases until the fall.

"Most of the big hitters miss the end of this fiscal year," he says. "It's not an intentional situation. It's just that delivery dates of acts fall whenever they fall. We don't feel it's appropriate to push albums out in order to artificially make figures."

New Chrysalis product is expected from Icehouse and Ten Years (Continued on page 88)



Stage Managing. Chrysalis Records hosts a party for Norwegian group Stage Dolls at their nation's consulate in New York. Odd Wibe, Norway's acting consul general, plays host to what he said was the first rock-oriented event ever held at the consulate. Shown, from left, are unidentified Viking; Stage Dolls' Terje Storli and Steinar Krokstad; Keith Baker, Stage Dolls' manager; Joe Kiener, executive VP, Chrysalis PLC; Stage Dolls' Torstein Flakne; and Wibe.

Lawyer Slams Senate Bill To Hike Copyright Fees

BY BILL HOLLAND

WASHINGTON A Senate bill that would double copyright registration fees received stinging criticism from a veteran copyright attorney July 12 at a hearing before the Senate copyright subcommittee.

Irwin Karp, who has worked with various music community groups and has chaired the Berne Convention adherence group, testified that the bill, S. 1271, would have a double "punitive effect" on authors who create several works each year.

Section 412 of the bill would prevent authors from recovering statutory damages and attorney's fees un-

less a copyright is registered before the infringement occurs. Such recovered statutory damages are the only effective protection for authors of multiple works, Karp explained. "Without them, they cannot afford to sue infringers."

Further, the bill would double the fee for registration from \$10 to \$20, and Karp suggested many authors of multiple works "cannot pay \$200 or \$300 a year (or more) to register the 20 or 30 works they created."

Karp said the bill is inequitable, pointing out that Paramount Pictures would pay the same \$20 to register a movie such as "Raiders Of The Lost (Continued on page 73)

Michael's 8 Nods Top Vid Nominations Jackson Clips Competition

BY STEVEN DUPLER

NEW YORK A pair of visually stunning, big-budget clips supporting the "Bad" album helped Michael Jackson garner eight nominations in the 1989 MTV Video Music Awards.

The Epic superstar's "Leave Me Alone" clip received the nod for best video, art direction, editing, special effects, and breakthrough video; his "Smooth Criminal" clip was named in the dance video, choreography, and cinematography categories.

Close on Jackson's metal-clad boot heels were a number of other major artists, including Jody Watley,

Madonna, and Paula Abdul, all with six nominations, and Steve Winwood, with five. Abdul's total is even more impressive because one of the nominations the Virgin artist received was for best new artist.

A couple of curious occurrences: Neil Young's satirical comment on corporate sponsorship of rock'n'roll, "This Note's For You"—banned by MTV when it was first released—managed to turn up on the list of nominees for video of the year; superstars Debbie Gibson and Prince received only one nomination apiece (for special effects and art direction, (Continued on page 73)

Gordy Sells Hitsville In L.A. To Soundworks In Gotham

BY CHRIS MORRIS

LOS ANGELES The Gordy Co. has sold its Hitsville Recording Studios here to the partners in the New York-based studio Soundworks for what Soundworks president Alan Ramer calls a "mid-seven-figure" sum.

Gordy's sale of the 20-year-old recording facility, where Motown Records artists such as Diana Ross, Marvin Gaye, Lionel Richie, the Temptations, and Smokey Robinson cut their hits, fuels renewed speculation that Motown founder Berry Gordy may deal the extremely valuable Jobete Music publishing concern.

Gordy Co. spokesman Mike Roshkind says no sale of Jobete is immi-

nent, but he admits that the company, which is Gordy's sole remaining music business holding, could be dealt for the right price.

A year ago, Gordy sold his label interests to the partnership of MCA Records and Boston Ventures for \$61 million.

Commenting on Gordy's most recent music business divestiture, Roshkind says, "[Hitsville is] certainly an extension of the record company operation, and since Berry Gordy sold the assets of the record company, he got a good offer and he accepted."

"Jobete is a jewel, and it would be foolish for anybody to think we don't get any offers for Jobete," says (Continued on page 89)

Prince's 'Batman' Takes Top-Album Crown; New Blood Brings New Life To Columbia

PRINCE's "Batman" soundtrack soars to No. 1 in its third week on the Top Pop Albums chart, becoming one of the three fastest-climbing No. 1 soundtracks of the past 20 years, following the Beatles' "Let It Be" and U2's "Rattle And Hum."

This represents a smashing comeback for Prince, whose last album, "Lovesexy," was his first collection in seven years to fall short of the top 10. The soundtrack's swift climb owes a lot to the blockbuster success of the Jon Peters/Peter Guber film, which grossed more than \$141 million in its first 18 days of release.

"Batman" is Prince's second soundtrack to top the chart, following "Purple Rain" five years ago. Only three other composers have landed two or more No. 1 soundtracks. Rodgers & Hammerstein had four; the Beatles, three, and Henry Mancini, two.

Though Prince's album is billed as the "Batman" soundtrack, the film itself contains only about six minutes of his music. The bulk of the music in the film—about 70 minutes worth—was composed by Danny Elfman, and will be released Aug. 8 as the original score.

COLUMBIA RECORDS appears to be coming out of its widely reported slump. On this week's Hot 100, the label has the No. 1 single (Martika's "Toy Soldiers"), the Hot Shot Debut (Warrant's "Heaven"), the Power Pick/Sales (L.L. Cool J's "I'm That Type Of Guy"), and the Power Pick/Airplay (New Kids On The Block's "Hangin' Tough"). It's the first time that one combined label has swept all four designations since the Power Picks were introduced in 1985.

The most encouraging sign for Columbia is that all four of these hits are by young artists. New Kids are just teenagers, Martika and L.L. are both 20, and the guys in Warrant are in their early 20s. This infusion of new blood couldn't have come at a better time for the label, which relied for too long on its great but graying stable of veterans.

In another industry note, Geffen Records has 15 albums on the pop albums chart, more than at any other time in its nine-year history.

MAYBE YOU can't go home again. Four pop veterans are running out of gas on the pop albums chart with releases that mark their return to their former labels.

Diana Ross' "Workin' Overtime" dips to No. 149 after peaking two weeks ago at No. 116. The album, Ross' first for Motown following a six-year association with RCA, is her lowest-charting album since the Supremes' rendition of the "Funny Girl" score stalled at No. 150 in 1968.

"Barry Manilow," the singer's first pop album for

Arista since a one-album stint on RCA, dips to No. 124 after peaking at No. 64 last month. It's his lowest-charting pop-oriented studio album to date... Kenny Rogers' "Something Inside So Strong" drops off the chart after an eight-week run. The album, which marked Rogers' return to Reprise after long associations with United Artists/Liberty and RCA, peaked at No. 141 last month... Carole King's "City Streets," which marks her return to Capitol following a brief association with Atlantic, dips to No. 173. It peaked at No. 111 last month.

We should point out that all four artists are middle-of-the-road veterans who reached their peak in the '70s—not exactly the ticket to chart success in the late '80s. But it's undeniable—and rather poignant—that the artists' return to their former labels did little to reverse their negative recording career momentum.

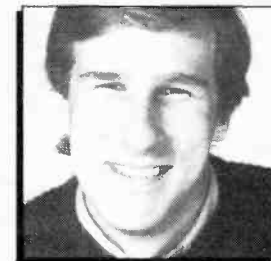
FAST FACTS: Richard Marx's second album, "Repeat Offender," jumps to No. 9 in its 10th week on the pop albums chart. Marx's self-titled debut took 63 weeks to crack the top 10. Each album has generated one No. 1 single, and "Repeat Offender" is likely to yield a second. "Right Here Waiting" leaps 20 notches to No. 18 on the Hot 100.

In addition to having the No. 1 single, Martika has one of the week's fast-climbing albums. Her self-titled debut vaults from No. 51 to No. 28... Other big moves: Pete Townshend's "The Iron Man" leaps from No. 169 to No. 58 and Jimmy Buffett's "Off To See The Lizard" soars from No. 168 to No. 63. Townshend is in the midst of the heavily publicized Who tour, but Buffett is one of those artists who sells consistently with relatively little media hoopla or industry attention.

WE GET LETTERS: Robin Durkee of ABC Watermark notes that De La Soul's "Me Myself And I"—which jumps to No. 34 on the Hot 100—is the first song to crack the top 40 without a 7-inch single available since Sugarhill Gang's "Rapper's Delight" in 1980.

William Simpson of Los Angeles notes that Love & Rockets' "Dreamtime"—the B side of "So Alive"—clocks in at 8:40. It's easily the longest B side of a top five pop hit in history.

Rich Appel of CBS-TV in New York notes that Robert Palmer's "Tell Me I'm Not Dreaming" is the second remake of a B side of a 1984 hit to make the Hot 100. The song originated as the B side of Jermaine Jackson's "Do What You Do." Natalie Cole's update of Bruce Springsteen's "Pink Cadillac"—the B side of "Dancing In The Dark"—went top five last year.



by Paul Grein



Love Match. Label and distribution executives toast Windham Hill artists Tuck & Patti before their two sold-out performances at New York's The Bottom Line. Their newest release is "Love Warriors." Pictured, left to right, are Elise Kolesky, New York regional manager, Windham Hill; Bob Anderson, New York branch manager, BMG; Patti; Tuck; Bob Moralli, manager, single sales, BMG; and Richie Gallo, senior director, label liaison, BMG.



King's Row. Capitol Records artist Carole King is inducted into Hollywood's Rock Walk. Pictured, left to right, are Peter Asher, King's manager; Joe Smith, president and CEO, Capitol/EMI Music; King; David Berman, president, Capitol; Tom Whalley, VP, A&R, Capitol; and Ron McCarrell, VP, marketing, Capitol.



Rampal Recognized. CBS Masterworks artist Jean-Pierre Rampal is honored as artist laureate by label brass, marking his 20-year-plus musical career. Shown, left to right, are Harold Fein, VP, marketing; Rampal; Joseph F. Dash, senior VP/GM; and Irwin Katz, VP, A&R.



Curb-side. Singer/songwriter Benny Mardones signs an exclusive recording contract with Curb Records. Pictured, left to right, are Mike Curb, chairman, Curb Records; Mardones; and Joel Diamond, Mardones' manager.



Ponder This. Columbia Records group Poi Dog Pondering plays a brief impromptu set before a captive audience at the label's New York headquarters.



Tangier-ines. Atco Records group Tangier drops in on the label's New York headquarters as it prepares for the release of its debut album, "Four Winds." Shown, left to right, are Tangier's Bill Mattson, Gari Saint and Garry Nutt; Derek Shulman, president, Atco; Craig Lambert, VP, promotion, Atco; Tangier's Bobby Bender and Doug Gordon; and Mark Ross, A&R representative, Atco.



ASCAP Chaps. ASCAP sponsors two "Meet The Songwriter" programs in the New York theater district's Schubert Alley, featuring some of the performing rights society's most distinguished composers and lyricists of the musical theater. Shown, left to right, are George David Weiss; Ervin Drake; Craig Carnelia; Morton Gould, president, ASCAP; Doug Bernstein; and Barry Keating.

Modern Rock: Label Expansion Outstrips Radio More Industry Respect, But None From Other Formats

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

NEW YORK As this year's New Music Seminar rolls around, modern rock radio finds itself in an unusual position. While the respect given the format by both labels and trade magazines is at its highest point since 1983, radio growth has been slow, with only a handful of major-market conversions over the last year.

Since last fall, there has been a slew of activity around the modern rock format. Both Columbia and Atlantic have established alternative music departments, joining most of the other majors. Billboard and R&R launched charts aimed at the format. Consultant Fred Jacobs has re-entered the format and "Rock Of The '80s" pioneer Rick Carroll—whose recent death shocked the industry (see story, page 6)—had re-established his consultancy several weeks later.

DISAPPOINTED?

But, subsequently, Jacobs' Media Strategies has signed only two clients for his new "The Edge" format: WBRU Providence, R.I., and, recently, KDFW Dallas. Carroll, at the time of his death, had only one public client—KROQ Los Angeles—although he reportedly had several others. The other two major-market sign-ons have been AMs: KUKQ Phoenix and WXVX in suburban Pittsburgh.

Now, Jacobs allows that modern rock "is not going to be a rapid growth situation like Pirate Radio or the Wave. It's going to take time. A lot of people aren't favorably predisposed to new music. Many broadcasters don't really understand it."

But WOXY Cincinnati PD Phil Manning feels modern rock "has come to a point of mass acceptance. It just needs a few more major markets for it to really work."

And KROQ Los Angeles OM Scott Mason notes, "You can't just go into a market and do this format. One of the reasons that KROQ worked is that we were allowed to come into the market and spoon-feed the audience."

SEE A LITTLE LIGHT

Despite the slow growth, alternative rock PDs do feel that the level of respect they receive from record companies—always a sore point—is continuing to improve.

"When WXRT [Chicago] was still regarded as something of an oddity, it was difficult to persuade record companies to come out to the station," says MD Lin Brehmer. "We were the least of their worries."

Now, Brehmer says, labels use WXRT as an example. "If someone gets a record on 'XRT, it automatically means other stations will view a record in a much more serious light," he says.

"They don't treat us like second-class citizens," says KITS (Live 105) PD Richard Sands. "We are a good radio station in a big market. We are aggressive musically, and we play a lot of new music and sell a lot of records. The record companies treat us with a lot of respect."

And most of the PDs interviewed felt that the increased respect extended to their longtime problem of labels using their format to break bands, then giving promotional consideration on the bigger acts to mainstream stations.

"People at the labels have to remember who's buttering their bread and not bite the hand that originally fed them," says Steve Tipp, VP for alternative marketing at Columbia. At the same time, he acknowledges that the record company's role is "to help acts develop a base. If the artist reaches such a level that it can go cross over to another format, as a label, we're here to introduce them to as large an audience as we can."

TROUBLE ME

One sign that the format is receiving increased attention is that—since the proliferation of modern rock trade charts—programmers now cite the same problems with being pres-

sured on records as their counterparts in mainstream formats.

WOXY Cincinnati PD Phil Manning complains that promotion has made the format "more singles oriented than it used to be. A lot of the bands aren't singles bands... You have these beautiful albums sitting in front of you that eventually fall by the wayside."

Manning also feels labels often try to pass off records that aren't right for his station. "If they can't find a niche for the band, they automatically go to alternative, even if it is not an alternative release."

Regina Jaskow of Atlantic's progressive music department feels the situation has improved drastically, but agrees that "all these bands that don't share anything musically still get lumped in together in this umbrella format. You'll have the same people pushing the Butthole Surfers, R.E.M., and Camouflage."

POP SONGS '89?

One industry subgroup whose respect for modern rock radio has apparently not increased is mainstream PDs and MDs. Despite the rush of modern-rock-to-top-40 crossovers last fall, few of the PDs with modern rock outlets in their market credit the stations with being able to break new product for them, or even admit to paying any significant attention to the format.

So while KMEL San Francisco MD Hosh Guerli and crosstown KXXX-FM (X100) MD Gene Baxter both acknowledge the sales power of KITS, and while both stations have been early on a significant number of modern rock crossovers, neither sees KITS as having much bearing on their stations.

"This is just one of those markets where people are really supportive of new music," says Baxter. "Hip albums will be No. 1 or No. 2 in sales (Continued on page 14)"



Mothersbaugh Visits KTWW's Can. Mark Mothersbaugh, co-founder of new-wave pioneer Devo, visited adult alternative KTWW (the Wave) Los Angeles in support of his new Enigma solo recordings, "Musik For Insomniacs, Vols. I & II." Shown, from left, are KTWW PD Chris Brodie; Mothersbaugh, in the KTWW trash can; Enigma's Ben Brooks; and KTWW music coordinator Tom Miller.

WMCA Goes Financial; KKGO-FM To Classical

AFTER SEVERAL MONTHS of experimentation with business news blocks, N/T WMCA New York switches to a predominantly financial format July 24; the change takes place ahead of WMCA's transfer to Salem Communications but with the new owner's apparent approval. WMCA will run financial programming from 5 a.m.-8 p.m. Talk host **Barry Gray** will move to nights; **Barry Farber** remains in overnights. **Alan Colmes**, displaced last year by the death of **WNBC** New York, exits.

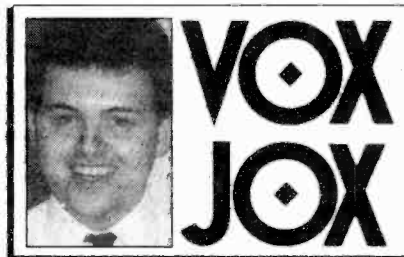
ALBUM **KXBR** Greenfield, Mo., is battling a landlord who bulldozed junk cars and dead cattle around the station's 300-foot transmitter, causing thousands of dollars in damage and 25 hours of dead air. After **Lois DeClue** gave the station a one-year option to lease, **KXBR** built \$100,000 worth of equipment on her land. But, GM **Steve Evans** claims that when the station approached her with payment, he says, she refused it and ordered the station off her land. "She put a lock on the gate and kept turning off the power," he says. Evans got a restraining order to keep the landlord away from the transmitter and a court date was set for July 13. Meanwhile, security guards stand watch over the transmitter, which is now being cleared of the debris.

THE COURT BATTLE between ABC's "American Top 40" and Westwood One's "Casey's Top 40" has ended in a split decision, with Judge John E. Sprizzo ruling that WW1 must stop using the "AT40"-like nickname "CT40" in the show's content, jingles, advertising, and promotion. ABC's request for a preliminary injunction prohibiting WW1 from using its "Casey's Top 40" print logo was denied, however. According to WW1 VP/business and legal affairs **Eric Weiss**, WW1 has no plans to appeal the ruling and may choose one of the alternate nicknames suggested by Sprizzo, such as "Casey's 40."

THE FORMER PROMOTIONS DIRECTOR of **WFLA/WFLZ** Tampa, Fla., has filed a complaint against owner **Jacor Communications** and VP of programming **Randy Michaels** for harassment. **Cindy Proly**, who left in January, says the station treated female employees with very little respect—men "moonin'" the staff at meetings, contorting an Alf poster to read, "Cindy gives good head," and more. "They tried over and over to project that 'bad boy' image," she

says. "But, it really offended me."

GM **David Macejko** and **Jacor** president/CEO **Frank Woods** say the station will fight the complaint aggressively, describing it as merely a gripe by a disgruntled ex-employee. "There will be no settlement," says Woods. "That would invite other stations to do the same kind of thing."



by Sean Ross

Macejko describes his station's atmosphere as lighthearted and in keeping with **Jacor's** corporate philosophy. "Businessmen will understand this type of thing," he says. "There will always be differences between employers and employees."

START ME UP? Classical **KFAC** Los Angeles, which has been rumored to be changing formats ever since Evergreen paid \$55 million for it, did not change July 11, or even play **Chuck Berry's** "Roll Over Beethoven." But it did raise a few eyebrows by airing—on a tape-delayed basis—WW1's feed of the Rolling Stones' tour press conference. After the brief snippet of coverage, midday host **Mary Fain** came back with a station ID and liner calling **KFAC** "your dependable source for classical music."

Crosstown **KKGO-FM**, however, is operating on the theory that **KFAC** will change. After previously announcing that it would take its simulcast AM to classical, owner **Saul Levine** now says the AM will remain jazz. Instead, between now and Jan. 1, depending on when the AM's planned signal improvements are made, the FM will go classical between 7 a.m. and 9 p.m., then simulcast jazz with the AM at night.

PROGRAMMING: **WXGT** (92X) Columbus, Ohio, should have completed its long-anticipated transition to rock 40 by the time you read this. The longtime top 40 will retain its current calls and staff, becoming "Today's Best Rock—The

New 92X" on Friday the 14th... PD **Marty Forbes** is out at **AC CHUM** Toronto, replaced by **CHUM-FM OM Ross Davies**.

Adult alternative **KLTH** St. Louis is now shooting for Aug. 2 as the target date for its switch to top 40. No PD has been named, but **Chuck Collier** has been appointed managing editor at sister N/T **KXOK**—that station's equivalent of PD... **Roger Nadel** has been named PD of N/T **WWJ** Detroit as well as ND for **WWJ** and sister station **WJOI**. Nadel was previously executive news producer at co-owned **KNX** Los Angeles; he replaces **Bob Kaizer**.

After a brief flirtation with mainstream album rock, **WJFK** Washington, D.C., has officially returned to classic rock under new PD **Ed Levine**. Levine says satellite-delivered morning man **Howard Stern** will remain in that slot despite an on-air comment to a D.C. listener telling her to round up other fans because "they're going to pull the plug in Washington." Were that true, however, the fan would be able to call Stern's new interactive 976 numbers, now being launched in D.C., New York, and Philadelphia.

Nine-year station vet **Craig Ashwood** has been promoted from MD to PD at **WQXI** (94Q) Atlanta, replacing **Jan Jeffries**. 94Q recently moved from top 40 back toward AC, dropping some urban product and adding oldies, although GM **Jerry Blum** says the station still bills itself as "hit radio" and has not changed format outright. Blum also contends that despite rumors elsewhere, he hasn't yet decided to leave 94Q, saying that he'd like to see its ratings recover first... **Barry James**, most recently PD of oldies/AC **WKIX/WYLT** Raleigh, N.C., is now PD at **AC WSTF** (Star 101) Orlando, Fla. James also programmed **KOAX** Denver (now **KRFX**) for six years.

When top 40 **WYMJ** Dayton, Ohio, becomes Oldies 104 later this month (Billboard, July 15), its new PD will be market veteran **Tom Collins**, who once worked for crosstown **WING** and who will replace **Dave Allen**. In addition, **Jay Daniels** will join from AC rival **WWSN** for mornings... As predicted here a month ago, **WRCH** Hartford, Conn., has indeed become soft AC Lite 100, transferring its easy listening format to sister AM **WNEZ**. **Epley/Stadlen** will consult... Former midday host **Shadow Stevens** is now officially PD/a.m. driver at top 40 **WHLY** (Y106)

(Continued on next page)

Indecision On Indecency Has Broadcasters In The Dark

BY BILL HOLLAND

WASHINGTON What's indecent? What songs will get you into hot water? What talk is allowable? There still aren't a lot of answers to broadcasters' questions on the issue of indecent—not obscene—programming.

For now, with the U.S. Appeals Court set to hear a landmark case this fall questioning the constitutionality of a recent law forbidding any indecent programming, the FCC is not enforcing the ban on such material, although it is still logging complaints. Written briefs from both sides are due to be filed in court by the end of this month.

It has been a year since now-outgo-

ing FCC chairman Dennis Patrick announced the commission would re-examine its "safe harbor" midnight to 6 a.m. hours for adult programming, after the U.S. Appeals Court, in another case, affirmed the old FCC rule that gave protection to indecent speech, but remanded the issue of what hours it could be broadcast to the FCC for review.

By last fall, the FCC had been forced to play by Congress' rules and was ready to carry out the force of the bill, signed by President Reagan, that allowed for no indecent programming at any hour.

However, the law was at once challenged by a large coalition of broadcasting and public-interest groups, in-

cluding the National Assn. of Broadcasters, and last January, an Appeals Court panel granted a request for a stay of the 24-hour-a-day ban. Broad-

WASHINGTON ROUNDUP

casters had hoped for a summary disposition of the case, but the appeals court decided otherwise, and scheduled oral arguments on the case for Nov. 17. A decision is not expected until winter.

Legal experts here say the weight of law is on the side of the broadcasters and public-interest groups that challenge the constitutionality of the case. The FCC is in the tough position of being forced to argue in court that such a ban is constitutional. With the possibility that present FCC general counsel Diane Killory may be gone by the time the oral arguments are scheduled, the tough chore, insiders say, may go to commission litigation veteran Daniel Armstrong. NAB's outside counsel Timothy Dyk, who fought successfully for the stay, will argue for the broadcasters.

COMMISSIONER DIAZ DENNIS STAYS

Although FCC commissioner Patricia Diaz Dennis' term officially expired June 30, she will keep coming to work until her replacement is confirmed by the Senate, according to staffers in her office. However, no schedule has yet been announced by the Senate Commerce Committee for the confirmation of the three commissioner nominees—although the woman who will replace FCC chairman

nominee Alfred Sikes at the National Telecommunications and Information Administration, Janice Obuchowski, was up on the Hill for a confirmation hearing July 12. Insiders say there is pressure for the committee to hold FCC confirmation hearings before the long August recess. In the meantime, Diaz Dennis, who has already talked to several law firms about a job, stays on the commission payroll.

FCC NIXES RESORT SALE

Richmond, Va.-based Resort Broadcasters, the financially strapped company with outlets in Ocean City, Md., and Norfolk, Va., among others, lost its bid at the FCC July 6 for a voluntary transfer of its licenses for WFLB Fayetteville, N.C., and WHCC/WQNS Waynesville, N.C., to creditor-owned KAT Broadcasting when the commission dismissed the applications. Resort, which has filed for Chapter 11, has been involved in commission license transfer proceedings since last year. Lawyers for Resort and KAT could not be reached for details.

FCC SLAPS MEGAFINE ON MEG ASSOC.

Finding that the previous licensee of Wdar/WMWG Darlington, S.C., was unable to supply any EEO recruitment records, and therefore couldn't have been able to adequately recruit minorities, the FCC has fined MEG Assoc. Ltd. \$12,000 for EEO rule violations. It has also given the stations' new owner, Radio Carolina Limited Partnership, a short-term three-year license, subject to periodic reporting conditions. There were no petitions to deny or other objections; the commission itself reviewed the performance of the stations.

VOX JOX

(Continued from preceding page)

Orlando, replacing Jerry Lousteau; Roxanne moves to middays.

Joel Cohen is the new PD/MD of recently debuted Christian AC WKSJ-FM Norfolk, Va., replacing interim PD Jeff Raynor, who is now doing overnights at crosstown AC WJQI. Cohen was previously MD at the area's last religious FM, WXRI. At similarly formatted KCNW Kansas City, Mo., nine-year station vet Warren Tobaben has added OM/PD stripes to his morning duties. That job had been vacant for about six months.

Omar Chape has been named PD at the new Spanish outlet KSSQ Houston, formerly N/T KPHD. He was previously APD at co-owned KTLK Lubbock, Texas. KSSQ will be Tejano-oriented, putting it in competition with crosstown KYST . . . Polack Media has picked up four Great American stations previously consulted by Burkhardt/Douglas & Associates: KYYS Kansas City, Mo.; WLWQ Columbus, Ohio; KROY Sacramento, Calif., and WKLS Atlanta.

Morning newsmen Robb Stewart has been promoted to PD at AC WMYI (My 102.5) Greenville, S.C., reporting to OM Cary Pall, himself recently arrived from crosstown AC WFBC-FM . . . APD/MD Steve Spillman is promoted to PD at top 40 WZKX Gulfport, Miss., replacing Rick James.

Oldies WCFS Bridgeport, Conn.,

has reclaimed its previous calls—WMMM—and switched to business news as a Financial Broadcasting Network affiliate. New GM Bob VanDerheyden, a CBS Radio veteran, and OM Sherry Dunn, previously an administrative assistant, will oversee programming.

PEOPLE: Rick Carroll was not the only radio pioneer to pass away recently. On July 9, longtime WQXR New York GM and early FM booster Elliott Sanger died at age 92 following a lengthy illness. Sanger established WQXR as New York's first FM station in 1939 and remained with the station until retiring at age 67.

After three years in middays at top 40 WHTZ (Z100) New York, Susan Leigh Taylor is leaving to do nights at AC KIOI (K101) San Francisco, replacing Turi Ryder. No replacement has been named at Z100 . . . Shannon Dell from KJMZ Dallas joins urban WGCI-FM Chicago for middays as market veteran Yvonne Daniels is moved to overnights . . . A.M. driver Peter Tilden is out at classic rock KLSX Los Angeles.

Former WHYI (Y100) Miami morning man Sonny Fox, who left that station around the beginning of the year, is bringing his morning team to KHYI (Y95) Dallas to replace Bill Evans & Trey Matthews. Fox had apparently been negotiating with

(Continued on next page)

newsline..

JOE SWARTZ, former GM of WNVZ (Z104) Norfolk, Va., and consultants Alan & Donna Burns have gone into partnership to purchase radio stations as Camelot Communications. Swartz will be president; Donna Burns will be VP. Meanwhile, Jim Shea replaces Swartz as VP/GM of WNVZ (Z104) Norfolk, Va., following that station's takeover by Wilkes-Schwartz, in which he is a partner. Shea has been with W-S for nine years, most recently as the GM of WEEX/WQQQ (Q100) Allentown, Pa.

FIRST CITY BROADCASTING CO. has been formed by Daytona Group principal Norman Drubner and former WMAQ Chicago VP/GM David Pearlman who will be president/CEO of the new company. First City will include the Daytona Group's six stations as well as three stations previously owned as the Drubner Broadcasting Group and WLVA Hartford, Conn., which is being acquired from Sage Broadcasting for \$7.6 million. The new company's formation follows former Daytona president Carl Como Turtura's sale of his interest in those stations. He will remain a partner with Drubner for the pending acquisition of KFRC San Francisco as the Daytona Group of Calif.

TRIP REEB, PD of XETRA-FM (91X) San Diego has been named GM of KROQ Los Angeles. KROQ/WBCN Boston VP/GM Tony Berardini will retain his VP duties at KROQ, while Kevin Stapleford will be the interim PD at 91X.

BRUCE DODGE is the new GM of Stoner's WWSN Dayton, Ohio, replacing Alan Gray, who is now GM as well as a principal in new crosstown oldies outlet WYMJ (Billboard, July 15). Dodge was previously GM of Stoner's country WQXY New Orleans. His replacement there is GSM Ric Francis.

GARY LEWIS will be upped from GSM to VP/GM at WKLL/KEZK St. Louis when Adams Communications swaps that station to Channel One for crosstown KSTZ. Lewis will replace current VP/GM John Gutbrod, who will assume those duties at KSTZ from Channel One principal Les Elias.

METROPLEX/ROBINSON BROADCASTING, after months of speculation, has named Peter Coughlin president/GM of its WGKT/WPHD Buffalo, N.Y., following FCC approval of those stations' sales to M/RB. Coughlin was last VP/GM of WNEW-FM New York as well as GM at WCMF Rochester, N.Y. for six years. Current WGKT/WPHD GM Harv Moore is expected to stay on in some capacity.

RAGAN HENRY BROADCAST GROUP has named three division VPs: WXTR Washington, D.C., VP/GM Bob Woodward; WPRD/WJYO Orlando, Fla., president/GM Peter Ferrara; and WMXB Richmond, Va., VP/GM Don Kidwell. Kidwell will retain his station duties. The others will relocate to company headquarters in Washington. The jurisdiction of the three is still pending the announcement of additional acquisitions.

HOWARD SCHWARTZ is out as GM of AC WJQI Norfolk, Va. No replacement has been named.

OTHER STATION SALES: N/T /top 40 combo KORG/KEZY Anaheim, Calif., from Anaheim Broadcasting to M.L. Media Partners for \$15 million; Oldies KUDA Las Vegas, Nev., from EZ Communications to Americom for \$4 million; KQLH San Bernardino, Calif., from Major Market Stations to Keymarket for \$7.7 million; KIZN-AM-FM Boise, Idaho, KQLO/KWNZ Reno, Nev., and KDUK/KLCX Eugene, Ore., from Constant Communications to Pacific Telecom for approximately \$10 million.

ABC RADIO NETWORK has signed a 10-year, \$25-million deal with GE American Communications for satellite transmission of its network programming and data services through the year 2001. In 1991, ABC will switch from GE's current Satcom 1R to its new Satcom C5 satellite.

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Bad Girls**, Donna Summer, CASABLANCA
2. **Ring My Bell**, Anita Ward, JUANA
3. **Hot Stuff**, Donna Summer, CASABLANCA
4. **Good Times**, Chic, ATLANTIC
5. **Makin' It**, David Naughton, RSO
6. **Boogie Wonderland**, Earth, Wind & Fire With the Emotions, ARC
7. **I Want You To Want Me**, Cheap Trick, EPIC
8. **Shine A Little Love**, Electric Light Orchestra, JET
9. **Gold**, John Stewart, RSO
10. **She Believes In Me**, Kenny Rogers, UNITED ARTISTS

TOP SINGLES—20 Years Ago

1. **In The Year 2525 (Exordium & Terminus)**, Zager & Evans, RCA
2. **Spinning Wheel**, Blood, Sweat & Tears, COLUMBIA
3. **Good Morning Starshine**, Oliver, JUBILEE
4. **Crystal Blue Persuasion**, Tommy James & the Shondells, ROULETTE
5. **What Does It Take To Win Your Love**, Jr. Walker & The All Stars, SOUL
6. **One**, Three Dog Night, DUNHILL
7. **Color Him Father**, Winstons, METROMEDIA
8. **The Ballad of John and Yoko**, Beatles, APPLE
9. **My Cherie Amour**, Stevie Wonder, TAMLA
10. **Love Theme From Romeo & Juliet**, Henry Mancini & His Orchestra, RCA

TOP ALBUMS—10 Years Ago

1. **Bad Girls**, Donna Summer, CASABLANCA
2. **Breakfast In America**, Supertramp, A&M
3. **I Am**, Earth, Wind & Fire With the Emotions, ARC
4. **Cheap Trick At Budokan**, Cheap Trick, EPIC
5. **Discovery**, Electric Light Orchestra, JET
6. **Candy-O**, Cars, ELEKTRA
7. **Rickie Lee Jones**, Rickie Lee Jones, WARNER BROS.
8. **Back To The Egg**, Wings, COLUMBIA
9. **Dynasty**, Kiss, CASABLANCA
10. **Teddy**, Teddy Pendergrass, P.I.R.

TOP ALBUMS—20 Years Ago

1. **Hair**, Original Cast, RCA
2. **Romeo & Juliet**, Soundtrack, CAPITOL
3. **Blood, Sweat & Tears**, COLUMBIA
4. **Age Of Aquarius**, Fifth Dimension, SOUL CITY
5. **This Is**, Tom Jones, PARROT
6. **A Warm Shade Of Ivory**, Henry Mancini & His Orchestra, VICTOR
7. **Tommy**, Who, DECCA
8. **Nashville Skyline**, Bob Dylan, COLUMBIA
9. **In-A-Gadda-Da-Vida**, Iron Butterfly, ATCO
10. **Crosby, Stills & Nash**, ATLANTIC

COUNTRY SINGLES—10 Years Ago

1. **Shadows In The Moonlight**, Anne Murray, CAPITOL
2. **You're The Only One**, Dolly Parton, RCA
3. **(Ghost) Riders In The Sky**, Johnny Cash, COLUMBIA
4. **Amanda**, Waylon Jennings, RCA
5. **Save The Last Dance For Me**, Emmylou Harris, WARNER BROS.
6. **Suspicious**, Eddie Rabbitt, ELEKTRA
7. **Coca Cola Cowboy**, Mel Tillis, MCA
8. **I Can't Feel You Anymore**, Loretta Lynn, MCA
9. **Family Tradition**, Hank Williams Jr., ELEKTRA
10. **No One Else In The World**, Tammy Wynette, EPIC

SOUL SINGLES—10 Years Ago

1. **Bad Girls**, Donna Summer, CASABLANCA
2. **Good Times**, Chic, ATLANTIC
3. **Turn Off The Lights**, Teddy Pendergrass, P.I.R.
4. **Chase Me**, Con Funk Shun, MERCURY
5. **You Gonna Make Me Love Somebody Else**, The Jones Girls, P.I.R.
6. **Ring My Bell**, Anita Ward, JUANA
7. **Boogie Wonderland**, Earth, Wind & Fire With the Emotions, ARC
8. **Ain't No Stoppin' Us Now**, McFadden & Whitehead, P.I.R.
9. **Do You Wanna Go Party**, KC & the Sunshine Band, TK
10. **I'm A Sucker For Your Love**, Teena Marie, GORDY

SPRING '89 ARBITRONS

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

Call	Format	'88	'88	'89	'89	Call	Format	'88	'88	'89	'89
NEW YORK—(1)											
WHTZ	top 40	6.2	5.6	5.3	6.0	WNIB	classical	1.3	1.4	1.3	1.2
WPAT-AM-FM	easy	5.6	4.9	6.2	5.6	WIND	Spanish	.7	.8	.5	1.0
WLTW	AC	3.8	4.7	4.3	5.3	SAN FRANCISCO—(4)					
WCBS-FM	oldies	4.1	4.3	4.7	5.0	KGO	N/T	7.1	8.3	8.3	7.0
WINS	N/T	4.3	4.4	4.3	4.7	KMEL	crossover	5.8	5.6	5.0	5.6
WNEW-FM	album	4.4	3.2	3.5	4.2	KOIT-AM-FM	AC	3.3	4.2	3.8	4.9
WRKS	urban	4.2	4.2	4.2	4.1	KCBS	N/T	4.7	5.0	4.6	4.6
WQHT	crossover	4.5	4.0	4.0	4.0	KABL-AM-FM	easy	5.6	4.7	5.0	4.5
WOR	N/T	4.3	4.7	4.5	3.7	KIOI	AC	4.0	3.9	3.6	3.9
WNSR	AC	2.7	3.1	3.1	3.5	KFRC	adult std	3.4	3.4	3.7	3.5
WXRK	cls rock	3.7	3.4	3.1	3.4	KNBR	AC	4.3	2.2	2.6	3.5
WABC	N/T	3.5	3.3	3.3	3.2	KSAN	country	2.3	2.2	3.2	3.4
WPLJ	top 40	4.7	3.6	3.5	3.1	KRQR	album	2.6	2.9	2.8	3.0
WCBS	N/T	3.5	3.6	2.7	3.0	KXXX-FM	top 40	2.7	2.2	2.8	2.8
WBLS	urban	4.0	3.6	3.8	2.9	KITS	modern	2.4	3.0	2.6	2.7
WFAN	sports	2.5	2.3	1.8	2.5	KSOL	urban	3.3	2.8	2.7	2.7
WQCD	jazz	1.0	1.8	2.9	2.5	KSFO	oldies	3.1	2.1	1.7	2.4
WSKQ-FM	Spanish	.4	.4	1.7	2.4	KBLX-AM-FM	adult alt	2.5	2.9	2.3	2.3
WYNY	country	2.2	2.9	2.8	2.3	KDFC-AM-FM	classical	2.0	2.9	2.8	2.3
WNEW	adult std	1.2	1.9	2.3	1.9	KKSF	adult alt	2.2	2.7	3.0	2.3
WNCN	classical	1.4	1.3	1.8	1.3	KBAY	easy	1.7	2.0	2.2	2.0
WADO	Spanish	1.5	1.9	1.6	1.2	KFOG	album	2.1	1.8	2.0	2.0
WALK-FM	AC	1.0	1.0	1.0	1.2	KKHI-AM-FM	classical	1.7	3.0	2.2	2.0
WQXR-FM	classical	1.3	1.6	1.8	1.2	KOME	album	1.7	1.6	1.4	2.0
WKJY	AC	.5	.6	.7	1.0	KYA	oldies	1.3	1.6	1.5	1.7
WLIB	N/T	1.2	1.3	1.4	1.0	KNEW	country	1.6	1.1	1.3	1.4
WWRL	religious	1.2	1.0	.8	1.0	KARA	AC	1.1	1.0	1.1	1.3
LOS ANGELES—(2)											
KPWR	crossover	7.4	7.2	6.4	7.1	KEZR	AC	.9	1.1	.7	1.2
KOST	AC	5.0	5.4	5.6	6.1	KHQT	crossover	1.4	1.2	1.7	1.2
KABC	N/T	5.7	5.3	4.9	5.2	KIQI	Spanish	1.2	1.2	1.3	1.2
KIIS-AM-FM	top 40	6.9	6.5	7.1	5.2	KWSS	top 40	.7	1.0	1.0	1.2
KBIG	AC	4.2	3.3	4.0	4.3	KDIA	urban	1.3	.8	.8	1.1
KQLZ	top 40	2.6	2.8	2.7	4.3	KSJO	album	1.6	1.6	1.4	1.1
KJOI	easy	4.1	4.6	4.5	4.1	KEEN	country	.7	.5	.6	1.0
KLOS	album	4.3	3.6	4.6	3.8	KOFY	oldies	1.1	.9	1.0	1.0
KNX	N/T	3.1	3.5	3.6	3.3	LONG ISLAND, N.Y.—(12)					
KRTH-FM	oldies	3.7	3.2	3.3	3.1	WALK-AM-FM	AC	6.4	6.3	5.7	8.2
KFWB	N/T	3.3	3.1	2.9	3.0	WHTZ	top 40	6.1	5.3	6.3	6.6
KMPC	adult std	2.0	2.1	2.3	2.5	WBLL	top 40	5.6	4.0	4.8	5.4
KTNQ	Spanish	2.7	2.8	1.6	2.5	WBAB-FM	album	4.3	4.8	3.9	4.9
KTWV	adult alt	3.0	3.3	3.4	2.5	WCBS-FM	oldies	3.9	5.0	4.9	4.8
KROQ	modern	3.4	3.2	3.0	2.3	WLTW	AC	3.6	2.6	3.0	3.9
KJLH	urban	1.6	2.3	2.3	2.2	WPAT-AM-FM	easy	3.0	3.3	2.0	3.7
KWKW	Spanish	1.5	1.3	2.3	2.2	WCBS	N/T	3.3	3.8	2.8	3.6
KODJ	oldies	1.3	1.2	1.1	2.0	WNEW-FM	album	3.9	2.6	2.7	3.2
KZLA	country	2.1	2.6	2.3	2.0	WKJY	AC	2.2	3.6	3.7	3.1
KFI	N/T	1.4	1.3	1.3	1.8	WOR	N/T	3.8	4.1	3.2	3.1
KLSX	cls rock	3.1	2.9	2.5	1.8	WXRK	cls rock	4.1	3.1	3.2	3.1
KLVE	Spanish	2.7	2.8	2.3	1.8	WYNY	country	2.4	2.6	3.2	3.1
KDAY	urban	1.6	1.2	.6	1.5	WABC	N/T	2.8	2.7	3.2	3.0
KFAC	classical	1.4	1.5	1.6	1.5	WHLI	adult std	3.3	3.5	3.7	3.0
KACE	urban	1.0	1.4	.9	1.3	WQHT	crossover	3.3	3.3	3.3	3.0
KKGO-AM-FM	jazz	1.5	1.0	1.1	1.2	WINS	N/T	2.3	3.2	3.0	2.9
KLAC	country	1.0	1.0	1.2	1.2	WFAN	sports	2.1	2.9	2.4	2.7
KALI	Spanish	.6	.8	1.2	1.0	WCTO	easy	1.9	2.9	3.1	2.6
KNAC	album	1.0	1.5	1.4	1.0	WNSR	AC	4.1	3.1	3.3	2.6
KSKQ	Spanish	1.6	1.2	1.1	1.0	WPLJ	top 40	3.8	3.1	3.0	2.5
KSKQ-FM	Spanish	.6	.9	.4	1.0	WDRE	modern	1.4	1.4	1.9	1.7
CHICAGO—(3)											
WGN	N/T	10.0	8.6	9.5	9.1	WQCD	jazz	.9	1.0	2.0	1.6
WGCI-FM	urban	7.7	6.7	7.4	6.2	WGSN	adult std	2.7	2.4	1.9	1.4
WBBM	N/T	5.4	6.0	4.8	5.3	WRKS	urban	1.1	1.4	1.4	1.3
WLUP-FM	album	4.5	4.3	4.8	4.8	WBLS	urban	1.1	1.4	1.5	1.1
WVAZ	urban	3.9	4.2	6.0	4.7	WEZN	AC	1.5	1.6	1.7	1.1
WXEZ-AM-FM	easy	5.3	6.1	5.1	4.5	WNCN	classical	1.2	1.1	.8	1.1
WYZZ	top 40	4.0	4.0	3.6	4.4	WRCN	album	.7	.5	.6	1.0
WBBM-FM	top 40	3.2	3.2	3.8	4.1	ORANGE COUNTY, CALIF.—(20)					
WCKG	cls rock	3.8	4.3	4.0	4.1	KQLZ	top 40	—	3.2	—	6.7
WKQX	AC	3.1	4.1	3.1	4.0	KBIG	AC	—	4.4	—	6.5
WJJD	adult std	1.9	2.3	2.7	3.0	KIIS-AM-FM	top 40	—	7.4	—	5.8
WLIT	AC	3.1	3.2	3.6	3.0	KLOS	album	—	6.6	—	5.7
WJMK	oldies	3.7	4.2	3.4	2.8	KOST	AC	—	4.4	—	5.1
WUSN	country	2.4	3.0	3.4	2.7	KABC	N/T	—	4.3	—	4.9
WXRT	album	2.3	2.4	2.7	2.7	KPWR	crossover	—	6.0	—	4.7
WTMX	AC	2.7	3.0	2.7	2.6	KRTH-FM	oldies	—	5.1	—	4.6
WLUP	N/T	2.9	2.8	3.1	2.5	KNX	N/T	—	3.7	—	3.4
WNVA	adult alt	2.1	2.5	1.3	2.3	KJCI	easy	—	4.9	—	3.1
WFYR	oldies	2.4	1.8	1.9	2.0	KMPC	adult std	—	2.6	—	3.1
WMAQ	N/T	1.7	1.4	1.6	1.8	KROQ	modern	—	4.4	—	3.0
WOJO	Spanish	1.3	1.2	1.6	1.7	KODJ	oldies	—	1.6	—	2.9
WLS	oldies	1.9	1.6	1.6	1.6	KTWV	adult alt	—	4.7	—	2.7
WFMT	classical	1.2	1.3	1.2	1.4	KFI	N/T	—	1.7	—	2.4
						KLSX	cls rock	—	2.8	—	2.3
						KFWB	news	—	2.9	—	2.2
						KZLA	country	—	1.9	—	2.2

Call	Format	'88	'88	'89	'89
KFAC	classical	—	1.4	—	2.1
KIKF	country	—	1.5	—	1.8
KTNQ	Spanish	—	1.6	—	1.8
KNAC	album	—	2.9	—	1.7
KSKQ-FM	Spanish	—	.6	—	1.3
KWIZ	AC	—	.6	—	1.3
KLVE	Spanish	—	.9	—	1.2
KLAC	country	—	.8	—	1.1

SAN JOSE, CALIF.—(29)

Call	Format	'88	'88	'89	'89
KGO	N/T	6.8	8.0	8.0	8.2
KBAY	easy	4.5	6.2	6.9	6.6
KARA	AC	3.8	3.5	3.7	5.2
KOME	album	4.1	4.3	4.2	5.0
KEZR	AC	3.4	3.6	2.8	4.4
KWSS	top 40	2.7	3.6	3.8	4.4
KHQT	crossover	5.6	4.4	6.3	4.1
KSJO	album	5.3	4.7	3.5	3.9
KSAN	country	2.2	2.0	3.1	3.7
KCBS	N/T	4.6	6.3	4.6	3.6
KNBR	AC	4.2	1.9	1.9	3.5
KEEN	country	2.7	1.7	2.4	3.4
KOIT-AM-FM	AC	3.0	2.7	2.5	3.1
KMEL	crossover	2.8	2.6	2.3	2.8
KIOI	AC	3.5	4.4	3.1	2.3
KLIV	adult std	1.7	2.5	1.7	2.3
KITS	modern	2.6	3.1	2.7	1.9
KBLX-AM-FM	adult alt	1.9	1.4	1.8	1.8
KABL-AM-FM	easy	1.4	1.3	1.9	1.7
KSFO	oldies	1.8	1.1	1.4	1.7
KXXX-FM	top 40	2.2	1.2	1.7	1.6
KFRC	adult std	1.5	1.2	1.4	1.5
KDFC-AM-FM	classical	1.9	2.0	1.5	1.4
KATD	AC	2.3	1.3	2.2	1.3
KFOG	album	1.1	1.8	1.1	1.3
KKHI-AM-FM	classical	1.2	1.1	2.0	1.3
KKSF	adult alt	1.3	2.5	2.0	1.1
KLOK	Spanish	1.0	1.2	1.1	1.1
KRQR	album	.6	.5	.7	1.1
KBRG	Spanish	2.1	2.3	1.5	1.0

RIVERSIDE-SAN BERNADINO—(35)

Call	Format	'88	'88	'89	'89
KDUO	easy	5.6	8.0	10.0	8.2
KGGI	crossover	6.9	7.7	8.9	7.0
KQLZ	top 40	1.4	1.4	1.1	6.7
KRTH-FM	oldies	6.5	5.8	5.8	4.8
KOST	AC	3.6			

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Management: Paul Cantor

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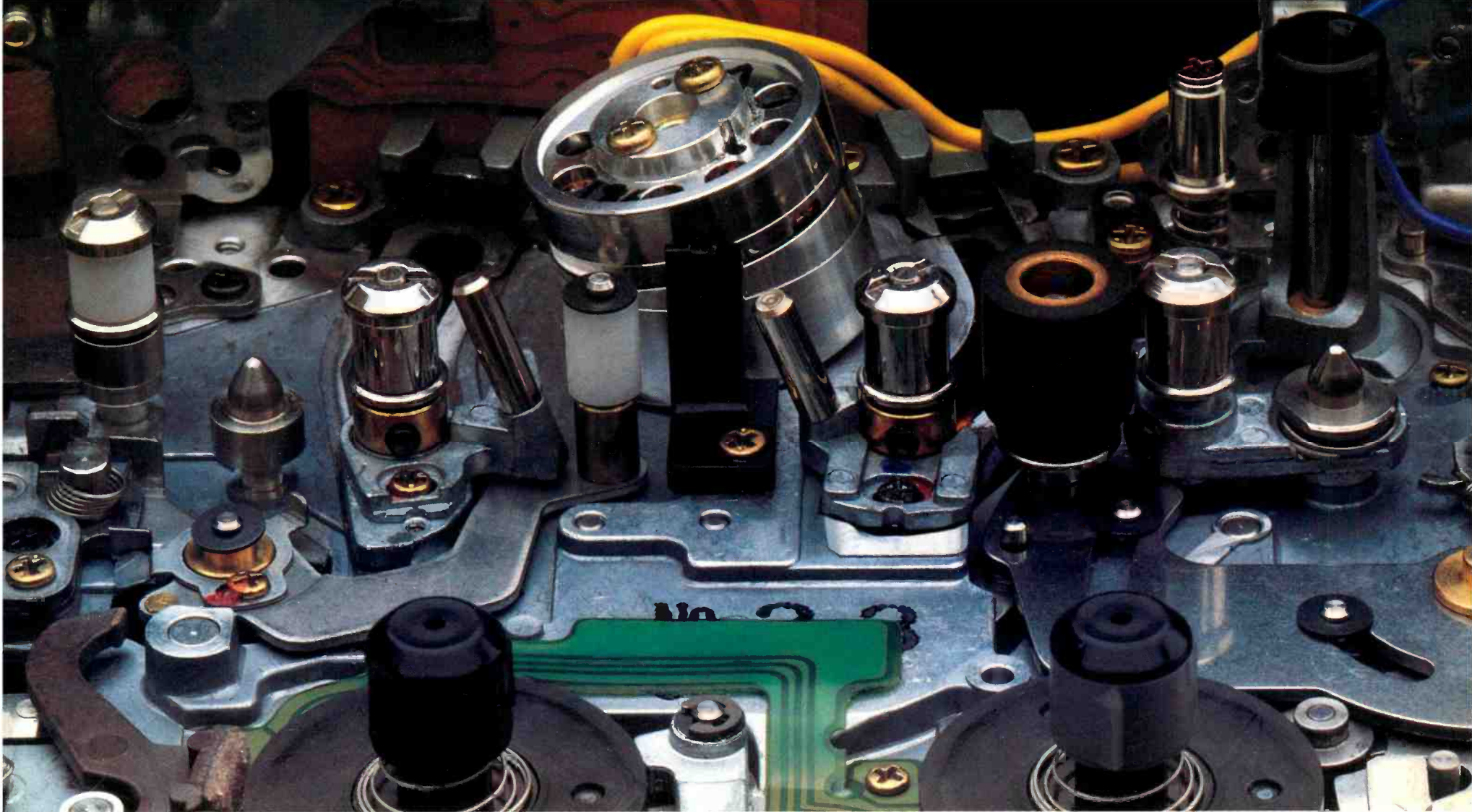
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Local Stations Rally To Save Poisoned Historic Tree, Too Austin Gathers 'Round The Old Oak Tree

BY CARYN BRUCE

NEW YORK When the historic Treaty Oak tree in Austin, Texas, was poisoned, "listeners were stunned," according to Liz Lewison, promotion director of country KASE.

PROMOTIONS

"It's really unbelievable that someone would do this type of thing to a tree," Lewison says. Equally surprising, however, was the way the act of vandalism became an emotional rallying point for a number of Austin stations.

Kathy Aubry, promotion director of album KLBJ-FM Austin, says local residents were looking to her station for ways to help save the ancient tree from dying. "We got a call from a landscaping company that wanted to donate \$400 to a fund for the tree. So we tracked one down and we're now encouraging all companies in the greens industry to contribute to the Treaty Oak fund."

Likewise, top 40 KBTS (B93)'s morning team joined ABC-TV's "Good Morning America" at the Treaty Oak June 24 and tied a yellow ribbon around it "as a signature of how important the tree is and in hopes it will survive," says PD Lisa Tonacci. A week later, several area stations gathered listeners for a July 1 treaty signing in front of the tree, sponsored by the Texas Botanical Garden Society.

The Austin stations can take some encouragement from easy listening WQAL Cleveland, which successfully saved a 200-year-old, 12-foot-wide oak tree from being destroyed for a new mall development in nearby Medina, Ohio. "I saw that the tree was going to be ripped down and I thought that was awful," said morning man Larry Morrow. So Morrow added the mall



Tie Die. WCMS-AM-FM Norfolk, Va., morning man Joe Hoppel displays the red-and-white-striped tie that won a celebrity ugly-tie contest at an area shopping mall. Hoppel's sartorial style won \$500 for the Arthritis Foundation—the charity of his choice. He is pictured here flanked by morning partners Christy Gibbs and Darrell Hosack.

developers to his on-air list of "Losers Of The Day," and encouraged his listeners to write in protest.

The result: more than 5,000 letters; a television interview with the local ABC affiliate, WEWS; a letter from the mayor; and a call from the mall developer promising to build around the historic tree. "In all of my 23 years in Cleveland, I've been behind a lot of causes," Morrow says. "But never a cause that had a community rally behind another city like this one."

And while much has been written about the Exxon boycott that began at KING Seattle following the oil company's tanker disaster in Alaska's Prince William Sound, the oil spill also triggered a reaction at radio stations across Alaska, as local residents looked for ways to vent their frustration.

"All the Anchorage stations set up events so that our listeners could get involved with the cleanup efforts,"

says Peter Smith, PD of classic hits outlet KEAG. That station's benefit concert and auction raised more than \$5,000 for the Cordova Oil Spill Response fund, and other stations sent volunteers to clean up birds on the shore.

Anchorage is 400 miles west of Valdez, Alaska—the town nearest the spill—and Fairbanks, Alaska, is more than 1,000 miles north, but it made no difference, says Brett Brown, PD of album KSUA Fairbanks. "The whole state is like a family." KSUA is selling vials of oil and seawater—"genuine Alaskan oil spill oil-water"—for \$3 apiece. Brown tells his listeners, "If we sell 8 trillion of these things, we could clean up all the oil."

IDEA MILL

If you trade out for it, he will come? Capitalizing on the popularity of the movie "Field of Dreams," AC WMYI Greenville, S.C.—located in Shoeless Joe Jackson's hometown—is doing a petition drive to have Jackson exonerated by Major League Baseball. At press time, the station had 2,000 signatures and also was sponsoring free screenings of "Field" at a local theater.

Jazz WQCD New York joins Coors Light in sponsoring the free Jazz Wednesdays concert series this summer at the World Trade Center in Manhattan . . . AC WMAS-FM Springfield, Mass., gave a \$2,000 diamond bracelet to the listener who made the closest guess as to how long it would take the 75-pound block of ice surrounding the bracelet to melt . . . Top 40 KXPW (92X) Honolulu put a twist on its May trip giveaway to Disneyland in Los Angeles by sending its June winners to Disneyland in Tokyo.

AC WOKY Milwaukee brings together golf celebrities for the first annual Joe Dorsey Celebrity Golf Classic to benefit the Alzheimer's Assn. of Southeastern Wisconsin . . . AC KEZR San Jose, Calif., auctioned items from various San Jose celebs to raise money for a scholarship in the memory of Eugene Simpson and Gordon Silva, two San Jose police officers killed in the line of duty last January.

FOR WEEK ENDING JULY 22, 1989

Billboard

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	10	★★ NO. 1 ★★ IF YOU DON'T KNOW ME BY NOW ELEKTRA 7-69297	◆ SIMPLY RED 5 weeks at No. One
2	2	2	11	THIS TIME I KNOW IT'S FOR REAL ATLANTIC 7-88899	◆ DONNA SUMMER
3	5	7	12	I'LL BE LOVING YOU (FOREVER) COLUMBIA 38-68671	◆ NEW KIDS ON THE BLOCK
4	8	10	9	MY BRAVE FACE CAPITOL 44367	◆ PAUL MCCARTNEY
5	3	3	10	UNBORN HEART COLUMBIA 38-68754	◆ DAN HILL
6	10	11	10	WAITING GAME FONTANA 874 190-7/POLYGRAM	◆ SWING OUT SISTER
7	24	30	3	DON'T WANNA LOSE YOU EPIC 34-68959, E.P.A.	◆ GLORIA ESTEFAN
8	4	4	13	CRY POLYDOR 871 110-7/POLYGRAM	◆ WATERFRONT
9	27	34	3	RIGHT HERE WAITING EMI 50219	◆ RICHARD MARX
10	13	14	10	MY ONE TEMPTATION ISLAND 7-99252/ATLANTIC	◆ MICA PARIS
11	20	24	5	SOUL PROVIDER COLUMBIA 38-68909	◆ MICHAEL BOLTON
12	6	5	12	WHERE ARE YOU NOW? WTG 31-68625	JIMMY HARNEN WITH SYNCH
13	7	6	16	EVERLASTING LOVE ELEKTRA 7-69308	◆ HOWARD JONES
14	12	15	9	WE CAN LAST FOREVER REPRISE 7-22985	CHICAGO
15	18	25	4	THE END OF THE INNOCENCE Geffen 7-22925	◆ DON HENLEY
16	16	21	7	EXPRESS YOURSELF SIRE 7-22948/WARNER BROS.	◆ MADONNA
17	17	19	9	ROOMS ON FIRE MODERN 7-99216/ATLANTIC	◆ STEVIE NICKS
18	11	9	16	MISS YOU LIKE CRAZY EMI 50185	◆ NATALIE COLE
19	22	27	7	TROUBLE ME ELEKTRA 7-69298	◆ 10,000 MANIACS
20	23	23	8	INTO THE NIGHT POLYDOR 889 368-7/POLYGRAM	BENNY MARDONES
21	9	8	12	KEEP EACH OTHER WARM ARISTA 1-9838	BARRY MANILOW
22	14	13	23	SECOND CHANCE A&M 1273	◆ THIRTY EIGHT SPECIAL
23	28	28	5	★★★ POWER PICK ★★★ GOOD THING I.R.S. 53639/MCA	◆ FINE YOUNG CANNIBALS
24	26	26	6	DARLIN' I WING 871 936 7/POLYGRAM	◆ VANESSA WILLIAMS
25	25	18	20	AFTER ALL Geffen 7-27529	CHER & PETER CETERA
26	21	17	15	THINKING OF YOU CUTTING 872 502-7/POLYGRAM	◆ SA-FIRE
27	15	12	14	FOREVER YOUR GIRL VIRGIN 7-99230	◆ PAULA ABDUL
28	30	32	5	SPELL MIKA 889 328-7/POLYGRAM	DEON ESTUS
29	19	16	23	WIND BENEATH MY WINGS ATLANTIC 7-88972	◆ BETTE MIDLER
30	34	37	6	ON THE BEACH Geffen 7-22938	◆ CHRIS REA
31	29	20	15	THROUGH THE STORM ARISTA 1-9809	ARETHA FRANKLIN & ELTON JOHN
32	35	39	5	HOW'M I GONNA SLEEP CAPITOL 44339	◆ TIM FINN
33	39	50	3	SACRED EMOTION CAPITOL 44379	◆ DONNY OSMOND
34	31	31	6	THE DOCTOR CAPITOL 44375	◆ THE DOOBIE BROTHERS
35	33	29	13	SOLDIER OF LOVE CAPITOL 44369	DONNY OSMOND
36	32	22	13	THE BEST YEARS OF OUR LIVES COLUMBIA 38-68741	NEIL DIAMOND
37	41	43	3	NO MORE RHYME ATLANTIC 7-88885	◆ DEBBIE GIBSON
38	47	48	4	TOY SOLDIERS COLUMBIA 38-68747	◆ MARTIKA
39	46	—	2	LICENCE TO KILL MCA 53657	◆ GLADYS KNIGHT
40	43	—	2	COMFORT OF STRANGERS VIRGIN 7-99224	◆ JULIA FORDHAM
41	45	46	4	COME TO ME EPIC 34-68899/E.P.A.	HIROSHIMA
42	36	33	17	TALK IT OVER RCA 8802	◆ GRAYSON HUGH
43	44	44	4	I DROVE ALL NIGHT EPIC 34-68759/E.P.A.	◆ CYNDI LAUPER
44	48	49	4	DANCING WITH THE LION COLUMBIA 38-68928	◆ ANDREAS VOLLENWEIDER
45	NEW ▶	—	1	★★★ HOT SHOT DEBUT ★★★ SOMETHING REAL ELEKTRA 7-69290	◆ PHOEBE SNOW
46	40	40	5	ALL OR NOTHING AT ALL REPRISE 7-27550	◆ AL JARREAU
47	38	36	7	ANYTHING CAN HAPPEN CHRYSALIS 43365	◆ WAS (NOT WAS)
48	NEW ▶	—	1	NOBODY KNOWS ATLANTIC 7-88990	◆ MIKE + THE MECHANICS
49	NEW ▶	—	1	CALIFORNIA BLUE VIRGIN 7-99202	◆ ROY ORBISON
50	37	35	14	GIVING UP ON LOVE RCA 8872	◆ RICK ASTLEY

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from national album rock radio airplay reports.					
★★ NO. 1 ★★					
1	1	1	5	THE END OF THE INNOCENCE Geffen 7-22925	DON HENLEY 4 weeks at No. One
2	8	8	6	CROSSFIRE Epic LP CUT/E.P.A.	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
3	3	4	5	A FRIEND IS A FRIEND Atlantic LP CUT	PETE TOWNSHEND
4	4	5	8	DON'T SAY YOU LOVE ME Capitol 44420	BILLY SQUIER
5	7	7	8	NEED A LITTLE TASTE OF LOVE Capitol LP CUT	THE DOOBIE BROTHERS
6	2	2	8	BROTHER OF MINE Arista LP CUT	ANDERSON, BRUFORD, WAKEMAN, HOWE
7	10	10	5	FORGET ME NOT Epic 34-68946/E.P.A.	BAD ENGLISH
8	13	15	7	LET THE DAY BEGIN MCA 53658	THE CALL
9	5	3	12	RUNNIN' DOWN A DREAM MCA 53682	TOM PETTY
10	9	9	11	SO ALIVE RCA 8956	LOVE AND ROCKETS
11	19	24	3	I WILL NOT GO QUIETLY Geffen LP CUT	DON HENLEY
12	12	12	10	HEADED FOR A HEARTBREAK Atlantic 7-88922	WINGER
13	25	32	12	FREE FALLIN' MCA LP CUT	TOM PETTY
14	14	16	6	ON THE LINE ATCO LP CUT	TANGIER
15	6	6	8	WORLD IN MOTION Elektra LP CUT	JACKSON BROWNE
16	16	18	6	LITTLE FIGHTER Atlantic 7-88874	WHITE LION
17	22	23	4	ALL I WANT IS YOU Island 7-99199/Atlantic	U2
18	21	22	5	SUN KING Sire LP CUT/REPRISE	THE CULT
19	30	30	4	HEAVEN Columbia 38-68985	WARRANT
20	15	17	9	THE WANT OF A NAIL Warner Bros. LP CUT	TODD RUNDGREN
★★★ POWER TRACK ★★★					
21	35	37	4	LONG WAY TO GO Modern LP CUT/Atlantic	STEVIE NICKS
22	31	35	6	18 AND LIFE Atlantic 7-88883	SKID ROW
23	27	29	6	SMOOTH UP Warner Bros. 7-22876	BULLETPHOYS
24	34	40	3	DIG Atlantic LP CUT	PETE TOWNSHEND/THE WHO
25	17	13	12	ROOMS ON FIRE Modern 7-99216/Atlantic	STEVIE NICKS
26	11	11	10	HEY BABY CBS Associated 4-68891/E.P.A.	HENRY LEE SUMMER
27	39	46	3	JACKIE BROWN Mercury 874 644-7/Polygram	JOHN COUGAR MELLENCAMP
28	26	26	5	STATESBORO BLUES Polydor LP CUT/Polygram	THE ALLMAN BROTHERS
29	23	20	10	TROUBLE ME Elektra 7-69298	10,000 MANIACS
30	33	33	4	MISTA BONE Capitol LP CUT	GREAT WHITE
31	18	14	10	MARTHA SAY Mercury LP CUT/Polygram	JOHN COUGAR MELLENCAMP
32	40	44	4	YOU DON'T GET MUCH Slash LP CUT/REPRISE	BODEANS
33	43	43	4	WALKING SHOES A&M LP CUT	TORA TORA
34	36	36	6	MY PARADISE Columbia 38-68943	THE OUTFIELD
35	37	38	17	ONCE BITTEN TWICE SHY Capitol 44366	GREAT WHITE
★★★ FLASHMAKER ★★★					
36	NEW ▶	1	1	JELLY ROLL Geffen LP CUT	BLUE MURDER
37	45	47	3	WHO DO YOU LOVE Polydor LP CUT/Polygram	KINGDOM COME
38	46	45	3	KING FOR A DAY Geffen 7-22953	XTC
39	NEW ▶	1	1	GET U READY Polydor LP CUT/Polygram	SARAYA
40	NEW ▶	1	1	CHASING YOU INTO THE LIGHT Elektra LP CUT	JACKSON BROWNE
41	20	19	11	I WANT IT ALL Capitol 44372	QUEEN
42	38	31	16	FIRE WOMAN Sire 7-27543/REPRISE	THE CULT
43	49	50	3	COMING DOWN TONIGHT A&M 1424	THIRTY EIGHT SPECIAL
44	NEW ▶	1	1	NOTHIN' YOU CAN DO ABOUT IT EMI LP CUT	RICHARD MARX
45	NEW ▶	1	1	RAD GUMBO Arista LP CUT	LITTLE FEAT
46	50	—	7	LET IT ALL HANG OUT Mercury CD CUT/Polygram	JOHN COUGAR MELLENCAMP
47	29	25	9	LAY YOUR HANDS ON ME Mercury 874 452-7/Polygram	BON JOVI
48	NEW ▶	1	1	FALLING IN & OUT OF LOVE RCA 9008	LITA FORD
49	NEW ▶	1	1	DREAMS IN THE DARK Atlantic LP CUT	BADLANDS
50	24	21	12	IS THIS LOVE? Virgin 7-99212	KING SWAMP

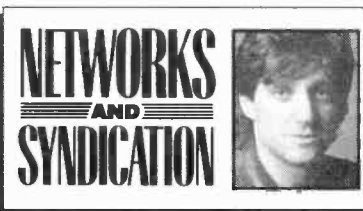
Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debuting track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before.

Some Swear By Simulcasts, But Some Swear Off

BY CRAIG ROSEN

LOS ANGELES Are radio simulcasts of televised concerts and music specials still viable in the age of stereo television? It depends on who you ask.

Westwood One Radio Networks and New York-based MJI Broadcasting are still firm believers in simulcasting. This year WW1 already has simulcast several concerts—



by Craig Rosen

Bryan Adams in Belgium with MTV; Sting from Tokyo with HBO; the Grateful Dead's "Summer Solstice '89" with SET Pay-Per-View; and the all-star "This Country's Rockin'" with Viewers Choice Pay-Per-View Network. WW1 will simulcast "Steve Winwood: Roll With It" with Showtime July 29, as well as the Moscow Music Peace Festival with SET Pay-Per-View Aug. 13.

Although MJI has yet to broadcast a simulcast this year, it has several in the works for fall with HBO/Cinemax, and it broadcast five simulcasts in 1988.

ABC Radio Networks has run two simulcasts this year—"The Budweiser 1989 Spring Break Concert With Cheap Trick" with MTV, and the International Rock Awards with ABC-TV—and is exploring the possibilities of fall and winter simulcasts with MTV and Showtime. Yet ABC VP/programming Tom Cuddy says the future of simulcasts is dim. "I don't think there will be a great deal more unless top 40 programmers loosen up. And, as time goes on, more and more people will invest in equipment to get stereo television in their home."

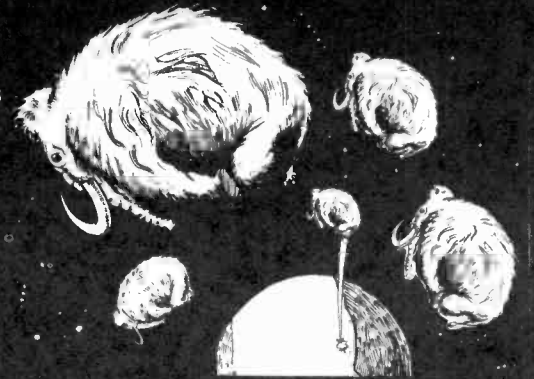
Still, while few listeners have stereo TV, simulcasts have advantages over radio-only broadcasts—the most obvious being cross-promotion. "Television has a different type of visibility, so [simulcasting] can be a win-win situation for television and radio," says MJI president Josh Feigenbaum. "That line at the bottom of the screen [advising viewers that the concert is being simulcast on local radio] is worth a lot to radio stations," says Cuddy.

WW1 executive VP/GM Thom Ferro believes simulcasts appeal to those viewers watching a televised music special. "Most people don't have stereo television," he says. "It is very easy to turn down the television and crank up that stereo. Not everyone will turn down their TV, but a lot of people will." Some cable systems are not stereo-ready, and for those that do broadcast in stereo, Ferro says, "the quality is much poorer than what you get over the FM stereo band."

(Continued on next page)

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DASH RIP ROCK
DOWNSIDERS
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FOR WEEK ENDING JULY 22, 1989

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from Commercial and College Radio Airplay Reports.					
★★ NO. 1 ★★					
1	1	1	12	SO ALIVE RCA 8956	LOVE AND ROCKETS 5 weeks at No. One
2	2	3	8	DISAPPOINTED Virgin LP CUT	PUBLIC IMAGE LTD.
3	3	11	5	HERE COMES YOUR MAN Elektra 7-69287	PIXIES
4	5	6	10	SEE A LITTLE LIGHT Virgin LP CUT	BOB MOULD
5	10	15	5	LET THE DAY BEGIN MCA 53658	THE CALL
6	4	7	8	UNDER THE GOD EMI LP CUT	TIN MACHINE
7	7	10	6	WAITING FOR MARY Fontana LP CUT/Polygram	PERE UBU
8	8	2	10	EARDRUM BUZZ Mute 7-5040/ENIGMA	WIRE
9	6	5	9	OH DADDY Atlantic LP CUT	ADRIAN BELEW
10	9	8	9	TROUBLE ME Elektra 7-69298	10,000 MANIACS
11	15	—	2	CHANNEL Z Reprise LP CUT	B-52'S
12	11	13	4	INTERESTING DRUG Sire LP CUT/Warner Bros.	MORRISSEY
13	12	17	9	KING FOR A DAY Geffen 7-22953	XTC
14	14	18	5	TAKE A STEP BACK A&M LP CUT	SIMPLE MINDS
15	16	4	14	FASCINATION STREET Elektra 7-69300	THE CURE
16	17	24	4	LOVE SONG Elektra 7-69280	THE CURE
17	18	16	18	GOOD THING I.R.S. 53639/MCA	FINE YOUNG CANNIBALS
18	24	27	4	BATDANCE (FROM "BATMAN") Warner Bros. 7-22924	PRINCE
19	13	14	8	THE BEAT (EN) GENERATION Epic LP CUT/E.P.A.	THE THE
20	26	28	3	DON'T MAKE ME DREAM ABOUT YOU Reprise LP CUT	CHRIS ISAAK
21	27	30	3	EVERLASTING LOVE Island 12-INCH	U2
22	23	26	3	RADIO SILENCE Columbia LP CUT	BORIS GREBENSHIKOV
23	NEW ▶	1	1	COME ANYTIME RCA LP CUT	HOODOO GURUS
24	22	23	3	HARD SUN A&M 1431	INDIO
25	25	—	2	YOU DON'T GET MUCH Slash LP CUT/REPRISE	BODEANS
26	21	—	2	SUN KING Sire LP CUT/REPRISE	THE CULT
27	29	—	2	WHEN THE HAMMER CAME DOWN Rhino LP CUT	HOUSE OF FREAKS
28	NEW ▶	1	1	DON'T CRASH THE CAR TONIGHT Chameleon LP CUT	MARY'S DANISH
29	19	9	8	SHAKE THAT COSMIC THING Sire LP CUT/REPRISE	B-52'S
30	30	—	2	LET'S GO ROUND THERE Columbia LP CUT	THE DARLING BUDS

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

NETWORKS AND SYNDICATIONS

(Continued from preceding page)

Yet Feigenbaum isn't too concerned with the TV viewer. "A simulcast is a means of sending the program out to a whole different group of people who may not be near a television," he says. "It is a way of extending audience."

"Simulcasts really work when it is something special for the audience," he adds. With the MJI simulcasts of "The Cinemax Classic Concert Series" in fall 1988, radio listeners got to hear rare live recordings by John Lennon, Jimi Hendrix, and The Doors, he says.

DIR Broadcasting, however, has abandoned the simulcast, opting instead to produce its own televised music specials (see item below). Although DIR has simulcast some of its own TV shows, president **Bob Meyrowitz** says, "It is not something we have made a priority." He says he is "amazed" that competitors such as WW1 and MJI continue to do simulcasts.

"We have never been a big believer in simulcasts," he adds. "Increasingly today with televisions in stereo, there is less need for it. You do better to broadcast a show in stereo than simulcast on radio."

Even Ferro admits that not all televised music specials work as simulcasts. "Multiformat shows [such as awards shows] don't work for radio, but work fine for a Showtime or a pay-per-view event," he says. Ferro says WW1 has been approached to simulcast some award or variety programs, but declined "because formatically they are all over the road. We are not going to get an L.L. Cool J played on [album rocker] KLOS Los Angeles, but they would be glad to have an INXS."

Cuddy says ABC usually passes on awards shows, but "the 'International Awards Show' lent itself [to radio] where others don't. There

wasn't a great deal of talking and there was a lot of music."

TOMMY CAN YOU SEE ME?

DIR's recently created **King Biscuit Television** will broadcast the Who's "Tommy" live from the Universal Amphitheater in Los Angeles Aug. 24. The 3 1/2-hour broadcast of the second "Tommy" benefit performance will be distributed by New York-based Reiss Media Enterprises, and carried on various pay-per-view television networks across the country.

But don't look for a radio simulcast on this one. WW1's Ferro says his company has radio rights to the show, but won't broadcast it because it doesn't want to promote its competitor's televised coverage. Meyrowitz says DIR has radio rights to the show, but isn't interested in broadcasting a simulcast.

DIR has been increasingly involved in rock film production in recent years. "Tommy" will be the second broadcast of the KBT monthly music series DIR announced when it created the film/video division in February. On June 3, KBT broadcast a live three-hour Osbourne/Bullet Boys concert, also on various PPV channels. KBT dropped its proposed July PPV broadcast of Pink Floyd's final 1988 U.S. "Delicate Sound Of Thunder" concert when CBS/Fox Video decided to release the video to retail in June.

DIR also has been closely involved with the U.S. marketing of the Who since it first broadcast the band the on "King Biscuit Flower Hour" in 1972. Meyrowitz believes that Who broadcast was the one that convinced radio, band managers, and advertisers that live rock performances on radio were viable. DIR followed that with a live recording of the 1973 U.S. "Quadro-

phenia" tour and the finale of the Who's 1982 farewell tour.

WW1 secured the U.S. radio rights to this year's Who 25th Anniversary tour and broadcast the June 27 New York benefit performance of "Tommy." That will be followed by a number of Who-centered specials, including a Sept. 3 live broadcast of the band's current tour show from Dallas.

When the WW1 deal was announced, the radio syndication industry wondered if the absence of DIR as its radio marketer indicated a decline in its traditional high profile in rock concert syndication. Meyrowitz says it was simply a matter of priorities. "It's just the way it came down. There's something to be said for having all marketing aspects being handled by one company. [But] for this tour, there was so much here to get done. We were primarily concerned with getting the television broadcast done the best way possible."

WW1 VP/talent acquisitions **David Knight** says the WW1 deal came about because the company "had been dealing closely with **Bill Curbishley** on his other acts, Robert Plant and Judas Priest, and sat down with him very early to create a plan of action to maximize the Who's tour. A majority of the dollars we're giving to the Who are being donated to the various charities the Who are working with for the tour. Rather than making a talent payment, WW1 is making a large charity donation. By the end of the tour, the donations to children's charities will be in the millions."

Assistance in preparing this column was provided by **Peter Ludwig** in New York

CALENDAR

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

July 20-21, **Karyn White**, On The Radio, On The Radio Broadcasting, one hour.
July 21-23, **James Ingram**, Star Beat, MJI



Hot Dogs For Hard Hats. AC WKQX (Q101) Chicago's "Danger" Dan Walker kicked off the summer by serving hot dogs at a downtown construction site. Walker is the one wearing the apron.

PIONEER PRESENTS



Hot Picks in Tokyo

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

Week of July 2, 1989

- 1. The Police - Rattle and Hum
- 2. The Police - Rattle and Hum
- 3. The Police - Rattle and Hum
- 4. The Police - Rattle and Hum
- 5. The Police - Rattle and Hum
- 6. The Police - Rattle and Hum
- 7. The Police - Rattle and Hum
- 8. The Police - Rattle and Hum
- 9. The Police - Rattle and Hum
- 10. The Police - Rattle and Hum
- 11. The Police - Rattle and Hum
- 12. The Police - Rattle and Hum
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- 16. The Police - Rattle and Hum
- 17. The Police - Rattle and Hum
- 18. The Police - Rattle and Hum
- 19. The Police - Rattle and Hum
- 20. The Police - Rattle and Hum

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POWER PLAYS

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 Z100 New York O.M.: Steve Kingston. 1 4 Madonna, Express Yourself. 2 6 Bon Jovi, Lay Your Hands On Me. 3 19 Martika, Toy Soldiers. 4 18 Prince, Batdance (From "Batman").

95.5 WPLJ New York P.D.: Gary Bryan. 1 3 Benny Mardones, Into The Night. 2 4 Madonna, Express Yourself. 3 5 Simply Red, If You Don't Know Me By N.

EAGLE 106 PHILADELPHIA P.D.: Charlie Quinn. 1 4 Madonna, Express Yourself. 2 2 Fine Young Cannibals, Good Thing. 3 10 Martika, Toy Soldiers.

Chicago P.D.: Buddy Scott. 1 2 Milli Vanilli, Baby Don't Forget My N. 2 1 Neneh Cherry, Buffalo Stance. 3 1 Simply Red, If You Don't Know Me By N.

KIISFM 102.7 Los Angeles P.D.: Steve Rivers. 1 7 Martika, Toy Soldiers. 2 10 Simply Red, If You Don't Know Me By N. 3 15 Prince, Batdance (From "Batman").

GOLD KISS 108 FM Boston P.D.: Sunny Joe White. 1 2 Madonna, Express Yourself. 2 7 10,000 Maniacs, Trouble Me. 3 5 Martika, Toy Soldiers.

BOSTON'S WZLQ 94.3 Boston P.D.: Tom Jeffries. 1 2 Simply Red, If You Don't Know Me By N. 3 4 Martika, Toy Soldiers. 4 22 The Doobie Brothers, The Doctor.

Chicago P.D.: Buddy Scott. 1 2 Milli Vanilli, Baby Don't Forget My N. 2 1 Neneh Cherry, Buffalo Stance. 3 1 Simply Red, If You Don't Know Me By N.

Power Hits B94 FM Pittsburgh P.D.: Bill Cahill. 1 2 Martika, Toy Soldiers. 2 3 Neneh Cherry, Buffalo Stance. 3 5 Simply Red, If You Don't Know Me By N.

Washington P.D.: Lorrin Palagi. 1 4 Madonna, Express Yourself. 2 4 Natalie Cole, Miss You Like Crazy. 3 5 Fine Young Cannibals, Good Thing.

Washington P.D.: Matt Farber. 1 1 Benny Mardones, Into The Night. 2 4 Donna Summer, This Time I Know It's F. 3 3 Richard Marx, Satisfied.

Atlanta P.D.: Rick Stacy. 1 7 Fine Young Cannibals, Good Thing. 2 3 Milli Vanilli, Baby Don't Forget My N. 3 5 Tom Petty, I Won't Back Down.

Q105 TAMPA BAY Tampa O.M.: Mason Dixon. 1 8 Simply Red, If You Don't Know Me By N. 2 1 Neneh Cherry, Buffalo Stance. 3 7 Peter Gabriel, In Your Eyes (Theme Fr).

WMMR 100.1 FM Cleveland O.M.: Rich Piombino. 1 7 Rod Stewart, Crazy About Her. 2 11 Love And Rockets, So Alive. 3 14 Kenny Loggins, Hey Baby.

FOX 93.5 FM Detroit P.D.: Chuck Beck. 1 3 Great White, Once Bitten Twice Shy. 2 1 Skid Row, I Remember You. 3 5 Michael Morales, Who Do You Give Your.

DETROIT P.D.: Gary Berkowitz. 1 2 Fine Young Cannibals, Good Thing. 2 7 Simply Red, If You Don't Know Me By N. 3 4 Real Life, Send Me An Angel '89.

power 96 DETROIT P.D.: Rick Gillette. 1 10 Prince, Batdance (From "Batman"). 2 6 Madonna, Express Yourself. 3 17 Simply Red, If You Don't Know Me By N.

Chicago P.D.: Brian Kelly. 1 1 Milli Vanilli, Baby Don't Forget My N. 2 4 Simply Red, If You Don't Know Me By N. 3 2 Fine Young Cannibals, Good Thing.

Dallas P.D.: Joel Folger. 1 2 Love And Rockets, So Alive. 2 3 Tom Petty, I Won't Back Down. 3 6 Henry Lee Summer, Hey Baby.

Houston P.D.: Randy Brown. 1 1 Martika, Toy Soldiers. 2 3 Cyndi Lauper, I Drove All Night. 3 4 Bobby Brown, Every Little Step.

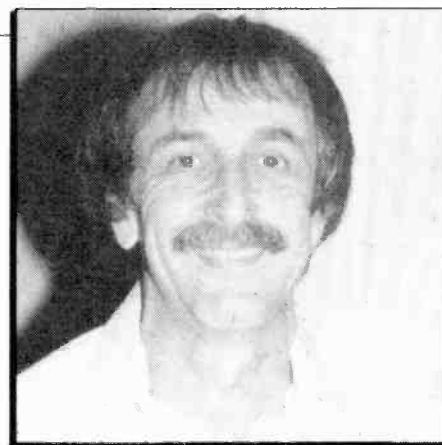
POWER 104 KRBE Houston P.D.: Adam Cook. 1 3 Simply Red, If You Don't Know Me By N. 2 5 Love And Rockets, So Alive. 3 1 Madonna, Express Yourself.

Los Angeles P.D.: Scott Shannon. 1 3 Fine Young Cannibals, Good Thing. 2 1 Richard Marx, Satisfied. 3 6 Love And Rockets, So Alive.

San Francisco P.D.: Bill Richards. 1 3 Martika, Toy Soldiers. 2 9 Madonna, Express Yourself. 3 4 Milli Vanilli, Baby Don't Forget My N.

Hartford P.D.: Dave Shakes. 1 7 Bobby Brown, On Our Own (From "Don't Stop Believin'"). 2 4 Karyn White, Secret Rendezvous.

Billboard's PD of the week



Bob Mitchell
WLTS New Orleans

BOB MITCHELL, PD of WLTS New Orleans, calls himself "a pretty conservative PD. Even if a record is a hit and our competition is playing it, I won't program it if it's too strong. One of our strengths is office listening so I can't program anything that's too noisy. A lot of offices only turn their radio dial once every six months. Once they turn you off, you've had it," says Mitchell, whose soft AC just came off its best ratings period ever, rising 5.6-9.2 for fourth place, 12-plus overall, in the winter Arbitron.

A veritable institution in New Orleans radio, Mitchell started in 1960 at a tiny day-timer, KEVL White Castle, La., then worked his way up through Bogalusa, La., Lake Charles, La., and then Jacksonville, Fla. The Crescent City native finally returned to his hometown in 1965, signing on for mornings at WNNR (now WLTS' sister station, WYAT). The next year he crossed the street to WTIX during its top 40 heyday.

"Those were pretty exciting days," recalls Mitchell. "In the '60s, WTIX and WNOE were always battling it out to be No. 1. Basically we both played the same music, but eventually we overran WNOE. Back then listeners had a tendency to gravitate to a particular jock and a station. We had the same bunch of jocks there for more than five years. I think that's what made us No. 1."

Under Mitchell's eventual PD-ship, WTIX remained top dog in the market throughout the '70s. At that time, he says, "FM hadn't gotten popular yet, so we could do what we wanted. As a PD, I had the chance to stretch the boundaries of our playlist to include certain songs that were more adult. It helped improve our demographics and kept us on top."

WTIX outlasted WNOE by several years into the early '80s before succumbing to WEZB (B97) and switching to oldies, news/talk, and, most recently, business news. "It didn't matter how well you programmed your station, you still lost listeners," Mitchell recalls. "We held on longer than most top 40s because we were so well established. We kept a lot of our old listeners but we couldn't get to the younger listeners."

When WTIX was sold in 1983, he got a call from station owner Ed Muniz, whose urban WAIL, a Slidell license with signal problems in New Orleans, had been forced out of the format by WYLD-FM. At that time, Mitchell says, "I was faced with staying with new owners that I didn't know or going with Ed, whom I knew and trusted. Ed hired me at WNNR when he was GM and responsible for giving me my first job in New Orleans."

WAIL went AC, became WLTS, and increased power to 100,000 watts. At that time, its format competitors were WQUE, now a crossover outlet but then in the process of segueing to top 40, and WAJY, an easy listening station that had recently evolved to automated AC. When WLTS turned on, Mitchell says, "It was like the

city was waiting for us. Response was unbelievable, we didn't go through that awkward period where you try to improve a point every week. We had great adult ratings right off the bat."

Into the late '80s, WLTS was a fixture in the 6-7 share range, doing as well as an 8.1 share in summer '87. Several months later, however, another New Orleans veteran, Nick Ferrara, took the programming reins at WAJY, changed its call letters to WLMG (Magic 102), and took its soft AC format to a much brighter, oldies-based mix.

By spring '88, WLMG was edging WLTS 6.4-6.2, a lead it held onto for the next two books. Last fall, however, WLTS got a surprise present when crosstown WBYU dropped its monopoly on easy listening and became country WQXY. In doing so, Mitchell says, it left behind "a big demographic chunk that we wanted a piece of. We made a conscious effort to soften up and attract their old listeners."

This is a recent hour of WLTS toward the end of a.m. drive: Natalie Cole, "Miss You Like Crazy"; Bob Seger, "Night Moves"; Chicago, "We Can Last Forever"; Maria Muldaur, "Midnight At the Oasis"; Howard Jones, "Everlasting Love"; the Stylistics, "You Are Everything"; Roy Orbison, "You Got It"; and Stevie Wonder, "My Cherie Amour."

"We're 30% current and 70% classic oldies and recurrents. I'm aware of what stations in other markets are doing, but I program WLTS to suit the taste of New Orleans. We played Dr. John's 'Making Whoopee' because he's from here and it blended in well. I'm also more prone to program a record like Carole King's 'City Streets' faster than, say, a new release by 10,000 Maniacs. I know my listeners remember Carole from the '70s and most of them aren't familiar yet with 10,000 Maniacs."

The wild card in New Orleans radio is the recent sale of WLMG (and N/T sister WWL) from Loyola Univ. to Keymarket, putting it in the hands of a well-known broadcasting group for the first time. While that suggests an infusion of new money that might worry other PDs, Mitchell thinks the sale will actually help WLTS.

"In the past, WLMG benefited from its association with WWL-TV, which more people watch than all the other New Orleans stations put together. WLMG got free TV time 52 weeks a year while all the other New Orleans stations had to pay. Now they don't have that advantage."

The results of that battle are particularly important because of New Orleans' economy, which, Mitchell says, "has hurt everyone here. There just aren't as many ad dollars out there. Five years ago a sponsor would go three or four stations deep with an ad. Now they just go one or two deep. If you don't keep your numbers up here you don't make any money." **JEFF HANNUSCH**

20	9	Simply Red, If You Don't Know Me By N
21	6	Milli Vanilli, Baby Don't Forget My N
22	24	Debbie Gibson, No More Rhyme Fr
23	32	Benny Mardones, Into The Night
24	28	Michael Morales, Who Do You Give Your
25	29	Roxette, Dressed For Success
26	35	Gloria Estefan, Don't Wanna Lose You
27	34	Richard Marx, Right Here Waiting
28	34	Howard Jones, The Prisoner
29	30	Tom Petty, I Won't Back Down
30	36	Michael Bolton, Soul Provider
31	37	Robert Palmer, Tell Me I'm Not Dreami
32	38	Michael Damian, Cover Of Love
33	39	Cher, If I Could Turn Back Time
34	13	Real Life, Send Me An Angel '89
35	13	Donna Summer, This Time I Know It's F
A36	—	Chucki Booker, Turned Away
A37	—	New Kids On The Block, Hangin' Tough
38	14	Natalie Cole, Miss You Like Crazy
A39	—	Great White, Once Bitten Twice Shy
A40	—	Neneh Cherry, Kisses On The Wind
A	—	Katrina And The Waves, That's The Way



Miami		
P.D.: Frank Amadeo		
1	1	Madonna, Express Yourself
2	5	Expose, What You Don't Know
3	3	Neneh Cherry, Buffalo Stance
4	8	Milli Vanilli, Baby Don't Forget My N
5	6	Martika, Toy Soldiers
6	6	Fine Young Cannibals, Good Thing
7	12	Simply Red, If You Don't Know Me By N
8	15	Prince, Baldance (From "Batman")
9	2	Bobby Brown, Every Little Step
10	21	Bobby Brown, On Our Own (From
11	4	Paula Abdul, Forever Your Girl
12	10	Richard Marx, Satisfied
13	14	Natalie Cole, Miss You Like Crazy
14	20	Real Life, Send Me An Angel '89
15	19	De La Soul, Me Myself And I
16	22	Love And Rockets, So Alive
17	18	Debbie Gibson, No More Rhyme
18	29	Richard Marx, Right Here Waiting
19	26	Gloria Estefan, Don't Wanna Lose You
20	23	Bon Jovi, Lay Your Hands On Me
21	25	Paula Abdul, Cover Me
22	27	Rod Stewart, Crazy About Her
23	16	The Cure, Fascination Street
24	30	Surface, Shower Me With Your Love
25	7	Cyndi Lauper, I Drove All Night
26	EX	Dino, I Like It
A27	—	New Kids On The Block, Hangin' Tough
28	11	Thirty Eight Special, Second Chance
A29	—	Skid Row, 18 And Life
A30	—	Donny Osmond, Sacred Emotion
A	—	Cher, If I Could Turn Back Time
A	—	Michael Damian, Cover Of Love



Columbus		
P.D.: Dave Robbins		
1	7	Madonna, Express Yourself
2	2	Simply Red, If You Don't Know Me By N
3	9	Donny Osmond, Sacred Emotion
4	11	Fine Young Cannibals, Good Thing
5	14	Prince, Baldance (From "Batman")
6	10	Bon Jovi, Lay Your Hands On Me
7	21	Richard Marx, Satisfied
8	1	Bobby Brown, On Our Own (From
9	13	Rod Stewart, Crazy About Her
10	3	Milli Vanilli, Baby Don't Forget My N
11	19	Expose, What You Don't Know
12	20	Love And Rockets, So Alive
13	4	Natalie Cole, Miss You Like Crazy
14	5	Bobby Brown, Every Little Step
15	26	Debbie Gibson, No More Rhyme
16	25	Howard Jones, The Prisoner
17	8	Richard Marx, Right Here Waiting
18	24	Don Henley, The End Of The Innocence
19	32	Richard Marx, Right Here Waiting
20	27	Great White, Once Bitten Twice Shy
21	6	Donna Summer, This Time I Know It's F
22	33	Gloria Estefan, Don't Wanna Lose You
23	34	Aretha Franklin, W. Houston, It Isn't,
A24	—	Dino, I Like It
25	30	Sa-Fire, Gonna Make It
A26	—	New Kids On The Block, Hangin' Tough
A27	—	The Jeff Healey Band, Angel Eyes
A28	—	10,000 Maniacs, Trouble Me
A29	—	John Cougar Mellencamp, Jackie Brown
EX	EX	Michael Damian, Cover Of Love



Saginaw		
P.D.: Rick Belcher		
1	2	Great White, Once Bitten Twice Shy
2	3	Michael Morales, Who Do You Give Your
3	7	Bon Jovi, Lay Your Hands On Me
4	8	Fine Young Cannibals, Good Thing
5	12	Henry Lee Summer, Hey Baby
6	11	Winger, Headed For A Heartbreak
7	17	Madonna, Express Yourself
8	23	White Lion, Little Fighter
9	1	Richard Marx, Satisfied
10	4	Warrant, Down Boys
11	5	Lita Ford (Duet With Ozzy Osbourne),
12	19	Simply Red, If You Don't Know Me By N
13	21	Martika, Toy Soldiers
14	22	Billy Squier, Don't Say You Love Me
15	20	The Doobie Brothers, The Doctor
16	16	Chicago, We Can Last Forever
A17	—	Cyndi Lauper, I Drove All Night
A18	—	Skid Row, 18 And Life
A19	—	Warrant, Heaven
A20	—	Richard Marx, Right Here Waiting
21	13	Milli Vanilli, Baby Don't Forget My N
22	6	New Kids On The Block, I'll Be Lovin
23	14	Def Leppard, Excitable
24	9	Cinderella, Coming Home
25	10	Paula Abdul, Forever Your Girl
26	15	Donny Osmond, Soldier Of Love
27	18	Bangles, Be With You
28	26	Bobby Brown, Every Little Step
29	27	Jimmy Harnen With Synch, Where Are Yo
30	28	Michael Damian, Rock On (From "Dream



Minneapolis		
P.D.: Brian Philips		
1	3	Simply Red, If You Don't Know Me By N
2	5	Prince, Baldance (From "Batman")
3	1	Martika, Toy Soldiers
4	2	Milli Vanilli, Baby Don't Forget My N
5	4	Madonna, Express Yourself
6	7	Neneh Cherry, Buffalo Stance
7	9	Dino, I Like It
8	6	Bobby Brown, Every Little Step
9	16	Bobby Brown, On Our Own (From
10	10	Natalie Cole, Miss You Like Crazy
11	24	Richard Marx, Right Here Waiting
12	13	Michael Morales, Who Do You Give Your
13	14	Fine Young Cannibals, Good Thing
14	17	Karyn White, Secret Rendezvous
15	22	Bon Jovi, Lay Your Hands On Me
16	18	Donny Osmond, Sacred Emotion
17	19	Love And Rockets, So Alive
18	23	L.L. Cool J, I'm That Type Of Guy
19	8	Richard Marx, Satisfied
20	20	Roxette, Dressed For Success
21	29	Eddie Money, Magic
22	30	Cher, If I Could Turn Back Time
23	27	Don Henley, The End Of The Innocence
24	EX	Gloria Estefan, Don't Wanna Lose You
25	EX	Sweet Sensation, Hooked On You
A26	—	New Kids On The Block, Hangin' Tough
27	EX	Rod Stewart, Crazy About Her

A28		
— Great White, Once Bitten Twice Shy		
29	EX	Michael Bolton, Soul Provider
A30	—	Debbie Gibson, No More Rhyme
A	—	The Cure, Love Song
A	—	Buster Poindexter, All Night Party
EX	EX	Michael Damian, Cover Of Love
EX	EX	Jody Watley With Eric B. & Rakim, Fri
EX	EX	Paul McCartney, My Brave Face



Minneapolis		
P.D.: Gregg Swedberg		
1	3	Michael Morales, Who Do You Give Your
2	6	Simply Red, If You Don't Know Me By N
3	9	Dino, I Like It
4	4	Madonna, Express Yourself
5	5	Roxette, Dressed For Success
6	11	Bobby Brown, On Our Own (From
7	12	Love And Rockets, So Alive
8	22	Richard Marx, Right Here Waiting
9	20	Donny Osmond, Sacred Emotion
10	21	Prince, Baldance (From "Batman")
11	2	Milli Vanilli, Baby Don't Forget My N
12	17	L.L. Cool J, I'm That Type Of Guy
13	1	Martika, Toy Soldiers
14	19	Bon Jovi, Lay Your Hands On Me
15	27	Paula Abdul, Cold Hearted
16	31	Great White, Once Bitten Twice Shy
17	26	Karyn White, Secret Rendezvous
18	23	Debbie Gibson, No More Rhyme
19	24	Tommy Page, A Zillion Kisses
20	28	Don Henley, The End Of The Innocence
21	29	Henry Lee Summer, Hey Baby
22	15	Cinderella, Coming Home
23	33	Jody Watley With Eric B. & Rakim, Fri
24	10	Expose, What You Don't Know
A25	—	Warrant, Heaven
A27	—	Fine Young Cannibals, Good Thing
A27	—	Royalty, Baby Gonna Shake
A28	—	New Kids On The Block, Hangin' Tough
A29	—	Michael Damian, Cover Of Love
EX	EX	Howard Jones, The Prisoner
A31	—	Winger, Headed For A Heartbreak
A	—	Cher, If I Could Turn Back Time
A	—	Neneh Cherry, Kisses On The Wind
A	—	The Jets, You Better Dance
A	—	Buster Poindexter, All Night Party

EX	EX	Dead Or Alive, Come Home With Me Baby
EX	EX	Donny Osmond, Sacred Emotion



Seattle		
P.D.: Casey Keating		
1	5	Madonna, Express Yourself
2	7	Martika, Toy Soldiers
3	10	Love And Rockets, So Alive
4	13	Bobby Brown, On Our Own (From
5	14	Prince, Baldance (From "Batman")
6	2	Simply Red, If You Don't Know Me By N
7	1	Fine Young Cannibals, Good Thing
8	4	The Doobie Brothers, The Doctor
9	17	Jody Watley With Eric B. & Rakim, Fri
10	25	Dino, I Like It
11	20	Bon Jovi, Lay Your Hands On Me
12	3	Milli Vanilli, Baby Don't Forget My N
13	11	Expose, What You Don't Know
14	25	Great White, Once Bitten Twice Shy
15	35	Paula Abdul, Cold Hearted
16	6	Richard Marx, Satisfied
17	36	Karyn White, Secret Rendezvous
18	18	Rod Stewart, Crazy About Her
19	27	Don Henley, The End Of The Innocence
20	24	Roxette, Dressed For Success
21	26	Debbie Gibson, No More Rhyme
22	32	Donny Osmond, Sacred Emotion
23	33	Michael Morales, Who Do You Give Your
24	EX	Richard Marx, Right Here Waiting
25	EX	Debbie Gibson, No More Rhyme
26	EX	Gloria Estefan, Don't Wanna Lose You
27	EX	The Jeff Healey Band, Angel Eyes
28	38	Michael Damian, Cover Of Love
29	EX	Winger, Headed For A Heartbreak
30	31	The Cult, Fire Woman
A	—	New Kids On The Block, Hangin' Tough
A	—	Howard Jones, The Prisoner
A	—	Katrina And The Waves, That's The Way
A	—	Skid Row, 18 And Life
A	—	10,000 Maniacs, Trouble Me



Seattle		
P.D.: Tom Hutyler		
1	3	Martika, Toy Soldiers
2	4	Expose, What You Don't Know
3	6	Madonna, Express Yourself
4	7	Simply Red, If You Don't Know Me By N
5	9	Prince, Baldance (From "Batman")
6	2	Fine Young Cannibals, Good Thing
7	15	Bon Jovi, Lay Your Hands On Me
8	11	Great White, Once Bitten Twice Shy
9	18	Bobby Brown, On Our Own (From
10	13	Peter Gabriel, In Your Eyes (Theme Fr
11	14	Rod Stewart, Crazy About Her
12	19	Love And Rockets, So Alive
13	24	Debbie Gibson, No More Rhyme
14	8	The Doobie Brothers, The Doctor
15	21	Michael Morales, Who Do You Give Your
16	22	Karyn White, Secret Rendezvous
17	23	Roxette, Dressed For Success
18	25	Jody Watley With Eric B. & Rakim, Fri
19	26	Sweet Sensation, Hooked On You
20	27	New Kids On The Block, Hangin' Tough
21	28	Animation, Calling It Love
22	29	Donny Osmond, Sacred Emotion
23	30	Henry Lee Summer, Hey Baby
24	EX	Dino, I Like It
25	EX	Real Life, Send Me An Angel '89
26	EX	Paula Abdul, Cold Hearted
27	EX	Gloria Estefan, Don't Wanna Lose You
28	EX	Michael Damian, Cover Of Love
29	EX	Richard Marx, Right Here Waiting
A29	—	Skid Row, 18 And Life
A30	—	New Kids On The Block, Hangin' Tough
A	—	Katrina And The Waves, That's The Way
A	—	John Farnham, Two Strong Hearts
EX	EX	The Cult, Fire Woman
EX	EX	Andreas Vollenweider, Dancing With Th
EX	EX	Sa-Fire, Gonna Make It
EX	EX	Living Colour, Open Letter (To A Land
EX	EX	Aretha Franklin/W. Houston, It Isn't,
EX	EX	Robert Palmer, Tell Me I'm Not Dreami
EX	EX	Billy Squier, Don't Say You Love Me
EX	EX	Grayson Hugh, Talk It Over
EX	EX	The Jeff Healey Band, Angel Eyes
EX	EX	10,000 Maniacs, Trouble Me
EX	EX	Saraya, Love Has Taken Its Toll



Dallas		
P.D.: Buzz Bennett		
1	1	Prince, Baldance (From "Batman")
2	2	Martika, Toy Soldiers
3	7	Bobby Brown, On Our Own (From
4	4	Great White, Once Bitten Twice Shy
5	9	Paula Abdul, Forever Your Girl
6	5	Debbie Gibson, No More Rhyme
7	3	Bobby Brown, Every Little Step
8	6	Milli Vanilli, Baby Don't Forget My N
9	11	L.L. Cool J, I'm That Type Of Guy
10	12	Neneh Cherry, Buffalo Stance
11	18	Madonna, Express Yourself
12	10	Bette Midler, Wind Beneath My Wings (F
A13	—	Richard Marx, Right Here Waiting
A14	—	New Kids On The Block, Hangin' Tough
A15	—	Warrant, Heaven
16	21	Howard Jones, The Prisoner
17	22	White Lion, Little Fighter
A18	—	Paula Abdul, Cold Hearted
A19	—	Gloria Estefan, Don't Wanna Lose You
A20	—	Skid Row, 18 And Life
21	23	Don Henley, The End Of The Innocence
22	24	Grayson Hugh, Talk It Over
23	EX	Simply Red, If You Don't Know Me By N
24	14	Richard Marx, Satisfied
25	15	Love And Rockets, So Alive
26	16	Real Life, Send Me An Angel '89
27	EX	Waterfront, Cry
28	EX	Michael Bolton, Soul Provider
A	—	Adrien Belew, Oh Daddy
A	—	Bad English, Forget Me Not
A	—	Surface, Shower Me With Your Love





Gospel Jam. Members of gospel supergroups the Winans and the Clark Sisters gather at Detroit's Proving Ground Studios to record background vocals for Randy Crawford's "Knocking On Heaven's Door," to be featured on the "Lethal Weapon 2" soundtrack (Warner Bros.), due Aug. 8. Shown, from left, are Twinkle Clark, Carvin Winans, Dorinda Clark, Jacky Clark, Michael Winans, Karen Clark, Ronald Winans, and producer Michael J. Powell. (Photo: Martaez A. Cyars)

Kool Moe Dee Raps Up Another Album Social Consciousness Rules This 'King'

BY JANINE McADAMS

NEW YORK On the cover of Kool Moe Dee's new Jive/RCA album, "Knowledge Is King," the rapper looms against a smoky background, clothed in black leather, gloved fist raised, eyes obscured by his trademark black wrap-around sunglasses. Reflected in the glasses are fiery pinpoints of red light. It is a powerful image that jibes with Dee's distinctive, machine-gun-fire delivery and uncompromising commitment to empowerment for his mostly black, mostly youthful listeners.

"Knowledge Is King" is the Harlem, N.Y., native's third album, following 1987's smash "How Ya Like Me Now" and his

1985 self-titled debut. Charted among the top 25 pop albums and a bulleted No. 5 on the Top Black Albums chart, "Knowledge" fea-

and fame"—is currently climbing the black singles chart.

According to James Jordan, national director of black music promotion for RCA, 450,000 albums were shipped May 26, with a first reorder numbering 100,000. "No question, we're looking for a platinum release. We're doing everything conceivable to get Kool Moe Dee out there; in our opinion, he is just at the top in terms of rap artists," he says. He adds that in-store visits, call-in radio shows, upcoming magazine covers, and a recent appearance on "The Arsenio Hall Show" are all part of the

(Continued on page 27)

'I have so much I want to say to black youth'

tures music and production by Teddy Riley, Pete Q. Harris, and Dee's manager, LaVaba. The first single, "They Want Money"—Dee's warning to women who would pursue him for his "name

L.A. Black Rock Coalition Out Of Blocks; Chuckii Booker Runs Strong; Aretha Rules

A CHANGE IS GONNA COME: Yes, there is a new face and a new byline gracing the logo for this column. This week, I have the somewhat unenviable task of taking the reins from the talented and ubiquitous Nelson George. In the coming months, I look forward to meeting many of you—the artists, producers, managers, label executives, promoters, radio personnel, and others who people this business of black music—and I heartily thank those of you who have already offered your encouragement and support. I hope I can serve as a reliable mirror, gatekeeper, and reporter for the events and trends that keep the biz jumping. OK, that said, let's get this party started right . . .

THE BLACK ROCK COALITION'S Los Angeles chapter has gotten off to a strong start, according to president **Konda Mason**, a video and film producer who, with **MaryAlice Bailey** and **9T9** bassist **Rayfield Jarvis**, organized the L.A. contingent earlier this year. (Mason was also one of the founders of the New York-based coalition in 1985, along with writer **Greg Tate** and **Living Colour** leader **Vernon Reid**.) "We have about 120 members so far, and we're planning a big kickoff party at the end of the month," says Mason. The event, to take place July 29 at the Music Machine, 12220 Pekoe Blvd. in L.A., will feature five local bands, and Reid is scheduled to fly in from New York.

Among the chapter's plans are a series of BRC-sponsored concerts; the chapter founders are also laying the groundwork to open a new L.A. club, to be called **The Boneyard**. Says Mason: "The idea is that **The Boneyard** would be a real hangout spot for our supporters and provide a venue for new talent."

The next BRC L.A. chapter meeting is July 23 at the Univ. of California, at Los Angeles' **Ralph Bunche Hall**, Room 4269. For more information about the party or the meeting, contact 213-960-7730.

THE REAL CHUCKII-BOO: Both **Atlantic Records** and **PolyGram Records** are high on 20-year-old **Chuckii Booker** these days. Seems the singer/songwriter/producer, whose own Atlantic album, "Chuckii," is climbing into the black albums top 40 on the strength of the smash top three single "Turned Away," has written and produced the first single from the new **Kool & the Gang** album,

"Sweat," due from Mercury/PolyGram this month. The **Gang's** single is "Raindrops." Booker, an L.A. keyboardist who came to national attention playing with saxophonist **Gerald Albright** on tour, has also collaborated on tunes for **Vanessa Williams**, **Geoffrey Williams**, and **Troop**. Booker's own album is an effective showcase for his vocal and songwriting talents; the artist successfully melds jazz and funk influences with contemporary swing beats. Booker is definitely a talent to watch.

JUMP TO IT: Lady Soul, **Aretha Franklin**, breezed into New York July 6-9 for a series of shows at Radio City Music Hall. This columnist caught the singer's act July 7. Franklin arrived on stage in a pink Cadillac festooned with balloons and got the concert rolling with "Jump-

ing Jack Flash," backed by a full orchestra and five backup singers. A series of older hits, including "Respect," "Chain Of Fools," and "Natural Woman" delighted the audience, though Franklin's rich voice at times seemed strained. The emotional highlights of the show were Franklin's version of "I Dreamed A Dream" from the Broadway play "Les Miserables," on which the Queen Of Soul proved that the regal title is hers to keep, and the duet "Tonight I Celebrate My Love" with guest **Peabo Bryson**. Though Franklin promised to take requests and sing until 1 in the morning, she soon closed the show after singing a rousing "Freeway Of Love" and a second, brief duet with Bryson. Rumors were that the singer was fighting a cold; that would explain the show's abrupt end after 40 minutes on stage. Despite this disappointment, it was a thrill to see the legend herself command the stage, spinning out old favorites as well as newer material, joking with the audience, and slyly flirting with Bryson.

For more on Franklin, tune in to your local PBS station July 24 for a rebroadcast of "Aretha Franklin: The Queen Of Soul," an hourlong documentary. The film, with narrative written by Nelson George, is being aired as part of PBS' fourth season of the American Masters series. Other films in the series include "Celebrating Bird: The Triumph Of Charlie Parker," airing Monday (17), and "Satchmo," which airs July 31. Check your local TV listings for times.

TIDBITS: Did you catch Philadelphia's extensive (Continued on page 31)

The Rhythm and the Blues



by Janine McAdams

IN EFFECT

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Billboard POWER PLAYLISTS FOR WEEK ENDING JULY 22, 1989

Sample Playlists of the Nation's Largest Black Radio Stations

HOT 100 FM WJZY 100.3		FOR WEEK ENDING JULY 22, 1989	
Washington P.D.: Beej Johnson		Baltimore P.D.: Roy Samson	
1	Chuckii Booker, Turned Away	1	Soul II Soul, Keep On Movin'
2	Peabo Bryson, Snow & Tell	2	Surface, Shower Me With Your Love
3	The Jacksons, Nothin' (That Compares 2 U)	3	Karyn White, Secret Rendezvous
4	Soul II Soul, Keep On Movin'	4	James Ingram, It's Real
5	Al Green, As Long As We're Together	5	Jody Watley With Eric B. & Rakim, Friends
6	The D'Jays, Have You Had Your Love Today	6	Bobby Brown, On Our Own (From "Ghostsbusters II")
7	Diana Ross, Workin' Overtime	7	The System, Midnight Special
8	Luther Vandross, For You To Love	8	Vesta, Congratulations
9	Karyn White, Secret Rendezvous	9	Prince, Batdance (From "Batman")
10	Vanessa Williams, Darin' I	10	Third World, Forbidden Love
11	James Ingram, It's Real	11	Chuckii Booker, Turned Away
12	Surface, Shower Me With Your Love	12	Today, Take It Off!
13	LeVert, Gotta Get The Money	13	Stephanie Mills, Something In The Way (You Make El DeBarge, Somebody Loves You
14	Stephanie Mills, Something In The Way (You Make El DeBarge, Somebody Loves You	14	Al Green, As Long As We're Together
15	Donna Allen, Can We Talk	15	David Peaston, Two Wrongs (Don't Make It Right)
16	Cherelle, What More Can I Do For You	16	Joyce Sims, Looking For A Love
17	El DeBarge, Somebody Loves You	17	Teddy Riley Featuring Guy, My Fantasy (From "Do Doo, I Like It")
18	Dino, I Like It	18	Aretha Franklin/W. Houston, It Isn't, It Wasn't
19	Aretha Franklin & Elton John, Through The Storm	19	Alyson Williams (Featuring Nikki D), My Love Is
20	Angie Griffin, Toby	20	Jonathan Butler, Sarah, Sarah
21	Lisa Lisa & Cult Jam, Little Jackie Wants To Be	21	Deon Estus, Spell
22	E.U., Taste Of Your Love	22	Mikki Bleu, Something Real
23	Gladys Knight, Licence To Kill (From "Licence To Kill")	23	Eric Gable, Remember (The First Time)
24	Neneh Cherry, Buffalo Stance	24	The Isley Brothers, Spend The Night (Ce Soir)
25	Blue Magic, It's Like Magic	25	Sharon Bryant, Let Go
26	Patti LaBelle, If You Asked Me To (From "Licence To Kill")	26	Midnight Star, Love Song
27	Today, Take It Off	27	Patti LaBelle, If You Asked Me To (From "Licence To Kill")
28	Simply Red, If You Don't Know Me By Now	28	Babyface, It's No Crime
29	Midnight Star, Love Song	29	Natalie Cole (Duet With Freddie Jackson), I Do
30	Joyce Sims, Looking For A Love	30	Boy George, You Found Another Guy
31	BeBe & CeCe Winans, Lost Without You	31	Ten City, Where Do We Go?
32	Tony! Toni! Tone!, For The Love Of You	32	Gladys Knight, Licence To Kill (From "Licence To Kill")
33	Bobby Brown, On Our Own (From "Ghostsbusters II")	33	Kool & The Gang, Raindrops
34	Alex Bugnon, Going Out	34	Lisa Lisa & Cult Jam, Just Gil It Together
35	Neneh Cherry, Buffalo Stance	35	E.U., Taste Of Your Love
36	Natalie Cole (Duet With Freddie Jackson), I Do	36	Kool Moe Dee, They Want Money
37	Foster/McElroy, Gotta Be A Better Way	37	Z'Looke, Gitchi U
38	Aretha Franklin/W. Houston, It Isn't, It Wasn't	38	Chris Jasper, The First Time
39	Prince, Batdance (From "Batman")	39	Troy Johnson, The Way It Is
40	Eddy Riley Featuring Guy, My Fantasy (From "Do Doo, I Like It")	40	The O'Jays, Out Of My Mind
41	The Isley Brothers, Spend The Night (Ce Soir)	41	Atlantic Starr, My Sugar
42	Third World, Forbidden Love	42	D'atra Hicks, Sweet Talk
43	Jody Watley With Eric B. & Rakim, Friends	43	Rena Scott, This Loves For You
44	Alyson Williams (Featuring Nikki D), My Love Is		
45	Eric Gable, Remember (The First Time)		

Protect Our Natural Resources.



photo: Vasily Kozynoff

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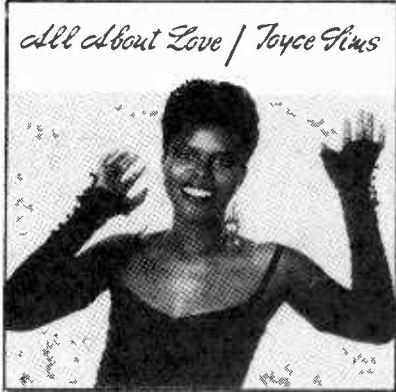


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Billboard
 FOR WEEK ENDING
 JULY 22, 1989

TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
1	2	8	4	LL COOL J DEF JAM OC 45172/COLUMBIA (CD)	WALKING WITH A PANTHER
2	1	1	29	SLICK RICK • DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
3	3	3	54	GUY • UPTOWN 42176/MCA (8.98) (CD)	GUY
4	5	10	6	KOOL MOE DEE JIVE 1182/RCA (9.98) (CD)	KNOWLEDGE IS KING
5	7	7	9	THE O'JAYS EMI 90921 (9.98) (CD)	SERIOUS
6	4	4	38	M.C. HAMMER • CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
7	8	5	14	JODY WATLEY • MCA 6276 (8.98) (CD)	LARGER THAN LIFE
8	6	2	20	DE LA SOUL • TOMMY BOY 1019 (9.98) (CD)	3 FEET HIGH AND RISING
9	9	6	54	BOBBY BROWN • MCA 42185 (8.98) (CD)	DON'T BE CRUEL
10	10	9	37	SURFACE • COLUMBIA FC 44284 (CD)	2ND WAVE
11	13	15	13	SPECIAL ED PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE
12	18	32	3	HEAVY D. & THE BOYZ MCA 42302 (8.98) (CD)	BIG Tyme
13	11	11	18	MILLI VANILLI • ARISTA 8592 (8.98) (CD)	GIRL YOU KNOW IT'S TRUE
14	16	23	6	THE JACKSONS EPIC 40911/E.P.A. (9.98) (CD)	2300 JACKSON STREET
15	14	13	22	TOO SHORT • JIVE 1149/RCA (8.98) (CD)	LIFE IS... TOO SHORT
16	39	49	3	SOUL II SOUL VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
17	12	12	28	BEBE & CECE WINANS CAPITOL 90959 (8.98) (CD)	HEAVEN
18	20	24	9	MILES JAYE ISLAND 91235 (8.98) (CD)	IRRESISTIBLE
19	15	16	15	KWAME ATLANTIC 81941 (8.98) (CD)	THE BOY GENIUS (FEAT. A NEW BEGINNING)
20	17	14	43	KARYN WHITE • WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
21	34	—	2	SOUNDTRACK WARNER BROS. 25936 (9.98) (CD)	BATMAN
22	22	21	9	NATALIE COLE EMI 48902 (9.98) (CD)	GOOD TO BE BACK
23	25	26	16	THREE TIMES OOOPE ARISTA 8571 (8.98) (CD)	ORIGINAL STYLIN'
24	19	17	35	LEVERT • ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
25	23	25	9	ARETHA FRANKLIN ARISTA 8572 (9.98) (CD)	THROUGH THE STORM
26	24	29	13	OAKTOWN'S 3-5-7 CAPITOL 90926 (8.98) (CD)	WILD & LOOSE
27	26	27	10	ATLANTIC STARR WARNER BROS. 25849 (9.98) (CD)	WE'RE MOVIN' UP
28	21	18	10	LISA LISA & CULT JAM COLUMBIA OC 44378 (9.98) (CD)	STRAIGHT TO THE SKY
29	32	38	6	PEABO BRYSON CAPITOL 90641 (9.98) (CD)	ALL MY LOVE
30	30	31	8	UTFO SELECT 21629 (8.98) (CD)	DOIN' IT
31	28	22	21	N.W.A. • RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
32	38	41	7	CHUCKII BOOKER ATLANTIC 81947 (8.98) (CD)	CHUCKII
33	27	19	11	JOYCE "FENDERELLA" IRBY MOTOWN 6267 (8.98) (CD)	MAXIMUM THRUST
34	36	35	5	DIANA ROSS MOTOWN 6274 (8.98) (CD)	WORKIN' OVERTIME
35	42	53	3	SOUNDTRACK MCA 6306 (9.98) (CD)	GHOSTBUSTERS II
36	29	20	22	TONE LOC • DELICIOUS VINYL 3000/ISLAND (8.98) (CD)	LOC'ED AFTER DARK
37	41	51	5	THIRD WORLD MERCURY 836 952/POLYGRAM (CD)	SERIOUS BUSINESS
38	33	30	35	KID 'N PLAY • SELECT 21628 (8.98) (CD)	2 HYPE
39	37	34	38	ANITA BAKER • ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
40	31	28	17	SKYY ATLANTIC 81853 (9.98) (CD)	START OF A ROMANCE
41	58	84	3	SOUNDTRACK MOTOWN 6272 (9.98) (CD)	DO THE RIGHT THING
42	40	36	56	VANESSA WILLIAMS • WING 835 694/POLYGRAM (CD)	THE RIGHT STUFF
43	35	33	9	MICA PARIS ISLAND 90970/ATLANTIC (8.98) (CD)	SO GOOD
44	53	52	42	ROB BASE & D.J. E-Z ROCK • PROFILE 1267 (8.98) (CD)	IT TAKES TWO
45	NEW	1	1	STEPHANIE MILLS MCA 6312 (9.98) (CD)	HOME
46	47	56	4	STEZO FRESH 82011/SLEEPING BAG (8.98) (CD)	CRAZY NOISE
47	60	—	2	DAVID PEASTON GEFEN 24228 (9.98) (CD)	INTRODUCING... DAVID PEASTON
48	44	48	6	JAMES INGRAM WARNER BROS. 25924 (9.98) (CD)	IT'S REAL
49	43	37	35	EAZY-E • RUTHLESS 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT

50	NEW	1	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF	
51	57	57	5	ANTOINETTE NEXT PLATEAU 1015 (8.98) (CD)	WHO'S THE BOSS
52	45	40	39	THE BOYS • MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
53	50	42	51	PAULA ABDUL • VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
54	48	39	16	E.U. VIRGIN 91021 (9.98) (CD)	LIVIN' LARGE
55	46	43	12	GRADY HARRELL RCA 8341 (8.98) (CD)	COME PLAY WITH ME
56	49	44	19	ALEX BUGNON ORPHEUS 75602/EMI (8.98) (CD)	LOVE SEASONS
57	66	72	5	10DB CRUSH 224 (8.98) (CD)	STEPPIN' OUT
58	54	54	15	BLUE MAGIC COLUMBIA FC 45092 (CD)	FROM OUT OF THE BLUE
59	51	50	63	TONY! TONI! TONE! WING 835 549/POLYGRAM (CD)	WHO?
60	59	59	17	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD)	RAW
61	56	45	40	LUTHER VANDROSS • EPIC OE 44308/E.P.A. (CD)	ANY LOVE
62	52	46	33	TODAY MOTOWN 6261 (8.98) (CD)	TODAY
63	62	60	39	NEW KIDS ON THE BLOCK • COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
64	64	64	16	SIMPLY RED ELEKTRA 60828 (9.98) (CD)	A NEW FLAME
65	61	68	6	AL GREEN A&M 5228 (8.98) (CD)	I GET JOY
66	65	65	8	ROY AYERS ICHIBAN 1040 (8.98) (CD)	WAKE UP
67	71	71	17	DINO 4TH & B'WAY 4011/ISLAND (8.98) (CD)	24/7
68	55	47	16	KOOL G RAP & D.J. POLO COLD CHILLIN' 25820/WARNER BROS. (9.98) (CD)	ROAD TO THE RICHES
69	74	62	5	NENEH CHERRY VIRGIN 91252 (9.98) (CD)	RAW LIKE SUSHI
70	63	55	12	VARIOUS ARTISTS LUKE SKYYWALKER 5001 (8.98) (CD)	MIAMI BASS WAVES VOL. II
71	69	70	19	EL DEBARGE MOTOWN 6264 (8.98) (CD)	GEMINI
72	68	74	8	VARIOUS ARTISTS HOT PRODUCTIONS 3312 (8.98) (CD)	THIS IS BASS
73	91	93	3	MAMADO & SHE WTG FP 45205 (CD)	WILD
74	72	58	16	BOY GEORGE VIRGIN 91022 (9.98) (CD)	HIGH HAT
75	67	73	7	BOBBI HUMPHREY MALACO 1502 (8.98) (CD)	CITY BEAT
76	80	90	37	VESTA A&M 5223 (8.98) (CD)	VESTA 4 U
77	70	67	19	TAKE 6 REPRISE 25670/WARNER BROS. (8.98) (CD)	TAKE 6
78	76	76	54	NEW EDITION • MCA 42207 (8.98) (CD)	HEART BREAK
79	90	94	4	MILLIE JACKSON JIVE 1186/RCA (8.98) (CD)	BACK TO THE S-T!
80	85	92	54	SIR MIX-A-LOT • NASTYMIX 70123 (8.98) (CD)	SWASS
81	78	69	11	JOE SAMPLE WARNER BROS. 25781 (9.98) (CD)	SPELLBOUND
82	86	75	19	MIAMI BOYZ ON TOP 9001/JOEY BOY (8.98) (CD)	GETTING OFF
83	79	78	39	JONATHAN BUTLER JIVE 1136/RCA (8.98) (CD)	MORE THAN FRIENDS
84	73	63	34	RODNEY O JOE COOLEY EGYPTIAN EMPIRE 00777/WEST COAST (8.98) (CD)	ME AND JOE
85	93	96	3	THE SYSTEM ATLANTIC 81896 (9.98) (CD)	RHYTHM AND ROMANCE
86	82	79	8	SHOCKY SHAY ORPHEUS 75608/EMI (8.98) (CD)	NO JOKE
87	83	88	9	DONNA SUMMER ATLANTIC 81987 (9.98) (CD)	ANOTHER PLACE AND TIME
88	88	80	11	MAGGOTRON JAMARC 9001/PANDISC (8.98) (CD)	THE INVASION WILL NOT BE TELEvised
89	81	85	8	THE DRAMATICS VOLT 3402/FANTASY (8.98) (CD)	POSITIVE STATE OF MIND
90	87	91	6	JAZ EMI 91170 (9.98) (CD)	WORD TO THE JAZ
91	75	61	44	KIARA ARISTA 8533 (8.98) (CD)	TO CHANGE AND/OR MAKE A DIFFERENCE
92	77	66	15	DEON ESTUS MIKA 835 713/POLYDOR (CD)	SPELL
93	84	81	7	PERRI ZEBRA 42017/MCA (8.98) (CD)	IN FLIGHT
94	89	77	19	ASHFORD & SIMPSON CAPITOL 46946 (9.98) (CD)	LOVE OR PHYSICAL
95	98	—	2	EXPOSE ARISTA 8532 (8.98) (CD)	WHAT YOU DON'T KNOW
96	94	100	18	STEVIE B LMR 5531 (8.98) (CD)	IN MY EYES
97	92	87	50	FREDDIE JACKSON • CAPITOL 48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
98	97	97	33	GERALD ALSTON TAJ 6265/MOTOWN (8.98) (CD)	GERALD ALSTON
99	RE-ENTRY	38	38	KENNY G • ARISTA 8457 (9.98) (CD)	SILHOUETTE
100	95	89	29	GUCCI CREW II GUCCI 3309/HOT PRODUCTIONS (8.98)	WHAT TIME IS IT

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.



TERRI ROSSI'S RHYTHM SECTION

AND THE WINNER IS . . . "Turned Away" by **Chuckii Booker** (Atlantic) and "Shower Me With Your Love" by **Surface** (Columbia) battled for the No. 1 spot on the Hot Black Singles chart this week. "Turned Away" is No. 1 in retail points and received 24 No. 1 radio reports. "Shower Me" ranks No. 2 in total retail points, ranks No. 1 in total radio points, and had 25 No. 1 radio reports. But in a "photo finish," Booker won by a nose.

PRESENTATION COUNTS: There are many records on the singles chart that should have been mentioned previously. Two have been strong chart performers and have earned attention. "Two Wrongs (Don't Make It Right)" by **David Peaston** (Geffen) has been steadily moving up. This week, it moves 21-16 with strong gains at retail and radio. The single is on 96 stations; 16 are reporting it top 10. It was added at three stations: WQOK Raleigh, N.C.; KHYS Houston; and at No. 8 at KKDA Dallas.

Peaston came to national attention by repeatedly winning the amateur contest on "Showtime At The Apollo." I recently saw him perform—I never saw anyone enjoy singing as much as he did that night.

"Remember (The First Time)" by **Eric Gable** (Orpheus) moves in a crowded field, earning significant gains at retail and radio. Now on 89 stations, some of its 11 new reports are WDKX Rochester, N.Y.; WPLZ Richmond, Va.; WRBD Fort Lauderdale, Fla.; and WVKO Columbus, Ohio.

Gable is a graduate of Southern Univ. in New Orleans and his major was communications. He first auditioned over the telephone when Orpheus Records president **Charles Huggins** convinced him to sing. He did. His first single release moves 36-30.

AT THE MOVIES: "On Our Own" by **Bobby Brown** (MCA) continues its rapid climb up the chart. It is new at KACE Los Angeles and top five at 17 stations. Brown has made it to No. 1 at three stations: KKDA Dallas, WRKS New York, and WAMO Pittsburgh. Only one station in the North Central region has not reported this single. Maybe they haven't seen "Ghostbusters II."

"Batdance" by **Prince** (Warner Bros.) makes a bat-leap from 14-8. It has a total of 93 radio reports and is new at WQIM Montgomery, Ala. The first single from the "Batman" soundtrack is top 10 at 22 stations, and is top five at five of those stations, including WDKX Rochester, where it is No. 1.

"Fight The Power" by **Public Enemy** (Motown), from the "Do The Right Thing" soundtrack, gains eight stations. Included in the new activity are WQMG Greensboro, N.C.; WEDR Miami; WYLD New Orleans; WZHT Montgomery, Ala.; and WCKX Columbus, Ohio. "Fight" moves 66-42 and also earns the Power Pick/Sales award.

Coming on strong with 14 radio adds this week is "If You Asked Me To" by **Patti LaBelle**, from the MCA soundtrack, "Licence To Kill." It is on 74 stations and jumps 56-43.

WHAT IS WRONG WITH THIS PICTURE? There are three records on the singles chart that have made a move of 10 or more places but do not earn bullets. This happens when records are in a soft part of the chart that allows them a substantial position increase.

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 16 REPORTERS	SILVER ADDS 29 REPORTERS	BRONZE/ SECONDARY ADDS 53 REPORTERS	TOTAL ADDS	TOTAL ON 96 REPORTERS
SWEET TALK					
D'ATRA HICKS CAPITOL	5	14	20	39	59
HEAT OF THE MOMENT					
AFTER 7 VIRGIN	5	8	20	33	36
I DO					
NATALIE COLE/F. JACKSON EMI	3	11	14	28	81
OUT OF MY MIND					
THE O'JAYS EMI	4	4	17	25	29
FUN					
GRADY HARRELL RCA	2	9	13	24	24
JUST GIT IT TOGETHER					
LISA LISA & CULT JAM COLUMBIA	3	4	11	18	67
JUST WHAT I LIKE					
MICHAEL COOPER REPRISE	1	6	11	18	35
TALK TO MYSELF					
CHRISTOPHER WILLIAMS	1	6	11	18	26
WHY YOU WANNA					
DEZI PHILLIPS TABU	0	5	11	16	61
DONT MAKE ME OVER					
SYBIL	2	3	11	16	17

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.



RADIO HAS GOT IT TOGETHER FOR LISA LISA AND CULT JAM!

JUST GIT IT TOGETHER—the sassy, funky new groove

88-28938

single from **LISA LISA AND CULT JAM**—produced by **FULL FORCE!**

RADIO can't get enuff:

"We know its summertime and also party time, so invite everyone over as we get it together with Lisa Lisa."
—Bobby Rush, MD, WZAK

"You can't go wrong with this one. Hard hitting groove that will soon be at the top of the charts."
—Bernie Moody, PD, KSOL

"Just Git It Together" is exactly what Lisa Lisa And Cult Jam did. Got it together and made another smash!"
—Steve Crumley, PD, WOWI

"Slammin' followup, 'Just Git It Together' will rock the house, clubs and radio this summer—guaranteed!"
—Gerald Tookes, PD & MD, WANM

"Great record, coming on strong in Denver! Super sound—Full Force has done a very good job on this production."
—Dennis Scott, PD, KDKO

"Bustin' hard out of San Diego clubs, behind hot XHRM airplay!" —L.D. McCollum, PD, XHRM

LISA LISA AND CULT JAM's new single, **JUST GIT IT TOGETHER**—
from their hit album, **"STRAIGHT TO THE SKY."**
ON COLUMBIA CASSETTES, COMPACT DISCS AND RECORDS.



All songs written, produced and arranged by **FULL FORCE** for **FULL FORCE Productions**.
Management: **FULL FORCE & I.Z. STEVE SALEM** for **FULL FORCE Productions**

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WILD PITCH PROFILE:

CHILL ROB G

HOME: Jersey City, NJ.

AGE: Old enough to know better.

PROFESSION: Recording artist, Rapper.

LATEST ACCOMPLISHMENT: First LP, "Ride The Rhythm."

FAVORITE PRODUCER: DJ Mark, 45 King.

WHY I DO WHAT I DO: "Two reasons- cause so many people need me to show them how to do it well, and cause I want to make people socially aware - someone (me) gives a damn and I'm against things that ruin your life like drugs and violence."

HOBBIES: Girls, cars, photography. "How about pictures of girls in cars? Or girls taking pictures of cars? I like to draw too."

LAST BOOK READ:

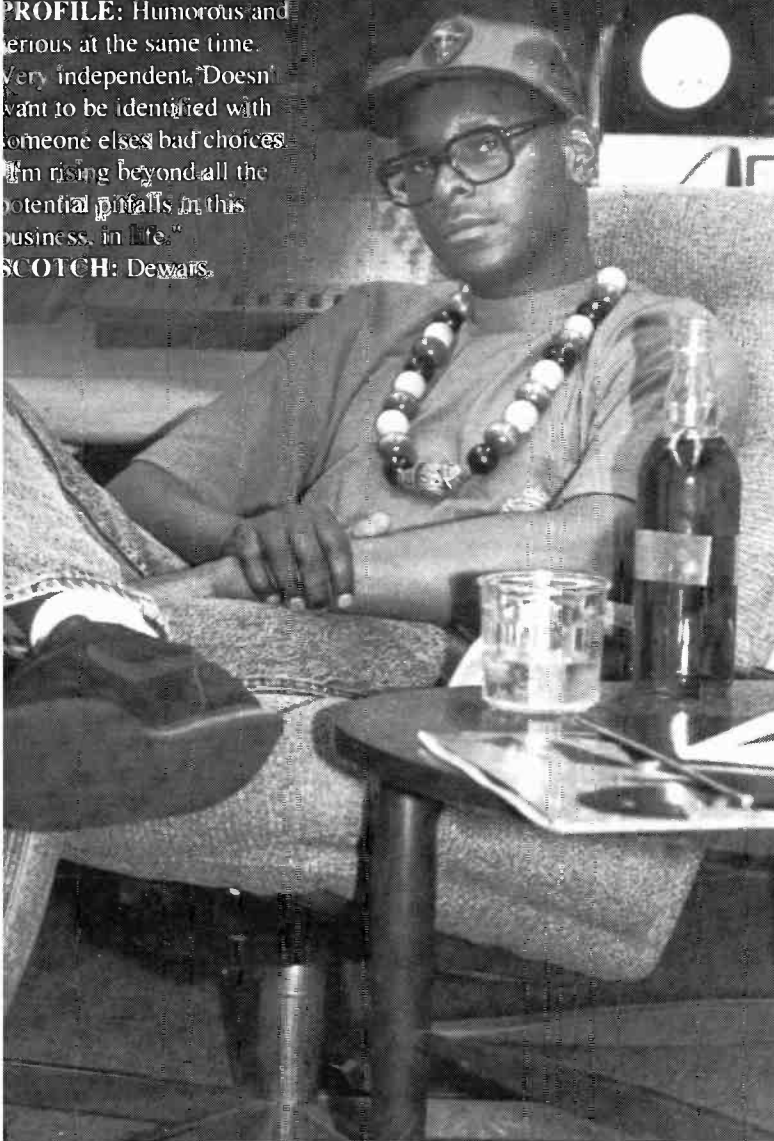
"The History They Never Taught Us."

PROFILE: Humorous and serious at the same time.

Very independent. "Doesn't want to be identified with someone else's bad choices."

He's rising beyond all the potential pitfalls in this business, in life."

SCOTCH: Dewars.



"RIDE THE RHYTHM" is Chill Rob G's provocative, hard-hitting debut album. Produced entirely by DJ Mark, 45 King and including current smash singles "The Court is Now in Session" & "Let The Words Flow," a sure contender for album of the year! (WP 2002)

Also...
 Gang Starr "No More Mr. Nice Guy" LP WP2001
 Gang Starr "Manifest/DJ Premier/Here's The Proof" WP1012
 Jamose "Dance to the Megablast/Rhythmologist" (mixed by Gail "Sky" King) WP1013
 Ivette "Love Will Keep Us Together" (Latin HipHop produced by Carlos Rodgers) WP1014



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FOR WEEK ENDING JULY 22, 1989

Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	SALES	HOT BLACK POSITION
1	2	TURNED AWAY	CHUCKII BOOKER	1	1
2	3	SHOWER ME WITH YOUR LOVE	SURFACE	2	2
3	1	KEEP ON MOVIN'	SOUL II SOUL	3	3
4	5	I'M THAT TYPE OF GUY	L.L. COOL J	9	4
5	4	GOTTA GET THE MONEY	LEVERT	7	5
6	7	THEY WANT MONEY	KOOL MOE DEE	10	6
7	6	FRIENDS	JODY WATLEY WITH ERIC B. & RAKIM	4	7
8	13	BATDANCE (FROM "BATMAN")	PRINCE	8	8
9	14	ON OUR OWN	BOBBY BROWN	6	9
10	11	SECRET RENDEZVOUS	KARYN WHITE	5	10
11	8	NOTHIN' (THAT COMPARES 2 U)	THE JACKSONS	15	11
12	10	IT'S REAL	JAMES INGRAM	11	12
13	16	SOMETHING IN THE WAY	STEPHANIE MILLS	12	13
14	15	MIDNIGHT SPECIAL	THE SYSTEM	13	14
15	18	WE GOT OUR OWN THANG	HEAVY D. & THE BOYZ	17	15
16	19	I SECOND THAT EMOTION	10DB	22	16
17	28	TWO WRONGS (DON'T MAKE IT RIGHT)	DAVID PEASTON	16	17
18	25	FORBIDDEN LOVE	THIRD WORLD	19	18
19	12	DARLIN' I	VANESSA WILLIAMS	23	19
20	23	I GOT IT MADE	SPECIAL ED	21	20
21	9	OBJECTIVE	MILES JAYE	33	21
22	26	CONGRATULATIONS	VESTA	14	22
23	24	IT'S LIKE MAGIC	BLUE MAGIC	38	23
24	27	MY LOVE IS SO RAW	ALYSON WILLIAMS	20	24
25	17	SHOW & TELL	PEABO BRYSON	39	25
26	20	BABY DON'T FORGET MY NUMBER	MILLI VANILLI	47	26
27	33	AS LONG AS WE'RE TOGETHER	AL GREEN	18	27
28	34	I LIKE IT	DINO	25	28
29	21	WORKIN' OVERTIME	DIANA ROSS	50	29
30	29	ME MYSELF AND I	DE LA SOUL	59	30
31	—	FIGHT THE POWER	PUBLIC ENEMY	42	31
32	—	SPEND THE NIGHT (CE SOIR)	THE ISLEY BROTHERS	26	32
33	30	A WOMAN'S TOUCH	CHRISTOPHER MCDANIELS	58	33
34	35	IF YOU DON'T KNOW ME BY NOW	SIMPLY RED	41	34
35	—	REMEMBER (THE FIRST TIME)	ERIC GABLE	30	35
36	—	SOMETHING REAL	MIKKI BLEU	32	36
37	40	SOMEBODY LOVES YOU	EL DEBARGE	24	37
38	36	TOBY	ANGEE GRIFFIN	62	38
39	—	SARAH, SARAH	JONATHAN BUTLER	27	39
40	22	CRAZY (FOR ME)	FREDDIE JACKSON	54	40

THIS WEEK	LAST WEEK	TITLE	ARTIST	AIRPLAY	HOT BLACK POSITION
1	3	SHOWER ME WITH YOUR LOVE	SURFACE	2	2
2	1	TURNED AWAY	CHUCKII BOOKER	1	1
3	4	SECRET RENDEZVOUS	KARYN WHITE	5	3
4	2	KEEP ON MOVIN'	SOUL II SOUL	3	4
5	6	FRIENDS	JODY WATLEY WITH ERIC B. & RAKIM	4	5
6	10	ON OUR OWN	BOBBY BROWN	6	6
7	9	CONGRATULATIONS	VESTA	14	7
8	8	IT'S REAL	JAMES INGRAM	11	8
9	12	MIDNIGHT SPECIAL	THE SYSTEM	13	9
10	16	BATDANCE (FROM "BATMAN")	PRINCE	8	10
11	13	SOMETHING IN THE WAY	STEPHANIE MILLS	12	11
12	5	GOTTA GET THE MONEY	LEVERT	7	12
13	14	THEY WANT MONEY	KOOL MOE DEE	10	13
14	15	AS LONG AS WE'RE TOGETHER	AL GREEN	18	14
15	18	TWO WRONGS (DON'T MAKE IT RIGHT)	DAVID PEASTON	16	15
16	19	I'M THAT TYPE OF GUY	L.L. COOL J	9	16
17	21	SOMEBODY LOVES YOU	EL DEBARGE	24	17
18	27	IT'S NO CRIME	THIRD WORLD	19	18
19	22	WE GOT OUR OWN THANG	HEAVY D. & THE BOYZ	17	19
20	23	SARAH, SARAH	JONATHAN BUTLER	27	20
21	28	IT ISN'T, IT WASN'T, IT AIN'T... A FRANKLIN/W. HOUSTON	A. FRANKLIN/W. HOUSTON	28	21
22	24	FORBIDDEN LOVE	THIRD WORLD	19	22
23	31	MY FANTASY	TEDDY RILEY FEATURING GUY	31	23
24	29	SPEND THE NIGHT (CE SOIR)	THE ISLEY BROTHERS	26	24
25	26	MY LOVE IS SO RAW	ALYSON WILLIAMS	20	25
26	30	I LIKE IT	DINO	25	26
27	34	REMEMBER (THE FIRST TIME)	ERIC GABLE	30	27
28	37	LET GO	SHARON BRYANT	37	28
29	7	NOTHIN' (THAT COMPARES 2 U)	THE JACKSONS	15	29
30	38	N.E. HEART BREAK	NEW EDITION	35	30
31	33	TAKE IT OFF	TODAY	34	31
32	35	SOMETHING REAL	MIKKI BLEU	32	32
33	39	I GOT IT MADE	SPECIAL ED	21	33
34	36	THE WAY IT IS	TROY JOHNSON	36	34
35	11	DARLIN' I	VANESSA WILLIAMS	23	35
36	40	YOU FOUND ANOTHER GUY	BOY GEORGE	40	36
37	—	IF YOU ASKED ME TO	PATTI LABELLE	43	37
38	—	TASTE OF YOUR LOVE	E.U.	44	38
39	—	I DO	NATALIE COLE (DUET WITH FREDDIE JACKSON)	45	39
40	—	GITCHI U	Z'LOOKE	48	40

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

68	AGAINST DOCTOR'S ORDERS (Brennee, BMI/High Tech, BMI/Kuzu, BMI/SBK Blackwood, BMI/Irving, BMI/Gernia, BMI) CPP	25	I LIKE IT (Island, BMI/Onid, BMI) WBM	95	OUT OF MY MIND (Trycey, BMI/Willesden, BMI/WE, BMI)
78	ALL OF MY LOVE (MCA, ASCAP/Moo Maison, ASCAP/Music Corp. Of America, BMI/Dal Coure, BMI/Rashida, BMI/Warner-Tamerlane, BMI)	22	I SECOND THAT EMOTION (Jobete, ASCAP) CPP	49	RAINDROPS (Seelongsongs, ASCAP)
18	AS LONG AS WE'RE TOGETHER (Al Green, BMI/Irving, BMI) CPP	43	IF YOU ASKED ME TO (FROM "LICENCE TO KILL") (Realsongs, ASCAP/SBK April, ASCAP/U.A., ASCAP)	30	REMEMBER (THE FIRST TIME) (Lamont Coward/Bright Light, BMI)
70	BABIES HAVING BABIES (Micro-Mini, BMI)	41	IF YOU DON'T KNOW ME BY NOW (Assorted, BMI/Mighty Three, BMI)	89	RIDING ON A TRAIN (CRGI, BMI)
47	BABY DON'T FORGET MY NUMBER (MCA, ASCAP) HL	57	II HYPE (Deep Sound, ASCAP/Bliss 69, ASCAP/Vintertainment, ASCAP)	52	RIGHT NEXT TO ME (ADRA, BMI/Guinea Farm, BMI)
7	BATDANCE (FROM "BATMAN") (Controversy, ASCAP)	79	I'LL BE LOVING YOU (FOREVER) (SBK April, ASCAP) HL	84	ROCK THE HOUSE (Screen Gems-EMI, BMI)
8	BUFFALO STANCE (Virgin Music/SBK Songs/Warner Chappell Music/Warner-Tamerlane, BMI/Copyright Control) HL/CPP/WBM	9	I'M THAT TYPE OF GUY (Def Jam, ASCAP/L.L. Cool J, ASCAP/D And D, ASCAP/Virgin, ASCAP) CPP	27	SARAH, SARAH (Aomba, ASCAP)
82	CHILDREN'S STORY (Def American, BMI)	28	IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE (Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP) WBM	5	SECRET RENDEZVOUS (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
93	COLD SWEAT (Cykus, BMI)	38	IT'S LIKE MAGIC (Number 1 in the Land, BMI/Sawyer Brother, BMI)	39	SHOW & TELL (SBK Blackwood, BMI/Fullness, BMI)
14	CONGRATULATIONS (Catdaddy, ASCAP/MCA, ASCAP/Little Tanya, ASCAP/Vesta Seven, ASCAP/Almo, ASCAP) CPP	29	IT'S NO CRIME (Hip Trip, BMI/Kear, BMI/Greenskirt, BMI) CPP	2	SHOWER ME WITH YOUR LOVE (Colgems-EMI, ASCAP) WBM
81	CRAZY 'BOUT YOU (Harrindur, BMI/Noisnet, BMI)	11	IT'S REAL (Virgin Songs, BMI/Cal-Gene, BMI/Yah Mo, BMI) CPP	24	SOMEBODY LOVES YOU (Jobete, ASCAP) CPP
54	CRAZY (FOR ME) (Zomba, ASCAP)	55	JUST GIT IT TOGETHER (Forceful, BMI/Willesden, BMI/My! My!, BMI)	12	SOMETHING IN THE WAY (YOU MAKE ME FEEL) (Angel Notes, ASCAP/WB, ASCAP) WBM
23	DARLIN' I (Race-Ex, ASCAP/PolyGram International, ASCAP/Tocep, BMI/Jumpin' Off, BMI/Virgin Songs, BMI) CPP/WBM	86	JUST WHAT I LIKE (Bee Germaine, BMI)	32	SOMETHING REAL (El King, ASCAP)
42	FIGHT THE POWER (FROM "DO THE RIGHT THING") (Def American, BMI)	3	KEEP ON MOVIN' (Virgin, ASCAP) CPP	75	SPELL (Estus, BMI/Rok-Mil, BMI/SBK Blackwood, BMI/Mason Bros., BMI)
77	THE FIRST TIME (Jasper Stone, ASCAP)	96	L.A. POSSE (L.A. Posse, ASCAP)	46	SPEND THE NIGHT (Pending)
91	FOR THE LOVE OF YOU (Two Tuff-Enuff, BMI/Songs Of PolyGram, BMI) WBM	73	LEAD ME INTO LOVE (Creative Entertainment, BMI/Steve Evans Lane, BMI/Melaine, ASCAP) CPP	26	SPEND THE NIGHT (CE SOIR) (Angel Notes, ASCAP/WB, ASCAP)
71	FOR YOU TO LOVE (SBK April, ASCAP/Uncle Ronnie's, ASCAP/Sunset Burgundy, ASCAP/MCA, ASCAP)	37	LET GO (Almo, ASCAP) CPP	67	SWEET TALK (Cuddie B, ASCAP/Diner Dog, ASCAP)
19	FORBIDDEN LOVE (Worlers, ASCAP/Songs Of PolyGram, BMI/O Dad, BMI)	74	LICENCE TO KILL (FROM "LICENCE TO KILL") (U.A., ASCAP/Gratitude Sky, ASCAP/Penzalire, ASCAP/SBK April, ASCAP/Virgin, ASCAP)	34	TAKE IT OFF (Cal-Gene, BMI/Virgin Songs, BMI) CPP
4	FRIENDS (SBK April, ASCAP/Ultrawave, ASCAP/A Diva, ASCAP/Rightsong, BMI/SBK Blackwood, BMI/Eric B & Rakim, ASCAP) HL	64	LOST WITHOUT YOU (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Benny's Music, BMI)	44	TASTE OF YOUR LOVE (Marvennis, ASCAP/Syze 'M' Up, ASCAP)
65	FUNKY DIVIDENDS (Acknickulous, ASCAP/Pop Art, ASCAP)	60	LOVE SONG (Hip Trip, BMI/Jig-A-Watt Jams, BMI) CPP	10	THEY WANT MONEY (Zomba, ASCAP/Willesden, BMI)
94	GITCHI U (Looky Lou, BMI/Bright Light, BMI)	100	THE MAN WE ALL KNOW AND LOVE (Turnout Bros, ASCAP/Dickiebird, BMI)	62	TOBY (Toby, BMI)
48	GOING CRAZY (Cal-Gene, BMI/Virgin Songs, BMI)	59	ME MYSELF AND I (Tee Girl, BMI/Bridgeport, BMI)	1	TURNED AWAY (Seelongsongs, ASCAP/Honey Look, ASCAP)
92	GOING TO A GO GO (Jobete, ASCAP)	13	MIDNIGHT SPECIAL (SBK April, ASCAP/Science Lab, ASCAP)	16	TWO WRONGS (DON'T MAKE IT RIGHT) (Venus Three, BMI/Pushy, ASCAP/Perfect Ten, ASCAP)
56	GOTTA BE A BETTER WAY (Two Tuff-Enuff, BMI/O Dad, BMI)	88	MISS YOU LIKE CRAZY (Prince Street, ASCAP/Lauren Wesley, BMI/Screen Gems, ASCAP/Irving, BMI/Gernia, BMI) CPP	36	THE WAY IT IS (Anointed, ASCAP)
7	GOTTA GET THE MONEY (Trycey, BMI/Ferrell, BMI)	99	MR. D.J. (Diva I, ASCAP/Spectrum VII, ASCAP) CPP	17	WE GOT OUR OWN THANG (Zomba, ASCAP/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP/Bridgeport, BMI)
76	HAVE YOU HAD YOUR LOVE TODAY (WE, BMI/Trycey, BMI/Willesden, BMI)	31	MY FANTASY (FROM "DO THE RIGHT THING") (Cal-Gene, BMI/Virgin, ASCAP) CPP	97	WHAT'S UP (Welbeck, ASCAP/Cornelio Carlos, ASCAP/SBK April, ASCAP/ATV, BMI)
80	HEAT OF THE MOMENT (Hip Trip, BMI/Kear, BMI)	20	MY LOVE IS SO RAW (Def Jam, ASCAP/Slam City, ASCAP)	69	WHERE DO WE GO? (SBK April, ASCAP/Ackee, ASCAP/Guy Vaughn, ASCAP/SBK Blackwood, BMI/Been Slung, BMI)
87	I AIN'T WIT IT (Bush Burnin', ASCAP)	63	MY SUGAR (Jodaway, ASCAP/Production Lab, ASCAP/Preacher J., BMI)	66	WHY IS THAT? (Zomba, ASCAP)
98	I BURN FOR YOU (Air Bear, BMI/Warner-Tamerlane, BMI/MCA, ASCAP/Music Corp. Of America, BMI/Mike Chapman, ASCAP/Knighty-Knight, ASCAP)	35	N.E. HEART BREAK (Flyte Tyme, ASCAP)	51	WHY YOU WANNA (Avant Garde, ASCAP)
53	I CAN'T TELL YOU WHY (Cass County, ASCAP/Red Cloud, ASCAP/Jeddrah, ASCAP) WBM	90	NO PLACE TO GO (Aahsun Lawson, ASCAP/Perry Lane, ASCAP/WB, ASCAP/Geffen, ASCAP)	58	A WOMAN'S TOUCH (Babyann, BMI)
45	I DO (Les Estoiles De La Musique, ASCAP/Scaramanga, ASCAP)	15	NOTHIN' (THAT COMPARES 2 U) (Kear, BMI/Hip Trip, BMI) CPP	50	WORKIN' OVERTIME (Tommy Jym, BMI/Warner-Tamerlane, BMI/Mike Chapman, ASCAP/Nations, ASCAP) WBM
83	I GOT IT GOIN' ON (Varry White, ASCAP)	33	OBJECTIVE (Abana, BMI/Virgin Songs, BMI) CPP	85	YOU ARE MY STARSHIP (Electrocord, ASCAP)
21	I GOT IT MADE (Promise, BMI/Howie Tee, BMI/Special Ed, BMI)	6	ON OUR OWN (FROM "GHOSTBUSTERS II") (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP	40	YOU FOUND ANOTHER GUY (Cal-Gene, BMI/Virgin Songs, BMI) CPP

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.

Two New Labels Launched To Capture The Hot 'Detroit' Sound

NEW YORK In an effort to capitalize on the burgeoning Detroit sound—which is becoming as popular a component of dance/club music as Chicago house or New Jersey garage music—two new labels, Paragon and Techno City, have been formed with offices in both Detroit and New York.

The partners powering the two record labels are Bob Schwaid, a veteran manager of R&B artists and producers whose client roster over the years has included such acts as Miriam Makeba, Al Green, the S.O.S. Band, and Evelyn "Champagne" King; Gerry Capaldi, founder and former head of dance label Orphan Records, which Capaldi later sold; and James Jackson, a Detroit-area promoter and booking agent who has been instrumental in signing to various labels some of Detroit's hottest new artists, including Inner City, songwriter James Pennington, and singer/songwriter/producer Santonio of Santonio & Reese.

Says Schwaid: "We're filling a vacuum left by Motown's leaving Detroit. When Motown left, there were no other studios, and the music scene there has had no real outlet for new talent. And what with the home recording business burgeoning, the Detroit house music phenomenon has taken off."

Schwaid adds that because of New York's prominence as a music center, it makes sense to operate an office here. "We wanted to create a close

affiliation between the cities and provide an avenue for these artists to be heard. At Paragon and Techno City, we are creating an environment to propel this kind of talent into the market. The timing is really right for our labels."

According to Capaldi, Paragon Records will sign "definite dance-oriented product with radio potential," while Techno City will focus on "primarily underground, techno sounds now developing in Detroit that are not generally accepted on radio but can generate sales." The labels will also develop the talents of new record producers.

The first release from Paragon, which was released June 28, is the 12-inch "Take Me Away" by Detroit native Bridgett Grace, for which the partners have inked a distribution

deal with Polydor Germany for the record's release in Germany and England. A domestic distribution arrangement for Grace's subsequent album project is currently being negotiated with Atlantic Records. Future Paragon product will be licensed to Atlantic in the States on a project-by-project basis; the labels are prepared to release product through independent channels.

Also due from Paragon is a 12-inch by True Faith, "Can't Deny The Bass," which will be distributed by BMG/RCA in Europe.

The partners plan to release the record in the U.S. through independent distribution channels.

In addition, the labels have signed a subpublishing contract with Andy Budde Music in West Germany for Europe and the U.K.

Also on tap from the labels are two multi-artist albums: "Vox Urbana," a collection of tracks by various Detroit dance artists that is described as "the Detroit sound meets Motown," will be released on Paragon this month. The leadoff single will be "How You Play The Game" by the Housekeepers. The second compilation, on Techno City, will be "There's No Way Out Of The Groove," featuring the first single, "You Can't Deny The Bass" by True Faith. The album is being launched through BMG in the U.K.; no U.S. release date has been set. A third project, an EP by husband-and-wife team Chaz & Joi, is in development.

As president of the co-venture, Capaldi will handle distribution and publishing; Schwaid, VP, will handle management and business affairs;

and Jackson will continue to scout local Detroit talent. Tony Giorgio is the venture's principal financier. Capaldi and Jackson will be based in New York; Schwaid will maintain the New York office. Says Capaldi, "We have these different titles, but we really will be operating as a team."

Schwaid, Capaldi, and Jackson feel that the labels' advantage lies in keeping close ties with the Detroit underground. Says Jackson: "I'm the one with my ear to the ground. I've been on the local scene, and brought in Chaz & Joi, and [Was (Not Was) alumnus] David Murray. I'll continue to put these artists in touch with guys who can deliver."

Capaldi adds: "We have the best talent that Detroit has to offer."

JANINE McADAMS

RHYTHM AND BLUES

(Continued from page 24)

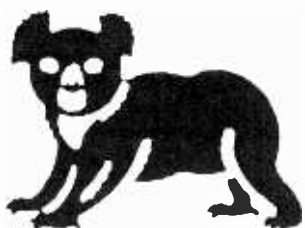
RiverBlues Festival, July 14-16? The three-day fest not only scheduled concerts by such blues greats as **John Lee Hooker, John Hammond, Johnny Copeland, Clarence Carter, Albert Collins, John Mayall**, and others, but workshops, seminars, photo and art exhibits, and a special Blues Cruise down the Delaware River. Now, aspiring musicians have a chance to compete to become the No. 1 blues amateur act in 1989: The Na-

tional Blues Connection Assn., based in Memphis, has opened the field for entries in its sixth annual **National Blues Amateur Contest**. Prizes include the **B.B. King/Lucille Award**, a recording contract with Malaco Records, and a performance on the 10th annual Blues Music Awards show. Entries must be received by Aug. 1; write to the NBCA at 352 Beale St., Memphis, Tenn. 38103... Columbia Records trio **Surface** chose the winner July

3 in its Shower Me With Your Love promotional contest, co-sponsored by B.E.T., on "Video Soul" with **Donnie Simpson**. The contest had entrants send in postcards explaining why they should win an in-person performance by Surface at their special event. The winner is **Patty Hughes** of Edwards Air Force Base, Calif. Hughes' postcard, which follows in part, touched the hearts of the judges: "I would like you to come play at

our belated anniversary and coming home party. My husband was in an auto accident and was paralyzed. We live in California, but have been in a hospital in Denver for three months. While in the hospital, it was our six-year anniversary. I think this would be an extra special way to tell my husband how much I love him and that I'm glad we're given a second chance to continue that love." Congratulations to the Hughes.

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HOT DANCE MUSIC

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
CLUB PLAY Compiled from a national sample of dance club playlists.					
★★ NO. 1 ★★					
1	1	1	7	EXPRESS YOURSELF SIRE 0-21225/WARNER BROS.	◆ MADONNA 3 weeks at No. One
2	6	14	5	DEEP IN VOGUE EPIC 49 68801/E.P.A.	◆ MALCOLM MCLAREN
3	2	4	8	WHAT YOU DON'T KNOW ARISTA ADI-9837	◆ EXPOSE
4	9	18	4	LET IT ROLL ATLANTIC 0-86407	DOUG LAZY
5	5	8	7	WE GOT OUR OWN THANG UPTOWN 23942/MCA	◆ HEAVY D. & THE BOYZ
6	10	16	6	I LIKE IT 4TH & B WAY 483/ISLAND	◆ DINO
7	3	5	8	I NEED A RHYTHM (LP) VENETTA SP-5246	THE 28TH ST. CREW
8	7	11	8	MACHINE GUN CURB 003	HUBERT KAH
9	16	25	3	COME HOME WITH ME BABY EPIC 49 68777/E.P.A.	◆ DEAD OR ALIVE
10	11	15	7	DEFINITION OF LOVE KMS 021	KOS
11	15	23	5	ALWAYS THERE CAPITOL V-15482	CHARVONI
12	17	34	4	101 MCA 23960	◆ SHEENA EASTON
13	18	27	4	I'M THAT TYPE OF GUY DEF JAM 44 68792/COLUMBIA	◆ L.L. COOL J
14	22	38	3	FRIENDS MCA 23956	◆ JODY WATLEY
15	19	29	6	YOU'RE MY ONE AND ONLY (TRUE LOVE) VENETTA VE-7021/A&M	SEDUCTION
16	21	30	4	JUST GIT IT TOGETHER COLUMBIA 44 68819	◆ LISA LISA & CULT JAM
17	12	13	7	DEFINITION OF A TRACK/IN MOTION BIG BEAT BB-0007	◆ PRECIOUS
18	27	42	4	LET'S PLAY HOUSE BIG BEAT BB-0008	◆ KRAZE
19	8	10	7	NOTHIN (THAT COMPARES 2 U) EPIC 49 68233/E.P.A.	◆ THE JACKSONS
20	34	47	3	LOVE HOUSE JIVE 1234-1-JD/RCA	◆ SAMANTHA FOX
21	33	45	3	ALL NIGHT PARTY RCA 9002-1-RD	BUSTER POINDEXTER
22	35	46	3	GIVE YOU ALL MY LOVE ATLANTIC 0-86410	◆ STACEY Q
23	28	33	4	DROP THAT GHETTO BLASTER NETTWERK (CANADA) IMPORT	MR. BIG MOUSE
24	13	6	9	THAT'S HOW I'M LIVING/THE CHIEF NEXT PLATEAU NP50098	TONI SCOTT
25	20	22	5	GOOD THING I.R.S. 23959/MCA	◆ FINE YOUNG CANNIBALS
26	31	41	4	YOU ARE THE ONE TOMMY BOY TB 929	TKA
27	4	2	13	SECRET RENDEZVOUS (REMIX) WARNER BROS. 0-20962	◆ KARYN WHITE
★★★ POWER PICK ★★★					
28	42	—	2	HAPPINESS SLEEPING BAG SLX-40147	NICOLE
29	32	37	5	BODY ROCK OZONE 020-001	T.T. MAX
30	43	—	2	YOUR LOVE TAKES ME HIGHER ATLANTIC 0-86402	BELOVED
31	37	48	3	PEOPLE HOLD ON TOMMY BOY TB-124	◆ COLD CUT FEATURING LISA STANSFIELD
32	40	—	2	SCANDALOUS CAPITOL V-15476	2 PUERTO RICANS A BLACKMAN & A DOMINICAN
33	14	3	11	KEEP ON MOVIN' VIRGIN 0-96556	◆ SOUL II SOUL
★★★ HOT SHOT DEBUT ★★★					
34	NEW	1	1	ON OUR OWN (FROM "GHOSTBUSTERS II") MCA 23957	◆ BOBBY BROWN
35	41	—	2	GONNA MAKE IT CUTTING 874 279-1/POLYGRAM	◆ SA-FIRE
36	39	50	3	MY LOVE IS SO RAW DEF JAM 44 68794/COLUMBIA	◆ ALYSON WILLIAMS (FEATURING NIKKI D)
37	23	20	6	SO ALIVE/BIKE DANCE BEGGAR'S BANQUET 8908-1-RD/RCA	◆ LOVE AND ROCKETS
38	44	—	2	(CARMEN) DANGER IN HER EYES CAPITOL V-15474	◆ DEBORAH SASSON & MCL
39	47	—	2	BLOW THE HOUSE DOWN CHRYSLIS 4V9 43363	◆ LIVING IN A BOX
40	49	—	2	ROCK THE HOUSE OCEANA 0-96562/ATLANTIC	NICOLE
41	26	26	5	DISAPPOINTED VIRGIN PROMO	◆ PUBLIC IMAGE LTD.
42	24	21	6	IN MY EYES LMR 4004	◆ STEVIE B
43	NEW	1	1	BATDANCE (FROM "BATMAN") WARNER BROS. 0-21257	◆ PRINCE
44	38	43	4	O'LA SOCA MANGO MLPS 7829/ISLAND	ARROW
45	NEW	1	1	MA FOOM BEY/SYNTANJEY EASY STREET EZS-7551	CULTURAL VIBE
46	45	49	3	IT'S REAL WARNER BROS. 0-21208	◆ JAMES INGRAM
47	NEW	1	1	DO IT TO THE CROWD PROFILE PRO-7255	TWIN HYPE
48	NEW	1	1	OH WELL CAPITOL V-15472	OH WELL
49	30	19	7	PROMISE LAND/CAN YOU STILL LOVE ME? POLYDOR 889 147-1/POLYGRAM	◆ THE STYLE COUNCIL
50	NEW	1	1	LOVE STORY PROFILE PRO-7256	JUDY TORRES
BREAKOUTS					
1. BACK TO LIFE SOUL II SOUL VIRGIN 2. IT IS TIME TO GET FUNKY D.MOB FFRR 3. GOT TO KEEP ON THE COOKIE CREW FFRR 4. PAYBACK IS A BITCH LIZ TORRES JIVE					

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
12-INCH SINGLES SALES Compiled from a national sample of retail store and one-stop sales reports.					
★★ NO. 1 ★★					
1	2	2	5	EXPRESS YOURSELF SIRE 0-21225/WARNER BROS.	◆ MADONNA 1 week at No. One
2	1	1	10	KEEP ON MOVIN' VIRGIN 0-96556	◆ SOUL II SOUL
3	3	7	6	SECRET RENDEZVOUS (REMIX) WARNER BROS. 0-20962	◆ KARYN WHITE
4	5	8	7	WE GOT OUR OWN THANG UPTOWN 23942/MCA	◆ HEAVY D. & THE BOYZ
5	11	25	3	FRIENDS MCA 23956	◆ JODY WATLEY
6	4	3	9	SEND ME AN ANGEL 89 CURB CRB-10303/MCA	◆ REAL LIFE
7	15	27	3	ON OUR OWN (FROM "GHOSTBUSTERS II") MCA 23957	◆ BOBBY BROWN
8	9	14	7	NOTHIN (THAT COMPARES 2 U) EPIC 49 68233/E.P.A.	◆ THE JACKSONS
9	8	10	7	WHAT YOU DON'T KNOW ARISTA ADI-9837	◆ EXPOSE
10	19	21	4	COME HOME WITH ME BABY EPIC 49 68777/E.P.A.	◆ DEAD OR ALIVE
11	12	15	7	IN MY EYES LMR 4004	◆ STEVIE B
12	13	11	6	I'M THAT TYPE OF GUY DEF JAM 44 68792/COLUMBIA	◆ L.L. COOL J
13	18	24	5	YOU'RE MY ONE AND ONLY (TRUE LOVE) VENETTA VE-7021/A&M	SEDUCTION
14	16	17	7	THEY WANT MONEY JIVE 1215-1-JD/RCA	◆ KOOL MOE DEE
15	7	4	11	MR. D.J. MOTOWN 4634	◆ JOYCE "FENDERELLA" IRBY
16	6	5	9	WORKIN' OVERTIME MOTOWN MOT-4639	◆ DIANA ROSS
17	20	19	5	GOOD THING I.R.S. 23959/MCA	◆ FINE YOUNG CANNIBALS
18	14	9	14	ME, MYSELF & I TOMMY BOY TB-926	◆ DE LA SOUL
19	17	12	8	BABY DON'T FORGET MY NUMBER ARISTA ADI-9833	◆ MILLI VANILLI
20	22	20	5	YOU ARE THE ONE TOMMY BOY TB 929	TKA
21	10	6	10	THIS TIME I KNOW IT'S FOR REAL ATLANTIC 0-86415	◆ DONNA SUMMER
22	23	35	4	GIVE YOU ALL MY LOVE ATLANTIC 0-86410	◆ STACEY Q
★★★ POWER PICK ★★★					
23	31	—	2	FIGHT THE POWER (FROM "DO THE RIGHT THING") MOTOWN 4647	◆ PUBLIC ENEMY
24	30	—	2	COLD HEARTED VIRGIN 0-96546	PAULA ABDUL
25	25	34	4	GONNA MAKE IT CUTTING 874 279-1/POLYGRAM	◆ SA-FIRE
26	27	42	4	I LIKE IT 4TH & B WAY 483/ISLAND	◆ DINO
27	21	13	9	BRING ME EDELWEISS ATLANTIC 0-86423	◆ EDELWEISS
28	29	43	3	TURNED AWAY ATLANTIC 0-86430	◆ CHUCKII BOOKER
29	33	37	3	WHY IS THAT? JIVE 1231-1-JD/RCA	BOOGIE DOWN PRODUCTIONS
30	32	45	3	LET IT ROLL ATLANTIC 0-86407	DOUG LAZY
31	24	18	16	BUFFALO STANCE VIRGIN 0-96573	◆ NENEH CHERRY
32	34	47	3	DEEP IN VOGUE EPIC 49 68801/E.P.A.	◆ MALCOLM MCLAREN
33	26	16	11	AIN'T NOBODY BETTER VIRGIN 0-96559	◆ INNER CITY
34	42	—	2	HARRY HOUDINI ATLANTIC 0-86416	KON KAN
35	38	—	2	DEFINITION OF LOVE KMS 021	KOS
36	43	—	2	ALWAYS THERE CAPITOL V-15482	CHARVONI
★★★ HOT SHOT DEBUT ★★★					
37	NEW	1	1	LAY ALL YOUR LOVE ON ME TOMMY BOY TB-933	INFORMATION SOCIETY
38	35	36	5	GOTTA GET THE MONEY ATLANTIC 0-86422	◆ LEVERT
39	37	48	3	IT'S REAL WARNER BROS. 0-21208	◆ JAMES INGRAM
40	28	28	6	THAT'S HOW I'M LIVING/THE CHIEF NEXT PLATEAU NP50098	TONI SCOTT
41	NEW	1	1	BUST A MOVE DELICIOUS VINYL DV 1005/ISLAND	YOUNG M.C.
42	NEW	1	1	JUST GIT IT TOGETHER COLUMBIA 44 68819	◆ LISA LISA & CULT JAM
43	39	40	4	EXPRESS YOURSELF RUTHLESS PVL 07271/PRIORITY	◆ N.W.A.
44	NEW	1	1	DANCING IN HEAVEN (ORBITAL BE-BOP) JIVE 1121-1-JD/RCA	Q-FEEL
45	48	—	2	II HYPE VINTERTAINMENT 0-66696/ELEKTRA	ENTOUCH
46	NEW	1	1	MY FANTASY (FROM "DO THE RIGHT THING") MOTOWN MOT-4643	TEDDY RILEY FEATURING GUY
47	NEW	1	1	LOVE STORY PROFILE PRO-7256	JUDY TORRES
48	NEW	1	1	LOVE HOUSE JIVE 1234-1-JD/RCA	◆ SAMANTHA FOX
49	NEW	1	1	101 MCA 23960	◆ SHEENA EASTON
50	36	32	6	WAITING FOR A CALL ATLANTIC 0-86419	DEEP STATE
BREAKOUTS					
1. PEOPLE HOLD ON COLD CUT FEATURING LISA STANSFIELD TOMMY BOY 2. SPEND THE NIGHT GUY MCA 3. N.E. HEART BREAK NEW EDITION MCA 4. YOUR LOVE TAKES ME HIGHER BELOVED ATLANTIC					

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

'Havana' Offers Tasty Club Tracks Capitol Compilation Goes Underground

BY POPULAR DEMAND: Capitol is jammin' with a new 10-cut dance compilation titled "Black Havana," which is a surprising venture for the label considering the album's hip, somewhat underground-club approach. The various-artist collection has plenty for programmers to dip into, from straight-ahead R&B to hip-house. Side one is the stronger of the two sides, breaking out with (what is bound to be a dance-floor favorite) "Can't Take It," a reggae hip-house cut courtesy of **Keith Thompson** (the voice behind Raze's "Break 4 Love"); the current single, "Always There" by **Charvoni**; our favorite "Like This, Like That" by **Madagascar**, which incorporates a tribal feel over a persistent R&B/club rhythmic base and a female lead that hits nicely a bit left of center; a pumping technorack, "The Time Is Now For Action," by **3 Big Men**; and a moody, downtempo, and sleazy fave by **Vice Versa** called "Do It Steady."

Highlights not to miss on side two include the **Mantronik**-produced, hard-hitting, beat-laden "Sound Factory" by **Cuban Gigolo** and **Crowd Control's** "Throw 'Em The Chicken," which shifts from a steamy house-influenced pace to a rap and back again. Fleshed out with contributions from **Glenn "Sweety G" Toby** and **Trio Zero**, "Black Havana" makes for an easily programmable collection bound to keep the clubs even hotter this summer. Note: The U.K. should be on the tip for this one.

Other collections released lately and of note include "Life Is A Dance" (Warner Bros.), the remix project of favorite **Chaka Khan** tracks we originally told you about this time last year. The two-record set is a must for Chaka lovers, as some of the new interpretations accent the originals. Of the 11 cuts, faves include the **Winston Jones & Dave Shaw** mix of "Fate," the **Hank Shocklee & Eric Sadler** treatment of "Slow Dancin'," **Paul Simpson** and **Marley Marl's** jammin' reworkings of "I Feel For You" and "This Is My Night," respectively, and **Dancin' Danny D's** mix of "I'm Every Woman." Everyone will have his or her own opinions on the label's daring to touch the originals, but by giving a good, hard listen to the collection, even the most stubborn fans may find themselves pleasantly surprised... Cooltempo U.K. (01-408-2355) has delivered "This Is Garage," which features mixes of **Chanelle's** "One Man" and **Adeva's** "Respect" but is worth the purchase simply for K-Y-

Z-E's killer hip-house cut "Stomp" and **Paul Simpson's** "Musical Freedom" featuring **Candi Staton's** classic "You Got The Love" over the track.



by Bill Coleman

BACK TO LIFE: There are plenty of quality 12-inch releases this week as well... "If I Ever" (Enigma, 213-390-9969) is the first track unleashed from **Red Flag's** album, "Naive Art," and is one of the siblings' most satisfying to date; it's melodic and danceable in a familiar Depeche Mode-y, Europop vein. Expect it to get a big reaction from old fans while securing new ones... **Xymox** returns with a rerelease and remix of "Blind Hearts" (Wing/PolyGram). The textured technorack keeps in step with the act's hit "Obsession" but adds a bit more punch this time out in mixes by **Greg Walsh**. The flip contains the previously unreleased "Shame"... Also back in the saddle is fave **Lene Lovich** with "Wonderland" (Pathfinder, 212-995-8112), which picks up where she left off a few years back. Distinctive technopop, translated in varied mixes by Lovich, longtime comrade **Les Chappell**, and **Yvonne Turner & Goh Hotoda**. Track has the potential to re-establish the singer in the club market as well as return her to the alternative/college market where she once reigned.

"Heroine" (FFRR/PolyGram) is the stateside debut single from **Shakespeare's Sister** (aka **Siobhan Fahey**, formerly of **Bananarama**), and a surprising one it is. Act adopts a palatable, almost alternative slant in its approach while Fahey excites with a somber vocal delivery. Track churns with energy, although it may not appeal to all. The cut was originally the flip to last year's U.K. single "You Really Break My Heart." The 12-inch's bo-

nus track, "Dirty Mind," is quite appealing and may be the one radio latches onto. Previewing the forthcoming album "Sacred Heart" is the act's new U.K. single, titled "You're History." It comes highly recommended for clubs as well.

On the dance/pop tip, check out "Memories Of You" (Merlin, 305-253-5055), track from Miami that effectively captures a stylish Europop flavor with a freestyle edge. The commendable production and performance merit your attention. Hot crossover programmers take note... New from the D.J. International (312-559-1845) catalog are **Julian "Jumpin" Perez** featuring **Kool Rock Steady** with "Ain't We Fun-kin' Now" and "House Music Is My Life" by **Tyree**. Both of these hip-house tracks are especially good and definitely worth looking into.

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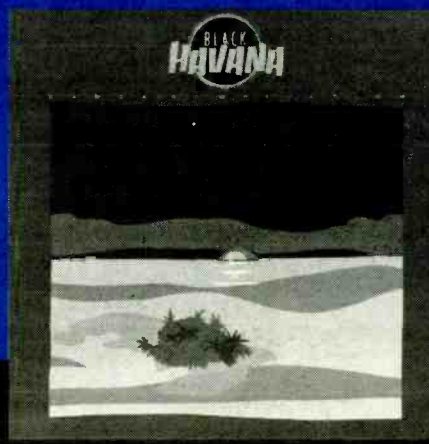
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BY
CHARVONI



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L.L. Cool J's 'Panther' Poised To Make Chart Killing

BY JANINE McADAMS

NEW YORK L.L. Cool J's latest, "Walking With A Panther" (Def Jam/ Columbia), has leaped from the underbrush of new rap releases and stalked up both the black and pop albums charts, on the prowl for big chart numbers. In fact, the album made a remarkable 79-point jump in its second week on the Top Black Albums chart, and landed in the top 10 on the Top Pop Albums chart in its third week of release.

It wouldn't be the first time the 21-year-old artist has made a chart killing: Not only did his debut, "Radio," make waves as the first album re-

leased by the fledgling Def Jam label in 1985, his second effort, 1987's "Bigger And Deffer," was a double-platinum scorcher.

In the two years since "Deffer" was released, the rap rolls have swelled with such diverse artists as De La Soul, Public Enemy, Tone Loc, D.J. Jazzy Jeff & the Fresh Prince, and Rob Base & D.J. E-Z Rock. But L.L. remains unimpressed by others' success.

"I've got tunnel vision—I'm straight to my goal, and I'm not thinking about them," he says.

The album, co-produced by L.L. with Hank Shocklee, Dwayne Simon, Steve Ett, and Brian Latture, boasts

16 tracks, plus two more on cassette and one extra on CD. Throughout, L.L. demonstrates a range of styles and attitudes that recalls recent efforts by Ice-T, the Fresh Prince, Stetsasonic, and Tone Loc—yet he brashly stamps the material as his own.

The first single, "I'm That Type Of Guy," is a Casanova's sly comparison of his lifestyle and that of the boring Everyman whose woman he easily steals. It is perverse, funky, raw, and funny, and it has effectively launched the album to platinum certification.

"Panther" offers three rap ballads, a form L.L. popularized with the "Bigger And Deffer" hit track "I Need Love." One tune, "Two Different Worlds," is an emotional duet between L.L. and vocalist Cydne.

As one of rap's earliest stars, L.L. was also one of the first to gain popu-

larity outside of the urban/rap arena. That fact hasn't been lost on the label, which plans to play up this dual appeal. Def Jam's David Gossett, assistant to the senior VP of marketing and promotion, says: "We're doing everything we would normally do for an album. But we're really doing a lot of pop promotion on this. The album has shipped gold, but we're looking at platinum. We're expecting more pop action on it than for Tone Loc.

"He hasn't lost his hardcore image at all," continues Gossett. "L.L.'s album has a wide range of material—it's a hard thing to peg. But L.L. is rap's first sex symbol. We've got as many pop stations on the single as black stations—in fact, we're trying to keep stations from fighting over who gets banner-station status on the Nitro tour. All in all, we're look-

ing for a great summer."

Hopefully, it will be a tour without incident. At a 1987 tour stop in Columbus, Ga., L.L. was arrested for public lewdness after his performance. "I did an Elvis Pelvis grind and got taken to the county [jail]," L.L. explains. "I knew I was going to get arrested, so I just went all out. I was already in trouble."

The current tour, named for an explosive album cut, kicked off June 30 with a five-day stand in Louisville, Ky. The first leg continues with 45 shows through September. Def Jam is busy preparing promotional packages, including stuffed panthers, as giveaways for radio tie-in contests in concert host cities. A home video release featuring L.L. and label and Nitro tour mates Slick Rick and De La Soul is under consideration.

A&M Hopes A Generation Is Listening Joe Jackson Speaks Out

BY THOM DUFFY

NEW YORK The hand-lettered sign outside New York's Lone Star Roadhouse read "Blaze of Glory Band—Sold Out." Fans who packed the Roadhouse from bar to balcony on a recent night knew the name was a cover for Joe Jackson, warming up for a theater tour that begins next week in support of his latest A&M album, "Blaze Of Glory."

The album is a 12-song set, which the singer dedicates "to my generation," and it strives to speak to fans well past their teen years with a rich blend of styles—the romping synthesizer textures of "Tomorrow's World," the Ray Charles jauntiness

of "Down To London," the lush orchestration of "Sentimental Thing," the Latin accents of "Rant And Rave," and more.

"I think I tried to write about things that my generation has been through," Jackson says. "I think there's too much phoniness in pop these days, too many of these instant MTV stars. They're very much a product of the late-'80s get-rich-quick mentality."

In tackling themes of maturity and growth—certain to hit home with listeners in their 30s and 40s—Jackson acknowledges inspiration from songwriters who have attempted the same, such as Bruce

(Continued on page 37)

Casinos Gamble On Rock Even Dylan Does Atlantic City

BY BRUCE HARING

NEW YORK In an attempt to attract a new breed of customer, some Atlantic City casinos are adding contemporary rock and pop acts to their entertainment fare.

"While the kids are watching the show, the parents are in the casinos giving us gaming action or restaurant action," says Frankie Randall, assistant VP of entertainment at Bally's Grand Casino, where the 2-year-old, 5,000-seat "Grandstand Under The Stars" offers such acts as Steve Miller, Neil Young, and even Bob Dylan, who performs there Thursday (20). Electric Factory of Philadelphia is promoting most of the pop and

rock casino shows.

"Some of the rock acts we have coming in [draw] followers age 30 or better," Randall says. "If they're not a casino customer at this point, certainly they will be in five to 10 years. We want them to be aware of the facility."

Because the Grandstand is located across the street from Bally's casino, performers avoid the perceived stigma of casino lounge acts. "It's not anything that Wayne Newton or Jerry Vale played," Randall says. He adds that pop artists such as Belinda Carlisle, who played the venue last year, found it a comfortable tour stop.

(Continued on page 37)

Seminar Faces Up To Rock'N'Roll Sexism; Stones Roll; Poco Picks Up The Pieces

FOR 10 YEARS, the New Music Seminar, which convenes in New York Sunday (16), has exposed its delegates to burning issues as well as hot acts. Discussions have focused on threats of music censorship, racism in the record industry, rock's political role, and more.

And this year, an NMS panel tackles perhaps the most pervasive social ill of all: the subtle discrimination and disdain faced by women in the world of rock'n'roll, as well as the society the business reflects. Although previous seminars have nurtured groups like Women in Music with small conclaves, it has taken a decade for "Sexism In The Music Business" to reach panel status.

That doesn't surprise entertainment attorney Rosemary Carroll of the Beverly Hills, Calif., firm of Codikow, Leventhal and Carroll, who will moderate the panel Wednesday (19). "This is the first time these questions have been raised at any major industry gathering," she says. "And you have no idea how difficult it has been to get people on this panel."

Carroll was told—by women and men—it would be career suicide to publicly discuss some of the panel's concerns: how women are steered into the "pink ghettos" of publicity and publishing; how the "boys' club" mentality blocks women from executive career paths; how the manner and marketing of rock'n'roll itself perpetuates sexist attitudes.

"It's very, very important to me that this [panel] not be turned into a gripe session," says Carroll. "Everybody knows the music business is a 'boys' club'; the question is how do women successfully deal with it," she says. Among those who will join Carroll are singer Millie Jackson, Spin magazine publisher Bob Guccione Jr., publicist Susan Blonde, Monica Lynch of Tommy Boy Records, NARAS president Michael Greene, Peggy Dold of Billboard Publications Inc., and others to be confirmed.

Yet it's sadly ironic that, while the seminar confronts sexism on one hand, it implicitly rewards it on the other.

On Monday (17), the seminar will present one of its two Joel Webber Prizes For Excellence In Music And Business to Luther Campbell of Luke Skywalker Records, who is being honored as probably the most successful independent record maker in recent memory. The keystone of Skywalker's success, of course, has been the rap music of 2 Live Crew, which displays all the sexual sensitivity of a high school locker room bull session.

"I don't think sexist lyrics are harmful," Campbell recently told Billboard's black music editor Janine McAdams, responding to the issue. "Rap music comes from the streets and the people in the streets are the

ones who understand what it's all about. Some lyrics are harmful, but what's being said on these records has been said time and time again."

But many, like Carroll, think it's time the attitudes change. And she has invited Campbell to join her panel Wednesday to understand why.

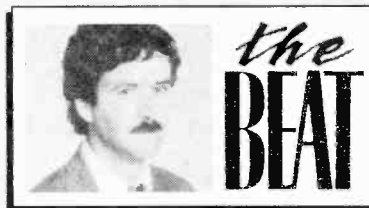
HOT STUFF: One of the best bits of news to come out of the sweltering press conference staged by the Rolling Stones at New York's Grand Central Station July 11

was Mick Jagger's remark that the band's new album, "Steel Wheels," was recorded in a mere five weeks. That promises, as Jagger says, the disk will be "more hard, more rocking" with "a lot of rough edges." Like Keith Richards' solo album, perhaps. The short sessions also probably kept the Glimmer Twins from getting at each other's throats... The Stones parried questions from the sweating press about their

upcoming tour. Are they just doing this for the money? "No, that's the Who," quipped Ron Wood. How's their energy level? "Ask my wife," cracked Bill Wyman. And, finally, why tour now? "Why not?" countered Richards. "When you've got the guys together, you take them."

ON THE BEAT: Poco, a band second only to the Byrds in impact on country-rock and California folk-rock of the '70s, has reunited with original members Richie Furay, Jim Messina, George Grantham, Randy Meisner, and Rusty Young. RCA Records president Bob Buziak lured the group to the label and a new album, "Legacy," is due soon... Marking the release of the Ramones' new Warner/Sire Records album, "Brain Drain," Joey Ramone donated his well-worn leather jacket to the Hard Rock Cafe in New York, where it joins such prize pieces of garb as Prince's purple cape and Joan Jett's sneakers. Will Joey now opt for, say, a cardigan sweater?... Kim Fowley has been in the studio with an array of new acts from the Washington, D.C., area, including the flamboyant Girls On Fire, recently signed to Elektra by label chairman Bob Krasnow.

ALL THE NEWS THAT SLIPS INTO PRINT: The excitement of a one-day exclusive from Stephen Holden on the Stones' upcoming tour dates might have been too much for the copy editors at The New York Times. In a national edition of the Times June 11, Holden's breaking story ran with a photo of the Stones, looking as cool and tough as ever, and a caption that identified the boys as "cast members from 'Le Nozze Di Figaro' at the Glyndebourne Festival Opera in Britain."



by Thom Duffy

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BB

TALENT IN ACTION

NEW ORDER PUBLIC IMAGE LTD. SUGARCUBES

Blossom Music Center
Richfield, Ohio

THE SUGARCUBES TOOK THE prize for animation, Public Image Ltd. was most charismatic, and New Order gave a performance both majestic and chilly on this July 5 bill. The three-band package is the alternative tour of a summer otherwise marked by classic rock reunions and oldie act outings.

Microskirted Sugarcutie Bjorn wailed banshee vocals while cohort Einar Orn kept the politics and spirit flowing. Despite the energetic "A Day Called Zero," however, the Sugarcubes' ingenuous, exotic songs were too loud and too similar in concert.

Both magnetic and repulsive, PiL head John Lydon snared the crowd with more than an hour of snarling, melodic dance-rock highlighted by "Rise," "Happy" and a taunting version of "The Body." Sparked by guitarist John McGeogh, PiL delivered the strongest, least reverent set.

New Order played a generous set featuring a ravishing "Every Second Counts," "Temptation," and a compulsive "Mr. Disco." Leader Bernard Summer even played a guitar solo during "Dream Attack."

But despite the quartet's state-of-the-art sonics and lighting, its trademark deadpan stage presence was a turnoff, making the band seem aloof rather than endearingly shy.

Despite the lack of mainstream airplay for any of the three bands, the roster drew 10,500 at \$15 and \$18 a ticket to this outdoor venue between

Cleveland and Akron. After opening in California in mid-June, this leg of the tour closes at the Meadowlands Arena in New Jersey on Wednesday (19).
CARLO WOLFF

JODY WATLEY The Music Hall Houston, Texas

IT COULD WELL BE that the reason most dance-music performances cannot (or will not) cut it on the concert trail is that they are not able to bring the dance-club atmosphere along with them. Too many freeze when faced with all those seats, stages, and schedules.

Not Jody Watley. Like Bobby Brown and a handful of others, Watley not only managed the leap to the concert stage with admirable conviction, she even brought the ambiance and sweat of your better dance clubs into the 3,200-seat Music Hall for this June 20 stop on the tour to promote her new MCA Records release, "Larger Than Life." The resulting 75-minute show was a jewel-like confection that resembled a hip review as much as it did a concert.

Production values were high throughout, from the post-Dali stagger of the set to the crisp sound and inventive lighting. The sheer theatrical impact of the show was evidence of Watley's extensive planning and show-biz savvy.

Any doubts about Watley as a live singer and performer were surely muted by her spunky, just-this-side-of-bad-girl stage jive and full-bore vocalizing. The chilled soul Watley can summon in the studio came forth on stage in such tunes as "For Love's Sake" and "What'cha Gonna Do For Me." And whatever spontaneity Watley might lack—the show *was* pretty slick—she and her hard-bopping backing vocalists made up for in pure energy.

However canned it felt at times, Watley's presentation was fully entertaining. And that is what fuels a performer's rise to the top—and keeps her there.
JOHN VOLAND

TUCK & PATTI The Bottom Line New York, N.Y.

THE WEST-COAST-BASED DUO of guitarist Tuck Andress and vocalist Patti Cathcart, his wife, received a thunderous ovation from the wall-to-wall audience at the Bottom Line

June 7.

In return, they performed 14 songs from their two Windham Hill albums—songs of love and relationships, themes well-suited to the way Patti's smoky, husky voice complements a potent lyric. The audience hung onto every note of her elegant vocal gymnastics, and at her request enthusiastically accompanied her—in three-part harmony!—on "Time After Time."

Tuck, on the other hand, calmly remained in one spot and let his instrument do the talking with a breathtaking array of tricks and techniques, all effortlessly displayed. Sounding like a one-man Guitar All-Stars concert, Tuck perfectly set the mood and tone of each tune, whether slow and sensual or funky and upbeat. And his solo rendition of Carlos Santana's classic "Europa," from the new album "Love Warriors," made the audience roar with pleasure.

Tuck & Patti's unpretentious and straightforward performance of meaningful music seemed to have a twofold affect on their audience: It satisfied their hunger for good, honest music and it left them energized and encouraged by Tuck & Patti's commitment to each other, their music, and their fans.
DIANE PATRICK



BREEZE

NEW ON THE CHARTS

Los Angeles rapper Breeze (real name Morgan Rodriguez) enters Billboard's Hot Rap and Black Singles charts for the first time with "L.A. Posse," the initial single from his debut Atlantic album, "The Young Son Of No One."

The 21-year-old Harlem, N.Y., native moved to Southern California five years ago where he met L.A. Posse, a four-member production team that works primarily with rap artists. Originally, Breeze was signed to Def Jam Records. He moved over to Atlantic early this year and became the first of four projects L.A. Posse is contracted to produce for the label.

Breeze is currently on a promotional tour and has just completed the video for "L.A." The second single will tentatively be the title track, which the artist says "symbolizes (his) innovations in rap." "Everyone has a father, I decided to classify myself as the Son Of No One, a man who is making his own path, not following anyone else."
JIM RICHLIANO

AB BOXSCORE TOP CONCERT GROSSES

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE WHO	Giants Stadium East Rutherford, N.J.	June 29	\$5,000,000 \$23.50	223,135 sellout	Metropolitan Entertainment/ formerly Monarch Entertainment/ John Scher Presents
NEIL DIAMOND	The Great Western Forum Inglewood, Calif.	June 28- 30, July 2 & 5-10	\$3,498,000 \$20/\$18	193,898 sellout	Avalon Attractions
THE WHO	RFK Stadium Washington, D.C.	July 6-7	\$1,952,145 \$22.50	86,762 sellout	Cellar Door Prods.
BUDWEISER SUPERFEST: PATTI LABELLE NEW EDITION KOOL MOE DEE TONY! TONI! TONÉ! GUY	Los Angeles Coliseum Los Angeles	July 1	\$984,825 \$27.50/\$25	40,961 53,544	A.H. Enterprises
GRATEFUL DEAD 10,000 MANIACS	Rich Stadium Orchard Park, N.Y.	July 4	\$959,532 \$21	46,597 59,057	Metropolitan Entertainment
METALLICA THE CULT	Alpine Valley Music Theatre East Troy, Wis.	June 24	\$800,506 \$25.50/\$17.50	19,357 30,000	Joseph Entertainment Group
ARETHA FRANKLIN PAUL MOONEY	Radio City Music Hall New York	July 5-7	\$602,175 \$40/\$35/\$30	16,309 17,622 sellout	Radio City Music Hall Prods.
JONATHAN BRANDMEIER & THE LEISURE SUITS	Poplar Creek Music Theatre Hoffman Estates, Ill.	June 3 & 4	\$600,930 \$19.50/\$16.50	36,415 48,000	Brandmeier Prods.
THE DOOBIE BROTHERS THE RAINMAKERS	Alpine Valley Music Theatre East Troy, Wis.	June 17-18	\$495,771 \$25.50/\$17.50	22,061 40,000	Joseph Entertainment Group
GEORGE STRAIT BILLY JOE ROYAL LINDA DAVIS	The Summit Houston	July 8-9	\$434,738 \$17.65	24,631 sellout	Varnell Enterprises
NEW ORDER PUBLIC IMAGE LTD. SUGARCUBES	Grandstand, Exhibition Place Toronto	July 7	\$348,574 (\$413,060 Canadian) \$24/\$21	17,577 18,000	Concert Prods. International
BON JOVI SKID ROW	Silver Stadium Rochester, N.Y.	July 5	\$319,156 \$19.50	16,367 30,000	Metropolitan Entertainment
10,000 MANIACS TIM FINN	Radio City Music Hall New York	June 28-29	\$251,623 \$22.50/\$20	11,748 sellout	Radio City Music Hall Prods.
JIMMY BUFFETT & CORAL REEFER BAND THE NEVILLE BROTHERS	Palace of Auburn Hills Auburn Hills, Mich.	June 30	\$248,333 \$22.50	11,037 14,876	Cellar Door Prods. Belkin Prods.
TESLA GREAT WHITE	Cal Expo Amphitheatre Sacramento, Calif.	July 7	\$240,185 \$20/\$18.50	14,000 sellout	Bill Graham Presents
FRANK SINATRA TOM DRESEN	Deer Creek Music Theatre Indianapolis	July 1	\$238,592 \$50	5,605 6,147	Sunshine Promotions
SHIRLEY BASSEY LARRY MILLER	Westbury Music Fair Westbury, N.Y.	June 27-30	\$207,469 \$27.50	8,279 11,480 sellout	Music Fair Prods.
THE ALLMAN BROTHERS BAND	Jones Beach Theatre Wantagh, N.Y.	July 7	\$203,060 \$20	10,153 sellout	Ron Delsener Enterprises
BON JOVI SKID ROW	Charleston Civic Center Charleston, W.Va.	May 31	\$190,733 \$17.50	10,899 11,000	Belkin Prods. Future Entertainment
ROD STEWART	Mid-South Coliseum, Memphis, Tenn.	June 28	\$172,533 \$17	10,149 11,000	Mid-South Concerts
OZZY OSBOURNE WHITE LION VIXEN	Grandstand, Exhibition Place Toronto	July 8	\$169,497 (\$200,854 Canadian) \$24/\$21	8,897 14,000	Concert Prods. International
ROD STEWART	Coliseum, Mississippi State Fairgrounds Jackson, Miss.	June 30	\$160,378 \$17	9,434 sellout	Mid-South Concerts
OINGO BOINGO	Open Air Theatre San Diego	June 25-26	\$156,700 \$22.50/\$19.50	8,403 9,670	Avalon Attractions
TIFFANY NEW KIDS ON THE BLOCK	Starplex Amphitheatre Dallas	July 1	\$144,905 \$16.50/\$12.50	10,260 20,000	MCA Concerts PACE Concerts
AL JARREAU TAKE 6	Starplex Amphitheatre Dallas	July 8	\$143,296 \$21.50/\$17.50	7,644 20,000	MCA Concerts PACE Concerts
HOWIE MANDEL LOU DINOS	Westbury Music Fair Westbury, N.Y.	July 2-3	\$142,698 \$22.50	7,205 8,610 sellout	Music Fair Prods.
NEW ORDER PUBLIC IMAGE LTD. SUGARCUBES	Lakeside Amphitheatre Darrien Center, N.Y.	July 3	\$137,193 \$19/\$17.50	8,300 sellout	Metropolitan Entertainment
BOB DYLAN STEVE EARLE & THE DUKES	Peoria Civic Center Peoria, Ill.	July 1	\$135,340 \$20	6,767 8,815	Jam Prods.
CINDERELLA WINGER BULLETBOYS	Mid-South Coliseum & Fairgrounds Memphis, Tenn.	June 30	\$132,116 \$16.50	8,007 11,000	Mid-South Concerts

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ARTIST DEVELOPMENTS

SPRINGFIELD DUSTS OFF

"Maybe it's my time in life to have some good things happen," enthuses Dusty Springfield, who is preparing her first solo album in more than five years.

The springboard for her new success was her recent work with the Pet Shop Boys. The duo lured her out of retirement to sing on the hit "What Have I Done To Deserve This," and then wrote and produced her "Nothing Has Been Proved," the theme song to the movie "Scandal."

At their suggestion, Springfield was signed to Parlophone in the U.K. and her album will be released here on either Capitol or EMI Records.

According to Springfield's manager, Vicki Wickham, the singer aims for an October release. Among those due to assist with the project through production and/or writing are Phil Collins, Marc Almond, Climie Fisher, and the Pet Shop Boys.

"For someone like Dusty who took such a long break where she was pissing around, there's a real danger of coming back as a middle-of-the-road, cabaret-style, old fart," Wickham says. "But 'What Have I Done To Deserve This' brought her right up to date, as will this album, and the song made people realize that she's alive, she sounds great, and they missed her voice."

"It's going to be a dream come true because all the things I've always wanted to do on my albums, I can do now," Springfield says.

Even though "Nothing Has Been Proved" failed to reach the chart heights of "What Have I Done To Deserve This," neither Springfield nor Wickham thinks its performance bodes poorly for the singer's return. "I didn't give that song a chance," Springfield says. "It wasn't at all like the Pet Shop Boys stuff; this record was a risk."

In addition to the Pet Shop Boys, Springfield numbers Morrissey and Elvis Costello among her fans. "I get letters from them," she says. "They think of me as the last of the pop divas. There seems to be a sort of reverence for the '60s and some of the singers who emerged from that period. We were all deeply influenced by Motown, but we couldn't get the sound right; by sheer mistake, we ended up making a style of our own."

MELINDA NEWMAN

JOHN EDDIE'S 'TRUTH'

Instead of one producer, John Eddie opted for three on his second Columbia album, "Hard Cold Truth." The influence of that trio is clear from first listen, a beat-heavy sound created by Larry Crane (John Cougar Mellencamp's guitarist),

Kool Moe Dee has added another jewel to his rap crown with the album 'Knowledge Is King' ... see page 24

Tom "T-Bone" Wolk (Hall & Oates' bassist), and Mike Frondelli (Crowded House, Billy Idol).

"I wanted the bottom of the record to be a lot more modern," the dark-haired, Jersey-bred Eddie says. "I used to hear 'Jungle Boy' [Eddie's top 20 single from his debut] in the clubs, and it sounded great, but everyone danced when they put on Prince and Madonna. I knew the production value was it. My first record was guitar oriented; this is more toward the keyboard."

Columbia is letting the music speak for itself, according to Amy Strauss, the label's associate product marketer, East Coast. Selected retailers received an advance CD, augmented by a video press release Columbia marketers are using to promote the release. Album rock radio is the initial target for the first single, "Swear."

Eddie's sound isn't the only change. Longtime guitar sidekick Joe Sweeney is the lone holdover from his original road band. "Last time, everything was disjointed," Eddie says. "I made the record, the single was out, and then I put the band together. This time, the band is together for four months. We're ready to go out and promote the record."

BRUCE HARING

BLUE RODEO RIDES HIGH

Blue Rodeo's name is half apt. The celebrated Canadian band has been riding high in its homeland, so Rodeo makes sense. But the group has little reason to be Blue.

After a 1987 debut album that drew much acclaim and hit-level sales at home, and after scoring three Canadian Junos earlier this year, the Toronto-based band is poised for success in the U.S. with the release of "Diamond Mine" this spring on Atlantic Records.

JOE JACKSON SPEAKS OUT

(Continued from page 34)

Springsteen and John Cougar Mellencamp.

But unlike those straightforward rockers, Jackson draws on a decade of varied musical adventures—the tight power-pop of "Look Sharp" in 1979, the street rhythms of "Night And Day" in 1982, the eclectic orchestration of "Will Power" in 1987, and more. Not all those efforts have proved equally successful on the charts—a fact Jackson faces philosophically.

"I have come to the realization over the years," he says, "that art and commerce don't necessarily have the same goals."

Yet A&M Records has supported Jackson through the top 10 success of "Night And Day" to less mainstream albums. With "Blaze Of Glory," Jackson has refocused on sharp—and accessible—pop songwriting.

"It's actually a point of honor for us that Joe pursues music of different genres and that he transcends the pop/rock orientation," says Al Cafaro, general manager of A&M. "Even though those records can create difficulties from a marketing standpoint and can be frustrating, they give you great pride."

There have not been grander expectations of a Canadian band in a long, long while. Even the group's Juno performance with three former members of The Band—fellow Canadians Robbie Robertson, Rick Danko, and Garth Hudson—seemed like a changing of the guard.

"I keep looking down at the floor and waiting for someone to pull the rug out from under us," says Greg Keelor, who with partner Jim Cuddy writes and sings all of the band's varied material—a melodic and high-energy blend of rock, rockabilly, country, psychedelia, folk, and jazz.

Inroads were made in the U.S. and Europe with the band's first release and Atlantic's promotion staff staged a clever spring offensive for "Diamond Mine." Album rock programmers were sent letters from a mock legal firm of "Seatham, Hearham and Adam" (See Them, Hear Them and Add Them) along with a videotape described as the will of an "Uncle Festus" who had left a "diamond mine" to a U.S. relative.

The video, in fact, was footage of Blue Rodeo's hard and sparkling Juno performance. As an incentive to watch the tape, details in the pack made programmers eligible for a trip to Australia. To break Blue Rodeo in the U.S., "we will not leave a stone unturned," says Danny Buch, Atlantic's VP of national album promotion.

Although Blue Rodeo has not yet scored on the Album Rock Tracks chart in the U.S., the band has had across-the-board radio support in Canada, even from some country outlets. It enjoys status as a musicians' band, earning accolades from the likes of Robertson, Kris Kristofferson, and Gordon Lightfoot. And the group's fiery and memorable live shows seem likely to overcome radio resistance.

KIRK LAPOINTE

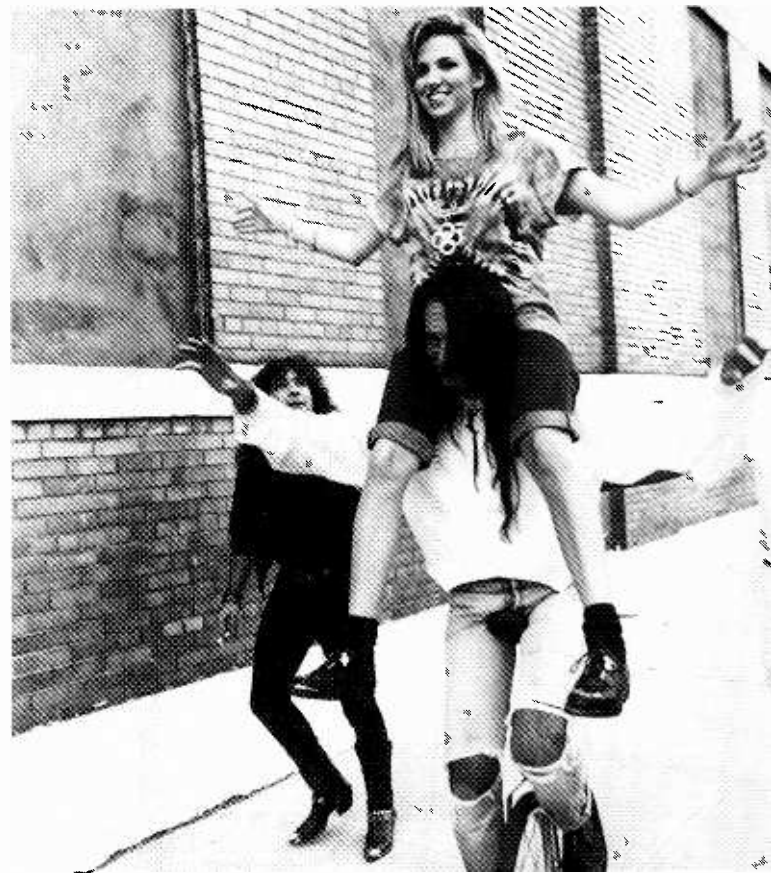
And the perception expressed at A&M and by Jackson's management is that "Blaze Of Glory" has as much chart potential as "Night And Day."

"It's a clear synthesis of everything he's been doing over the past 10 years," says Martin Kirkup of Direct Management. "This is amazing music, which deserves to be heard."

But it has not yet been widely heard on the airwaves. Despite Jackson's decision to go forward with a music video—a format he previously dismissed—the first single from the album, "Nineteen Forever," made a lackluster showing on top 40 radio. The label remains enthusiastic.

"People in radio are certainly there to play the hits but, hopefully, you can excite people beyond just the hit potential," says Cafaro. "And there's a strong continuity running through this record that makes it compelling."

Further promotion will be oriented toward Jackson's base among album rock fans, and around tour dates that bring the singer to theaters nationwide this summer.



On A Roll. Debbie Gibson gets a lift while filming the video in New York for the single "We Could Be Together." Set to open a lavishly produced concert tour in Worcester, Mass. July 28, Gibson has other outside projects on tap. She will write and produce three songs on the next album by CBS Records dance-pop artist Ana from Orlando, Fla., and will work early next year on a musical film, "Skirts," set against the backdrop of the 1964 New York World's Fair. Gibson will star in the film and is writing '60s-style songs for the movie. (Photo: Chuck Pulin)

Sears Buys Poplar Creek Venue From Nederlander

CHICAGO Poplar Creek Music Theater, the outdoor concert venue here in northwest suburban Hoffman Estates, will be sold to Sears, Roebuck & Co. as part of an agreement between the retail giant and the Nederlander Organization involving more than 200 acres around the site.

State economic development officials and Hoffman Estates leaders helped set up financing for the deal as part of an effort to keep Sears Merchandising Group headquarters in Illinois after it vacates the Sears Tower in downtown Chicago early in the next decade. Sears purchased 786 acres in all.

Nederlander will continue to operate the 25,000-capacity venue, leasing it from Sears, and no changes in booking policy are anticipated.

ATLANTIC CITY CASINOS GAMBLE ON ROCK/POP

(Continued from page 34)

Across town at the Trop World casino, the 1,700-seat indoor showroom has hosted Mike & The Mechanics, Hall & Oates, and the Moody Blues, among others.

"All we're trying to do is properly diversify the pie," says Jim Wise, public relations manager for Trop World. "We haven't gone away from traditional casino acts, the Tony Orlando and Alan Kings, but rather than exclude the whole rock/pop picture, we take groups that have a couple of factors: across-the-board success and success for a length of time."

Wise adds, "Someone who was 22

Meanwhile, in unrelated action Poplar Creek is expected to receive \$300,000 in back real estate taxes as the winner in a wrongful-annexation suit against the Hoffman Estates Park District, following a June 19 decision in Cook County Chancery Court.

According to Richard Wexler, managing partner of Poplar Creek's legal firm of Sachoff and Weaver, Judge Albert Green found that the "150 acre site for the performing arts arena was illegally annexed" by the Hoffman Estates Park District. Wexler says Poplar Creek was voluntarily annexed to Hoffman Estates in 1978; the village park district, a separate taxing body, illegally annexed the site after a two-year option to do so legally had expired.

in 1968 is now 42 and is an up-and-coming gaming customer. We consider the people coming to see the shows to be extraordinarily viable gaming customers."

The showroom stigma isn't as strong in Atlantic City as Las Vegas, Wise says. "We're not breaking down barriers; we don't have 25 years of doing things one way."

Groups testing the Atlantic City waters will often send a representative to check out the audience reaction, Wise says, adding that the success of the Moody Blues led to Hall & Oates' appearance at Trop World.

Nominees Announced For Country Hall Of Fame

NASHVILLE George Morgan, Hank Thompson, Tennessee Ernie Ford, the Jordanaires, and the Louvin Brothers are finalists for nomination into the Country Music Hall of Fame in the open category (performer, nonperformer, living or deceased). One will be selected for induction, along with one person from the nonperformer category. Jack Stapp, Cliffie Stone, Irving Waugh, Don Law, and Ken Nelson are finalists in the non-performer category that is inducted only every third year.

The Country Music Assn. announced the nominees to the Hall of Fame July 5. The two 1989 inductees will be named during the 23rd annual Country Music Assn. Awards show Oct. 9, to be broadcast on the CBS television network.

The induction process is divided into two phases: nomination of candidates and election of winners. A committee of 12 industry leaders nominates a slate of candidates. From this list, inductees are chosen by a panel of some 350 Hall of Fame electors (all with at least 10 years experience in the industry). Upon induction into the Hall of Fame, members are recognized with a bronze plaque at the Country Music Hall of Fame in Nashville and join an elite group of talents who have graced and improved the world of country music. The latest nominees carry credentials that qualify them for the honor:

- **Tennessee Ernie Ford.** Known to millions as "the Ol' Peppicker," Ernest Jennings Ford was born in Bristol, Tenn., Feb. 13, 1919. He studied voice, became a radio announcer, and after serving in World War II, sang professionally on Cliffie Stone's "Hometown Jamboree" show in Pasadena, Calif. His long string of hits began in the late '40s—"Mule Train," "Anticipation Blues," "Shotgun Boogie," and the 4-million seller that went No. 1 both country and pop, "Sixteen Tons." Ford's warm bass voice and down-home style gained further exposure through his long-running network TV show, 1955-65, and he is also known for his renditions of gospel music favorites.

- **Hank Thompson.** Born in Waco, Texas, in 1925, Thompson attended Princeton Univ., Southern Methodist Univ., and the Univ. of Texas. A familiar radio artist in Texas and Oklahoma, Thompson is a durable leader of honkytonk and western swing music. His compositions/recordings include "Green Light" and his 1952 million-seller, "The Wild Side Of Life." From 1953 to 1965,

Thompson's Brazos Valley Boys won most of the western band polls, and his influence still pervades the country-rock scene of the '80s. His 18-year tenure with Capitol Records produced sales of more than 30 million units.

- **George Morgan.** "The Candy Kid" was one of country music's earliest crooners. Born in Waverly, Tenn., June 28, 1925, Morgan grew up in Ohio where his first professional singing was done for radio stations in Akron and Wooster. These led to a regular spot on WWVA's Jamboree in Wheeling, W.Va. His acceptance in Wheeling and the success of his earliest Columbia records, most notably the self-penned No. 1 hit "Candy Kisses," brought him to Nashville and the Grand Ole Opry. The early '50s were his heyday as he scored with such hits as "Room Full Of Roses," "Cry Baby Heart," "Almost," and "I'm In Love Again." His career was on the rebound when he died of heart problems in July 1975.

- **The Louvin Brothers.** Though their duo career was brief, the Louvin Brothers are among the most influential singer/songwriters in country music history. The team consisted of Ira and Charlie Loudermilk of Henegar, Ala. Born in 1924, Ira played mandolin and sang pure, high tenor harmony. Charlie, born in 1927, played guitar and usually sang lead baritone. From 1951 to 1963, when the duo broke up, the Louvin Brothers were unchallenged as country music's top brother act. They joined the Grand Ole Opry in 1955 on the strength of their first big hit, "When I Stop Dreaming." Other still-popular Louvin numbers include "If I Could Only Win Your Love," "I Don't Believe You've Met My Baby," "Are You Teasing Me?," and many gospel favorites. Ira died tragically in 1965, but Charlie went on to have a successful solo career.

- **The Jordanaires.** The legendary quartet was formed in Springfield, Mo., but relocated to Nashville in the early '50s. They sing spirituals, barber-shop numbers, and popular tunes. Their first major success on records came singing backup for Red Foley on "Just A Closer Walk With Thee." For several years, they were featured regularly on the Grand Ole Opry, but gained their greatest fame as longtime vocal backup for Elvis Presley on records, in movies, on TV, and on stage. From 1965 to 1975, they were included in the top 10 most popular recording groups in the world (according to New Musical Express magazine in England), along with the Beatles and the Rolling Stones. The makeup of the group has changed a few times, but the best-known members are Gordon Stoker (tenor), Hoyt Hawkins (baritone), Neal Matthews (second tenor), and Ray Walker (bass). They performed together from 1958 until Hawkins' death in 1982. Matthews is often credited with developing the popular numbering system used by Nashville musicians. From the early days of "Hound Dog" and "All Shook Up" through "Four Walls," "Crazy," and "The Gambler," their

voices have been heard on literally thousands of recordings.

- **Jack Stapp.** A Nashville native, Stapp was reared in Atlanta and began his career at the age of 16 with radio station WGST Atlanta. The next year, he became the station's program manager. While at the station, Stapp demonstrated an early ability to recognize talent by hiring a staff announcer named Bert Parks. Moving to New York, Stapp became a staff producer at CBS and quickly was promoted to nighttime program manager. He returned to Nashville prior to World War II to become PD of WSM where he assembled a large staff orchestra, as well as vocalists, writers, and arrangers. He personally produced the Prince Albert Grand Ole Opry show for the NBC network and brought the major country music stars of his era to the Opry. Among those signed by Stapp were Hank Williams, Red Foley, Ernest Tubbs, Eddy

Arnold, Kitty Wells, Pee Wee King, Carl Smith, Faron Young, Minnie Pearl, Webb Pierce, Bill Monroe, and Hank Snow. He helped establish the Grand Ole Opry Birthday Celebration. A founder of the CMA, Stapp also served on the CMA's board of directors and was instrumental in bringing the annual CMA Awards Show to national TV. Along with Louis Cowan, he established Tree Publishing Co., which became an international giant in the music publishing field. Stapp, who died in 1981, was influential in the careers of such writers as Roger Miller, Willie Nelson, Curly Putman, Bobby Braddock, Hank Cochran, and Sonny Throckmorton.

- **Cliffie Stone.** The career of almost every West Coast country entertainer has somehow been touched by Stone. His "Hometown Jamboree" TV show brought such stars as Eddy Arnold, Johnny Cash, Jim Reeves, Johnny Horton, Merle

Travis, Freddie Hart, Tex Ritter, Tennessee Ernie Ford, and Lefty Frizzell into millions of homes. A member of the Disc Jockey Hall of Fame in Nashville, Stone still presents country music to America's heartland by producing radio and TV shows, entertaining, and serving the country music audience. He was mentor, adviser, and manager for several well-known stars. He was one of the founding owners of Central Songs, has been president of the Academy of Country Music for two years, and served on the board of directors of the CMA. He currently represents Gene Autry's music publishing interests.

- **Irving Waugh.** A Virginia native, Waugh joined WSM in 1941 as an announcer and later became sales manager and president. In 1949, the Friday night Grand Ole Opry radio show was started under his guidance, and in 1950 he oversaw

(Continued on page 42)

Crime Scene: 'Nashville Now' Hijacked; Cash Taken (To Heart); Memories Burned

RALPH GETS RALPHED: Ralph Emery, host of The Nashville Network's popular "Nashville Now" show, got a taste of his own medicine July 6 as Ricky Skaggs "hijacked" his show. Skaggs and fellow CBS artists **Ricky Van Shelton, Shenandoah, and Shelby Lynne** shoved Emery out of his MC chair, positioned him near the end of the guests' couch, and ran a damn good show.

Known for his spastic interviewing technique, Emery was given the short end of the questioning from erstwhile host Skaggs. When Emery tried to interject comments, Skaggs controlled his microphone with a black box containing an on/off switch. (The availability of these Emery-mute boxes for the home cable market hadn't been determined at press time.)

The 90-minute live show beamed from the TNN Nashville studios featured performances by the acts, questions from the audience, and an Emery-less banter among the guests and the hijacker-host. Emery, who spent most of his energy chomping an unlit cigar, had been given a fake agenda for the show and was caught by surprise. It made for fun television. Following the show, CBS Records hosted an onstage party for the TNN cast and crew. CBS/Nashville leaders **Roy Wunsch, Mike Martinovich, Jack Lamier, Joe Casey, Bob Montgomery, Steve Buckingham, Allen Brown, and Fletcher Foster** led the party honors that closed the enjoyable night.

RING OF FAME: Johnny Cash was guest of honor for the second annual Aggie Awards presented June 28 by the Songwriters Guild of America. Held at Nashville's Vanderbilt Plaza Hotel, the show's theme was "The Life & Songs Of Johnny Cash." With **Wolfman Jack** serving as MC, the event drew such diverse figures as **Sam Phillips, Harold Shedd, Marshall Chapman, Ed Benson, Mae Boren Axton, and John D. Loudermilk.** Tributes and performances flowed from the hearts and warmed the soul of the legendary entertainer. If country music had a Mount Rushmore, Cash's familiar face would be one of the first to be chiseled in stone.

JUSTIN GETS A KICK OUT OF PATTY: Patty Loveless has been in the studio with her producer **Tony Brown**, working on her next MCA album and some radio spots for corporate sponsor Justin Boots. Justin will be participating in select markets on the Loveless summer/fall tour, doing radio promos with boot and merchandise giveaways. . . . PolyGram artist **Kathy Mattea** debuted her new single, "Burnin' Old Memories," on "The Pat Sajak Show." The song was

co-written by label mate **Larry Boone** and **Paul Nelson . . . Tom T. Hall**, honored in 1985 by South Plains College in Levelland, Texas, when a scholarship program and recording studio were named after him, recently hired a new band member: fiddler **Scott Sumner**, a former scholarship winner at the college who studied sound technology in the Tom T. Hall Studio. . . . Fast-rising Canadian singer **George Fox** is working on a new album with producer **Brian Ahern**.

LACY LOVES TREES: Universal Records songstress **Lacy J. Dalton** has added her husky, soulful voice to "Spirit Of The Forest," a song to raise money for the Earth Love Fund/Save The Rainforest Campaign. . . . Here's a duet to remember: Atlantic America Records artist **Billy Joe Royal** and rock



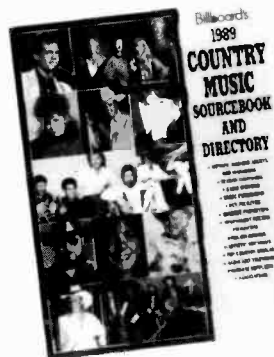
by Gerry Wood



great **Little Richard** are joining forces for a duet. The song will be produced by **Nelson Larkin . . . Music** folks took over the outdoor patio of Nashville's famed Panama Red's restaurant June 29 for a "No. 1" party hosted by SBK/EMI, saluting writers **Susanna Clark** and **Richard Leigh** for "Come From The Heart." The Key West-style eatery, a popular spot for the music business crowd, is owned by **John Cowan**, one of the world's biggest **Jimmy Buffett** fans. (Trivia: Did you know that Buffett once worked for Billboard in Nashville and wrote what was to become the Nashville Scene column? **Bill Williams** of Billboard was an early Buffett mentor and inspiration) . . . Singer **Helen Cornelius** hosted Cable News Network cameras in her kitchen recently, taping a segment of "Nutrition News." She's a nutrition and physical fitness buff.

THE CHINA SYNDROME: Billboard received this letter from InVision Productions of Studio City, Calif., and Tyler, Texas: "We have received many letters from fans asking why **Sawyer Brown** is claiming to be the first country music act to entertain the public in China. . . . **Mayf Nutter** was the first American act (in every category of music), and he was there seven long years before Sawyer Brown (who happens to be one of Mayf's favorite groups) made their trip." An enclosed clipping from the August, 1982, Academy of Country Music newsletter seems to substantiate the claim.

SIGNINGS: MCA star **Skip Ewing** to the Ken Stilts Co. for personal management and artist development. . . . Singer **Darlene Austin** inks a writer's agreement with Venture Harbor Music Group. . . . **Livingston Taylor** to Arne Brav Associates for exclusive representation.



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Music Maneuver. Military personnel at Camp Pendleton Marine Base, Oceanside, Calif., hear more than the sounds of the bugle call as the Marlboro Country Music tour headliner, Alabama, performs. PolyGram artist Kathy Mattea co-headlined the show before an audience of more than 12,000.

Country Music To Bow At NMS

NASHVILLE The Country Music Assn. is participating in the 10th annual New Music Seminar, slated for July 15-19 at New York's Marriott Marquis. It marks the first year country music will be showcased at the international event, which attracts thousands of delegates from around the world.

Four country music newcomers are scheduled to perform as part of a special New Music Seminar concert package Monday (17) at the new Ritz in Manhattan. The show is to begin at 8 p.m., and will feature the Desert Rose Band, Foster & Lloyd, Kathy Mattea, and Southern Pacific.

Tickets for the Monarch Productions show are \$19.50 and can be purchased through any New York Ticketmaster location or by calling 212-307-7171.

On Tuesday (18), the panel "Making New Waves—Country Music In The Mainstream" will be presented from 3-4:30 p.m. in the Majestic Room at the Marriott Marquis. The focus of the panel is to introduce younger people interested in a career in country music to the creative side of the industry.

Scheduled panelists include Larry Fitzgerald of Fitzgerald/Hartley, Los Angeles; Tom Kennedy of New-Market Media Corp., Winston-Salem, N.C.; producer Kyle Lehning (Randy Travis, Anne Murray, Dan Seals), Nashville; PolyGram recording artist Kathy Mattea, Nashville; songwriter Michael Clark; and Tim Wiperman of Warner/Chappell, Nashville. Nick Hunter Sr., VP of promotion, Warner Bros. Records, Nashville, will moderate.

The CMA and the Nashville Entertainment Assn. will share a booth highlighting music from Tennessee. The booth is sponsored by the Tennessee Film, Entertainment, and Music Commission.

In addition to showing country music videos, 2,000 sampler cassettes featuring Rosanne Cash, T. Graham Brown, the Desert Rose Band, Foster & Lloyd, Kathy Mattea, and Southern Pacific will be handed out. Miniature samples of Nashville's famous Goo Goo Cluster candy bars, a long-time country music sponsor, will also be distributed.

DEBBIE HOLLEY

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Billboard and Musician Magazine have joined together to guarantee that your registers ring in this final holiday season of the '80s. Introducing the "Decade in Music" calendar, this year's most unique profit-plus item.



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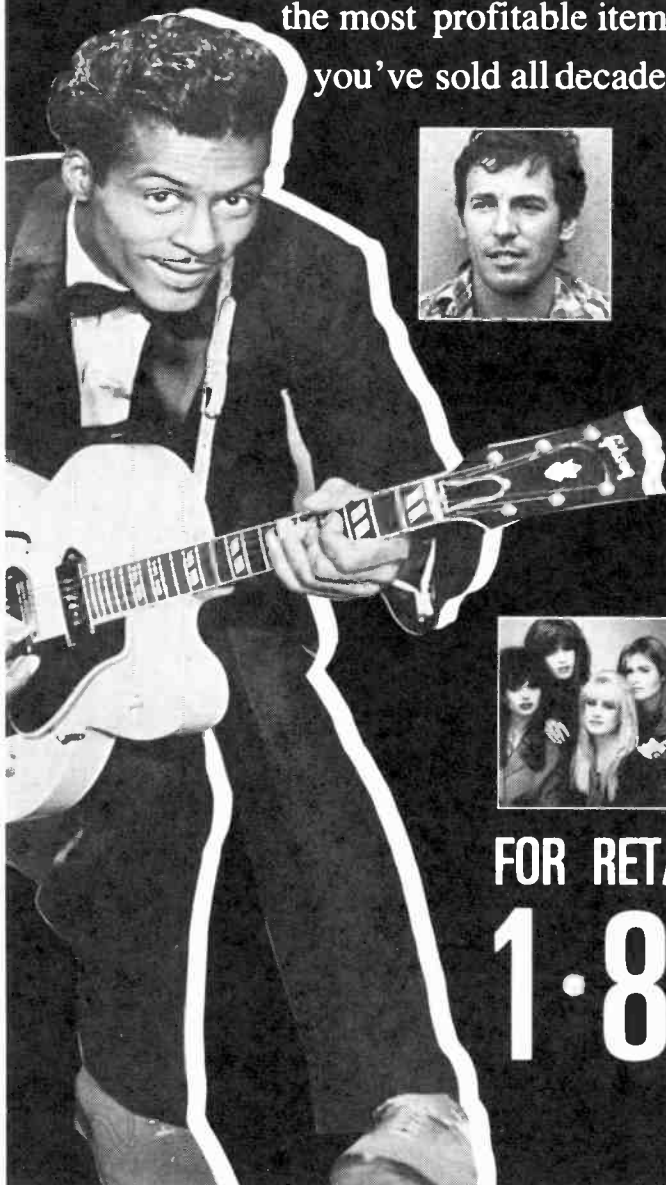
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Compiled from a national sample of radio playlists.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	13	★ ★ NO. 1 ★ ★ WHAT'S GOING ON IN YOUR WORLD J.BOWEN,G.STRAIT (D.CHAMBERLAIN, R.POWELL)	GEORGE STRAIT MCA 53648
2	3	4	11	CATHY'S CLOWN J.BOWEN,R.MCINTIRE (D.EVERLY)	◆ REBA MCENTIRE MCA 53638
3	5	7	14	SHE'S GOT A SINGLE THING IN MIND J.BOWEN,C.TWITTY,D.HENRY (W.ALDRIDGE)	CONWAY TWITTY MCA 53633
4	6	10	14	ONE GOOD WELL D.WILLIAMS,G.FUNDIS (K.ROBBINS, M.REID)	DON WILLIAMS RCA 8867-7
5	7	11	12	WHY'D YOU COME IN HERE LOOKIN' LIKE THAT R.SKAGGS (B.CARLISLE, R.THOMAS)	◆ DOLLY PARTON COLUMBIA 38-68760/CBS
6	4	5	13	HOUSTON SOLUTION R.MILSAP,R.GALBRAITH,T.COLLINS (P.OVERSTREET, D.SCHLITZ)	◆ RONNIE MILSAP RCA 8868-7
7	9	14	13	YOU AIN'T GOING NOWHERE R.SCRUGGS,NITTY GRITTY DIRT BAND (B.DYLAN)	CHRIS HILLMAN & ROGER MCGUINN UNIVERSAL 66006
8	1	2	14	IN A LETTER TO YOU B.BECKETT (D.LINDE)	EDDY RAVEN UNIVERSAL 66003
9	10	13	15	DEAR ME B.BECKETT (C.WHITSETT, S.MATEER)	◆ LORRIE MORGAN RCA 8866-7
10	12	16	9	TIMBER I'M FALLING IN LOVE T.BROWN (KOSTAS)	PATTY LOVELESS MCA 53641
11	11	15	11	MORE THAN A NAME ON A WALL J.KENNEDY (J.FORTUNE, J.RIMEL)	THE STATLER BROTHERS MERCURY 874 196-7
12	8	12	18	MUCH TOO YOUNG (TO FEEL THIS DAMN OLD) A.REYNOLDS (R.TAYLOR, G.BROOKS)	GARTH BROOKS CAPITOL 44342
13	14	17	10	SUNDAY IN THE SOUTH R.HALL,R.BYRNE (J.BOOKER)	◆ SHENANDOAH COLUMBIA 38 68892/CBS
14	15	19	10	LOVE HAS NO RIGHT N.LARKIN (R.SCRUGGS, B.JROYAL, N.LARKIN)	◆ BILLY JOE ROYAL ATLANTIC AMERICA 7-99217/ATLANTIC
15	17	20	9	ARE YOU EVER GONNA LOVE ME C.WATERS,H.DUNN (C.WATERS, T.SHAPIRO, H.DUNN)	HOLLY DUNN WARNER BROS. 7-22957
16	16	18	13	HEAVEN ONLY KNOWS R.BENNETT,E.HARRIS (P.KENNERLEY)	EMMYLOU HARRIS REPRISE 7-22999/WARNER BROS.
17	19	21	9	ANY WAY THE WIND BLOWS SOUTHERN PACIFIC,J.E.NORMAN (J.MCFEE, A.PESSIS)	◆ SOUTHERN PACIFIC WARNER BROS. 7-22965
18	22	23	9	I'M STILL CRAZY B.MONTGOMERY (V.GOSDIN, S.GOSDIN, B.CANNON)	VERN GOSDIN COLUMBIA 38 68888/CBS
19	21	22	15	HOW DO I FEEL J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY CHAPIN CARPENTER COLUMBIA 38 68677/CBS
20	23	24	10	NEVER GIVIN' UP ON LOVE S.GIBSON,J.E.NORMAN (M.SMOTHERMAN)	◆ MICHAEL MARTIN MURPHEY WARNER BROS. 7-22970
21	24	25	7	THIS WOMAN H.SHEDD (K.T.OSLIN)	K.T. OSLIN RCA 8943-7
22	25	26	5	I WONDER DO YOU THINK OF ME G.FUNDIS,K.WHITLEY (S.D.SHAFFER)	KEITH WHITLEY RCA 8940-7
23	13	1	16	LOVIN' ONLY ME R.SKAGGS,S.BUCKINGHAM (E.STEVENS, H.KANTER)	RICKY SKAGGS EPIC 34-68693/CBS
24	26	31	7	NOTHING I CAN DO ABOUT IT NOW F.FOSTER (B.N.CHAPMAN)	WILLIE NELSON COLUMBIA 38 68923/CBS
25	29	36	6	HONKY TONK HEART P.WORLEY,E.SEAY (J.PHOTOGLO, R.SMITH)	◆ HIGHWAY 101 WARNER BROS. 7-22955
26	34	41	4	ABOVE AND BEYOND T.BROWN,R.CROWELL (H.HOWARD)	RODNEY CROWELL COLUMBIA 38 68948/CBS
27	31	35	9	AND SO IT GOES R.SCRUGGS,NITTY GRITTY DIRT BAND (P.OVERSTREET, D.SCHLITZ)	JOHN DENVER/NITTY GRITTY DIRT BAND UNIVERSAL 66008
28	32	37	6	GIVE ME HIS LAST CHANCE T.BROWN,S.SMITH (L.CARTWRIGHT)	◆ LIONEL CARTWRIGHT MCA 53651
29	33	38	4	PROMISES K.LEHNING (R.TRAVIS, J.LINOLEY)	◆ RANDY TRAVIS WARNER BROS. 7-22917
30	18	9	15	UP AND GONE P.WORLEY,E.SEAY (B.CASWELL, V.THOMPSON)	THE MCCARTERS WARNER BROS. 7-22991
31	20	8	15	COME FROM THE HEART A.REYNOLDS (S.CLARK, R.LEIGH)	◆ KATHY MATTEA MERCURY 872 766-7
32	35	51	3	★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★ LET ME TELL YOU ABOUT LOVE B.MAHER (C.PERKINS, P.KENNERLEY, B.MAHER)	THE JUDDS CURB/RCA 8947-7/RCA
33	36	45	5	DON'T YOU W.WALDMAN (O.YOUNG, J.PIERCE)	THE FORESTER SISTERS WARNER BROS. 7-22943
34	27	27	11	TURN OF THE CENTURY R.SCRUGGS,NITTY GRITTY DIRT BAND (J.F.KNOBLOCH, D.TYLER)	◆ NITTY GRITTY DIRT BAND UNIVERSAL 66009
35	38	50	4	I GOT DREAMS J.BOWEN,S.WARINER (S.WARINER, B.LABOUNTY)	STEVE WARINER MCA 53665
36	30	33	9	PLANET TEXAS J.E.NORMAN (J.A.PARKS III)	◆ KENNY ROGERS REPRISE 7-27690/WARNER BROS.
37	37	42	9	CALLIN' BATON ROUGE W.WALDMAN (D.LINDE)	◆ NEW GRASS REVIVAL CAPITOL 44357
38	39	46	8	CROSS MY BROKEN HEART W.WALDMAN (V.THOMPSON, K.FLEMING)	SUZIE BOGGS CAPITOL 44399
39	41	52	5	THE COAST OF COLORADO J.BOWEN,S.EWING (S.EWING, M.D.BARNES)	SKIP EWING MCA 53663
40	43	54	4	(I WISH I HAD A) HEART OF STONE K.LEHNING (W.HOLYFIELD, R.LEIGH)	◆ BAILLIE AND THE BOYS RCA 8944-7
41	45	—	2	KILLIN' TIME J.STROUD,M.WRIGHT (C.BLACK, H.NICHOLAS)	◆ CLINT BLACK RCA 8945-7
42	28	6	14	HOLE IN MY POCKET S.BUCKINGHAM (B.BRYANT, F.BRYANT)	RICKY VAN SHELTON COLUMBIA 38 68694/CBS
43	47	65	3	HELLO TROUBLE P.WORLEY,E.SEAY (E.MCDEUFF, O.COUCH)	◆ THE DESERT ROSE BAND MCA/CURB 53671/MCA
44	51	75	3	FINDERS ARE KEEPERS H.WILLIAMS,JR.,B.BECKETT,J.E.NORMAN (H.WILLIAMS,JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-22945/WARNER BROS.
45	54	—	2	ACT NATURALLY J.CRUTCHFIELD,J.SHAW (V.MORRISON, J.RUSSELL)	BUCK OWENS AND RINGO STARR CAPITOL 44409
46	50	59	5	BUENAS NOCHES FROM A LONELY ROOM P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-22944/WARNER BROS.
47	40	32	17	BEYOND THOSE YEARS J.BOWEN (T.SEALS, E.SETSER)	◆ THE OAK RIDGE BOYS MCA 53625
48	56	64	5	THE HURTIN' SIDE B.MONTGOMERY (M.REID, R.BOURKE)	◆ SHELBY LYNNE EPIC 34-68942/CBS
49	59	74	4	YOU'LL NEVER BE SORRY T.BROWN (H.BELLAMY, D.BELLAMY, D.SCHLITZ)	◆ THE BELLAMY BROTHERS MCA/CURB 53672/MCA
50	42	30	16	SOWIN' LOVE J.STROUD (P.OVERSTREET, D.SCHLITZ)	PAUL OVERSTREET RCA 8919-7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	62	78	3	FOOL'S PARADISE R.BAKER (G.NELSON, P.NELSON)	◆ LARRY BOONE MERCURY 874 538-7
52	64	71	4	MIRROR MIRROR T.COLLINS (P.THOMAS, B.P.BARKER)	BARBARA MANDRELL CAPITOL 44383
53	58	63	5	SIT A LITTLE CLOSER E.GORDY, JR. (M.WARDEN, M.PALERMO)	◆ WAGONEERS A&M 1435/RCA
54	61	68	5	THE ONLY THING BLUER THAN HIS EYES J.BOWEN,J.STROUD (B.BROOKSHIRE, J.HALE)	◆ JONI HARMS UNIVERSAL 66012
55	71	92	3	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.
56	68	72	5	CALIFORNIA BLUE J.LYNN (R.ORBISON, J.LYNN, T.PETTY)	ROY ORBISON VIRGIN 7-99202
57	55	47	23	BETTER MAN M.WRIGHT,J.STROUD (C.BLACK, H.NICHOLAS)	◆ CLINT BLACK RCA 8781-7
58	49	40	19	THEY RAGE ON K.LEHNING (B.MCDILL, D.SEALS)	◆ DAN SEALS CAPITOL 44345
59	73	81	4	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.
60	53	39	19	LOVE OUT LOUD E.GORDY, JR.,R.L.SCRUGGS (T.SCHUYLER)	EARL THOMAS CONLEY RCA 8824-7
61	74	77	4	YOU AIN'T DOWN HOME S.FISHELL (J.O'HARA)	JANN BROWNE CURB 10530
62	44	28	18	I DON'T WANT TO SPOIL THE PARTY R.CASH,R.CROWELL (J.LENNON, P.MCCARTNEY)	ROSANNE CASH COLUMBIA 38-68599
63	78	82	4	THE WAY I WANT TO GO D.JOHNSON (C.RAINS)	BURCH SISTERS MERCURY 874 560-7
64	48	29	17	CALL ON ME J.CRUTCHFIELD (G.E.SCRUGGS)	TANYA TUCKER CAPITOL 44348
65	83	—	2	THAT'LL BE THE LAST THING T.BROWN (J.HOUSE, D.GIBSON, C.KARP)	JAMES HOUSE MCA 53669
66	86	—	2	YOUR OLD FLAME'S GOIN' OUT TONITE J.BOWEN,C.HARDY (W.PERRY)	JOE BARNHILL UNIVERSAL 66014
67	52	58	6	A MOUNTAIN AGO B.LOGAN (D.SCHLITZ, P.OVERSTREET)	MASON DIXON CAPITOL 44381
68	66	60	23	LIKE FATHER LIKE SON T.BROWN,S.SMITH (P.OVERSTREET, D.SCHLITZ)	LIONEL CARTWRIGHT MCA 53498
69	80	88	3	WHO'LL TURN OUT THE LIGHTS R.MCOWELL,J.MEADOR (W.KEMP, M.VICKERY)	RONNIE MCDOWELL CURB 10544
70	46	34	10	COTTON PICKIN' TIME R.HAFFKINE (P.OVERSTREET, E.STEVENS)	◆ THE MARCY BROS. WARNER BROS. 7-22956
71	57	43	8	BEFORE THE HEARTACHE ROLLS IN B.LLOYD,R.FOSTER,R.WILL (R.FOSTER, B.LLOYD)	◆ FOSTER & LLOYD RCA 8942-7
72	63	49	19	SHE DON'T LOVE NOBODY P.WORLEY,E.SEAY (J.HIATT)	◆ THE DESERT ROSE BAND MCA/CURB 53616/MCA
73	69	70	5	BLUE BLUE DAY B.KILLEN (D.GIBSON)	THE KENDALLS EPIC 34-68933/CBS
74	87	—	2	THERE I'VE SAID IT AGAIN L.BUTLER (R.EVANS, D.MANN)	MICKEY GILLEY AIRBORNE 75740
75	91	—	2	YOU JUST CAN'T LOSE 'EM ALL W.ALDRIDGE (W.ALDRIDGE, J.JARRARD, L.PALAS)	THE SHOOTERS EPIC 34-68955/CBS
76	NEW ▶	—	1	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ THE JUKEBOX PLAYED ALONG P.WORLEY,E.SEAY,G.BROWN (K.BELL, C.QUILLEN)	GENE WATSON WARNER BROS. 7-22912
77	65	44	8	I LOVE THE WAY HE LEFT YOU J.STROUD,L.GREENWOOD (R.BYRNE, T.BRASFIELD)	LEE GREENWOOD MCA 53655
78	67	55	21	WHERE DID I GO WRONG J.BOWEN,S.WARINER (S.WARINER)	STEVE WARINER MCA 53504
79	72	56	13	THE KING IS GONE (SO ARE YOU) B.SHERILL (R.FERRIS)	GEORGE JONES EPIC 34 68743/CBS
80	90	99	3	I FEEL LIKE HANK WILLIAMS TONIGHT J.J.WALKER,J.ROONEY (C.WALL)	◆ JERRY JEFF WALKER TRIO & TRUE 1698/RYKO
81	77	80	4	THE MORE I DO J.BRADLEY (B.GALLIMORE, G.BAIRD)	◆ CHARLEY PRIDE 16TH AVENUE 70429
82	60	48	9	NEVER HAD A LOVE SONG J.BOWEN,G.MORRIS (G.MORRIS, J.BRANTLEY)	GARY MORRIS UNIVERSAL 66011
83	NEW ▶	—	1	HARD LUCK ACE J.BOWEN,J.STROUD,L.J.DALTON (L.J.DALTON, A.ANDERSON)	LACY J. DALTON UNIVERSAL 66015
84	88	97	3	GENTLY HOLD ME G.KENNEDY (M.JACKSON)	ANDI & THE BROWN SISTERS DOOR KNOB 329
85	NEW ▶	—	1	DADDY AND HOME J.CRUTCHFIELD (J.RODGERS, E.MCWILLIAMS)	◆ TANYA TUCKER CAPITOL 44401
86	75	73	5	ALL YOU'RE TAKIN' IS MY LOVE N.LARKIN (T.WAMMACK)	PAL RAKES ATLANTIC AMERICA 7-99214/ATLANTIC
87	98	—	2	DEATH AND TAXES (AND ME LOVIN' YOU) M.CARMAN (C.BLACK, A.ROBERTS, B.FISCHER)	PATSY COLE TRA-STAR 1226
88	97	—	2	MAYBE THERE B.REED (B.D.REED)	◆ LISA CHILDRESS TRUE 97
89	NEW ▶	—	1	SHE'S THERE H.SHEDD (D.ALEXANDER)	◆ DANIELE ALEXANDER MERCURY 874 330-7
90	NEW ▶	—	1	A BETTER LOVE NEXT TIME M.HAGGARD,M.YEARY (J.CHRISTOPHER, B.WOOD)	MERLE HAGGARD EPIC 34 68979/CBS
91	79	61	12	WHEN LOVE COMES AROUND THE BEND J.LEO (J.LEO, P.TILLIS, M.WRIGHT)	JUICE NEWTON RCA 8815-7
92	70	66	5	JUST CAN'T CRY NO MORE B.BROMBERG,W.REESE (J.RYMES)	◆ THE LONESOME STRANGERS HIGHTONE 511
93	94	—	2	DID I LEAVE MY HEART AT YOUR HOUSE E.KILROY (M.D.BARNES, M.HOWARD)	TOUCH OF COUNTRY OL 130
94	81	62	16	5:01 BLUES M.HAGGARD,M.YEARY (J.TWEEL, M.GARVIN)	MERLE HAGGARD EPIC 34 68598/CBS
95	NEW ▶	—	1	LIVING PROOF S.BUCKINGHAM (J.MACRAE, S.CLARK)	RICKY VAN SHELTON COLUMBIA 38 68994/CBS
96	NEW ▶	—	1	BENEATH THE TEXAS MOON J.LEO,L.MLEE (J.C.CROWLEY, J.WESLEY ROUTH)	◆ J.C. CROWLEY RCA 9012-7
97	76	53	7	BROTHERLY LOVE J.KENNEDY (J.STEWART, T.NICHOLS)	MOE BANDY CURB 10537
98	NEW ▶	—	1	ANGER AND TEARS S.BUCKINGHAM (R.SMITH, C.HASE)	◆ RUSSELL SMITH EPIC 34 68944/CBS
99	NEW ▶	—	1	PLEASE TELL HER THAT I SAID HELLO J.KENNEDY (M.SHEPSTONE, P.DIBBENS)	BOBBY VINTON CURB 10541
100	84	67	13	NEVER SAY NEVER R.CHANCEY (T.BRASFIELD, W.ALDRIDGE)	T. GRAHAM BROWN CAPITOL 44349

○ 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

HO-T is how programmers are describing **Clint Black's** second RCA release. "Killin' Time" is a killer," says MD **Mike Wilson**, KVOO Tulsa, Okla. "We do a top-10-request countdown nightly, and right now we have a very unusual situation. For the first time there is an artist with two songs that qualify—Clint's 'Killin' Time' and 'Better Man.'"

"He can do no wrong," adds MD **Steve Gary**, KASE Austin, Texas. "The first song just served to whet the appetite, and the fans are taking to this one immediately. It will do well for him and for our station as well." "Killin' Time" was the Hot Shot Debut last week and moves to No. 41 on the Hot Country Singles chart.

Gary also reports good response to **The Shooters'** "You Just Can't Lose 'Em All" (Epic). "They just may have hooked one this time, it's working well." The Shooters are charted at No. 75.

BILLY HILL grabs attention with its first outing, "Too Much Month At The End Of The Money" (Reprise), now at No. 55. "We're getting quite a bit of action on our nightly request show, and this seldom happens with an unknown act," says MD **Jim Howie**, WPCM Burlington, N.C., "but just out of nowhere the calls started pouring in. Also, the people who call are not only asking to hear it but want to talk about it, too and ask a lot of questions. That's very unusual for us."

Billy Hill (is the group pulling our leg? Put the last name first and you get... naaww) consists of vocalists who are all well-known songwriters. **Dennis Robbins** wrote "Church On Cumberland Road," "(Do You Love Me) Just Say Yes," and had two solo singles on MCA in 1987. **Bob DiPiero** penned "American Made," and **John Scott Sherrill** gave us "Wild And Blue" and "Some Fools Never Learn."

"**THEY'RE ROCK MUSICIANS** playing acoustic instruments," says MD **Gary Hightower**, KFDD Wichita, Kan., of **New Grass Revival**, whose "Callin' Baton Rouge" (Capitol) is charted at No. 37. "The band really cooks and **John Cowan** really sings. They have quite a following around here that loves this one."

"We're getting a lot of requests for it," adds PD **Greg Edwards**, KMIX Modesto, Calif. "It has such a different sound and it's working for us."

Edwards saves his strongest praise for **Steve Wariner's** "I Got Dreams" (MCA). "This is my all-time favorite record," he says, "Steve sounds like he's having the time of his life." Wariner is charted at No. 35.

"**THE JUDDS** are as good or better than they've ever been on this one," says MD **Mickey Dearstone**, WIVK Knoxville, Tenn., of "Let Me Tell You About Love" (Curb/RCA), which is holding down the Power Pick/Airplay slot for the second week. "I really like the **Carl Perkins** pickin' on it."

"The Juds are doing very well here, too," says PD **Mack Edwards**, WRNS Kingston, N.C., "and so is **Vern Gosdin's** 'I'm Still Crazy' [Columbia]. It's right in the Vern style that's been working so well and it's a great song for this time of year." Gosdin moves inside the Top 20 to No. 18.

HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 31 REPORTERS	SILVER ADDS 65 REPORTERS	BRONZE/ SECONDARY ADDS 63 REPORTERS	TOTAL ADDS 159 REPORTERS	TOTAL ON
LET ME TELL YOU ABOUT LOVE THE JUDDS CURB/RCA	7	8	12	27	143
KILLIN' TIME CLINT BLACK RCA	4	14	8	26	106
HELLO TROUBLE DESERT ROSE BAND MCA/CURB	4	11	10	25	99
FINDERS ARE KEEPERS HANK WILLIAMS, JR. WARNER/CURB	1	11	12	24	86
HARD LUCK ACE LACY J. DALTON UNIVERSAL	0	7	15	22	24
ACT NATURALLY B. OWENS/R. STARR CAPITOL	2	8	10	20	82
YOUR OLD FLAME'S GOIN'... JOE BARNHILL UNIVERSAL	0	11	8	19	44
DADDY AND HOME TANYA TUCKER CAPITOL	4	4	11	19	20
THAT'LL BE THE LAST THING JAMES HOUSE MCA	0	8	10	18	44
BENEATH THE TEXAS MOON J.C. CROWLEY RCA	1	3	12	16	16

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

FOR WEEK ENDING JULY 22, 1989

Billboard. POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations



Bala Cynwyd P.D.: Bob Young

- 1 Eddy Raven, In A Letter To You
- 2 Don Williams, One Good Well
- 3 Mary Chapin Carpenter, How Do
- 4 Chris Hillman & Roger McGuinn, You Ain't Going
- 5 Ricky Van Shelton, Hole In My Pocket
- 6 Dolly Parton, Why'd You Come In Here Lookin' Li
- 7 Reba McEntire, Cathy's Clown
- 8 Ricky Skaggs, Lovin' Only Me
- 9 Michael Martin Murphey, Never Givin' Up On Love
- 10 Patty Loveless, Timber I'm Falling In Love
- 11 Kathy Mattea, Come From The Heart
- 12 Lorie Morgan, Dear Me
- 13 The Statler Brothers, More Than A Name On A Wal
- 14 Southern Pacific, Any Way The Wind Blows
- 15 George Jones, The King Is Gone (So Are You)
- 16 Vern Gosdin, I'm Still Crazy
- 17 K.T. Oslin, This Woman
- 18 Ronnie Milsap, Houston Solution
- 19 George Strait, What's Going On In Your World
- 20 Emmylou Harris, Heaven Only Knows
- 21 Holly Dunn, Are You Ever Gonna Love Me
- 22 Keith Whitley, I Wonder Do You Think Of Me
- 23 Garth Brooks, Much Too Young (To Feel This Damn
- 24 Willie Nelson, Nothing I Can Do About It Now
- 25 John Denver, Nitty Gritty Dirt Band, And So It G
- 26 Shenandoah, Sunday In The South
- 27 Billy Joe Royal, Love Has No Right
- 28 Lionel Cartwright, Give Me His Last Chance
- 29 The Forester Sisters, Don't You
- A Rodney Crowell, Above And Beyond
- A The Judds, Let Me Tell You About Love
- A Steve Wariner, I Got Dreams



Greenville P.D.: Allen Power

- 1 George Strait, What's Going On In Your World
- 2 Reba McEntire, Cathy's Clown
- 3 Conway Twitty, She's Got A Single Thing In Mind
- 4 Don Williams, One Good Well
- 5 Dolly Parton, Why'd You Come In Here Lookin' Li
- 6 Eddy Raven, In A Letter To You
- 7 Lorie Morgan, Dear Me
- 8 The Statler Brothers, More Than A Name On A Wal
- 9 Patty Loveless, Timber I'm Falling In Love
- 10 Chris Hillman & Roger McGuinn, You Ain't Going
- 11 Billy Joe Royal, Love Has No Right
- 12 Shenandoah, Sunday In The South
- 13 Emmylou Harris, Heaven Only Knows
- 14 Holly Dunn, Are You Ever Gonna Love Me
- 15 Vern Gosdin, I'm Still Crazy
- 16 Mary Chapin Carpenter, How Do
- 17 Southern Pacific, Any Way The Wind Blows
- 18 K.T. Oslin, This Woman
- 19 Michael Martin Murphey, Never Givin' Up On Love
- 20 Keith Whitley, I Wonder Do You Think Of Me
- 21 Willie Nelson, Nothing I Can Do About It Now
- 22 Highway 101, Honky Tonk Heart
- 23 Randy Travis, Promises
- 24 The Forester Sisters, Don't You
- 25 The Judds, Let Me Tell You About Love
- 26 Suzy Bogguss, Cross My Broken Heart
- 27 Kenny Rogers, Planet Texas

- 28 Lionel Cartwright, Give Me His Last Chance
- 29 New Grass Revival, Callin' Baton Rouge
- 30 Rodney Crowell, Above And Beyond
- 31 Steve Wariner, I Got Dreams
- 32 John Denver/Nitty Gritty Dirt Band, And So It G
- 33 Bailie And The Boys, (I Wish I Had A) Heart Of
- 34 Skip Ewing, The Coast Of Colorado
- 35 Shelby Lynne, The Hurtin' Side
- A Clint Black, Killin' Time
- A36 The Desert Rose Band, Hello Trouble
- A37 The Bellamy Brothers, You'll Never Be Sorry
- A38 K.D. Lang & The Reclines, Full Moon Full Of Lov
- A39 Larry Boone, Fool's Paradise
- A40



Cleveland P.D.: Denny Nugent

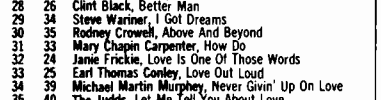
- 1 Reba McEntire, Cathy's Clown
- 2 George Strait, What's Going On In Your World
- 3 Ronnie Milsap, Houston Solution
- 4 Eddy Raven, In A Letter To You
- 5 Conway Twitty, She's Got A Single Thing In Mind
- 6 Dolly Parton, Why'd You Come In Here Lookin' Li
- 7 Don Williams, One Good Well
- 8 Chris Hillman & Roger McGuinn, You Ain't Going
- 9 Kathy Mattea, Come From The Heart
- 10 Ricky Skaggs, Lovin' Only Me
- 11 Patty Loveless, Timber I'm Falling In Love
- 12 The Statler Brothers, More Than A Name On A Wal
- 13 Michael Martin Murphey, Never Givin' Up On Love
- 14 Lorie Morgan, Dear Me
- 15 Garth Brooks, Much Too Young (To Feel This Damn
- 16 The Judds, Let Me Tell You About Love
- 17 Shenandoah, Sunday In The South
- 18 The Oak Ridge Boys, Beyond Those Years
- 19 Holly Dunn, Are You Ever Gonna Love Me
- 20 Southern Pacific, Any Way The Wind Blows
- 21 Dan Seals, They Rags On
- 22 K.T. Oslin, This Woman
- 23 The Desert Rose Band, She Don't Love Nobody
- 24 Highway 101, Honky Tonk Heart
- 25 Steve Wariner, Where Did I Go Wrong
- 26 Clint Black, Better Man
- 27 Emmylou Harris, Heaven Only Knows
- 28 Earl Thomas Conley, Love Out Loud
- 29 Alabama, If I Had You
- 30 Lionel Cartwright, Like Father Like Son
- A Keith Whitley, I Wonder Do You Think Of Me
- A Willie Nelson, Nothing I Can Do About It Now
- A The Judds, Let Me Tell You About Love



Tempe P.D.: R.J. Curtis

- 1 George Strait, What's Going On In Your World
- 2 Garth Brooks, Much Too Young (To Feel This Damn
- 3 Reba McEntire, Cathy's Clown
- 4 Ronnie Milsap, Houston Solution
- 5 Eddy Raven, In A Letter To You
- 6 Kathy Mattea, Come From The Heart
- 7 Don Williams, One Good Well
- 8 Paul Overstreet, Sowin' Love
- 9 Dolly Parton, Why'd You Come In Here Lookin' Li
- 10 Conway Twitty, She's Got A Single Thing In Mind
- 11 The Statler Brothers, More Than A Name On A Wal
- 12 Eddie Rabbit, That's Why I Fell In Love With Y
- 13 Ricky Skaggs, Lovin' Only Me

- 14 Vern Gosdin, I'm Still Crazy
- 15 Patty Loveless, Timber I'm Falling In Love
- 16 Lorie Morgan, Dear Me
- 17 The McCarters, I Got Dreams
- 18 Rosanne Cash, I Don't Want To Spoil The Party
- 19 Ricky Van Shelton, Hole In My Pocket
- 20 Marie Haggard, 5:01 Blues
- 21 Keith Whitley, I Wonder Do You Think Of Me
- 22 Chris Hillman & Roger McGuinn, You Ain't Going
- 23 Lionel Cartwright, Like Father Like Son
- 24 Willie Nelson, Nothing I Can Do About It Now
- 25 Holly Dunn, Are You Ever Gonna Love Me
- 26 Dan Seals, They Rags On
- 27 John Denver/Nitty Gritty Dirt Band, And So It G
- 28 Clint Black, Better Man
- 29 Steve Wariner, I Got Dreams
- 30 Rodney Crowell, Above And Beyond
- 31 Mary Chapin Carpenter, How Do
- 32 Janie Fricke, Love Is One Of Those Words
- 33 Earl Thomas Conley, Love Out Loud
- 34 Michael Martin Murphey, Never Givin' Up On Love
- 35 The Judds, Let Me Tell You About Love
- 36 Alabama, If I Had You
- 37 Tanya Tucker, Call On Me
- 38 The Desert Rose Band, She Don't Love Nobody
- 39 EX Buck Owens And Ringo Starr, Act Naturally
- 40 EX Skip Ewing, The Coast Of Colorado
- A Randy Travis, Promises
- A The Desert Rose Band, Hello Trouble
- A Clint Black, Killin' Time



Sacramento P.D.: Don Langford

- 1 George Strait, What's Going On In Your World
- 2 Reba McEntire, Cathy's Clown
- 3 Eddy Raven, In A Letter To You
- 4 Conway Twitty, She's Got A Single Thing In Mind
- 5 Ricky Skaggs, Lovin' Only Me
- 6 Lorie Morgan, Dear Me
- 7 Garth Brooks, Much Too Young (To Feel This Damn
- 8 Don Williams, One Good Well
- 9 Dolly Parton, Why'd You Come In Here Lookin' Li
- 10 Chris Hillman & Roger McGuinn, You Ain't Going
- 11 The Statler Brothers, More Than A Name On A Wal
- 12 Shenandoah, Sunday In The South
- 13 Emmylou Harris, Heaven Only Knows
- 14 Patty Loveless, Timber I'm Falling In Love
- 15 Billy Joe Royal, Love Has No Right
- 16 Kenny Rogers, Planet Texas
- 17 Mary Chapin Carpenter, How Do
- 18 Holly Dunn, Are You Ever Gonna Love Me
- 19 Southern Pacific, Any Way The Wind Blows
- 20 Vern Gosdin, I'm Still Crazy
- 21 K.T. Oslin, This Woman
- 22 Michael Martin Murphey, Never Givin' Up On Love
- 23 Nitty Gritty Dirt Band, Turn Of The Century
- 24 Randy Travis, Promises
- 25 Keith Whitley, I Wonder Do You Think Of Me
- 26 Rodney Crowell, Above And Beyond
- 27 Willie Nelson, Nothing I Can Do About It Now
- 28 The Judds, Let Me Tell You About Love
- A29 EX Buck Owens And Ringo Starr, Act Naturally
- A30 Lionel Cartwright, Give Me His Last Chance
- A31 Highway 101, Honky Tonk Heart

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
5:01 BLUES (Tree, BMI/Cross Keys, ASCAP) HL	94
ABOVE AND BEYOND (Tree, BMI) HL	26
ACT NATURALLY (Tree, BMI)	45
ALL YOU'RE TAKIN' IS MY LOVE (Snakeman, ASCAP)	86
AND SO IT GOES (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL	27
ANGER AND TEARS (MCA, ASCAP)	98
ANY WAY THE WIND BLOWS (Backlash, ASCAP/Bob-A-Lew, ASCAP/Endless Frogs, ASCAP/Long Tooth, BMI)	17
ARE YOU EVER GONNA LOVE ME (Cross Keys, ASCAP/Terrace, ASCAP/Loverly's Daughter, BMI) HL/CPP	15
BEFORE THE HEARTACHE ROLLS IN (BMG Songs, ASCAP/Careers, BMI) HL/CPP	71
BENEATH THE TEXAS MOON (Crownman, ASCAP/Warner-Elektra-Asylum, BMI/Kansas By The Sea, ASCAP)	96
A BETTER LOVE NEXT TIME (Johnny Christopher, BMI/Chris Wood, BMI)	90
BETTER MAN (Howlin'Hits, ASCAP)	57
BEYOND THOSE YEARS (WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI) WBM	47
BLUE BLUE DAY (Acuff-Rose, BMI) CPP	73
BROTHERLY LOVE (Peer-Talbot, BMI/Milsap, BMI)	97
BUENAS NOCHES FROM A LONELY ROOM (Coal Dust West, BMI)	46
CALIFORNIA BLUE (Orbisons, ASCAP/SBK April, ASCAP/Gone Gator, ASCAP) HL/CPP	56
CALL ON ME (Irving, BMI) CPP	64
CALLIN' BATON ROUGE (Dennis Linde, BMI/SBK April, ASCAP) HL	37
CATHY'S CLOWN (Acuff-Rose, BMI) CPP	2
THE COAST OF COLORADO (Acuff-Rose, BMI/Hidden Lake, BMI) CPP	39
COME FROM THE HEART (SBK April, ASCAP/GSC, ASCAP/Lion Hearted, ASCAP) HL	31
COTTON PICKIN' TIME (Debdave, BMI/Briarpatch, BMI) CPP	70
CROSS MY BROKEN HEART (SBK April, ASCAP/Ideas Of March, ASCAP/Irving, BMI/Eaglewood, BMI) HL/CPP	38
DADDY AND HOME (Peer International, BMI)	85
DEAR ME (Acuff-Rose, BMI/Artin, BMI) CPP	9
DEATH AND TAXES (AND ME LOVIN' YOU) (Chappell & Co., ASCAP/Serenity Manor, ASCAP/Hopi Sound, ASCAP/Chris Wald, ASCAP/Bobby Fischer, ASCAP)	87
DID I LEAVE MY HEART AT YOUR HOUSE (Tree, BMI)	93
DONT YOU (Little Big Town, BMI/Oh The Music, BMI/Pierce, ASCAP)	33
FINDERS ARE KEEPERS (Bocephus, BMI) CPP	44
FOOL'S PARADISE (Warner-Tamerlane, BMI/SBK Blackwood, BMI/Larry Butler, BMI)	51
FULL MOON FULL OF LOVE (Bug, BMI/Whiskey Drinkin'/Miss Kitty, ASCAP)	59
GENTLY HOLD ME (Door Knob, BMI)	84
GIVE ME HIS LAST CHANCE (Silverline, BMI/Long Run, BMI)	28
HARD LUCK ACE (Blue Piggy, BMI)	83
HEAVEN ONLY KNOWS (Irving, BMI) CPP	16
HELLO TROUBLE (Tree, BMI)	43
HOLE IN MY POCKET (House Of Bryant, BMI)	42
HONKY TONK HEART (Berger Bits, BMI/MCA, ASCAP) HL	25
HOUSTON SOLUTION (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/WBM	6
HOW DO (Getarealjob, ASCAP/SBK April, ASCAP) HL	19
THE HURTIN' SIDE (Almo, ASCAP/Brio Blues, ASCAP/De Burgo, ASCAP/Polygram International, ASCAP)	48
I DON'T WANT TO SPOIL THE PARTY (SBK Blackwood, BMI/ATV, BMI/MacLen, BMI) HL	62
I FEEL LIKE HANK WILLIAMS TONIGHT (Rhythm Wrangler, BMI/Groper, BMI)	80
I GOT DREAMS (Steve Wariner, BMI/Screen Gems-EMI, BMI/Irving, BMI)	35
I LOVE THE WAY HE LEFT YOU (Rick Hall, ASCAP/Milene, ASCAP) CPP	77
(I WISH I HAD A) HEART OF STONE (SBK April, ASCAP/Ideas Of March, ASCAP/Lion Hearted, ASCAP) HL	40
I WONDER DO YOU THINK OF ME (Acuff-Rose, BMI)	22
I'M STILL CRAZY (Hookem, ASCAP/PolyGram International, ASCAP/Buddy Cannon, ASCAP) HL/CPP	18
IN A LETTER TO YOU (SBK Blackwood, BMI/Dennis Linde, BMI) HL	8
THE JUKEBOX PLAYED ALONG (Next-O-Ken, BMI/Ensign, BMI/BMG Songs, ASCAP)	76
JUST CAN'T CRY NO MORE (Cattle Drive, BMI/Calhoun St., BMI/Bug, BMI)	92
KILLIN' TIME (Howlin'Hits, ASCAP)	41
THE KING IS GONE (SO ARE YOU) (Uncle Artie, ASCAP) CPP	79
LET ME TELL YOU ABOUT LOVE (Brick Hithouse, BMI/Irving, BMI/SBK April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP)	32
LIKE FATHER LIKE SON (Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CPP	68
LIVING PROOF (Intersong-USA, ASCAP/Hide-A-Bone, ASCAP)	95
LOVE HAS NO RIGHT (Labor Of Love, BMI/Boonocks, ASCAP/Js4Fun, ASCAP)	14
LOVE OUT LOUD (Screen Gems-EMI, BMI/Bethlehem, BMI) WBM	60
LOVIN' ONLY ME (ESP, BMI) CPP	23
MAYBE THERE (Bent Cent, BMI)	88
MIRROR MIRROR (Songs Of PolyGram, BMI/Partner, BMI/Tom Collins, BMI) CPP	52
THE MORE I DO (Gid, ASCAP)	81
MORE THAN A NAME ON A WALL (Statler Brothers, BMI) CPP	11
A MOUNTAIN AGO (MCA, ASCAP/Don Schlitz, ASCAP/Scarlet Moon, BMI/Screen Gems-EMI, BMI) HL	67
MUCH TOO YOUNG (TO FEEL THIS DAMN OLD) (Major Bob, ASCAP)	12
NEVER GIVIN' UP ON LOVE (Unicity, ASCAP/Rowdy Boy, ASCAP) HL	20
NEVER HAD A LOVE SONG (Gary Morris, ASCAP)	82
NEVER SAY NEVER (Rick Hall, ASCAP)	100
NOTHING I CAN DO ABOUT IT NOW (WB, ASCAP/Refuge, ASCAP/Macy Place, ASCAP) WBM	24
ONE GOOD WELL (Irving, BMI/Colter Bay, BMI/Almo, ASCAP/Brio Blues, ASCAP) CPP	4
THE ONLY THING BLUER THAN HIS EYES (Gid, ASCAP)	54
PLANET TEXAS (Hila Lou, BMI)	36
PLEASE TELL HER THAT I SAID HELLO (September, ASCAP)	99
PROMISES (Three Story, ASCAP/Tennessee Hills, BMI)	29
SHE DON'T LOVE NOBODY (Lillybilly, BMI/Bug, BMI)	72
SHE'S GOT A SINGLE THING IN MIND (Rick Hall, ASCAP)	3
SHE'S THERE (Lodge Hall, ASCAP)	89
SIT A LITTLE CLOSER (Hollywood Avenue, BMI/Irving, BMI/Rosker, BMI) CPP	53
SOWIN' LOVE (MCA, ASCAP/Don Schlitz, ASCAP/Scarlet Moon, BMI/Screen Gems-EMI, BMI) HL/WBM	50
SUNDAY IN THE SOUTH (Screen Gems-EMI, BMI)	13
THAT'LL BE THE LAST THING (Texascity, BMI/Ah Rollins, BMI/Maypop, BMI)	65
THERE I'VE SAID IT AGAIN (Jefferson, ASCAP)	74
THEY RAGE ON (PolyGram International, ASCAP/Ranger Bob, ASCAP/Pink Pig, BMI) HL	58
THIS WOMAN (Wooden Wonder, SESAC) HL	21
TIMBER I'M FALLING IN LOVE (Songs Of PolyGram, BMI) HL	10
TOO MUCH MONTH AT THE END OF THE MONEY (Little Big Town, BMI/American Made, BMI/Old Wolf, BMI/Corey Rock, ASCAP/Wee B, ASCAP)	55
TURN OF THE CENTURY (Colegems-EMI, ASCAP/A Little More Music, ASCAP/Back Nine, ASCAP/Mota, ASCAP) WBM	34
UP AND GONE (Farm Hand, ASCAP/Deberis, ASCAP/SBK April, ASCAP/Ideas Of March, ASCAP) HL	30
THE WAY I WANT TO GO (Terrace, ASCAP) CPP	63
WHAT'S GOING ON IN YOUR WORLD (Milene, ASCAP/Ha-Deb, ASCAP) CPP	1
WHEN LOVE COMES AROUND THE BEND (Mopage, BMI/Blood, Sweat and Ink, BMI/Warner-Elektra-Asylum, BMI/Wrightchild, BMI) WBM	91
WHERE DID I GO WRONG (Steve Wariner, BMI/Irving, BMI) CPP	78
WHO'LL TURN OUT THE LIGHTS (Tree, BMI)	69
WHY'D YOU COME IN HERE LOOKIN' LIKE THAT (Benny Hester, ASCAP)	5
YOU AIN'T OOWN HOME (Cross Keys, ASCAP/Tree, BMI) HL	61
YOU AIN'T GOING NOWHERE (Dwair, ASCAP) WBM	7
YOU JUST CAN'T LOSE 'EM ALL (Rick Hall, ASCAP/WB, ASCAP/New Crew, ASCAP/New John, ASCAP/Alabama Band, ASCAP)	75
YOU'LL NEVER BE SORRY (Bellamy Bros., ASCAP/Don Schlitz, ASCAP)	49
YOUR OLD FLAME'S GOIN' OUT TONITE (Triage, BMI/Surespin, BMI)	66

COUNTRY HALL OF FAME NOMINEES ANNOUNCED

(Continued from page 38)

he construction of Nashville's first TV station. Two years later, he helped launch the first Grand Ole Opry Birthday Celebration. Along with Jack Stapp, Waugh interested Kraft Foods in sponsoring the CMA Awards Show on network TV in 1968. He conceived and supervised the development of the Opryland entertainment complex, and in 1971 he initiated Fan Fair. He retired as president of VSM in 1977 and now serves as executive producer of the CMA Awards Show. Waugh owns I.W. Television Productions and was creative consultant on the network TV showing of the 60th Birthday Celebration of the Grand Ole Opry. He has served on the CMA board for 20 years and is the namesake of the Irving Waugh Award of Excellence, which was established and awarded to him in 1983. The award honors persons who are originators and caretakers of actions that have dra-

matically broadened and improved country music on a national and international level.

• **Ken Nelson.** At 14, Nelson's first radio broadcast was as a vocalist. He became a radio announcer in 1935 for WAAF Chicago, and later music director. In 1939, he became music director of WJJD and WIND in the Chicago area where he started "The Supper Time Frolic"—at the time one of the biggest country programs in the nation. Nelson began working for Capitol Records in 1946, and in 1948 was sent to California to head Capitol's transcription department. In 1952, he became head of the country music department, producing hit recordings by such artists as Hank Thompson, Tex Ritter, Buck Owens, Merle Haggard, Freddie Hart, Roy Clark, and Jean Shepard. A prime mover in the expansion of country music, he was a founding director and president of CMA,

a trustee and chairman of the board of the Country Music Foundation, and he convinced the National Assn. of Recording Arts & Sciences to establish a Nashville chapter and office in 1964. He is in retirement in Southern California.

• **Don Law.** Law was born in the British Isles, and like his predecessor, Art Satherley, he rose to prominence as an executive with Columbia Records. He began his career in 1942 as an audit clerk and became an important producer and executive within the Columbia organization. As one of country music's finest producers, he guided the talents of some of the industry's biggest stars, including Ray Price, Carl Smith, Lefty Frizzell, Marty Robbins, Johnny Cash, Jimmy Dean, Carl Perkins, and Stonewall Jackson. Law died in December 1982.

German Label Offers Long-Out-Of-Print Disks Talley's Capitol Catalog On CD

BOSTON The West German Bear Family label, known best for its extensive reissues of American country artists, has released James Talley's four Capitol albums on CD in conjunction with Talley's new album, "Love Songs And The Blues."

Talley, a critically acclaimed singer/songwriter whose recordings incorporated country, blues, folk, and rockabilly, performed twice at the White House during the Carter Administration and is

an acknowledged precursor to the scruffier, working-class side of the New Traditionalist wave of the past few years.

The four Capitol albums, all out of print for 10 years, are contained on two double-album CD packages—"Got No Bread, No Milk, No Money But We Sure Got A Lot Of Love" (1975) and "Tryin' Like The Devil" (1976) in one package, and "Blackjack Choir" (early 1977) and "Ain't It (Continued on next page)

FOR WEEK ENDING JULY 22, 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
1	1	1	9	REBA MCENTIRE MCA 6294 (8.98) (CD) 5 weeks at No. One	SWEET SIXTEEN
2	2	2	21	HANK WILLIAMS, JR. WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
3	3	3	21	GEORGE STRAIT MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
4	4	4	13	THE JUDDS CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
5	6	8	9	NITTY GRITTY DIRT BAND UNIVERSAL 12500/MCA (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
6	5	6	40	RICKY VAN SHELTON COLUMBIA 44221/CBS (CD)	LOVING PROOF
7	7	5	44	K.T. OSLIN RCA 8369 (8.98) (CD)	THIS WOMAN
8	8	7	51	RANDY TRAVIS WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
9	11	18	5	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
10	9	9	64	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
11	10	11	10	CLINT BLACK RCA 9668-1 (8.98) (CD)	KILLIN' TIME
12	13	12	41	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
13	14	13	57	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
14	15	16	6	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
15	12	10	22	ALABAMA RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
16	16	14	9	KENNY ROGERS REPRISE 1-25792 (8.98) (CD)	SOMETHING INSIDE SO STRONG
17	18	15	18	ROSANNE CASH COLUMBIA 45054/CBS (CD)	HITS 1979-1989
18	17	17	13	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
19	20	24	22	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
20	21	21	48	THE JUDDS RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
21	22	20	113	RANDY TRAVIS WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
22	24	23	48	DWIGHT YOAKAM REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
23	19	19	18	GEORGE JONES EPIC 44078/CBS (CD)	ONE WOMAN MAN
24	25	26	103	K.T. OSLIN RCA 5924-1 (8.98) (CD)	80'S LADIES
25	23	22	9	THE OAK RIDGE BOYS MCA 42294 (8.98) (CD)	GREATEST HITS, VOL. III
26	27	27	20	BILLY JOE ROYAL ATLANTIC AMERICA 91064/ATLANTIC (8.98) (CD)	TELL IT LIKE IT IS
27	26	25	23	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
28	57	—	2	RICKY SKAGGS EPIC 45027/CBS (CD)	KENTUCKY THUNDER
29	50	—	2	MERLE HAGGARD EPIC 44283/CBS (CD)	5:01 BLUES
30	29	29	178	ALABAMA RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
31	28	30	18	RONNIE MILSAP RCA 9587 (8.98) (CD)	STRANGER THINGS HAVE HAPPENED
32	36	43	10	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
33	34	48	5	LORRIE MORGAN RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
34	31	39	5	EDDY RAVEN UNIVERSAL 76003/MCA (8.98) (CD)	TEMPORARY SANITY
35	30	40	161	RANDY TRAVIS WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
36	33	35	14	STEVE WARINER MCA 42272 (8.98) (CD)	I GOT DREAMS
37	37	33	124	RICKY VAN SHELTON COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
38	32	28	62	REBA MCENTIRE MCA 42134 (8.98) (CD)	REBA

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	42	45	95	GEORGE STRAIT MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
40	35	31	19	ROY ORBISON VIRGIN 90158 (9.98) (CD)	MYSTERY GIRL
41	44	47	4	SUZY BOGGUSS CAPITOL 90237 (8.98) (CD)	SOMEWHERE BETWEEN
42	38	34	25	EMMYLOU HARRIS WARNER BROS. 25776 (8.98) (CD)	BLUEBIRD
43	43	38	101	PATSY CLINE MCA 12 (8.98) (CD)	GREATEST HITS
44	40	37	47	TANYA TUCKER CAPITOL 48865 (8.98) (CD)	STRONG ENOUGH TO BEND
45	39	42	38	THE STATLER BROTHERS MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS
46	41	41	7	GARY MORRIS UNIVERSAL 76005/MCA (8.98) (CD)	STONES
47	46	32	51	DAN SEALS CAPITOL 46976 (8.98) (CD)	RAGE ON
48	47	36	61	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
49	60	—	2	MICHAEL MARTIN MURPHEY WARNER BROS. 25894 (8.98) (CD)	LAND OF ENCHANTMENT
50	45	44	76	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
51	52	56	3	CONWAY TWITTY MCA 42297 (8.98) (CD)	HOUSE ON OLD LONESOME ROAD
52	48	51	4	MOE BANDY CURB 10609 (8.98) (CD)	MANY MANSIONS
53	53	52	115	REBA MCENTIRE MCA 5979 (8.98) (CD)	GREATEST HITS
54	67	—	2	LIONEL CARTWRIGHT MCA 42276 (8.98) (CD)	LIONEL CARTWRIGHT
55	63	—	2	THE BELLAMY BROTHERS MCA/CURB 42298/MCA (8.98) (CD)	GREATEST HITS, VOL. III
56	64	62	19	LARRY BOONE MERCURY 836 710 1 (CD)	SWINGIN' DOORS, SAWDUST FLOORS
57	49	46	6	SOUNDTRACK WARNER BROS. 25922 (9.98) (CD)	PINK CADILLAC
58	56	61	245	HANK WILLIAMS, JR. WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
59	51	49	11	THE SHOOTERS EPIC 44326/CBS (CD)	SOLID AS A ROCK
60	66	—	58	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
61	61	55	58	ALABAMA RCA 6825-R (9.98) (CD)	ALABAMA LIVE
62	NEW	—	1	RAY STEVENS MCA 42303 (8.98) (CD)	BESIDE MYSELF
63	54	53	7	WAYLON JENNINGS MCA 42287 (8.98) (CD)	NEW CLASSIC WAYLON
64	75	58	61	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS (CD)	ONE TIME, ONE NIGHT
65	55	50	9	LARRY GATLIN/GATLIN BROTHERS UNIVERSAL 42277 (8.98) (CD)	PURE 'N SIMPLE
66	65	67	4	CANYON 16TH AVENUE 70556 (8.98) (CD)	RADIO ROMANCE
67	RE-ENTRY	—	39	THE CHARLIE DANIELS BAND EPIC 44324/CBS (CD)	HOMESICK HEROES
68	68	74	193	GEORGE STRAIT MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
69	74	70	51	KEITH WHITLEY RCA CPL1-7043 (8.98) (CD)	L.A. TO MIAMI
70	58	60	16	TAMMY WYNETTE EPIC 44498/CBS (CD)	NEXT TO YOU
71	71	64	17	CHARLEY PRIDE 16TH AVENUE 70554 (8.98) (CD)	MOODY WOMAN
72	72	—	2	DON WILLIAMS RCA 9656-1 (8.98) (CD)	ONE GOOD WELL
73	RE-ENTRY	—	39	WILLIE NELSON COLUMBIA 44331/CBS (CD)	WHAT A WONDERFUL WORLD
74	73	68	12	JOHN CONLEE 16TH AVENUE 70555 (8.98) (CD)	FELLOW TRAVELERS
75	62	—	2	THE FORESTER SISTERS WARNER BROS. 25897 (8.98) (CD)	GREATEST HITS

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.

UP-AND-COMING SPECIAL ISSUES

SPOTLIGHT ISSUE IN THIS SECTION AD DEADLINE

HANK WILLIAMS JR.	Aug 26	<ul style="list-style-type: none"> • Hank Now • Management • Recording • Video • Concerts 	Aug 1
HOLIDAY VIDEO SHOPPING GUIDE	Sep 2	<ul style="list-style-type: none"> • Hot Titles • Campaigns • Retail Tips • Special Interest • Selling Points 	Aug 8
HORROR VIDEO	Sep 2 Sep 9 Sep 16 Sep 23	<ul style="list-style-type: none"> • Merchandising • Top Titles • Promotions • Hollywood 	Aug 18 Aug 25 Sep 1 Sep 8
COMPACT DISK	Sep 23	<ul style="list-style-type: none"> • CD Now • Production • Labels • Packaging • Retail 	Aug 29

WHY THEY ARE SPECIAL:

- **HANK WILLIAMS JR.** has long been recognized as a country performer in the rare class of, well, Hank Williams. A singer/songwriter of unusual power and perception, Hank, guided by manager extraordinaire Merle Kilgore, has risen to the top of his profession as a performer, entrepreneur, trendsetter and benefactor to new talent.
- **HOLIDAY VIDEO SHOPPING GUIDE** is the industry's most accessible buyer's guide to top video product for Christmas '89. Whether sales or rental is your bag, movies or special interest your forte, Billboard's stocking-stuffer catalogs the new titles most likely to succeed and why, as retailers turn to the guide's comprehensive, lucid listings to plan wisely, well and early for a ring-a-ding holiday season.
- **HORROR VIDEO** features a special column in the first four issues of September focusing exclusively on the horror/sci-fi genre. Each column is a mini marketing report on hot new product, consumer and dealer campaigns, sales and rental tips, label activity, and Hollywood production trends that capture the enormous excitement and ongoing interest in the most durable, hair-raising genre in home video.
- **COMPACT DISK** has become the recording industry in a few short years, and the trend only shows signs of deepening and widening in the '90s. For record companies, CD has progressed from an audiophile and reissue medium to coin of the realm for all new releases—including special promotional and collectors' editions. The changeover from vinyl to CD has already changed the face of the industry from labels to retail, and new industries have sprung up around the new growth.
- **COMING ATTRACTIONS:** AUSTIN KICKS, VIDEO RETAIL.

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NEW YORK: Gene Smith, Ron Willman, Norm Berkowitz, Ken Karp, Jim Beloff, David Nelson. (212) 764-7300 or (212) 536-5004.

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NASHVILLE: Lynda Emon, Carole Edwards. (615) 321-4290.
LONDON: Tony Evans 439-9411.

*****RESERVE SPACE TODAY!!*****

TALLEY CATALOG ON CD

(Continued from preceding page)

Somethin' " (late 1977) in the other. Country Music magazine named "Got No Bread" one of its 15 best country albums of the past 15 years two years ago.

The new album, produced by Talley and Rick Burrett, is available on CD through Bear Family and on cassette from Talley's own Torreon Productions (P.O. Box 120722, Nashville, Tenn. 37212).

Talley's 1985 album "American Originals" is also available from Bear Family, which is imported by Down Home Music, the Record Depot, and John Miller.

DAVID WYKOFF

**Country Music Hall
shop stocks videos
... see page 56**

NEW ON THE CHARTS

Joe Barnhill makes a first appearance on Billboard's Hot Country Singles chart with "Your Old Flame's Goin' Out Tonite," the first single from his forthcoming debut album on Universal Records.

Born in Turkey, Texas, Barnhill

moved with his family to California and later to Tennessee, where he completed a degree in music business. After graduating, he performed regularly at The Nashville Palace, a country music club that launched the careers of Randy Travis and Ricky Van Shelton.

The 24-year-old singer's greatest influence is his father, Joe Bob Barnhill, a performer himself in the '50s who now owns his own music publishing company. He is his son's manager and is responsible for giving his demo tape to a friend at Universal.

Barnhill is forming a band and plans to begin touring in early fall. Work on his first album, produced by Jimmy Bowen, has just been completed; a release date is set for late September. **JIM RICHLIANO**



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All In
BILLBOARD

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Calendars Are New Landmark In Entertainment Stores

BY GEOFF MAYFIELD

NEW YORK If your town's experience has been anything like New York's, you probably see the Batman logo—on buttons, hats, T-shirts, and the like—as frequently as you do traffic signs. But, if you want to stock the official Batman calendar, you must turn to Landmark Calendars, based in the San Francisco Bay Area community of Novato, Calif.

Like so much of the licensed merchandise related to the movie, Landmark's 1990 Batman calendar shipped prior to the Warner Bros. Pictures property's much-anticipated debut. Initial rollout was for 100,000 copies, and a company spokesperson says confidently, "We're going to sell a million of them."

The Batman issue is just one example of how aggressively Landmark has gone after that home entertainment marketplace as a venue for calendar sales. Over the past few years, the northern California company has eagerly pursued licensing deals—most of them exclusive arrangements—to produce calendars tied in with numerous entertainment vehicles, including music stars George Michael, U2, the Doors, Madonna, and the Who.

Patricia Strathdee, who co-owns the company with Spencer Sokale, says the move toward music themes has opened an account base among music stores, while calendars devoted to movie and television celebrities have played well at video stores.

The entertainment-related ventures require a constant surveillance of the celebrity scene, says Strathdee.

"We have to watch every [TV] program," she says. "We read every magazine that reports on TV, music, movies; we subscribe to everything. We see every movie, and you have to know who's hot, and who's not, in video."

"It's a wonderful opportunity to have the licenses with rock'n'roll properties because it gets you into a different part of the market."

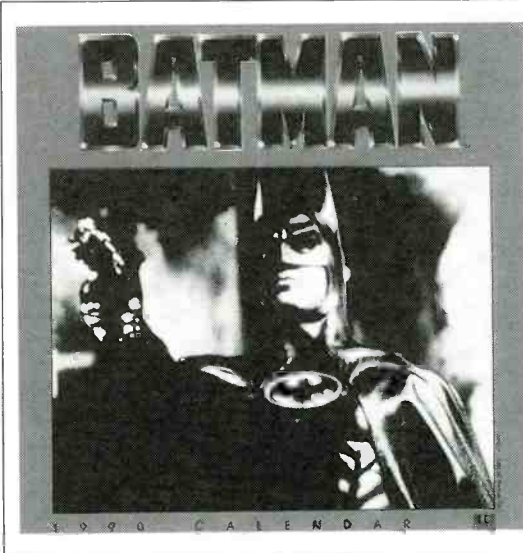
Landmark's top music sellers in 1989 included Michael, U2, Bon Jovi, the Doors, Jimi Hendrix, and a series of Fillmore West posters from that famed concert venue's halcyon

days in the late '60s and early '70s. Strathdee had an unusual advantage landing the Fillmore posters issue, because her husband, Jerry Pompili, works for noted concert promoter Bill Graham, who booked and operated that hall.

Best 1989 sellers among Landmark's Hollywood-related fare included calendars devoted to cinema's James Bond character, TV's "Wiseguy" (Ken Wahl), and teen star Corey Haim.

Two late stars, Elvis Presley and Marilyn Monroe, always play well for Landmark, too. Unlike most of its entertainment-themed editions, the Presley and Monroe calendars are not exclusive properties; some of Landmark's competitors also have rights to the superstars, but

(Continued on page 55)



Landmark's hottest 1990 entertainment-themed calendar ties in with the much-celebrated movie "Batman." Among the company's hotter 1989 editions were ones that featured late-'60s Fillmore West posters and Marilyn Monroe.

Encore's Performance Leads To Move To Bigger Space

BY PETER M. JONES

DENVER Encore Distributors Inc., a wholesaler here specializing in compact disks and accessories, has moved its office/warehouse complex to facilities five times the size of its previous location.

Encore's new downtown Denver building space gives the firm 25,000 square feet, as opposed to the previous facilities, which had only 5,000 square feet.

"I hope this gives us enough room to expand for the next few years," says Toby Knobel, president of Encore, a company that has had five homes since being formed in Colorado in 1985. The original office/warehouse had only 250 square feet.

Carrying only independent labels, Encore professes to distribute nearly every musical genre except mainstream pop and rock. "We've taken on different labels to experiment, and have been reasonably successful," says Knobel. "We don't sell to Musicland, Sound Warehouse, or chains of that size." Encore's principal retailers are small chains and CD-only stores.

Eighty-five percent of Encore's inventory consists of CDs, with accessories making up the other 15%. Musically, the firm carries equal percentages of classical, jazz, new

age, reggae, and folk.

According to Knobel, Encore offers specialty services that larger distributors cannot provide. "We carry all the labels that we do carry in depth," he says. "Our retailers know when they order that they can get a 90%-plus fill."

Encore also endeavors to sell accessories "not normally available through distributors," says Knobel. These include storage units, laser

lens cleaners, and Monster Cable accessories. "Many of the distributors, over the years, have gotten complacent, and haven't gone out and sought business," he says. "We've gone out and distributed a number of products that were being distributed for the first time."

The firm carries only Denon tape. "[Denon tape is] high quality, and has limited distribution so the independent stores have a chance to

make a profit on it," says Knobel. "Many of the CD stores, in order to compete with record stores, will have to carry cassettes at some point."

Encore plans to continue marketing new products and accessories. "We'll keep working with the small retailers to help keep whatever the new technology is in front of the buying public and on the cutting edge," says Knobel.

CBS Masterworks Dishes Up Musical Treat Dinner Classics Series Has Classical Tunes, Recipes

NEW YORK CBS Masterworks has cooked up a new line of Dinner Classics, a mixture of classical music pieces flavored with menus and recipes by entertainment expert Martha Stewart.

Each album features more than an hour of classical greats, intended to be used as background mealtime music. The line includes five albums suited to five different cuisines—"The Italian Album," "The French Album," "The Viennese Album," "The Japanese Album," and "The Sunday Brunch Album."

The new releases are a response to the increasing popularity of the dinner party, says Laraine Perri,

CBS Masterworks' director of product marketing and the originator of the new line. "This new generation, brought up during the restaurant mania of the past two decades, is now in search of the traditional, American 'good life' at home," she says.

Enlisting the involvement of Martha Stewart was a major part of the marketing plan, says Perri. "Martha covers it all—from flowers to table setting. All that was missing was the music. Now we can tap into her market completely."

Stewart's menus are printed in each CD's booklet; on cassettes, the menus are on inserts.

In hopes of increasing the base of classical listeners, CBS will take the merchandising outside the classical area of record stores and also outside the record stores, says Harold Fein, VP of marketing. "We will be reaching out as far as supermarkets, drug chains, and bookstores."

Fein says each Dinner Classics album will be available in CD and cassette only. The CDs have a wholesale rate equivalent with that of a \$9.98 list; the cassettes are in line with the cost of a \$5.98 list (CBS does not have list prices). In the fall, a sixth title, "The Christmas Album," will be added to the Dinner Classics line.

CARYN BRUCE

LAST WEEK ATLANTIC RECORDS
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MOST REQUESTED VIDEOS
ON DIAL MTV

SKID ROW	“18 And Life”	#1
DEBBIE GIBSON	“No More Rhyme”	#3
BADLANDS	“Dreams In The Dark”	#5
WINGER	“Headed For A Heartache”	#6
WHITE LION	“Little Fighter”	#8

ATLANTIC RECORDS
AND 
BRING THE MUSIC
TO THE PEOPLE



RETAIL TRACK



by Geoff Mayfield

ON TARGET: Recent moves at Jetco, the internal rack division of Target Stores, are the "first set of changes in a longer-term distribution strategy," says Jetco director Doug Harvey. Six distribution center specialists, who worked at each of Target/Jetco's six regional distribution units, were recently dismissed (Billboard, July 15); their responsibilities will be covered by new bodies who will work at Target's Minneapolis headquarters.

The move was in the works before Jetco's recent June 18-21 convention (Billboard, July 1, July 8), but Harvey says management decided not to tip those plans at the confab.

The distribution center, or DC specialists, who oversaw returns and expedited delivery of product, are being replaced by positions that will be called merchandise analysts. Being based in Minneapolis will give the merchandise analysts a better opportunity to work with Jetco's buyers than was the case with the old DC specialist spots. "We feel we'll be able to do a better job here in Minneapolis than we could when we had the work spread out among the regional DCs," says Harvey. . . In other Target news, music industry sales executives are eagerly tracking the business press to see whether the 379-store subsidiary of Dayton-Hudson, as has been heavily rumored, will land the Venture and Caldor chains, now owned by The May Co.

Such speculation was recently reported in Women's Wear Daily and the business section of the Los Angeles Times, among other journals. Discount department stores are not considered hot properties these days in many retail corners; trade reporters believe The May

Co. is hungry to unload. If the deal goes through, Jetco would become the music and video supplier for the two acquired chains. Caldor is racked by LIVE Entertainment's rack division, Lieberman Enterprises; Venture buys its own video product.

Some record company sources say the loss of the Caldor account would be a telling blow for Lieberman's Philadelphia branch, and some even worry what impact the rumored defection would have on the rack's overall health. . . While we're on the subject of Venture, a previous Retail Track incorrectly stated that Venture is owned by Canadian retailer Campeau Corp., an error brought to my attention by Jack Eugster, chairman of The Musicland Group. Sorry for the misinformation.

AND WHAT IS MUSICLAND up to these days? That's hard to say. The much-anticipated acquisition of Chicago-based Yorktown Music Shops looks to be a lock, according to many sources, but at press time Musicland still declined to confirm or deny. As reported last week in Inside Track, the deal apparently will *not* include the handful of stores Yorktown has in Hawaii.

One interesting aspect of the speculated buyout is that Musicland already has stores in many of the malls where Yorktown has locations. One option would be for Musicland to retain two music stores in said centers, using both the Musicland and Sam Goody logos. But some of the two-store-per-mall situations might prompt Musicland to roll out more of the specialty stores it has been testing in the past couple of years: the video-sales-oriented Suncoast Video and gift-shop-concept Star, which sells posters, T-shirts, and other celebrity-related merchandise. Musicland reportedly has two Star stores in operation, one near its Minneapolis headquarters and another in the neighborhood of Atlantic City, N.J.

In the meantime, chairman Eugster disavows any knowledge of his company's reported move to service a Midwestern J.C. Penney's unit (Billboard, July 8). He has also played dumb on the Yorktown rumor and earlier speculation that his company would like to set up leased

(Continued on next page)

FOR WEEK ENDING JULY 22, 1989

Billboard

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TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★★ No. 1 ★★	
1	3	5	3	SOUNDTRACK BATMAN	WARNER BROS. 25936
2	1	1	20	FINE YOUNG CANNIBALS THE RAW & THE COOKED	I.R.S. D-6273/MCA
3	2	2	11	TOM PETTY FULL MOON FEVER	MCA MCAD 6253
4	NEW		1	DON HENLEY THE END OF THE INNOCENCE	GEFFEN GHS 2-24217
5	5	4	8	10,000 MANIACS BLIND MAN'S ZOO	ELEKTRA 60815-2
6	4	3	4	ANDERSON, BRUFORD, WAKEMAN, HOWE ANDERSON, BRUFORD, WAKEMAN, HOWE	ARISTA ARCD85-90126
7	21	23	10	RICHARD MARX REPEAT OFFENDER	EMI E2-90380
8	7	8	41	BOBBY BROWN DON'T BE CRUEL	MCA MCAD 42185
9	6	6	16	MADONNA LIKE A PRAYER	SIRE 2-25844/WARNER BROS.
10	18	18	23	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
11	12	13	15	MILLI VANILLI GIRL YOU KNOW IT'S TRUE	ARISTA ARCD 8592
12	10	11	7	THE DOOBIE BROTHERS CYCLES	CAPITOL CDP 90371
13	NEW		1	PETE TOWNSHEND THE IRON MAN	ATLANTIC 2-81996
14	8	7	7	STEVIE NICKS THE OTHER SIDE OF THE MIRROR	MODERN 91245-2/ATLANTIC
15	NEW		1	PAT METHENY LETTER FROM HOME	GEFFEN 2-24245
16	NEW		1	JIMMY BUFFETT OFF TO SEE THE LIZARD	MCA MCAD 6314
17	9	9	5	PAUL MCCARTNEY FLOWERS IN THE DIRT	CAPITOL C2-91653
18	15	14	11	GREAT WHITE TWICE SHY	CAPITOL C2-90640
19	17	17	15	BONNIE RAITT NICK OF TIME	CAPITOL C2-91268
20	13	12	9	JOHN COUGAR MELLENCAMP BIG DADDY	MERCURY 838 220-2/POLYGRAM
21	19	21	4	STEVIE RAY VAUGHAN & DOUBLE TROUBLE IN STEP	EPIC EK 45024/E.P.A.
22	NEW		1	BODEANS HOME	SLASH 2-25876/REPRISE
23	28	27	7	SIMPLY RED A NEW FLAME	ELEKTRA 2-60828
24	29	26	6	INDIGO GIRLS INDIGO GIRLS	EPIC EK 45044/E.P.A.
25	20	20	21	SOUNDTRACK BEACHES	ATLANTIC 2-81933
26	11	15	5	PETER GABRIEL THE PASSION	GEFFEN 2-24206
27	RE-ENTRY		3	LOVE & ROCKETS LOVE & ROCKETS	RCA 9715-2R
28	14	10	5	QUEEN THE MIRACLE	CAPITOL C2-92357
29	16	16	10	THE CURE DISINTEGRATION	ELEKTRA 60855-2
30	25	—	2	ALLMAN BROTHERS BAND DREAMS	POLYDOR 839 417-2/POLYGRAM

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RETAIL TRACK

(Continued from preceding page)

departments in Sears stores (Billboard, April 8). I certainly cannot prove it, but methinks the clever Eugster knows more than he is willing to let on. One rival retail executive who is acquainted with Eugster agrees, saying, "It would not be unusual at all in a company the size of Musicland for the CEO to be unaware of things that are going on, but that doesn't sound like Jack."

TRACKING: **Rhino Records**, not the label but its affiliated music store on Westwood Boulevard in the Los Angeles market, is tripling its size. Retail Track also hears that the Rhino retail operation may soon open additional stores . . . **Paul Fussell**, who left his position as director of purchasing at **The Record Bar** at the start of this year, has relocated to Bethel, Conn., to become GM of retail operations for **C.D. One Stop**. Fussell's primary responsibility will be to oversee **Amperes Music**, the upscale store concept that the wholesale firm unveiled late last year . . . So how's the cassette single doing now that it's 3 years old as an industrywide offering? According to **Larry Mundorf**, senior VP at **Camelot Music**, it's hot, accounting for as much as 10% of sales at some Camelot stores. Prior to the advent of the cassette single, Camelot's chainwide singles sales stood at less than 2%.

BUZZ, BUZZ: Policy changes recently implemented by **BMG** and **MCA** have not created huge waves in the music retail community, but have stirred some ripples.

Several merchandisers are surprised by the extent of **BMG's** hike on \$9.98-list tapes and LPs (Billboard, July 15), which lifted the box-lot wholesale to \$5.82—the trade's second-highest cost, right beneath the \$5.83 box cost charged by **WEA**.

Select LPs and tapes were subjected to slight increases at the beginning of the year as **BMG** moved to pull varying costs into a more orderly pattern; at the same time the compa-

(Continued on page 54)

Tape hasn't changed much in 25 years ... Until now.

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—Audio Video International, January, 1989



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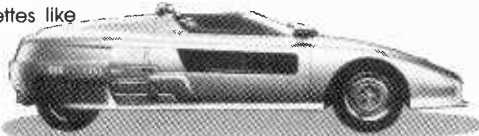
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ALBUM RELEASES

The following configuration abbreviations are used: LP—album; P—extended play; CA—cassette; 4—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number. = Simultaneous release on CD.

POP/ROCK

UHAUS

ing The Heartache (Compilation)
P Beggars Banquet/RCA 9804-1-H/NA
9804-4-H/NA

E CHORDETTES

st Of The Chordettes
P Rhino R11G-70849/NA
R41E-70849/NA

A CURRY

Il Pretty Pushy
D A&M CD 5269/NA
CS 5269/NA

DIRTY LOOKS

Turn Of The Screw
▲ LP Atlantic 81992/NA
CA 81992/NA

JASON DONOVAN

Ten Good Reasons
▲ LP Atlantic 82005/NA
CA 82005/NA

EXPLOITED

Live, Lewd, Lust
▲ LP Grand Slamm Slam7/\$8.98
CA Slam7/\$8.98

MARTIN L. GORE

Counterfeit EP
▲ LP Sire 1-25980/NA
CA 4-25980/NA

THE HANGMEN

The Hangmen
▲ LP Capitol CI-90790/NA
CA C4-90790/NA

HOO DOO GURUS

Magnum Cum Louder
▲ LP RCA 9781-1-R/NA
CA 9781-4-R/NA

JASON & THE SCORCHERS

Thunder And Fire
▲ LP A&M SP-5264/NA
CA CS-5264/NA

GREG KIHN

Kihnsolidation: The Best Of Greg Kihn
▲ LP Rhino R11G-70900/NA
CA R41E-70900/NA

LIEUTENANT STITCHIE

The Governor
▲ LP Atlantic 82001/NA
CA 82001/NA

THE KEVIN McDERMOTT ORCHESTRA

Mother Nature's Kitchen
▲ LP Island 91279/NA
CA 91279/NA

1927

... Ish
▲ LP Atlantic 81986/NA
CA 81986/NA

ROBERT PALMER

Some People Can Do What They Like
▲ CD Island 91273/NA
CA 91273/NA

THE POGUES

Peace And Love
▲ LP Island 91225/NA
CA 91225/NA

POP WILL EAT ITSELF

This Is The Day, This Is The Hour, This Is This

▲ LP RCA 9742-1-R/NA
CA 9742-4-R/NA

PSEUDO ECHO

Race
▲ LP RCA 8503-1-R/NA
CA 8503-4-R/NA

THE RIGHTEOUS BROTHERS

Anthology (1962-1964)
▲ LP Rhino R11G-71488/NA
CA R41E-71488/NA

STONE BY STONE

I Pass For Human
▲ LP SST Records SST-247/\$8.98
CA SST-247/\$8.98

TROTSKY ICEPICK

El Kabong
▲ LP SST Records SST-246/\$8.98
CA SST-246/\$8.98

ERNEST TUBB

Live 1965
▲ LP Rhino R11G-70902/NA
CA R41E-70902/NA

VAIN

No Respect
▲ LP Island 91272/NA
CA 91272/NA

VARIOUS ARTISTS

Comic Relief, III

▲ CD Rhino R21K-70893/NA
CA R41E-70893/NA

JAZZ

ERNESTINE ANDERSON

Big City
▲ CD Concord Jazz CCD-4214/NA

ROSEMARY CLOONEY

Everything's Coming Up Rosie
▲ CD Concord Jazz CCD-4047/NA

ROSEMARY CLOONEY

Rosie Sings Bing
CA Concord Jazz CJ-60-C/NA

STANLEY TURRENTINE

La Place
LP Blue Note 90261/9.98
CA 90261/\$9.98

SNOOKY YOUNG & MARSHAL ROYAL

Snooky & Marshal's Album
CA Concord Jazz CJ-55-C/NA

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to New Releases, Billboard, 9107 Wilshire, # 700, Beverly Hills, CA 90210.

Rumor Is Rife Of Celluloid's End

BY BRUCE HARING

The rumor mill is grinding with news that New York-based Celluloid Records and its offshoot, Pipeline Distributors, has permanently closed its doors. The company was not answering its phone as of press time.



Celluloid was rumored to be in financial trouble for the last few years. The Mercenary and Moving Target labels were Celluloid-owned. Pipeline had distribution agreements with SST, Big Time, Twin/Tone, Throbbing Lobster, Park Avenue, Etiquette, RR, No Other Records, RD 3, Natural Enemies, Norton, Flaming Pie, and Bloodbath.

CHANGES AT CARTHAGE: Rick Lawler, who spent the last 17 years working at Jem Records, has been hired as GM at New Jersey's Hannibal/Carthage label and distributorship. Among the first innovations Lawler promises is a new emphasis on world music, with releases from Kanda Bongo Man, an African soukous artist; Hungary's Muzsikás; and the first U.S. release by Cuba's Silvio Rodriguez.

The label also plans a move to larger quarters in New Brunswick, N.J., Lawler says. More info is available at 609-466-9320.

SPECIAL ED-UCATION: Profile Records is looking for a tutor for Special Ed. The young rapper, who just finished his junior year at Brooklyn, N.Y.'s, Samuel J. Tilden High School, will miss the first part of his senior year because of plans to tour with Kool Moe Dee.

BMG is unveiling its new line of longform music videos this month ... see page 50

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Target Confab Zeros In On Minneapolis



Guests at Jetco's awards dinner included, from left, Nate Wolk, director of national accounts, CEMA Distribution; Ted Lentz, buyer, Intima Records artist Richard Elliot; Jetco director Doug Harvey; Joe McFadden, CEMA VP of sales; and Julie Freeman, Enigma, director of regional sales, Midwest.



Top stores share Target/Jetco honors. The winners, from left, were Ed Sadler Target distribution manager; Mark Katan, store manager, Lancaster, Calif.; Kat Kettner, store manager, Southdale at Edina, Minn.; Ken Kieser, store manager Burnsville, Minn.; Steve Olson, store manager, Ridgville at Minnetonka, Minn. Steve Kiffe, Target regional merchandiser; and Bob Hodges, regional sales manager, West.



On the good boat CBS, photo at left, from left, are Doug Harvey, director Target Stores' internal rack division, Jetco; Paul Smith, president of CBS Distribution; Craig Applequist, VP of sales; and Jim Scully, CBS Chicago branch manager. The CBS cruise has become an institution at the annual Target convention, held June 18-21 at the Scanticon in Minneapolis. In the photo at right, Epic's Indigo Girls—Emily Salias, left, and Amy Ray, right—perform on the Queen of Excelsior. (All photos by Tim Hollatz, Target)



The major-music-vendor award is accepted by Warren Schulstad, WEA director national accounts, flanked by Jetco director Doug Harvey and buyer Ted Lentz.



Target/Jetco's merchandiser of the year is Dale Floresca, flanked here by Doug Harvey and Craig Empey, Jetco's national sales manager.

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NEW VIDEOCLIPS

This weekly listing of new video clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to *Billboard*, New Video Clips, 1515 Broadway, New York, N.Y. 10036.

ACCEPT
Generation Clash
The Heat/Epic
Keith Thornton, Tima Surrmeigliobu
Ulrich Rachman

AD ENGLISH
Target Me Not
Ad English/Epic
Doug Majors/Cream Cheese Productions
Marty Callner

ILLY "CRASH" CRADDOCK
Another Miserable Day In Paradise
Black On Track/Atlantic
Julia Whitaker/Media Productions
Doug Smoot, Jason Furrate

ANGER DANGER
Naughty Naughty
Anger Danger/Imagine/Epic
John Hollingshead
Chris Painter

E LA SOUL
Say No Go
Feet High And Rising/Tommy Boy
Doretta Farb/MGMM
Mark Pellington

HEAD OR ALIVE
Come Home With Me Baby
Epic
Video Productions
Nancy Vanden Ende

LORIAN ESTEFAN
Don't Wanna Lose You
RCA/Atlantic
Lorian Estefan/Postmyr
Julia Walker

THE FABULOUS THUNDERBIRDS
Knock Yourself Out
Powerful Stuff/CBS Associated

Mark Freedman Productions
Oley Sassone

CYNDI LAUPER
I Drove All Night
A Night To Remember/Epic
T'Boo Dalton/Calhoun Productions
Cyndi Lauper, Scott Kalvert

PAUL McCARTNEY
This One
Flowers In The Dirt/Capitol
Lisa Bryer/MGMM
Tim Pope

SCOTT McQUAIG
Honky Tonk Amnesia
Scott McQuaig/Universal
Mary Matthews/Studio Productions
Jim May

OZZY OSBOURNE
Breaking All The Rules
No Rest For The Wicked/CBS Associated
Nicholas Myers/DNA
Jean Peillerin

THE THE
The Beat(en) Generation
Mind Bomb/Epic
MGMM
Tim Pope

PETE TOWNSHEND
A Friend Is A Friend
The Iron Man/Atlantic
MGMM
Matt Forrest, David Lodge

STEVIE RAY VAUGHAN & DOUBLE TROUBLE
Crossfire
In Step/Epic
Nina M. Duhay
D.J. Webster

VFX
Myriad Arising
VFX/Metalogic Music
Rhas Zeisler/Metalogic Music Productions
Dan Berkowitz

LUCINDA WILLIAMS
Passionate Kisses
Lucinda Williams/Rough Trade
Mark Leemkuil/Midnight Films
Carlos Grasso

BMG Unwraps New Music Vid Line Tapes To Wholesale At 37.5% Off List

BY GEOFF MAYFIELD

NEW YORK The BMG Video line, a series of longform music videos being sold by RCA Records, debuts this month.

The first three titles in the line—"The Haunted Fish Tank" by Love & Rockets; "Lita" by Lita Ford; and "Big Dreams In A Small Town" by Restless Heart—appear in BMG's July release book. The Ford and Love & Rockets tapes list for \$16.98, the Restless Heart for 15.98.

Terms of the sale were announced in the same letter in which BMG raised the wholesale cost of its \$9.98-list LPs and tapes and lowered the breakeven point for LPs in the company's incentive/disincentive program (*Billboard*, July 15).

The BMG Video line will wholesale at 37.5% off list price. Unlike BMG's prerecorded music offerings, there will be no loose charges on BMG Video product, which means an account may buy in any of the titles at less than box-lot quantities without incurring a higher per-unit price.

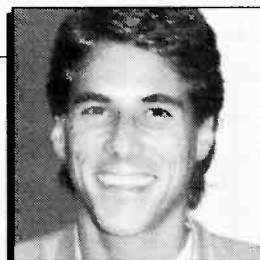
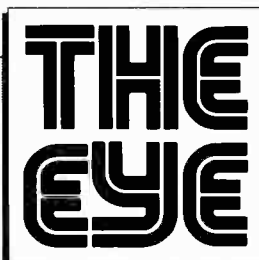
The BMG Video line is 100% returnable; however, those products are subject to the same incentive/disincentive policy that governs BMG's returns on LPs, cassettes, and CDs. The purchase bonus is 1.6% and the return penalty is 10%, which makes the breakeven 16%.

Accounts that keep their returns under that mark effectively lower the cost of bringing that product, while those who return more than 16% of what they buy end up raising their

costs on those items.

The BMG Video terms also apply to three other distributed titles, two 6 West Home Video editions by the Grateful Dead, and a various-artist compilation by the Private Music label. At the same time, the letter from BMG VP of sales Rick Cohen also raised the list on those three titles by 3 cents, bringing the retail tag for "Dead Ringers" to \$12.98, the Dead's "So Far" to \$29.98, and the Private Music longform to \$19.98.

The new terms of sale do not affect the pricing and/or returns policies on A&M Home Video or RCA/Columbia MusicVision selections, two other lines that BMG distributes. BMG became the exclusive distributor for RCA/Columbia's music series late last year.



by Steven Dupler

MAJORITY RULE: As reported in *Billboard* last week, MTV is very aware of the audience crossover going on between the rap and heavy metal shows it airs. So, does the channel plan to make any further programming adjustments based on the rap/metal-audience-share phenomenon?

According to **Abbey Konowitch**, programming chief at MTV, the channel will basically continue what it is now doing, but he says it must be careful about alienating the bulk of its viewers.

"It's very easy for us to play the things that a small but active part of our audience loves," says Konowitch. "The rap and metal shows we play continue to be among our most highly rated programs. The risk you take is turning off the remainder of the audience while you do that."

"Less than one-third of our audience is teenagers, but during the times we air rap and metal shows, much more than that figure is composed of teens. Fifty percent of our overall audience tunes out when we play metal or rap."

"Thus, we have to be very careful to compartmentalize these shows so that if you want it, it's available, but it doesn't totally saturate the channel."

WHEN SMOKEY SINGS: Showtime and Motown are readying another installment in the occasional cable series "Motown On Showtime," which has included such stellar productions as the **Michael Jackson** Motown special; a reunion of the **Temptations** and the **Four Tops**; and a **Marvin Gaye** tribute. The new program is a one-hour **Smokey Robinson** extravaganza, due this fall.

According to production staffer **Konda Mason**, it features interviews with **Dick Clark**, **Anita Baker**, **Luther Vandross**, and **Robinson** himself. Also shown is a reunion of the **Miracles**, as well as old and new performance footage. Executive producer is Motown Films chief **Suzanne de Passe**; supervising producers are **Suzanne Coston** and **Burl Hechtman**. **Hamilton Cloud** produced the special, and **BET's Belma Johnson** wrote the show.

COMINGS & GOINGS: **Jay Freedman**, the former **PolyGram** regional promo person recently relocated to New York by **Epic Records** to take on video promotion duties for the label, has departed that post after barely three months in the saddle. No word on where he may be headed.

No replacement is being sought for Freedman; for-

mer **Epic** national video promotion director **Steve Backer**, who was upped several months ago to national director, top 40 promotion, will step back in to handle **MTV** and **VH-1** while retaining his radio duties, while promotion responsibilities for all other outlets will be handled by **Laurie Nocerito** (recently elevated to manager, video promotion). In typically unruffled fashion, Backer says both moves are "unequivocally positive."

JUNE WAS A solid month for gold and platinum music video certifications, according to the **Recording Industry Assn. of America**. **MCA Home Video** racked up two platinum awards for a pair of **Doors** longform tapes—"Live At The Hollywood Bowl" and "Dance On Fire"—as well as gold certification for "Dance On Fire." **CBS Music Video Enterprises** mined both gold and platinum with **Neil Diamond's** "Greatest Hits Live," and gold for the "Home Concert" package on **Gloria Estefan & Miami Sound Machine**. Finally, **PolyGram Music Video** saw its **Rush** longform, "A Show Of Hands," achieve both gold and platinum status.

ACCORDING TO New York-based video club pool **Telegenics**, the 10 hottest dance clips across the U.S. (as rated by its subscribers) are as follows: **Madonna**, "Express Yourself"; **Karyn White**, "Secret Rendezvous"; **Inner City**, "Ain't Nobody Better"; **Donna Summer**, "This Time I Know It's For Real"; **Diana Ross**, "Workin' Overtime" (12-inch mix); **Neneh Cherry**, "Buffalo Stance"; **Jody Watley**, "Real Love" (12-inch mix); **Paula Abdul**, "Forever Your Girl"; **Fine Young Cannibals**, "Good Thing"; and **Was (Not Was)**, "Anything Can Happen" (house mix).

WELL-DEFINED JAZZ: Pacesetting jazz record producer **Creed Taylor** recently wrapped a 90-minute high-definition video project featuring trumpeter **Dizzy Gillespie**. The video was shot with three Sony hi-def cameras at **Van Gelder Studios** in Englewood Cliffs, N.J., and also features a 24-track digital audio soundtrack. Other musicians spotlighted in the production are **Tito Puente**, **Phil Woods**, **Art Farmer**, **Bob Berg**, **John Scofield**, **Airto**, **Flora Purim**, and **Benny Golson**.

Postproduction will be handled by hi-def expert **Rebo Studios** in New York. According to a spokesman for Taylor, the film will air in high-definition, via direct satellite broadcast in Japan. It will also be converted to a variety of video and audio configurations for home sale, including laserdisk, VHS, DAT, and chrome cassette.

VETTE HAPPY: A **VH-1** promotion that kicks off Aug. 12 will offer one viewer the chance to win 36 mint-condition Corvettes, ranging from a 1953 model (when the coupe was introduced) to a 1989. The contest is tied into the **Beach Boys'** single, "Still Cruisin'," set for release Monday (17). According to one source, an anonymous Japanese collector caught wind of the promotion early, and has issued an offer of \$1 million cash to anyone who wins the cars and wishes to sell them as a set.

VIDEO TRACK

LOS ANGELES

THE BEASTIE BOYS HAVE rapped "Hey, Ladies," a colorful and wacky visual epic from their "Paul's Boutique" album on **Capitol**. **Dam Bernstein** directed the piece with producer **Nancy Bennett** for **Worched Earth Productions**.

A reunited **Little River Band** recently lensed the clip "Listen To Your Heart," the first video released from the **MCA** soundtrack to "Karate Kid I." **Bill Fishman** directed the piece, which features performance footage, additional Japanese dancing, animation, and special effects. **Chip Miller** produced and **Pat Sawyer** co-produced for **Winmill Entertainment**. **Jeff Jur** handled the camera.

NEW YORK

SCORCHED EARTH Productions recently shot a pair of rap videos. First, **Doug E. Fresh's** "Summerne" was lensed on location in **Harm**. **Ted Demme** directed, **John** produced, and **Joel Hinman** executive-produced. **Hinman** also executive-produced **EPMD's** "So What Ya Sayin'," directed by **Adam Bernstein** and produced by **Byars Cole**. The crew shot the clip in **Central Park**.

De La Soul shot "Say No Go," their latest concept clip, at **Coney Island**. **Mark Pellington** directed and **Doretta Farb** produced for **MGMM**. The tune comes from the psychedelicappers' **Tommy Boy** record, "3 Feet High And Rising." **Picture Vision's Jon Small** directed

his second video for **Atlantic's Sweet Sensation**. "Hooked On You" is a chic fashion clip, shot in a photo studio. **Igor Sunara** directed photography and **Steven Saporta** executive-produced.

OTHER CITIES

MARC BIENSTOCK OF AVANTI Films recently directed **Milli Vanilli's** "Blame It On The Rain" video from the band's **Arista** album, "Girl, You Know It's True." He shot the clip on location in **Munich, West Germany**. **Gene Wagner** produced for **Avanti**.






Tim Pope directed the new **Paul McCartney** clip, "This One," from his **Capitol** album, "Flowers In The Dirt." **Chris Ashbrook** directed photography at **London's Albert Wharf Studios** and **Lisa Bryer** produced for **MGMM**. **Pope** and **Bryer** also directed and produced "Gravitate To Me" for **The The**. **Ashbrook** was director of photography on the **Jacob Street Studios** shoot in **London**.

Paula Greif was recently in **Jamaica**, directing "Look Who's Dancing," a clip for **Ziggy Marley & the Melody Makers**. **Elizabeth Bailey** produced the video, which features footage taken in the **Bob Marley** museum, as well as other scenic **Jamaican** locations.

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Deborah Russell, Video Track, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.

 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	 <p>Black Entertainment Television 14 hours daily 1899 9th St. NE, Washington, DC 20018</p>
<p>ADDS</p> <p>Paula Abdul, Cold Hearted Bang Tango, No One Like You The Bodeans, You Don't Get Much Eddie Brickell & New Bohemians, Love Like We Do Boris Grebenshikov, Radio Silence Run-DMC, Ghostbusters Rap "Weird" Al Yankovic, UHF</p>	<p>ADDS</p> <p>Harry Connick, Jr., It Had To Be You Howard Jones, The Prisoner Richard Marx, Right There Waiting Jimmy Buffett, Take Another Road Joe Sample, U-Turn</p>	<p>ADDS</p> <p>Eddie Murphy, Put Your Mouth On Me Guy, My Fantasy Joe Sample, U-Turn Labi Siffre, Nothing's Gonna Change Run-DMC, Ghostbusters Rap Atension, Crazy 'Bout Her New Kids On The Block, Hangin' Tough The D.O.C., It's Funky Enough</p>
<p>BUZZ BIN</p> <p>Pixies, Here Comes Your Man Public Image Ltd., Disappointed XTC, King For A Day</p>	<p>FIVE STAR VIDEO</p> <p>Eddie Brickell/New Bohemians, Love Like We Do Gloria Estefan, Don't Wanna Lose You Chris Isaak, Don't Make Me Dream About You Van Morrison, Haven't I Told You Lately Bonnie Raitt, Love Letter Soul II Soul, Keep On Movin' Andreas Vollenweider, Dancing With The Lion</p>	<p>HEAVY</p> <p>Chuckii Booker, Turned Away Surface, Shower Me With Your Love Karyn White, Secret Rendezvous Soul II Soul, Keep On Movin' Bobby Brown, On Our Own Vesta, Congratulations LeVert, Gotta Get The Money Prince, Batdance Stephanie Mills, Something In The Way You... Al Green, As Long As We're Together David Peaston, Two Wrongs Don't Make It Right Heavy D And The Boyz, We Got Our Own Thang New Edition, N.E. Heartbreak</p>
<p>SNEAK PREVIEW</p> <p>Beastie Boys, Hey Ladies Bon Jovi, Lay Your Hands On Me Don Henley, The End Of Innocence</p>	<p>HEAVY</p> <p>Michael Bolton, Soul Provider The Doobie Brothers, The Doctor Fine Young Cannibals, Good Thing Grayson Hugh, Talk It Over Love And Rockets, So Alive Madonna, Express Yourself Paul McCartney, My Brave Face John Cougar Mellencamp, Jackie Brown Bette Midler, Under The Boardwalk Roxette, Dressed For Success Simply Red, If You Don't Know Me By Now Rod Stewart, Crazy About Her Donna Summer, This Time I Know It's For Real</p>	<p>MEDIUM</p> <p>James Ingram, It's Real The System, Midnight Special Kool Moe Dee, They Want Money The Jacksons, Nothin' (That Compares 2 U) 10dB, Second That Emotion Robert Palmer, Tell Me I'm Not Dreaming Vanessa Williams, Darlin' I Third World, Forbidden Love Guy, Spend The Night Sharon Bryant, Let Go Tone Loc, I Got It Goin' On L.L. Cool J, I'm That Type Of Guy Gladys Knight, Licence To Kill</p>
<p>HEAVY</p> <p>Paula Abdul, Forever Your Girl Bobby Brown, On Our Own Expose, What You Don't Know Peter Gabriel, In Your Eyes Great White, Once Bitten Twice Shy Madonna, Express Yourself Martika, Toy Soldiers Richard Marx, Satisfied Milli Vanilli, Baby Don't Forget My Number Stevie Nicks, Rooms On Fire The Sandmen, House In The Country Prince, Batdance Real Life, Send Me An Angel '89 Rod Stewart, Crazy About Her Warrant, Down Boys Winger, Headed For A Heartbreak</p>	<p>MEDIUM</p> <p>10,000 Maniacs, Trouble Me Bee Gees, One Dion, And The Night Stood Still Tim Finn, How'm I Gonna Sleep Jeff Healey Band, Angel Eyes Indigo Girls, Closer To Fine Donny Osmond, Sacred Emotion Chris Rea, On The Beach Swing Out Sister, Waiting Game Various Artists, Greenpeace Music Video</p>	<p>ADDS</p> <p>Kix, Don't Close Your Eyes Robert Palmer, Tell Me I'm Not Dreaming Gloria Estefan, Don't Wanna Lose You Debbie Gibson, No More Rhyme</p>
<p>ACTIVE</p> <p>Anderson, Bruford, Wakeman/Howe, Brother Of Mine Bad English, Forget Me Not The Cult, Fire Woman The Doobie Brothers, The Doctor Indigo Girls, Closer To Fine Howard Jones, The Prisoner L.L. Cool J, I'm That Type Of Guy Living Colour, Open Letter (To A Landlord) Love And Rockets, So Alive John Cougar Mellencamp, Jackie Brown Queensryche, I Don't Believe In Love Roxette, Dressed For Success Simply Red, If You Don't Know Me By Now Skid Row, 18 And Life Billy Squire, Don't Say You Love Me 10,000 Maniacs, Trouble Me Pete Townshend, A Friend Is A Friend Jody Watley W/Eric B., Friends White Lion, Little Fighter</p>	<p>CURRENT</p> <p>House Of Freaks, Sun Gone Down 24-7 Spyz, Jungle Boogie Doro, Whiter Shade Of Pale Lita Ford/Ozzy Osbourne, Close My Eyes Forever Kix, Don't Close Your Eyes Stage Dolls, Love Cries Nitro, Freight Train Debbie Gibson, No More Rhyme Gloria Estefan, Don't Wanna Lose You The Outfield, My Paradise Simply Red, If You Don't Know Me By Now Michael Damian, Cover Of Love Fine Young Cannibals, Good Thing Eddie Money, Let Me In Roxette, Dressed For Success Robben Ford, Born Under A Bad Sign Aleese Simmons, I Want It Debbie Allen, Special Look Sweet Sensation, Hooked On You Phoebe Snow, Something Real Gladys Knight, Licence To Kill Stephanie Mills, Something In The Way You...</p>	<p>POWER</p> <p>Martika, Toy Soldiers Madonna, Express Yourself Milli Vanilli, Baby Don't Forget My Number Expose, What You Don't Know The Doobie Brothers, The Doctor Warrant, Down Boys Fine Young Cannibals, Good Thing Simply Red, If You Don't Know Me By Now Donna Summer, This Time I Know It's For Real Richard Marx, Satisfied Prince, Batdance Dino, I Like It Neneh Cherry, Buffalo Stance New Kids On The Block, I'll Be Loving You (Forever)</p>
<p>MEDIUM</p> <p>Badlands, Dreams In The Dark Adrian Belew, Oh Daddy! The Call, Let The Day Begin Dangerous Toys, Teasin' Pleas'n The Fabulous Thunderbirds, Knock Yourself Out Debbie Gibson, No More Rhyme The Jacksons, Nothin' (That Compares 2 U) King Swamp, Is This Love? Atension, Crazy 'Bout Her Henry Lee Summer, Hey Baby U2, All I Want Is You Wire, Eardrum Buzz</p>	<p>CURRENT</p> <p>House Of Freaks, Sun Gone Down 24-7 Spyz, Jungle Boogie Doro, Whiter Shade Of Pale Lita Ford/Ozzy Osbourne, Close My Eyes Forever Kix, Don't Close Your Eyes Stage Dolls, Love Cries Nitro, Freight Train Debbie Gibson, No More Rhyme Gloria Estefan, Don't Wanna Lose You The Outfield, My Paradise Simply Red, If You Don't Know Me By Now Michael Damian, Cover Of Love Fine Young Cannibals, Good Thing Eddie Money, Let Me In Roxette, Dressed For Success Robben Ford, Born Under A Bad Sign Aleese Simmons, I Want It Debbie Allen, Special Look Sweet Sensation, Hooked On You Phoebe Snow, Something Real Gladys Knight, Licence To Kill Stephanie Mills, Something In The Way You...</p>	<p>ADDS</p> <p>Kix, Don't Close Your Eyes Robert Palmer, Tell Me I'm Not Dreaming Gloria Estefan, Don't Wanna Lose You Debbie Gibson, No More Rhyme</p>
<p>BREAKOUTS</p> <p>Dead Or Alive, Come Home With Me Baby Tangier, On The Line Texas, I Don't Want A Lover Stevie Ray Vaughan/Double Trouble, Crossfire Karyn White, Secret Rendezvous</p>	<p>WANT TRACKS</p>	<p>ADDS</p> <p>Kix, Don't Close Your Eyes Robert Palmer, Tell Me I'm Not Dreaming Gloria Estefan, Don't Wanna Lose You Debbie Gibson, No More Rhyme</p>
 <p>The Nashville Network 13 Hours Weekly 2806 Opryland Dr., Nashville, TN 37214</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>CURRENT</p> <p>Dolly Parton, Why'd You Come In Here Lookin'... Baillie And The Boys, Wish I Had A Heart Of Stone Clint Black, Killin' Time Billy Joe Royal, Love Has No Right Reba McEntire, Cathy's Clown Tanya Tucker, Daddy And Home The Wagoners, Sit A Little Closer Lorrie Morgan, Dear Me Becky Hobbs, Do You Feel The Same Way Too Canyon, Hot Nights Skip Ewing, Gospel According To Luke Shelby Lynne, The Hurtin' Side The Lonesome Strangers, Just Can't Cry No More Kathy Mattea, Come From The Heart Kenny Rogers, Planet Texas Shenandoah, Sunday In The South Buck Owens/Ringo Starr, Act Naturally J.C. Crowley, Beneath The Texas Moon Lyle Lovett, Nobody Knows Me Lacy J. Dalton, I'm A Survivor</p>	<p>CURRENT</p> <p>The Graces, Lay Down Your Arms Chuckii Booker, Turned Away New Kids On The Block, Hangin' Tough Boris Grebenshikov, Radio Silence Lisa Lisa & Cult Jam, Just Git It Together Junkyard, Hollywood Jody Watley W/Eric B., Friends Hubert Kuh, Machine Gun Bon Jovi, Lay Your Hands On Me King Swamp, Is This Love? James Ingram, It's Real</p>	<p>HEAVY</p> <p>Keith Whitley, I'm No Stranger To The Rain Dolly Parton, Why'd You Come In Here Lookin'... Billy Joe Royal, Love Has No Right Clint Black, Killin' Time Shenandoah, Sunday In The South Michael Martin Murphey, Never Givin' Up On Love The Wagoners, Sit A Little Closer Randy Travis, Promises Kenny Rogers, Planet Texas Reba McEntire, Cathy's Clown New Grass Revival, Callin' Baton Rouge Nitty Gritty Dirt Band, Will The Circle Be Unbroken... Ronnie Milsap, Houston Solution Lorrie Morgan, Dear Me Oak Ridge Boys, Beyond Those Years Highway 101, Honky Tonk Heart Southern Pacific, Any Way The Wind Blows Clint Black, A Better Man Kathy Mattea, Come From The Heart Buck Owens/Ringo Starr, Act Naturally</p>

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HOT LATIN TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
Compiled from national Latin radio airplay reports.					
★★ NO. 1 ★★					
1	1	2	13	JOSE LUIS RODRIGUEZ MERCURY	◆ BAILA MI RUMBA 2 weeks at No. One
2	2	1	15	LUIS MIGUEL WEA LATINA	◆ LA INCONDICIONAL
3	3	3	10	ANA GABRIEL CBS	◆ SIMPLEMENTE AMIGOS
4	9	5	16	CHAYANNE CBS	◆ ESTE RITMO SE BAILA ASI
5	4	4	10	FRANCO DE VITA CBS	◆ TE AMO
6	12	18	4	MARISELA ARIOLA	Y VOY HACER FELIZ
7	7	7	5	R.CARLOS/V.FERNANDEZ CBS	AUNQUE MAL PAGUEN ELLAS
8	5	6	14	BRAULIO CBS	AMANDOTE Y SONANDOTE
9	14	30	2	LOS BUKIS MELODY	A DONDE VAYAS
10	8	15	5	ENMANUEL CBS	QUISIERA
11	6	11	7	JULIO IGLESIAS CBS	◆ BAMBOLEO/CABALLO VIEJO
12	11	8	6	ROCIO DURCAL ARIOLA	EXTRANANDOTE
13	15	39	3	DAVID PABON TH-RODVEN	AQUEL VIEJO MOTEL
14	16	10	7	ROCIO JURADO EMI-CAPITOL LATIN	AMOR DE NOCHE
15	19	17	6	LOURDES ROBLES CBS	CORAZON EN BLANCO
16	23	32	3	JOSE JOSE ARIOLA	EL
17	25	21	4	EL GRAN COMBO COMBO	AGUACERO
18	10	16	24	RICARDO MONTANER TH-RODVEN	◆ SOLO CON UN BESO
★★★ POWER PICK ★★★					
19	32	20	4	PABLO RUIZ CAPITOL-EMI LATIN	◆ ORGULLOSA NENA
20	27	—	2	MIGUEL GALLARDO POLYGRAM	YO FUI EL SEGUNDO EN TU VIDA
21	17	9	27	VIKKI CARR CBS	◆ MALA SUERTE
22	39	—	2	PANDORA CAPITOL-EMI LATIN	NO PUEDO DEJAR DE PENSAR EN TI
23	21	23	8	LOS YONICS FONOVISIA	PERDON POR TUS LAGRIMAS
24	22	26	8	LUCIA MENDEZ RCA	AVENTURERO
25	20	29	10	JOSE JOSE RCA	PIEL DE AZUCAR
26	33	38	5	TOMMY OLIVENCIA TH	MI COMPLICE
27	18	12	24	JOSE JOSE ARIOLA	COMO TU
28	28	27	20	ROCIO DURCAL ARIOLA	EL AMOR MAS BONITO
29	13	13	8	Y. MONJE CBS	◆ QUITAME ESE HOMBRE DEL CORAZON
30	RE-ENTRY	10	10	VIKKI CARR CBS	HAY OTRO EN TU LUGAR
31	RE-ENTRY	2	2	YURI CBS	ISLA DEL SOL
32	26	22	9	EDDIE SANTIAGO TH-RODVEN	◆ ME FALLASTE
33	RE-ENTRY	26	26	ANA GABRIEL CBS	◆ ES EL AMOR QUE LLEGA
34	30	25	10	WILLIE COLON FANIA	EL GRAN BARON
★★★ HOT SHOT DEBUT ★★★					
35	NEW ▶	1	1	WILLIE ROSARIO BRONCO	FISICO
36	24	37	4	TONY VEGA RMM	AMOR DE POCO TIEMPO
37	RE-ENTRY	2	2	GRUPO EL TIEMPO LUNA	DE A POQUITO
38	NEW ▶	1	1	EDDIE SANTIAGO TH-RODVEN	MIA
39	38	24	7	LOS CAIFANES RCA	LA NEGRA TOMASA
40	NEW ▶	1	1	LAS NENAS DE RINGO Y JOSSIE RINGO	VENENO PARA DOS

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

Latin Notas



by Carlos Agudelo

TWO YEARS AGO, AT AGE 16, JORGE MIER became one of the—if not *the*—country's youngest program directors, at WONQ-AM Orlando, Fla. Born in Puerto Rico, where his father started one of the island's first FM stations, Mier gained enough experience to ask the WONQ station manager for the job. He had worked at stations in Puerto Rico and Miami, and had done three years as the top-rated prime-time jock at his father's station. As the owner's son, Mier says, "I had to show I could do it. I prepared myself for it. I read books, listened to other stations, went to PDs' meetings, and learned their methods. And I sat down with the general manager and asked for a three-month probation period. I got the two [months] the PD at that time was to be on vacation."

Since then Mier has applied current methods of American hit radio to his own station. "I think we are the only station in Florida to play hit music, what is in the lists. We also work with what the record companies send us," he says. "It isn't always like that with other stations. Sometimes they program the cuts being promoted by the companies for one week and then they choose their own from the albums. That's unlike Anglo stations, which have a programming method and stick to it."

Except for the morning show, 11Q, as the station is called, is 100% music. It also broadcasts in stereo, which has been one of the winning factors in Mier's programming. "Ninety percent of our music comes from CDs. We know Hispanics are buying CDs in more quantities, so we call our sound 'estereo digital.'"

As the only Spanish station in the Orlando area, 11Q can afford to be innovative. Mier is proud of his station's reputation for introducing new artists and new music.

"We are dedicated to on-the-air perfection," he says. "We change our jingles every year and our DJs are very active on the air."

Mier says Latin music already has entered the '90s. "We have advanced a lot—the music is very modern now, it has more rhythm, more studio work, more computers."

The growth in the Orlando area, often cited as the state's favorite place of settlement for Hispanics after Miami, also has given the station more leverage with its 25-plus target audience. The population is mostly Puerto Rican, with a sizable number of Cubans and Colombians.

Mier is getting ready to enter college, where he is to

'We are dedicated to on-the-air perfection'

start his studies in radio and TV communications. Meanwhile, hit radio is well and alive at WONQ-AM, where young Jorge Mier keeps calling the shots.

EMMANUEL, THE MEXICAN SINGER recently signed by CBS, often has been criticized as a strong-minded artist who does the music he pleases, a prerogative fewer artists than imagined take advantage of. In the case of his last album, "Quisiera," that strong-mindedness has paid off in the form of a remarkable record. No other artist, at least none I've heard (Miguel Bosé is an exception), has gone so far in crystallizing a real pop sound with Spanish lyrics. In that sense, Emmanuel has achieved his own crossover, because if he can sing in any language with the same poise and self-assuredness, the whole pop sound will carry over. Whether his avant-garde music finds a public is another matter. Maybe it is too advanced, maybe the lyrics are a bit too complex, but the accomplishment is undeniable. With the help of producers Keith Olsen, Mauro Malavasi, and K.C. Porter, the man has become a visionary.

Gospel LECTERN



by Bob Darden

This is the second half of an interview with Light artist Beau Williams. Williams left a successful mainstream music career to sing gospel exclusively. His album, "Wonderful," went top five in the spiritual charts last month after only five weeks.

"MY FIRST EXPERIENCE recording gospel was with 'Pass Me Not, O Gentle Savior,' 'Peace Be Still,' and 'Just A Closer Walk With Thee' on Light's compilation album, 'All-Time Gospel Classics,'" Beau Williams says. "That album was produced by Alan Abrahams and Laythan Armor—who also produced 'Wonderful.'"

"Mom was the singer in the family. God took her to heaven in 1987, but those songs are a part of me. I still break out in chills when I sing them. I get experiences singing gospel that I never got while singing secular music, no matter how much success I had. It was not a ministry, it was just a job. That makes a big difference now. And if this album ministers half as much to other people as it does to me, they're doing OK!"

Williams' father pastored two small churches in the Houston area, one on the first and second Sundays of the month and the other on the third and fourth Sundays. His first singing was in his father's churches.

"About age 13 I began singing in secular places," Williams recalls. "It was more out of a need for money than any love of it. When you've got eight kids and two small churches, you know my dad had to work real hard."

"My faith was shaken about age 20, but I never strayed away from the Lord—I just wasn't close for a time. Later, my faith, my relationship with the Lord enjoyed a renewed closeness. If you train a child the way he should go, he'll be OK."

Williams recorded his first release for Ariola/America after arriving in Los Angeles in 1981. He met George Benson while singing in a club. Benson sponsored him and helped him land a record deal with Capitol.

"Later, the Lord took me in a full circle because on my own I went back to Him," he says. "And this time I've made a total commitment to Him. Even when I was trying to do it my way, I always knew I could turn to Him to talk to when I was in trouble."

"After I re-established my relationship with the Lord, He took over my life. And 1987 was the time that I knew He wanted me out of secular music. I wanted to sing His praises. Each time I'd do an album, I'd say, 'I'd like to

Beau Williams says secular singing didn't suit his calling

include a gospel song,' and the record label would say, 'You can get to gospel later.'

"It was in 1986 that I was doing an album for Capitol and I finally got to do a gospel song. But as soon as they heard it, they said, 'You're doing it *too* gospel! Leave the option in there that "You" can mean God or a woman. That night I went back to the hotel and prayed. And the Lord showed me as clear as anything that He didn't want me to confuse the two, He wanted me to draw people to Him, to praise Him. From that moment on, I asked to break the connections I had with secular music. It happened the next year. In 1988, I hooked up with Light Records and today my album is out. It all happened in His time. It has come to pass because the Lord planted a seed in my heart."

As for the future, Williams believes one of his callings is singing on television and reaching a wider audience.

"There are certain things that happen singing gospel on TV, especially if I let the Lord lead," he says. "I enjoy singing with the great choirs and small evangelical groups. I just want to be in the Word, in the gospel, to do all of the things He has in store for me. I want the power to lay hands and be a vessel for Him, to make those things happen for Him, in His name."

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Alan Grunblatt, Senior Director of Marketing, RCA Records

"Relativity Records has consistently shown that being independent doesn't mean you can't compete with the majors. The best compliment I could extend to Relativity is that as a collector, I look forward to every release."

Gary Gersh, A&R Executive for Geffen Records

Where would the recording industry be today if Barry Kobrin and Steve Mason hadn't founded Important Record Distributors in 1979? Whose importing and distributing trends and sales figures would major label A&R staffs be monitoring, perchance to score their next Metallicas, Megadeths, Slayer and Jane's Addictions? Who would have had the vision to launch the Relativity, Combat, and In-Effect banners, or to put the class back into instrumental rock guitar via the gold-selling, Grammy-nominated success of Joe Satriani?



Barry Kobrin President

These questions and countless others have been consistently and summarily answered by IRD/Relativity President Barry Kobrin and his staff since the company's inception. A former salesman of everything from computer software to mens clothing, Kobrin traces his musical fanaticism to the advent of the Beatles and the original British Invasion. "From 1965 to 1976, I must have purchased, traded or somehow bartered half the rock albums that came out of the U.K.," Kobrin recalls. "I found myself buying closeouts from the distributors of that era, Jem and Peters International, of Beatles and Rolling Stones albums that they couldn't sell, then selling them to mom and pop stores in the New York metropolitan area. It was my association with Peters that got me into the record business. I hung around their offices for approximately a year before they finally offered me a job as their rock importer."

Co-chairmen Mason and Kobrin met while Kobrin was working at Peters International. Mason owned

Windsong and was exporting a great deal of the music that fascinated Kobrin throughout the world. The two built a relationship on mutual respect, and at the National Association of Record Merchants convention in spring 1979, Mason offered Kobrin a partnership in opening Important Records in June '79.

Doors were opened with Kobrin, import buyer John Lata, and current IRD/Relativity Vice President Tova Hoffman selling, picking and packing all product. George Quintana soon became their first official warehouse staffer ("Interestingly, all four of us are still together," notes Kobrin). "Ten years ago, the three of us did all the billing, reception, bookkeeping, accounting, and took turns cleaning up," Hoffman says, adding with a laugh, "Shows you how big the place was!"

In 1989, the current IRD east coast staff numbers over 100, with the west coast personnel count at approximately 35, and Hoffman's current responsibilities include the overseeing of every aspect of every operation of IRD/Relativity's present empire, monitoring the company's every financial transaction. "It keeps me on my toes," she says.

Kobrin and his staff continued importing and distributing the most adventurous music possible from all corners of the globe, with Mason offering constant counsel and guidance from his overseas office. Around 1982-83, Kobrin noted a shift in demand toward the burgeoning American underground. Mason's involvement was lessened in terms of raw trade, though Kobrin asserts, "His business doctrines influence the company to this very day. The relationship worked well then and it still does." In keeping with this claim, Kobrin maintains three to four hours of contact with Mason a week.

In their formative days, IRD frequently received calls from major label A&R staffers requesting import sales figures on choice titles. "Majors still look at us as a way of introducing a rock 'n' roll band to the public," says Kobrin, "so that their marketing and promotion teams will find it more comfortable to continue the process of breaking the act."

Kobrin continues, elaborating on the importance of having a label run through its own distributor: "When we feel we have a band that is exciting, we know that we have more than one chance in making that band happen. Example: a thrash metal band can sell, say 25,000-30,000 pieces with major distribution and never get a chance to complete its development. Through Important that is just a start. We're willing to accept a next album that sells 45,000, after that,

75,000, after that it's breakthrough time. Everybody wins. We feel that bands are beginning to understand that."

Vice President of Marketing Howie Gabriel comments on the factors behind the company's expansion. "IRD really is a trendsetting set-up. With our eight offices around the country, we are the only indie distribution system that can cover all areas of marketing, from selling to all mom and pop stores and to the chains and rackjobbers, our distribution really is as complex as a major label's. We might not have the clout that the majors have, but we have the fortitude and consistency to get our product deep into the store."

Cliff Cultreri, General Manager of IRD West and Vice President of A&R, has been almost singlehandedly responsible for IRD's ever growing West Coast profile over the last seven years. "When I first arrived here, there were a hell of a lot of competitors in this field," Cultreri says. "Now we're just about the only one with a truly solidified operation." Cultreri attributes this fortification to his unflinching adherence to simple, strident standards. "What I basically did was hire good people to sell good product. That's all."

IRD's current set-up consists of two warehouse/offices with twin shipping depots in New York and Los Angeles, with regional sales offices in Atlanta, Philadelphia / Washington D.C., Chicago, Dallas, Seattle, and San Francisco. "Each one of these offices sells their territory and also helps to shape advertising and marketing campaigns," says Gabriel. "We have found that the independent labels that have taken advantage of our indie marketing plans have had



Cliff Cultreri Vice President/A&R
General Manager West Coast Operations



Tova Hoffman Vice President
of Important/Relativity

TRECORD

D I S T R I B U T O R S

"In the early days, Important Record Distributors was of critical importance to us as an aggressive and alternative-oriented distributor of our imported records. Had it not been for the activities of Important, and a number of subsequent importers, the success of our acts such as The Cult, Gene Loves Jezebel, and Love and Rockets in the States would have been far harder to achieve."

Martin Mills, Beggars Banquet

"Important Record Distributors has created the ultimate forum for new and independent music."

Bleecker Bob, Bleecker Bob's Record

successful records and have become successful labels."

"It's interesting to note that some of these labels have gone on to major label distribution and found it very difficult to deal with that kind of machinery. They don't get the individual, specialized attention they had with IRD. Quite frankly, many of the major label sales people and executives just don't understand this product. If you talk to the key retailers in the country, they will express their support for our form of distribution."

Several key retailers will support Gabriel's claim. Bruce Imber, Vice President of Elroy Enterprises, says, "The Important Record Distribution group is a dynamic and committed organization that knows how



Steve Mason Co-Chairman

to promote and market their product." Fellow Elroy VP Mitchell Imber adds, "More importantly, Important Records is one of the few companies that is sensitive to the needs of the chain retailer." Mike Lemmo, Elroy's independent buyer, also adds, "My IRD sales representative, Larry Germack, is very familiar with our operation and knows the type of product we can sell. He doesn't

force product on me expressly to get it into the stores. He works with me on the right product, which gives me confidence to try new releases and artists."

Lew Garrett, Vice President of Purchasing for Camelot Enterprises, notes IRD's profound influence on the heavy metal marketplace of the 1980s: "Without Important, the industry may not have been willing to embrace metal acts that weren't in the mainstream at that point, but are now major players in the music business. They've helped establish Metallica, Anthrax, Megadeth, Slayer and Helloween. We have them to thank for that."

Bob Varcho, Camelot's Senior Buyer, adds, "Over the past couple of years, Important's commitment to heavy metal in particular has proven prophetic. A great percentage of sales here at Camelot and in the industry as a whole have come from these heavy metal ranks."

In 1981, a viable new vehicle for the expression of

this innovative range of music and philosophy, typical of IRD stock, was created in the form of the in-house Relativity labels. Relativity's very first release was Talas' SINK YOUR TEETH INTO THAT, the debut of the Buffalo, NY based band featuring bassist extraordinaire Billy Sheehan (who eventually went on to superstardom as a member of DAVID LEE ROTH's first solo band, and now with his current affiliation, MR. BIG). Relativity also excelled in the licensing arena, introducing the likes of The Cure, Gene Loves Jezebel, Robyn Hitchcock, the Cocteau Twins and Shriekback to the American record buying public.

"IRD/Relativity was instrumental in the early stages of building Billy Sheehan's career," comments Michael Faley of Billy Boy Productions, Sheehan's personal management company. "Their ability to get the Talas albums into all the mom and pop stores created a 'Sheehan buzz' that can still be felt today."

Meanwhile, as the major labels began to recognize and consume this "new music" from overseas, IRD's focus turned to the distribution of America's own independent labels. Director of Purchasing Alan Becker played a pivotal role in this process, maintaining an intimate business atmosphere for the artists and labels affiliated with IRD, also establishing ties with such labels as First Night (whose LES MISERABLES London Cast Recording double LP has sold in excess of 250,000 units), Creation, Some Bizarre and Beggars Banquet/4AD. "During this period, we exclusively distributed such new acts as R.E.M., Laurie Anderson and Joan Jett," Becker recalls. "Labels that are now firmly established, such as Enigma, Twin Tone, and SST, were delivering new, consistently great music that could have been totally overlooked by the mainstream if it weren't for IRD. We found our niche distributing these labels."



Alan Becker Director of Purchasing

These labels enabled IRD to establish the first national alternative distribution network using a sales force and back-up team, twin shipping depots and regional sales offices, all coordinated through their New York home office. "As we grew, we began to attract artists and labels with the potential to



BONNIE GRAHAM

Nuclear Assault

"240 beats per minute thrash with molten fretwork. These NY/NJ moshers have a biting sense of humor/irony, and a no-nonsense delivery."

CIRCUS

reach a wider audience than we'd ever imagined," Becker says. "To realize this potential and compete in the marketplace, we had to sell, market and promote our product with the same intensity as the majors."

Wesley Hein, President of Enigma/Restless Records, attests to IRD's prowess in this area. "Important is a legitimate part of the process of developing talent and establishing careers," Hein says. "I should know. We have done over \$10 million dollars of business with them and have established several gold and platinum acts in the process."

It was approximately at this time that IRD was instrumental in the creation of the independent heavy metal market. Pressing and distribution deals enabled visionary labels such as Megaforce to release and distribute product like Metallica's groundbreaking KILL 'EM ALL and RIDE THE LIGHTNING (both of which were eventually snapped up by Elektra), Anthrax's FISTFUL OF METAL LP and ARMED & DANGEROUS EP, the controversial Stormtroopers of Death's SPEAK ENGLISH OR DIE. At the same time, the in-house Combat label was forging similar new ground with the release of the first Megadeth LP, KILLING'S MY BUSINESS... AND BUSINESS IS GOOD, Slayer's HELL AWAIT, and the formative trendsetting titles from Nuclear Assault, Exodus, Agnostic Front and others.

"We were selling a lot of metal," Kobrin recalls, "Our own introduction to metal was our licensing of Talas. We did very well with that. John Zazula was buying imports from us, selling them at flea markets, and decided to start Megaforce, distributed through us. Needless to say we were very successful. Through that

(Continued on page IR-6)

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(Continued from page IR-3)

series of events, we decided to form our own metal label."

Combat's current roster includes: Exodus, Dark Angel, Death, Canadian innovators DBC, San Francisco based Forbidden, Philadelphia's pride Faith or Fear, and new signings Forced Entry and Devastation.

The Relativity label roster is currently spearheaded by guitar virtuoso Joe Satriani, whose SURFING WITH THE ALIEN not only became Relativity's first RIAA certified gold record, but was nominated for Grammys for Best Rock Instrumental Album and Best Pop Instrumental Album and scored Joe the top three honors in GUITAR PLAYER's 1988 Readers Poll. Since then, Satriani has released the brilliant DREAMING #11 EP, served as guitarist and musical coordinator for Mick Jagger's Australian and Japanese Tours, still finding time to sit in with Paul Shaffer and the LATE NIGHT WITH DAVID LETTERMAN band and to contribute a cut ("One Big Rush") to WTG Records' original motion picture soundtrack to the 20th Century Fox box office smash SAY ANYTHING. Joe is presently putting the finishing touches on his first full length opus since SURFING..., FLYING IN A BLUE DREAM, slated for fall release.

Barry Kobrin on Joe Satriani: "When the name Joe Satriani comes up, it conjures up so many different thoughts that it's scary. He's responsible for our feeling good about ourselves in what we do, whether it be on a sales, marketing or promotional level and the positive way we are now perceived on an industry and consumer level. And most of all he is an artist for the ages. We're proud to have him as our featured artist."

Cliff Cultreri played a most significant role in Satriani's success story. "I was working with Steve Vai on his FLEX-ABLE LP," Cultreri recalls. "It was Steve who first advised me to check out his colleague, Joe Satriani. The minute I heard Satriani's tape it was obvious that he had the goods. Although we had not previously dealt in this kind of music before, I knew we were on the verge of uncovering an entirely new and viable market."

"I was right," he continues. "Since the release of Joe's first album, NOT OF THIS EARTH, through SURFING... and DREAMING #11, we've been able to generate intense excitement among the entire guitar and instrument-oriented community. Also, with the help of Howie Gabriel we've been able to establish various endorsement campaigns."

Satriani returns the compliment: "Barry Kobrin and Cliff Cultreri at Relativity showed guts and vision when they signed me. With each new direction I take they're always ready with renewed enthusiasm."

Other Relativity priorities include the eponymous debut from Sacramento-based Jet Red, already receiving raves from AOR staple stations ("It's always been thought of as impossible for an independent label to break a top 40 hard rock band," Kobrin says. "We forgot to read the rule book on this one."); erstwhile Satriani's bass player Stuart Hamm's solo LP, KINGS OF SLEEP; Roxy Music alumni Manzanera & Mackay's elegant UP IN SMOKE; and finally, by way of Sweden, Shotgun Messiah's self-titled first U.S. release. Formerly known as Kingpin, this first class hard rock quartet infuses traditional guitar boogie raunch with a finesse all their own. Kobrin expresses his enthusiasm: "This is a multiplatinum act. That's it."



Howard Gabriel Vice President/Marketing

Gabriel expresses his confidence in IRD/Relativity's ability to usher in its next era. "I think that our successful advertising and marketing departments have literally set the standards by which our peers are to be judged. We are doing very creative promotions with retail and radio that in the past have only been

(Continued on page IR-10)



Joe Satriani
"Satriani is the savior of instrumental rock and is one of this decade's most creative guitarists."
MUSICIAN MAGAZINE

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Killing Time (Formerly Raw Deal)

(Continued from page IR-6)

attempted by the major labels. Many of our ideas and concepts, such as the Joe Satriani campaign, have been completely innovative and have been emulated by other company's promotional departments. Even though we don't have all the money in the world to play with, our enthusiastic staff as a whole consistently makes the most of every brilliant idea they hatch."

This has been more than apparent in the In-Effect label's latest project, 24-7 Spyz, the genre hopping metalfunk reggae hip hop South Bronx amalgam currently climbing the BILLBOARD chart with their debut LP, HARDER THAN YOU. Jonathan Levine of the William Morris Agency, the band's booking agent, says, "This is one of the hardest working, most enthusiastic and overall creative companies that I've ever had the pleasure of working with." The 24-7 Spyz initial showcase tour campaign kicked off with an SRO bash at New York's Cat Club (chronicled in BILLBOARD's Bruce Haring's GRASS ROUTE column) followed by similar soirees in Washington DC, Chicago and Los Angeles.

Kobrin expresses his intense interest in this particular project: "We're a company that doesn't put out many albums. Our philosophy is that if the entire organization doesn't understand and embrace it, then forget it. 24-7 Spyz embraces everything that this company is comfortable with: top-notch musicianship, metal, hardcore, so-called 'alternative' forms of music such as reggae, hip hop, funk and so on, and a sensitive intelligence and intuition on working with an independent label and the benefits thereof."



Anne Adams National Label Director
Relativity/Combat/In-Effect

National Label Director Anne Adams coordinates all label departments—press, radio, art, production, retail promotion—to bring into existence the campaigns that are laid out. "I listen to very creative staff members, as well as band members, to help create a promotion that everyone can be proud to be a part of, as well as helping to make projects accessible to our sales staff when

stores have limited budgets allotted for our product."

Each IRD in-house label is staffed by promotional personnel with a feel for the musical realm that particular label specializes in, as well as the ability to build a special personal rapport with the artists on that label's roster. On the new In-Effect label, which specializes in a streetwise array of musical styles ranging from funk to metal to hardcore and beyond, Product Manager Howie Abrams not only keeps a watchful eye on the label activities, but keeps the entire staff aware of any possible problem that may arise. Steve Martin, who first came to the organization as a guitarist for Agnostic Front (who released three Combat LPs before becoming the first band to release product on In-Effect), handles press for In-Effect and serves as Manager of Special Projects for all three in-house labels. "Howie and Steve are my 'superstars,'" quotes Adams, "because they have the ability and the vision to know what's going on in the street, and are able to bring this vision back to their fellow staff members."

"In-Effect is a wholly unique label," Abrams explains, "in that you can have a 24-7 Spyz, a Sick Of It All and a Nuclear Assault on the same label and have it make sense."

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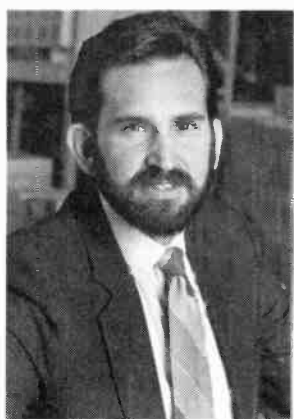


Agnostic Front
*"Sound of the streets. Heavy as a sledgehammer, deadly as a
 switchblade, thrash played the way it's meant to be played;
 fast, loud, angry!"*

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Brian Engle West Coast Operations Manager



Corey Schwartz Controller



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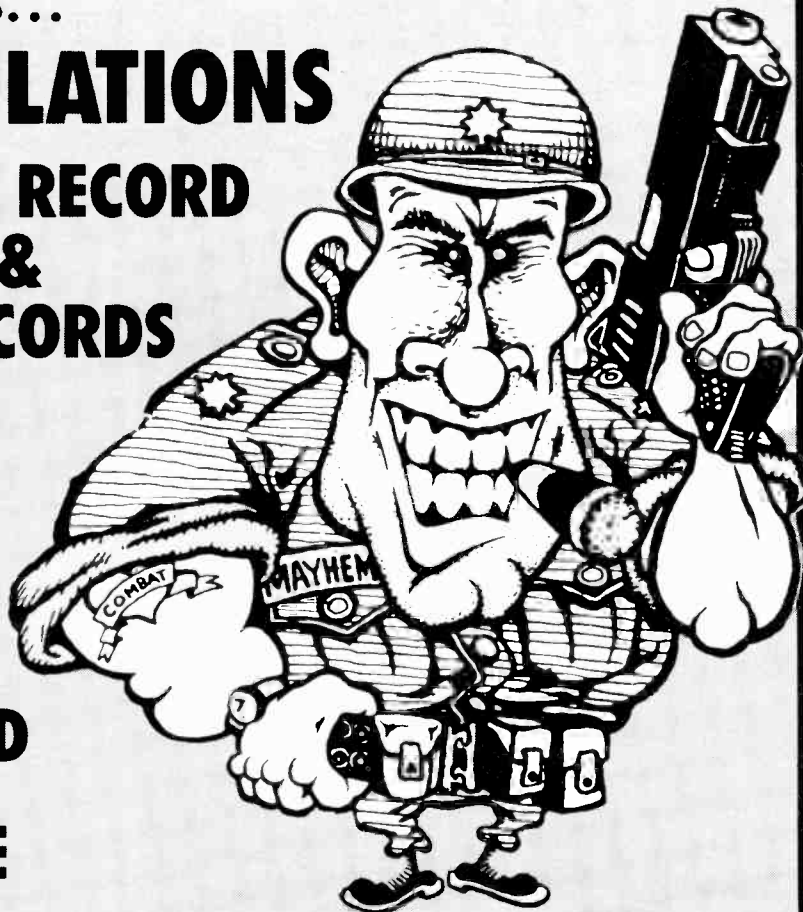
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"You might not have expected it, but a band from the PA/NJ area home of Britny Fox and Cinderella has turned in what could be the best thrash debut of the year."

HARD REPORT

With every future oriented company, goals need to be set. Barry Kobrin, President, shares his vision of the future for Important/Relativity. "Having a record company enables us to understand all the tangible plans it takes to explore a label and/or act. We distribute approximately 90 labels at the present time. At this same time last year, we were representing 200. With what it takes, (marketing, promotion, video, personnel, etc...) in view of the tremendous costs involved, I suspect that Important will involve itself with only those labels that are willing to do the behind the scenes work in order to make distribution effective.

We will continue to go with the key independent rack labels and drop many others, and plan to pick up one or two major independent labels who are currently using other distribution.

We also plan to pick up at least 3 major jazz/adult contemporary labels for distribution in the near future. After all, our experiences with Joe Satriani, Stu Hamm, Scott Henderson and Tangerine Dream enable us to go in these related directions easily.

With our current personnel, equipment, and shipping locations we should easily double our turnover within the next two years."



Marc Offenbach National Director of Sales



Chuck Nicholson West Coast Sales Manager

When all is said and done in the innovations department, it's up to IRD's ace sales and marketing teams to sell the product through. "The beauty of IRD is our reaction time on a hot release," says Marc Offenbach, Director of National Sales. "Our extremely close relationships with our mom and pop accounts enable us to detect a 'buzz' and elevate it to the national chain account level."

"We believe that the retailer has the power to break records," adds Director of Retail and Video Promotion Jim Genova. "The people out there in the trenches are the ones actually *selling* the records. If you can both develop strong relationships with these people and convince them of the potential of your product, you will undoubtedly have a success."

Anne Adams summarizes and concludes, "IRD's unparalleled network, together with Relativity, Combat and In-Effect's vision, will be responsible for the discovery and distribution of the most important music of the 1990s."

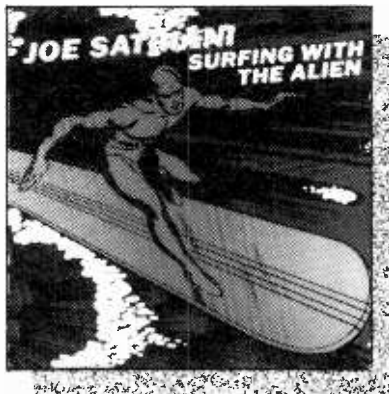
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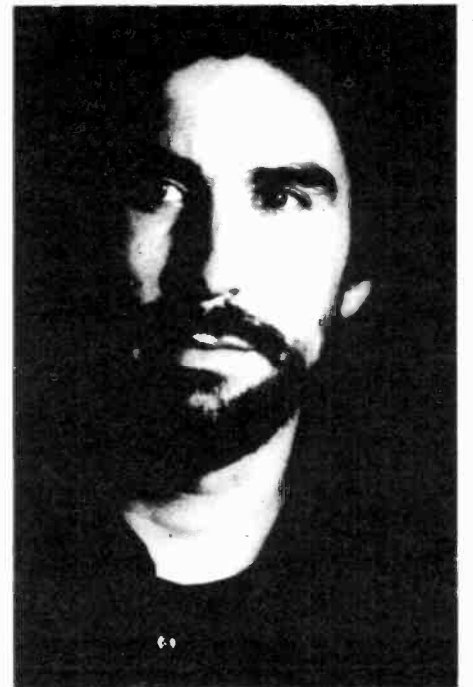
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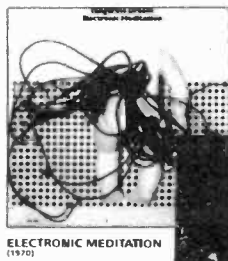
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ELECTRONIC MEDITATION
(1970)

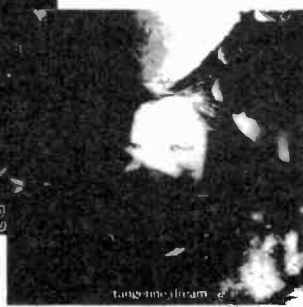


ALPHA CENTAURI
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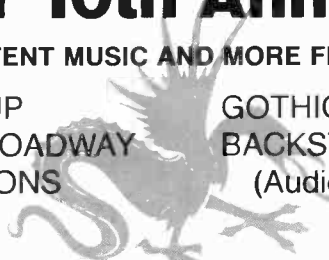
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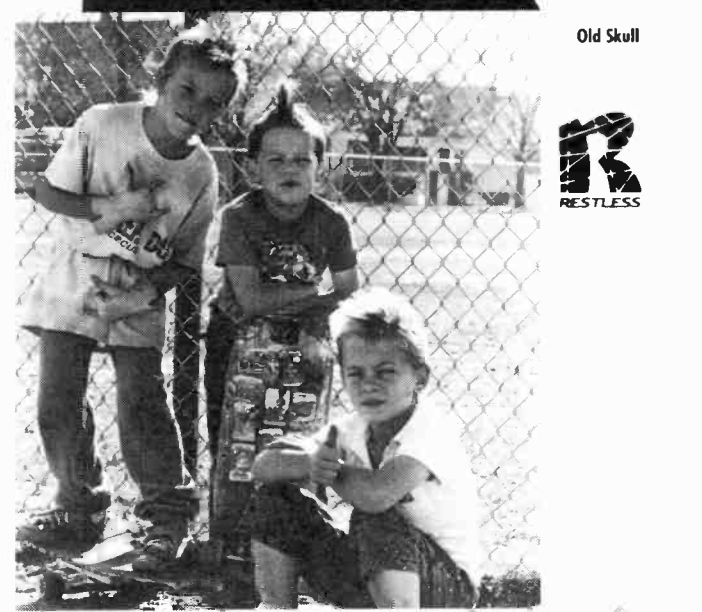


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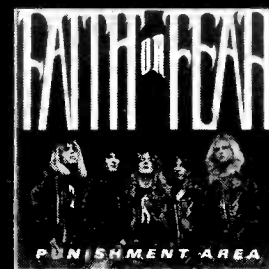
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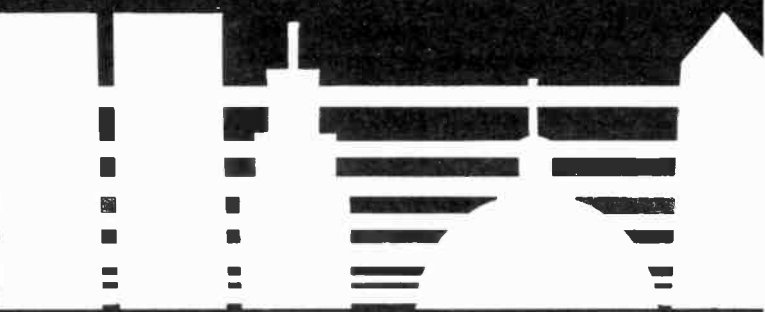
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Susan Unger Production Manager,
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AND OUR GREAT, IMPORTANT SUPPORT STAFF ...



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
BERT RIGBY, YOU'RE A FOOL (R) Robert Lindsay, Anne Bancroft Warner/\$89.95	8/3/89 (8/23/89)	\$0.0758 (23)	Fact Sheet, Poster
THE 'BURBS (PG) Tom Hanks, Bruce Dern MCA/\$89.95	7/18/89 (8/10/89)	\$35.2 (1,956)	Stande- Poster
THE FLY II (R) Eric Stoltz, Daphne Zuniga CBS/Fox/\$89.98	7/18/89 (8/3/89)	\$19.9 (1,528)	Poster, Stande- Poster
LITTLE DORRIT (NR) Alec Guinness, Derek Jacobi Warner/\$89.95	7/27/89 (8/16/89)	\$1 (11)	Fact Sheet, Poster
MARIA CHAPDELAINE (PG) Nick Mancuso Media/\$59.95	8/2/89 (8/16/89)	NA (NA)	Poster
MIND GAMES (R) Edward Albert, Maxwell Caulfield CBS/Fox/\$79.95	7/18/89 (8/3/89)	\$0.0761 (199)	None
THE NAKED GUN (PG-13) Leslie Nielsen Paramount/NA	8/2/89 (8/23/89)	\$78 (1,969)	Display, Poster
PATTY HEARST (R) Natasha Richardson Media/\$89.95	8/2/89 (8/16/89)	\$1.2 (460)	Poster
UNDER THE BOARDWALK (R) Keith Coogan, Roxana Zal New World/\$89.95	8/2/89 (8/15/89)	\$0.1475 (65)	Poster
THE WASH (NR) Mako Academy/\$79.95	7/27/89 (8/17/89)	NA (1)	Poster, Flyer

* INFORMATION FURNISHED BY VIDEO FORECASTER.

OTHER TITLES

BABAR THE ELEPHANT COMES TO AMERICA
Animated
Vestron/\$14.98
Prebook cutoff: 7/19/89; Street: 8/9/89

THE BEAR WHO SLEPT THROUGH CHRISTMAS
Children
FHE/\$14.95
Prebook cutoff: 7/19/89; Street: 8/10/89

BREAKING ALL THE RULES
Carl Marotte, Carolyn Dunn
New World/\$9.95
Prebook cutoff: 7/26/89; Street: 8/8/89

CERTAIN FURY
Tatum O'Neal, Irene Cara
New World/\$14.95
Prebook cutoff: 7/26/89; Street: 8/8/89

CLASS OF MISS MacMICHAEL
Glenda Jackson
Media/\$9.95
Prebook cutoff: 7/19/89; Street: 8/2/89

DEF-CON 4
Tim Choate, Kate Lynch, John Walsch
New World/\$9.95
Prebook cutoff: 7/26/89; Street: 8/8/89

ESCAPE FROM EL DIABLO
Timothy Van Patten, Jimmy McNichol
Media/\$9.95
Prebook cutoff: 7/19/89; Street: 8/2/89

FROSTY THE SNOWMAN
Children
FHE/\$14.95
Prebook cutoff: 7/19/89; Street: 8/10/89

GUMBY'S HOLIDAY SPECIAL
Children
FHE/\$14.95
Prebook cutoff: 7/19/89; Street: 8/10/89

THE JITTERS
Sal Viviano, James Hong
Prism/\$79.95
Prebook cutoff: 7/18/89; Street: 8/3/89

L.A. BOUNTY
Sybil Danning, Wings Hauser
IVE/\$89.95
Prebook cutoff: 7/19/89; Street: 8/10/89

L.A. VICE
Lawrence Hilton-Jacobs, William Smith
RaeDon/\$69.95
Prebook cutoff: 7/25/89; Street: 8/17/89

LITTLE DRUMMER BOY
Children
FHE/\$14.95
Prebook cutoff: 7/19/89; Street: 8/10/89

RAGS TO RICHES
Joe Bologna
New World/\$9.95
Prebook cutoff: 7/26/89; Street: 8/8/89

RUDOLPH THE RED-NOSED REINDEER
Children
FHE/\$14.95
Prebook cutoff: 7/19/89; Street: 8/10/89

SANTA CLAUS IS COMING TO TOWN
Children
FHE/\$14.95
Prebook cutoff: 7/19/89; Street: 8/10/89

THE STORY OF BABAR THE LITTLE ELEPHANT
Animated
Vestron/\$14.98
Prebook cutoff: 7/19/89; Street: 8/9/89

THE THIRD MAN
Orson Welles, Joseph Cotten
Media/\$19.95
Prebook cutoff: 7/19/89; Street: 8/2/89

VANISHING WILDERNESS
Documentary
Media/\$9.95
Prebook cutoff: 7/19/89; Street: 8/2/89

A VERY MERRY CRICKET
Children
FHE/\$14.95
Prebook cutoff: 7/19/89; Street: 8/10/89

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.

RKO Buy Whittles Chain Giant; Growth Planned Thrill Is Gone From Adventureland

This story was prepared by Richard T. Ryan and Geoff Mayfield.

NEW YORK Once one of the two largest chains in the home video field, Adventureland Video's numbers have dwindled since it was acquired by RKO Video in 1987. The onetime giant has experienced other changes during the last two years, and management says more are on the way.

At its peak, in 1986, Adventureland claimed to have more than 600 stores in some 37 states. By the time founder Martin Ehman sold the web to RKO Video in May 1987, the chain, then based in Salt Lake City, had already lost more than 100 units. Today, Michael Spiegler, RKO Video vice chairman, does not know exactly how many remain; his best guess is "a couple of hundred."

Adventureland's fortunes may turn as the result of a major realignment by RKO Video parent The ALMI Group, which has Steve Berns remaining as head of the RKO web, John Manning as president and CEO of grocery supplier SuperVideo, with a third executive, not yet hired, who will oversee the Adventureland operation.

In the previous structure, Louis Parks ran both the Adventureland and SuperVideo divisions. Parks recently exited the company; according to both Spiegler and Berns,

Park's exit was by mutual agreement. ALMI is conducting an executive search to net a new Adventureland chief, but in the meantime, a new game plan for the franchise division is already being planned.

"We are trying to establish Adventureland as a well-run, cohesive franchise operation, and we are looking for a new chief executive to implement a business plan that we are currently putting together," says Spiegler.

Spiegler offers few specifics about Adventureland's new business blueprint, nor does he say

when that plan will be implemented. He predicts that when the reorganization is complete, a number of stores will return to the Adventureland fold and holds open the option that some Adventureland stores might convert to the RKO banner. "A number of stores may not qualify for RKO, but that doesn't mean that others won't," he says.

Despite Spiegler's optimism, appears that many of the chain's factors will be in no hurry to come back.

At least two splinter chains (Continued on page 56)

2 Adventureland Retailers Say Business Just Super

BY JIM BESSMAN

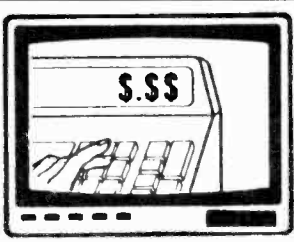
NEW YORK Although Adventureland Video's future remains a fuzzy question mark, the ALMI Group's two other video retail properties—RKO Warner Video and grocery-supplier SuperVideo—appear to be prospering.

The RKO Warner Video chain, which last month launched its first television ad campaign, is poised to

exploit that exposure with an ambitious expansion plan.

Having just opened its 30th New York outlet at 86th Street and 1st Avenue in Manhattan, the area's biggest chain guarantees 40 stores by year-end, with as many as 50 possible. According to marketing director Stefanie Shulman, all new units are superstores holding at least 10,000 tapes, with (Continued on page 56)

STORE MONITOR



by Earl Paige

LEGISLATION PACKAGE: The phraseology is becoming commonplace out on the Video Software Dealers Assn. chapter trail. Meeting notices refer to a whole package of legislation. The Michigan Chapter meeting invitation begins: "Obscenity Legislation Package Update." Under that headline, it continues, "If you rent adult titles or 'R' rated titles in your store, you should attend this meeting." As chapter head Jim Bevak, owner of single-unit Video Vista, in suburban Detroit says, "That about includes every video retailer in the state."

The Michigan Chapter is now allied with another trade group, Michigan News & Video Assn. This organization is headed by an attorney, Laurie Clark. Bevak says the news and video group embraces adult bookstores as the First Amendment challenge unfolds. "They have taken the basic obscenity legislation and broken it into eight parts, points they hope can stand alone. Michigan has always had confusing obscenity laws. Now they want all movies rated. It is getting very complicated." For the first time, the Michigan group is holding a meeting in Lansing, the state capital. "We're convinced we have to move the meetings around the state if we are to get retailers seriously involved," says Bevak.

IT'S THE LAW: Over in Missouri, Sheila Soptick, head of the Kansas City Chapter, which embraces members on the Kansas side as well, explains that dealers are now totally confused about a new law in effect. "It basically involves 'slasher' movies," she says. While the genre may be somewhat exact in terms of certain titles, gray areas and uncertain classifications come quickly to

mind. "We're asking our legal counsel to explain the implications. Some retailers believe the law requires movies with a lot of violence be kept in a separate room. Others see it as requiring they be displayed well away from other product with an 18-year-old age restriction. We have to think about labels and signage. We just don't know how it will be enforced."

Missouri retailers have been in the legislative trenches on both sides of the state, Soptick says. In St. Louis Johnny Beck, owner of Movie Depot and St. Louis Chapter head, spearheaded efforts there. Both groups lined up on HB 225, the measure that ultimately passed. According to Soptick, even the lobbying effort became confusing, though there was nothing like the avalanche of bills that galvanized action in Austin for the Central Texas Chapter. Soptick heads JXJ Inc., a chain of adult bookstores involved in adult videos. She makes no apologies about being in the X-rated business: "That's how the whole home video rental business started." But the adult business is now a moot point, as she explains, because the focus has gone beyond that to obscenity and violence.

In some respects, defending the adult video business is more clear-cut, Soptick indicates. Faced with grand jury inquiries in two Kansas counties, video stores organized and presented their own operational guidelines to the district attorney's office. One grand jury made recommendations exactly in line with the stores' lineup of self-enforcement policies: no customers under 21; all product described in a catalog with no display; strict theme restrictions, such as no movies depicting bondage.

Also sounding the alarm is Barry Freilich, owner of single-store Granada Video, Ormond Beach, Fla., and head of the Northwest Florida Chapter. In a report from the Florida Suncoast Chapter's newsletter on his speech at a meeting, Freilich is quoted as saying: "What happens is when they get the X's off the shelves, they go for the hard R, the R-rated, and then the unrated movies. I don't know how you feel about free speech but this is not going to stop with adult movies; it goes (Continued on page 57)

TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ NO. 1 ★ ★			
1	1	7	COMING TO AMERICA	Paramount Pictures Paramount Home Video 32157	Eddie Murphy Arsenio Hall *	1988	R
2	3	3	TWINS	Universal City Studios MCA Home Video 80873	A. Schwarzenegger Danny DeVito	1988	PG
3	2	9	THE ACCUSED	Paramount Pictures Paramount Home Video 32149	Kelly McGillis Jodie Foster	1988	R
4	5	4	MY STEPMOTHER IS AN ALIEN	Weintraub Ent. Group RCA/Columbia Home Video 6-21028	Dan Aykroyd Kim Basinger	1988	PG-13
5	8	2	DIRTY ROTTEN SCOUNDRELS	Orion Pictures Orion Home Video 8725	Steve Martin Michael Caine	1988	PG
6	4	12	COCKTAIL	Touchstone Pictures Touchstone Home Video 606	Tom Cruise Bryan Brown	1988	R
7	7	3	ALIEN NATION	CBS-Fox Video 1585	James Caan Mandy Patinkin	1988	R
8	6	15	BIG	CBS-Fox Video 4754	Tom Hanks	1988	PG
9	9	4	A CRY IN THE DARK	Cannon Films Inc. Warner Home Video 11868	Meryl Streep Sam Neill	1988	PG-13
10	NEW		THE ACCIDENTAL TOURIST	Warner Bros. Inc. Warner Home Video 11825	William Hurt Kathleen Turner	1988	PG
11	10	6	EVERYBODY'S ALL-AMERICAN	Warner Bros. Inc. Warner Home Video 11827	Jessica Lange Dennis Quaid	1988	R
12	14	4	DEEPSTAR SIX	IVE 61700	Greg Evigan Taurean Blacque	1989	R
13	12	12	GORILLAS IN THE MIST	Universal City Studios MCA Home Video 80851	Sigourney Weaver Bryan Brown	1988	PG
14	11	11	CHILD'S PLAY	MGM/UA Home Video M800951	Catherine Hicks Chris Sarandon	1988	R
15	16	12	TUCKER: THE MAN AND HIS DREAMS	Paramount Pictures Paramount Home Video 32144	Jeff Bridges Martin Landau	1988	PG
16	13	19	A FISH CALLED WANDA	CBS-Fox Video 4752	John Cleese Jamie Lee Curtis	1988	R
17	15	6	HIGH SPIRITS	Media Home Entertainment M012009	Peter O'Toole Daryl Hannah	1988	PG-13
18	17	16	CROCODILE DUNDEE II	Paramount Pictures Paramount Home Video 32147	Paul Hogan Linda Kozlowski	1988	PG
19	19	3	KINJITE: FORBIDDEN SUBJECTS	Cannon Films Inc. Cannon Video 31036	Charles Bronson	1988	R
20	18	13	MYSTIC PIZZA	Samuel Goldwyn Virgin Vision 70035	Annabeth Gish Julia Roberts	1988	R
21	22	3	PARENTS	Vestron Pictures Inc. Vestron Video 5278	Randy Quaid Mary Beth Hurt	1989	R
22	20	15	BETRAYED	MGM/UA Home Video M800945	Debra Winger Tom Berenger	1988	R
23	23	6	WITHOUT A CLUE	Orion Pictures Orion Home Video 8733	Michael Caine Ben Kingsley	1988	PG
24	31	2	BUSTER	Hemdale Film Corp. HBO Video 0290	Phil Collins	1988	R
25	25	19	BIG BUSINESS	Touchstone Pictures Touchstone Home Video 605	Bette Midler Lily Tomlin	1988	PG
26	NEW		HEARTBREAK HOTEL	Touchstone Pictures Touchstone Home Video 609	Charlie Schlatte David Keith	1988	PG-13
27	33	2	BIRD	Warner Bros. Inc. Warner Home Video 11820	Forest Whitaker Diane Venora	1988	R
28	24	6	PUMPKINHEAD	MGM/UA Home Video 901605	Lance Henriksen	1988	R
29	26	23	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R
30	21	10	EIGHT MEN OUT	Orion Pictures Orion Home Video 8723	John Cusack Charlie Sheen	1989	PG
31	27	12	CROSSING DELANCY	Warner Bros. Inc. Warner Home Video 11826	Amy Irving Peter Riegert	1988	PG
32	28	23	BULL DURHAM	Orion Pictures Orion Home Video 8722	Kevin Costner Susan Sarandon	1988	R
33	NEW		I'M GONNA GIT YOU SUCKA	MGM/UA Home Video M901641	Isaac Hayes Bernie Casey	1988	R
34	NEW		THE LAST TEMPTATION OF CHRIST	Universal City Studios MCA Home Video 80885	Willem DaFoe Barbara Hershey	1988	PG
35	32	5	DISTANT THUNDER	Paramount Pictures Paramount Home Video 1855	John Lithgow Ralph Macchio	1988	R
36	36	19	MIDNIGHT RUN	Universal City Studios MCA Home Video 80810	Robert De Niro Charles Grodin	1988	R
37	29	7	HALLOWEEN 4: THE RETURN OF MICHAEL MYER	CBS-Fox Video 2100	Donald Pleasence Ellie Cornell	1988	R
38	30	13	BAT 21	Tri-Star Pictures Media Home Entertainment M012021	Gene Hackman Danny Glover	1988	R
39	40	10	DOMINICK AND EUGENE	Orion Pictures Orion Home Video 8716	Thomas Hulce Ray Liotta	1988	PG-13
40	35	12	DEAD RINGERS	Media Home Entertainment M012168	Jeremy Irons Genevieve Bujold	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.

RETAIL TRACK

continued from page 47)

cut other LP/tape prices while lowering the cost on most of its offerings (Billboard, Jan. 14). Plus, the \$9.98 bump is BMG's first year increase in more than a year and a half.

Reaction to BMG's move ranges from calm resignation—"It's just 4 cents," says the VP of purchasing at the national chain—to concern that ward-creeching wholesale marks are starting to squeeze margins beyond the comfort zone. Gary Ross, executive VP of Musicland, says his company is starting to take a hard look at shrinking margins, and he wonders if labels should look at moving that \$9.98 tier to a list of \$10.99 or \$1.49. Ross' contention sounds similar to the squawking heard from several corners three years ago over the wholesale hikes on \$8.98-list goods when that price was predominant. At least one rival points out that Musicland charges above-list price on several goods at a good portion of its stores, but Ross tells Billboard it's getting harder to ram past the list some store situations.

One account complains that the 16% hike will place a returns hit on existing inventories, but others seem concerned about that detail since the distributor is giving customers a grace period for returning goods at the old price through Oct. 1. . . . Although reaction to BMG's hike has not exactly been vociferous, it does seem the move raised more grumbles than similar LP/tape hikes passed on during the first two months of this year by CBS, MCA, and CEMA. I have a suspicion the big reason complaints have been louder this time is that business is much softer now than it was when 1989 was young. . . . Labels who still carry vinyl have cast a wary eye toward BMG's changing its incentive/disincentive formula on tapes for the second time this year. In February, the company doubled both its credit and the bonus on that cur- ation, which held the break-even level at 20% for wholesalers and 16%

for retail accounts. The new policy brings BMG retail break-even on LPs down to 10%, which, next to PolyGram's conservative vinyl formulas, now rank as the industry's second lowest. . . . Less fur flew over MCA's moves, which coincided with the implementation of the distributor's new computer system (Billboard, July 1). The move toward box-lot pricing was predictable, but according to a purchasing VP at one rack, the new system preserved at least some sort of functional discount for subdistributors, which means MCA is the lone major that continues to grant that benefit to wholesalers.

The one consistent grumble MCA's new policies have raised among merchandisers was the dissolution of ongoing deals on several of its budget-priced lines, but according to more than one source, the new computer system should make it easier for MCA to put deals on (and take them off) in the future, which will enable customers to realize those savings during specified buy-in periods. The new computer package will also enable the distributor to begin running electronic data interchange transactions with computer-savvy accounts by the fourth quarter of this year.

DATING: As noted in an earlier Retail Track, the National Assn. of Recording Merchandisers is moving its annual Retailers Conference from California to Florida. The meet, open to members of the Retailers Advisory Committee and all interested dealers, will park Sept. 25-27 at the Biltmore Hotel in Miami suburb Coral Gables.

The NARM Wholesalers Conference—for the trade group's rack, indie distributor and label, one-stop constituents—returns to Arizona this year after meeting in Palm Springs, Calif., the last two years. That summit will convene Oct. 21-25 at the Arizona Biltmore in Phoenix.

Is 1989 going to be a winner or a loser for the music business? Give your view, and your news, to Retail Track by calling Geoff Mayfield at 212-536-5240, or fax him at 212-536-5358.

BMG unveils new line of longform videos . . . see page 50

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LANDMARK CALENDARS

(Continued from page 44)

that has done nothing to slow Landmark's own productions.

"Unbelievable" is how Strathdee describes Landmark's annual Elvis Presley sales. "There's only so many pictures of him and they still sell like crazy," she says, adding that sales on the 1989 Marilyn Monroe volume were equally impressive. "We couldn't keep it in the stores," she says of the latter calendar. "The re-orders were fantastic."

The list for Landmark's calendars range from \$8.98-\$10.98, but Strathdee notes that most of the music-related ones require a \$9.98 or \$10.98 tag, due to prohibitive licensing costs. She says most of Landmark's music deals have been struck with dominant licensing house Winterland. The company went to Great Southern, another leading music licensor, to book its Bon Jovi deal, and to Paramount Pictures for the 1989 U2 shot, because it was tied to the band's motion picture, "Rattle And Hum."

Strathdee cites chains The Musicland Group and The Record Bar and Northwest rack Round-Up Music Distributors among the music merchandisers who have rung up healthy sales for Landmark. "Most record accounts begin buying Landmark products through rep firms," says Strathdee, "but most end up going direct with us."

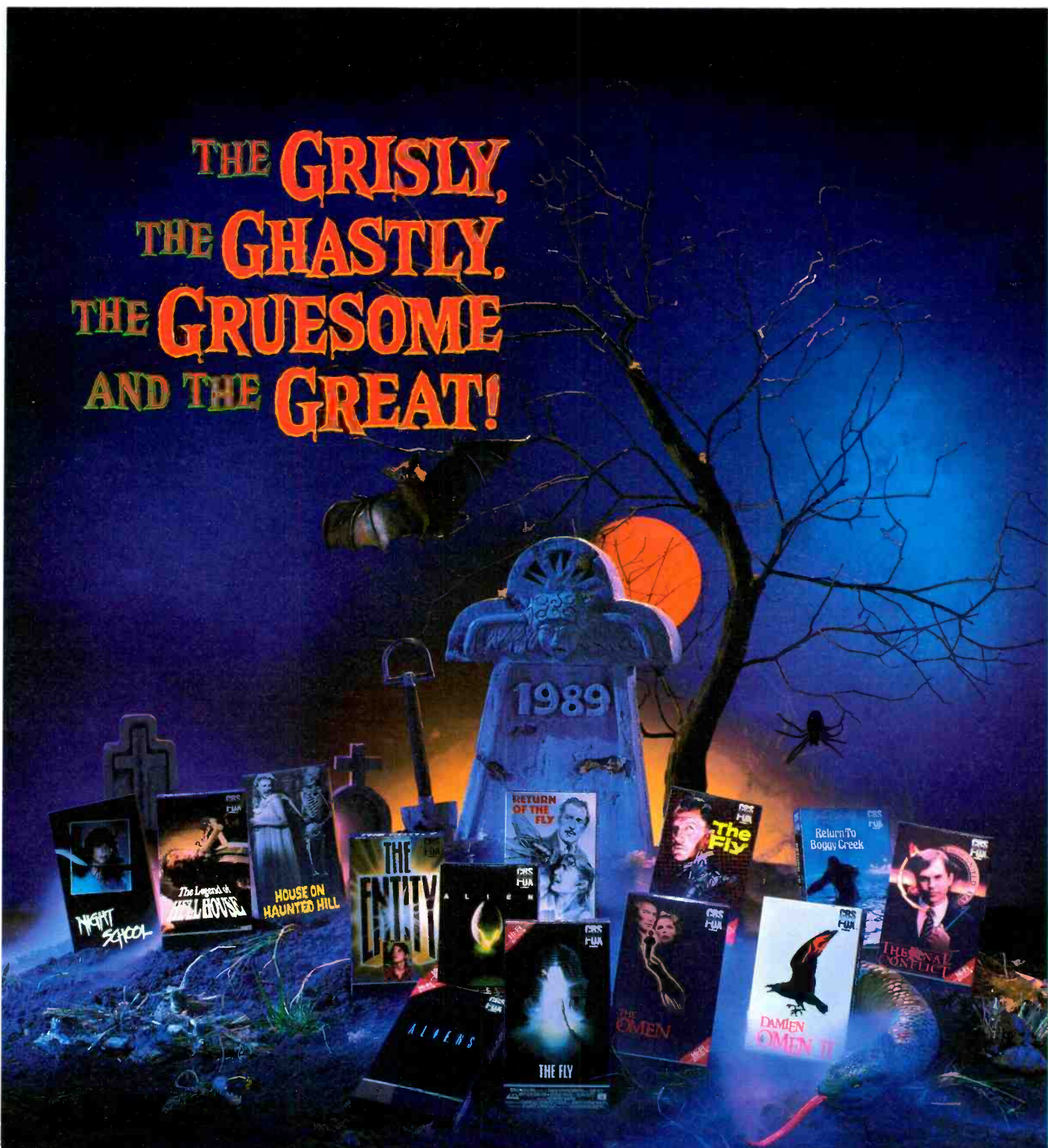
Susan Austin, a senior product manager for Durham, N.C.-based Record Bar, says her chain "did very well" with the 1989 Landmarks that it stocked. Oddly, though, the Bar's top four movers were nonmusic stars: Monroe, Haim, "Wise-guy," and the late James Dean.

Typical of the calendar industry, stores usually realize a 50% profit margin on Landmark's products. Also common in the business, Landmark sees most of its sales in the fourth quarter, although it is not unusual for calendars to be made available as early as June, as was the case with the new Batman issue.

Besides Batman, other new properties that Landmark has added to its 1990 catalog are ones featuring Debbie Gibson, the Who, Bob Hope, and the late Lucille Ball, who will be featured in an "I Love Lucy" calendar.

Landmark's 1990 offerings include revised calendars on several of the celebrity properties that have sold well for the company in the past, including "Wiseguy," the Fillmore posters, Led Zeppelin, the Doors, Michael, and Hendrix.

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Damien-Omen II
The Final Conflict
Night School

Alien
Aliens
The Entity
The Fly (1958)
Return Of The Fly

House On Haunted Hill
Return To Boggy Creek
The Legend Of Hell House
The Fly (1986)

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STREET DATE: 8/17/89

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Museum Shop Stocks Up On Artists' Vids Country Music Hall Store Says Robbins' Tapes Tops

BY EDWARD MORRIS

NASHVILLE While video sales are not yet an important portion of its income, the Country Music Hall Of Fame And Museum gift shop here is expanding its inventory and looking into in-store play to promote the line.

Manager Rachel Fitzgerald says the store has been carrying videos for more than two years, but adds, "It's only been in the last year or so that we've really expanded the line."

Currently, she says, she stocks about 25 different titles, most of them performance videos. Others include such general subjects as a home-of-the-stars tour and bluegrass concerts.

The VHS-only tapes sell for \$19-\$29 each.

The artists whose dramatic, performance, or compilation productions sell best, Fitzgerald says, are Marty Robbins, Patsy Cline, Jimmie Rodgers, Ernest Tubb, Loretta Lynn, Dolly Parton, and Randy Travis.

Fitzgerald reports that her main video supplier is Nashville's Music City Record Distributors, owner of the Cat's Records & Tapes chain.

Fitzgerald doesn't know how many "browsers" come through the store each year on their way out of the museum, but last year the facility drew about 500,000 visitors. The shop is directly adjacent to the "hall of fame" section of the building.

"Videos aren't significant income," says Fitzgerald. "They're just coming into their own. We have noticed, though, that we're selling more of them this year than last year."

Except for the titles racked by Music City Record Distributors, Fitzgerald explains, the store pays in advance for its videos, rather than taking them on consignment. Blank tapes have been added to the video line within the last month.

The top Robbins titles are the four-volume series "The Drifter," a collection of black-and-white television programs the late singer made in the '60s. The half-hour shows feature Robbins in a cowboy motif, "drifting" from place to place and singing with guest stars along the way.

During the past year, Fitzgerald estimates she has sold 125 copies of the series.



Excel by Maxell. Maxell presents its yearly \$1,000 scholarship for academic excellence to college-bound Carl Sable, a recent graduate of Fair Lawn High School, New Jersey. Pictured, from left, are Henry Henky, vice principal, Fair Lawn High School; Richard Driscoll, Maxell's director of administration; Carl Sable; Am Matsumoto, president of Maxell; and Elizabeth McGowan, principal.

Presale Promo Gives Rebate, Coupons Major Sets 'Rabbit' Trap

NEW YORK Major Video will launch a huge presale promotion for the video of "Who Framed Roger Rabbit"—due in stores on Touchstone Home Video in October.

The mid-July promotion offers up to \$12.50 in coupons for Disney rentals and sell-through items to customers when they prepay for a copy of the "Who Framed Roger Rabbit" video. Those customers will also receive a \$3 rebate from Touchstone.

"We hope to lead the market by having this promotion in place so quickly," says Tony Preus, national advertising coordinator for 167 Major Video stores.

Major Video's promotion will include everything from in-store posters and banners to television and radio spots. It is the latest of many systemwide promotions that continue despite Major's recent merger with Blockbuster Video.

CARYN BRUCE

BUSINESS SUPER FOR 2 ALMI PROPERTIES

(Continued from page 53)

larger locations topping 21,000.

"We've also expanded our product mix to include candy and video games in an ever-increasing effort to seek new things," Shulman says.

Shulman says the additions to the Manhattan-based chain (RKO outlets are also in the Bronx, Brooklyn, Long Island, and Westchester, N.Y., and New Jersey) continue a dramatic expansion since the original Video Shack chain was acquired by the ALMI Group two and a half years ago. She says there are no "immediate" plans to expand beyond the current regional base.

Crediting RKO's growth to retail acumen and marketing prowess in the saturated Gotham market, Shulman further reports that sales account for 60% of the chain's revenue. President and CEO Steven Berns adds that 1989 revenues are up 40% over last year's pace.

The new \$1 million-plus TV ad campaign, which features two 30-second spots to back the theme "America's Premiere Video Stores," quickly has proved a "tremendous boon to bringing back old customers as well as new ones," Shulman says.

"People are calling the switchboard to ask for the nearest store, and we've already seen increased sign-ups for club membership," she adds.

The TV ads end in mid-July, when a series of co-op spots for current and classic product commence. Meanwhile, the theme and graphics of the initial ads are also present in print, direct mail, in-store, and bus shelter advertising, with radio spots also being used.

According to John Manning, CEO of SuperVideo, his company has increased its store base considerably. "We are now in 450 stores, and we're

growing at the rate of 50-60 each month." Manning adds, "Our goal is to have in excess of 3,000 stores over the next few years, and we'll easily be at 900 by the end of this year." SuperVideo has outlets in 25 states and 45 different supermarket chains.

In fact, Manning says, "We have chains calling and asking us to take over their video departments." Manning says the average SuperVideo outlet nets between \$800 and \$1,000 weekly. SuperVideo trains current supermarket employees, and Manning says a great deal depends on the

attitude of the store manager toward the video section. "We usually train three or four people, and it takes us a minimum of one full day. However, we'll train as many as they give us."

Manning says the average SuperVideo outlet carries between 600 and 2,000 titles. "It all depends upon on the space allotted." The highest price is \$2.49 for a one-night rental, and there are other titles that can be rented for \$1.99.

Assistance in preparing this story was provided by Richard T. Ryan.

THRILL IS GONE FROM ADVENTURELAND

(Continued from page 53)

Aardvark Video and Beyond Video, have been developed as cooperative ventures by former franchisees. And, shortly after the 1987 buyout, when ALMI executives first informed franchisees that they could pay a fee to switch to the RKO logo, it was not an invitation that was widely embraced. Many store owners, particularly in the South, thought the Adventureland name carried more weight in their markets than would the RKO logo, which is primarily confined to the New York metro market.

The RKO chain's count is nearing the 30-store mark, and Berns predicts that number will grow to somewhere between 40 and 50 by year's end. Will RKO merge with Adventureland? "It might happen at some point in time," says Berns. "While things are set [with the two chains operating separately], there is always the potential for change."

Gone from the Adventureland picture is co-founder Ehman, who was

hired by RKO as executive VP when the Adventureland went down, but was later sued for "breach of an employment agreement, covenant not to compete, and duty of loyalty and good faith, for impairing New Adventureland/good will and good name, for publishing disparaging statements and for intentional infliction of economic harm.

The suit, which was filed in December 1987 and sought \$2 million in damages, was quietly dropped by RKO within two weeks. A. Michael Weber, the attorney who filed the suit, does not comment on the settlement other than to say, "All I can tell you is that the case has been resolved to the mutual satisfaction of both parties."

For Ehman, the court action was the final chapter of his Adventureland adventure, which at one time saw the former soup salesman build his franchise's tally to the top of the industry's scale.

FOR WEEK ENDING JULY 22, 1989

Billboard®

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TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release Suggested List Price
			★ ★ NO. 1 ★ ★	
1	1	40	CINDERELLA Walt Disney Home Video 410	1950 26.99
2	2	8	TEEN MUTANT NINJA TURTLES: THE SHREDDER ... Family Home Entertainment 23981	1987 14.95
3	3	23	TEEN MUTANT NINJA TURTLES: HOT RODDING ... Family Home Entertainment 23980	1989 14.95
4	4	8	DISNEY'S SING ALONG SONGS: FUN WITH MUSIC Walt Disney Home Video 451	1989 14.95
5	5	8	NUTS ABOUT CHIP 'N' DALE Walt Disney Home Video 447	1989 14.95
6	6	92	LADY AND THE TRAMP Walt Disney Home Video 582	1955 29.95
7	9	8	DUCKTALES: LOST WORLD WANDERERS Walt Disney Home Video 450	1989 14.95
8	10	199	DUMBO ▲◆ Walt Disney Home Video 24	1941 29.95
9	12	38	TEEN MUTANT NINJA TURTLES: HEROES ... Family Home Entertainment 23978	1988 14.95
10	8	162	WINNIE THE POOH AND TIGGER TOO ◆ Walt Disney Home Video 64	1974 14.95
11	7	8	BONGO Walt Disney Home Video 546	1989 14.95
12	17	8	DUCKTALES: DUCK TO THE FUTURE Walt Disney Home Video 449	1989 14.95
13	15	143	SLEEPING BEAUTY ◆ Walt Disney Home Video 476	1959 29.95
14	13	8	MICKEY AND THE GANG Walt Disney Home Video 445	1989 14.95
15	11	7	BEN AND ME Walt Disney Home Video 460	1989 14.95
16	14	162	ALICE IN WONDERLAND ▲◆ Walt Disney Home Video 36	1951 29.95
17	18	57	MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 690	1988 14.95
18	16	37	RAFFI IN CONCERT WITH THE RISE & SHINE BAND ◇ Troubadour Records Ltd./A&M Video VC61719	1988 19.98
19	25	148	WINNIE THE POOH AND THE HONEY TREE ◆ Walt Disney Home Video 49	1965 14.95
20	20	96	AN AMERICAN TAIL ◇ Amblin Entertainment/MCA Home Video 80536	1986 29.95
21	RE-ENTRY		DISNEY'S SING ALONG SONGS: YOU CAN FLY! Walt Disney Home Video 662	1988 14.95
22	19	111	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987 14.95
23	24	26	RAFFI-A YOUNG CHILDREN'S CONCERT ▲ A&M Video 6-21707	1986 19.98
24	21	158	WINNIE THE POOH AND THE BLUSTERY DAY ◆ Walt Disney Home Video 63	1968 14.95
25	22	30	THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Home Video 1119	1987 29.95

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

STORE MONITOR

(Continued from page 53)

far beyond that."

BLOCKBUSTER NEXT DOOR: Retailers continue to adjust to the onrush of openings by the Fort Lauderdale, Fla., behemoth. In Livonia, a Detroit suburb, Jim Bevak describes how he has withstood **Blockbuster Video** competition one mile away for nearly two years. "Now another one is opening on the other side of me, two miles away," he says. As reported in market after market, business often improves when Blockbuster clusters evolve. "They really promote. It stirs everything up," says Bevak, who has never adjusted his hours to Blockbuster's midnight closing. "We were always open until 10 p.m." He has also kept the same price. "We're \$3 for two evenings and three days. We're a little different. Blockbuster extends their period to midnight on the third day. We want the movies in by 7 p.m. because they can still go out again."

PRESIDENT'S PANEL: Out on the West Coast, a meeting was set July 11 for the presidents of California's six chapters to huddle with VSDA's Pam Horovitz. They are Peggy Lake (Central); Mitch Lowe (Northern); Dennis Brajkovich (Sacramento); John English (Southern); Howard Bregstein (San Diego); and Fina Damian (Los Angeles). A source tips that "it's just to compare notes. Very informal. Nothing special. It's happened before, not with Pam, but with someone from back there."

COMBO CORRIDOR: That strip of Wilshire Boulevard extending from the 405 freeway out to the ocean through West L.A. and Santa Monica is now almost entirely converted over to combo stores. **Off The Record**, the veteran audio independent, added video, so just up the street **Pyramid Video** is expanding into **Pyramid Video & Music**, adding cassettes and CDs. The original L.A. combo chains, except for **Tower Records**, have long butted heads up and down the strip: **Wherehouse**, **Music Plus**, **Sam Goody Music & Video** (formerly **Licorice Pizza**), and feisty **The Odyssey**. One setback in combo is the phase-out of CDs at **20/20 Video's** Santa Monica outlet (the chain's original store is at the east end of the strip). The Santa Monica store was never converted to the combo logo that once graced three other units of the web: i.e., **20/20 Video & Music** (and these stores have been changed back to just video recently). Observers are eager to see how Pyramid does, because it is directly opposite **Wherehouse**.

FLORIDA FLAP? There is no problem with the **South Florida Chapter** scheduling a special breakfast meeting the same day as the much-ballyhooed **Commtron Corp.** regional exhibit event. "The chapter had a regular meeting set. With the **Commtron** show, it would have meant two things the same month," says **Rick Veingrad**, chapter head and president of two-store **Video Connection**. "If anything, **Commtron** is delighted. We did not promote our meeting in any way competitive with their event—ours is even in a separate venue. It's a breakfast meeting, their show starts at 10 a.m."

Billboard's Holiday Video Guide To SELL THRU AND RENTAL PRODUCTS

ISSUE DATE: SEPTEMBER 2
AD CLOSING: AUGUST 8

In This Issue • **MOVIES** • **SPECIAL INTEREST**
• **MUSIC VIDEO** • **LASERDISK** • **CHRISTMAS VIDEO**
• **RETAIL TIPS**

FOR INFORMATION CALL

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(213) 859-5313

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TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
			★★ NO. 1 ★★	
1	1	17	CHICK COREA AKOUSTIC BAND GRP 9582 (CD) 9 weeks at No. One CHICK COREA AKOUSTIC BAND	
2	2	11	CHET BAKER NOVUS 3054/RCA (CD) CHET BAKER SINGS AND PLAYS (FROM "LET'S GET LOST")	
3	4	9	DR. JOHN WARNER BROS. 25889 (CD) IN A SENTIMENTAL MOOD	
4	3	21	MARCUS ROBERTS NOVUS 3051/RCA (CD) THE TRUTH IS SPOKEN HERE	
5	5	7	SHIRLEY HORN VERVE DIGITAL 837 933/POLYGRAM (CD) CLOSE ENOUGH FOR LOVE	
6	13	3	WYNTON MARSALIS COLUMBIA OC 45091 (CD) THE MAJESTY OF THE BLUES	
7	14	3	BRANFORD MARSALIS COLUMBIA CX2 44199 (CD) TRIO JEEPY	
8	15	3	JOE WILLIAMS VERVE DIGITAL 837 932/POLYGRAM (CD) IN GOOD COMPANY	
9	7	17	MCCOY TYNER BLUE NOTE 91651/CAPITOL (CD) REVELATIONS	
10	12	5	DAVID NEWMAN ATLANTIC JAZZ 81965/ATLANTIC (CD) FIRE!	
11	8	31	MICHEL CAMILO PORTRAIT OR 44482/E.P.A. (CD) MICHEL CAMILO	
12	NEW		DIANE SCHUUR GRP 9591 (CD) DIANE SCHUUR COLLECTION	
13	6	13	DAVID MURRAY PORTRAIT OR 44432/E.P.A. (CD) MING'S SAMBA	
14	NEW		DON CHERRY A&M 5258 (CD) ART DECO	
15	9	15	DIRTY DOZEN BRASS BAND COLUMBIA FC 45052 (CD) VOODOO	

TOP CONTEMPORARY JAZZ ALBUMS™

THIS 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	
			★★ NO. 1 ★★	
1	1	15	JOE SAMPLE WARNER BROS. 25781 (CD) 13 weeks at No. One SPELLBOUND	
2	3	5	MILES DAVIS WARNER BROS. 25873 (CD) AMANDLA	
3	2	17	HIROSHIMA EPIC OE 45022/E.P.A. (CD) EAST	
4	5	7	RIPPINGTONS FEATURING RUSS FREEMAN GRP 9588 (CD) TOURIST IN PARADISE	
5	4	9	LARRY CARLTON MCA 6237 (CD) ON SOLID GROUND	
6	NEW		PAT METHENY GEFEN 24245 (CD) LETTER FROM HOME	
7	9	7	KIRK WHALUM COLUMBIA FC 45215 (CD) THE PROMISE	
8	7	9	EARL KLUGH WARNER BROS. 25902 (CD) WHISPERS AND PROMISES	
9	6	11	DAVID BENOIT GRP 9587 (CD) URBAN DAYDREAMS	
10	10	5	TUCK & PATTI WINDHAM HILL 0116/A&M (CD) LOVE WARRIORS	
11	17	3	SPYRO GYRA MCA 6309 (CD) POINT OF VIEW	
12	8	17	TERRI LYNE CARRINGTON VERVE FORECAST 837 697/POLYGRAM (CD) REAL LIFE STORY	
13	11	13	GEORGE DUKE ELEKTRA 60778 (CD) NIGHT AFTER NIGHT	
14	15	9	STEVE BACH SOUNDWINGS 2112 (CD) MORE THAN A DREAM	
15	22	3	ELIANE ELIAS BLUE NOTE 91411/CAPITOL (CD) SO FAR SO CLOSE	
16	14	29	TAKE 6 REPRIS 25670/WARNER BROS. (CD) TAKE 6	
17	18	7	RICARDO SILVEIRA VERVE FORECAST 837 696/POLYGRAM (CD) SKY LIGHT	
18	16	39	KENNY G ARISTA 8457 (CD) SILHOUETTE	
19	20	3	FREDDIE HUBBARD BLUE NOTE 90905/CAPITOL (CD) TIMES ARE CHANGING	
20	19	33	AL JARREAU REPRIS 25778/WARNER BROS. (CD) HEART'S HORIZON	
21	12	17	ALEX BUGNON ORPHEUS 75602/EMI (CD) LOVE SEASON	
22	25	3	VICTOR BAILEY ATLANTIC JAZZ 81978/ATLANTIC (CD) BOTTOM'S UP	
23	NEW		NEW YORK VOICES GRP 9589 (CD) NEW YORK VOICES	
24	21	3	MOTTORETTI ITI 72976/ALLEGIANCE (CD) THE FIRST GENERATION	
25	13	23	KIM PENSYL OPTIMISM 3210 (CD) PENSYL SKETCHES #1	

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.



by Jeff Levenson

(NOT SO) RANDOM THOUGHTS ON JVC '89: Of course, by the end of this showcase festival in New York, most critics have more music than brains in their heads. (That's usually the case, isn't it?) Some observations:

• In spite of his vigorous appearance (cited here a few weeks back), Miles Davis has come perilously close to that parodic condition Paul Simon railed against when he declared, "Don't want to end up a cartoon/In a cartoon graveyard." During Miles' early show, the trumpeter flickered more than he blew, peacocking through the same tired tunes we have heard too much of the last four years. Michael Jackson's "Human Nature" and Cyndi Lauper's "Time After Time" were once hip canvases for his artistic muse. But now, after playing them incessantly, the trumpeter has rendered them limp and listless, like soggy kindling that can't catch a spark. Is it boredom? Laziness? Or his belief that he can still say something with them? The only saving grace is that His Highness periodically goes through phases like this, signaling an impending move to some higher creative plane. He is a master of surprises (no surprise there), and when the mood takes hold, there's no telling what rare bits he'll pull out of his horn. Don't pass on him yet.

• Mac Rebennack—aka Dr. John—is enjoying one of those sublime moments in a performer's career when all cylinders are burning at peak efficiency. His new Warner Bros. record, "In A Sentimental Mood," has charted steadily in the upper entries for months now, and his triumphant appearances at the New Orleans Jazz and Heritage Festival and on "The Tonight Show" suggest that his audience is expanding. As heir

apparent to Professor Longhair and James Booker, Rebennack flaunts a point of view that marries the blues with R&B with boogie-woogie with gospel piano. His N'Awlins barrelhouse rasp and right-hand filigrees don't just typify a regional style of play—they are his stylistic trademarks, which he proudly wore at his solo recital. There, he rocked the piano one instant, then caressed it tenderly the next. The doctor is in.

• Two new music power trios offered intriguing contrasts in interactive chemistry. Altoist Tim Berne, cellist Hank Roberts, and drummer Joey Baron—collectively known as Miniature—offered breathing-as-one exchanges that had them bursting through com-

JVC Jazz Fest was jammed with memorable moments

placency, yet never eschewing any blues-based earthiness. Even during the moments when they soloed wildly (but always with structural integrity), they emphasized group color and texture, venturing toward a high level of empathetic improvisation. Berne possesses a sound at once plaintive and hopeful, providing an emotional framework for the group's modernistic yet tradition-honoring forays.

Altoist John Zorn, trombonist George Lewis, and guitarist Bill Frisell paint from a different palette. They reimagine tunes penned largely by the celebrated hard-boppers from the Blue Note label of the '50s: Freddie Redd, Hank Mobley, Sonny Clark, and Kenny Dorham. The trio interprets those multifaceted compositions with contemporary flair, fording the waters between imitation and innovation and paying homage to a legendary sound that was exceedingly influential to the musical development of both jazz mainstainers and new music types as well. The group has a big sound, due, no doubt, to the smart arrangements Zorn has written; without a standard rhythm section as safety net, the group relies on its own internal momentum, reveling in the vulnerability of its escapades.

PolyGram Classics & Jazz

The Heart of Classics
...and the Soul of Jazz

The Verve Forecast:
a cool hot Summer!

LEO GANDELMAN
WESTERN WORLD

TERRI LYNE CARRINGTON
REAL LIFE STORY

OVERJOYED
William Galison

RICARDO SILVEIRA
sky light

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TOP CLASSICAL ALBUMS™

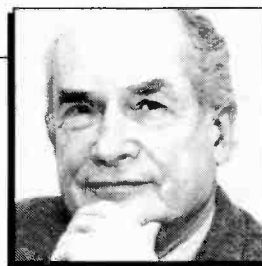
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from a national sample of retail store sales reports.				
1	1	65	★★ NO. 1 ★★ VERDI & PUCCINI: ARIAS CBS MK-37298	17 weeks at No. One KIRI TE KANAWA
2	2	57	THE MOVIES GO TO THE OPERA ANGEL CDM-69596	VARIOUS ARTISTS
3	3	15	BERLIOZ: SYMPHONIE FANTASTIQUE ANGEL CDC-49541 LONDON CLASSICAL PLAYERS (NORRINGTON)	
4	4	11	MAHLER: SYMPHONY NO. 1 DG 427-303 CONCERTGEBOUW ORCHESTRA (BERNSTEIN)	
5	5	15	REICH: DIFFERENT TRAINS NONESUCH 79176	KRONOS QUARTET
6	6	15	BEETHOVEN: SYMPHONY NO. 3 ANGEL CDC-49101 LONDON CLASSICAL PLAYERS (NORRINGTON)	
7	8	37	PAVAROTTI AT CARNEGIE HALL LONDON 421-526	LUCIANO PAVAROTTI
8	7	19	BARBER/BRITTEN: CELLO CONCERTO CBS MK-44900	YO-YO MA
9	24	3	LIVE IN TOKYO 1988 DG 427-686 KATHLEEN BATTLE, PLACIDO DOMINGO	
10	10	55	WAGNER: THE "RING" WITHOUT WORDS TELARC CD-80154 BERLIN PHILHARMONIC (MAAZEL)	
11	9	59	VERDI: REQUIEM TELARC CD-80152 DUNN, CURRY, HADLEY, PLISHKA (SHAW)	
12	11	33	PART: PASSIO ECM 837-109	HILLIARD ENSEMBLE
13	NEW		KNOXVILLE: SUMMER OF 1915 NONESUCH 79187	DAWN UPSHAW
14	14	13	MUSIC OF SAMUEL BARBER ANGEL CDC-49463 SAINT LOUIS SYMPHONY (SLATKIN)	
15	13	13	BARBER: SYMPHONY NO. 2 STRADAVARI SCD-8012 NEW ZEALAND SYMPHONY (SCHENCK)	
16	12	33	MAHLER: SYMPHONY NO. 2 MCA MCAD2-11011 LONDON SYMPHONY (KAPLAN)	
17	17	5	STRESS BUSTERS RCA 60011-RG	VARIOUS ARTISTS
18	NEW		NEW YEAR'S CONCERT 1989 CBS MK2-45564 VIENNA PHILHARMONIC (KLEIBER)	
19	15	25	RACHMANINOFF: PIANO CONCERTO NO. 2 RCA 7982-RC	EVGENY KISSIN
20	16	9	FIVE CENTURIES OF THE SPANISH GUITAR MCA MCAD-42071 ANDRES SEGOVIA	
21	NEW		BEETHOVEN/WAGNER/VERDI LONDON 421-420	SUSAN DUNN
22	20	3	PORTRAIT OF YO-YO MA CBS MK-44796	YO-YO MA
23	NEW		BRAHMS: SYMPHONY NO. 4 PHILIPS 422-337 PHILADELPHIA ORCHESTRA (MUTI)	
24	18	27	BACH: SONATAS & PARTITAS ANGEL CDCB-49483	ITZHAK PERLMAN
25	22	141	HOROWITZ IN MOSCOW DG 419-499	VLADIMIR HOROWITZ

TOP CROSSOVER ALBUMS™

1	1	15	★★ NO. 1 ★★ VICTORY AT SEA TELARC CD-80175	7 weeks at No. One CINCINNATI POPS (KUNZEL)
2	3	5	A DISNEY SPECTACULAR TELARC CD-80196	CINCINNATI POPS (KUNZEL)
3	2	21	UTE LEMPER SINGS KURT WEILL LONDON 425-204	UTE LEMPER
4	4	13	POPS BRITANNIA PHILIPS 420-946	BOSTON POPS (WILLIAMS)
5	NEW		1712 OVERTURE TELARC CD-80210	P.D.Q. BACH
6	7	19	MANCINI'S GREATEST HITS TELARC CD-80183	CINCINNATI POPS (KUNZEL)
7	5	41	SHOW BOAT ANGEL A2-49108 VON STADE, HADLEY, STRATAS (MCGLINN)	
8	6	51	JAMES GALWAY'S GREATEST HITS RCA 7778-RC	JAMES GALWAY
9	NEW		RODGERS & HAMMERSTEIN ANGEL CDC-49581	SAMUEL RAMEY
10	8	33	BIG BAND HIT PARADE TELARC CD-80177	CINCINNATI POPS (KUNZEL)
11	14	3	THE FRENCH COLLECTION ANGEL CDC-49561	VARIOUS ARTISTS
12	10	5	FROM LONDON TO BROADWAY PICKWICK PRD-18000 LONDON POPS (AMRAM)	
13	9	25	RAMIREZ: MISA CRIOLLA PHILIPS 420-955	JOSE CARRERAS
14	13	7	ENCORE A&M CD-9509	LIONA BOYD
15	11	41	DIGITAL JUKEBOX PHILIPS 422-064	BOSTON POPS (WILLIAMS)

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

Classical
KEEPING SCORE



by Is Horowitz

CROSSOVER PROMO: Telarc's Erich Kunzel promotion, launched in the Sam Goody stores in June and stirring action in selected Camelot outlets this month, moves to the Tower Records chain in August. Feature of the campaign is distribution of a sampler that plugs items in the Kunzel catalog—as expected—but also includes selections by other artists. Gil Hetherwick, Telarc VP of marketing and sales, hopes the sampler may induce some Kunzel fans to cross over into more traditional classics.

Telarc, meanwhile, has named Adrian Mills East Coast regional marketing manager as part of a move to beef up field representation, even more important now as the company takes on its first distributed label. Hetherwick says he's on the lookout for a West Coast manager, as well.

PASSING NOTES: Leonard Bernstein's next recordings for Deutsche Grammophon will be held in early September when he and the Vienna Philharmonic, with Krystian Zimerman as soloist, launch a Beethoven Piano Concerto cycle. Live recordings, of course. And in October the maestro will be recording an all-Copland concert with the New York Philharmonic, followed shortly by the Tchaikovsky Symphony No. 4 with the same orchestra, says Bernstein's executive producer, Alison Ames.

Angel Records continues to add to its catalog of Christmas albums with the recording this past June of the New York Choral Artists in traditional holiday material. Joseph Flummerfelt conducted. And come October, the label will be cutting its first project under a new agreement with the St. Luke's Chamber Orchestra.

Dennis Russell Davies will direct a Beethoven program including the incidental music to "Egmont" and "Ruin Of Athens." In another upcoming St. Luke's production Bruce Hubbard, who played Joe in Angel's recent "Show Boat" charting album, will star in a set of Broadway material.

Costa Pilavachi leaves his post as artistic administrator of the Boston Symphony in September to become VI of A&R for Philips Records, based in Baarn, The Netherlands... At Boosey & Hawkes, David Huntley has been promoted to VP of the Serious Music Division. He had been promotion manager.

The Handel & Haydn Society's recording program for L'Oiseau-Lyre continues with Handel's "Acis & Galatea," as revised by Mozart, scheduled for taping next May. The pact with the London Records affiliate followed the appointment of Christopher Hogwood as artistic director of H&H. Hogwood, of course, will conduct the Handel.

Bernstein's next recording session will be in September

The release this fall of piano quintets by Schumann and Dvorak with Artur Schnabel and the Pro Art Quartet will be the last in a series of CD reissues by Ar abesque featuring the legendary pianist. It brings the number of CDs in the historic series to 13, all licensed from EMI.

EXPANSION CONTINUES at Koch Import Service with the addition of more labels for domestic distribution and new facilities abroad. Parent company Koch International has just opened an office in the U.K., which like other Koch European distribution and marketing points will be serviced out of a central warehouse in Austria. In the States, Koch has added Urania, Frequenz, Movimento Musica, and Bay Cities to its growing list of distributed labels. Latter offers works by such composers as Robert Ward, Roy Harris, Virgil Thomson, and David Diamond.

CONDUCTING BUSINESS

STAYING in is "in." After two decades of "restaurant mania," 76,000,000 baby boomers are rediscovering the pleasures of entertaining at home, and CBS Masterworks is catering to this new lifestyle with a new line—Dinner Classics.

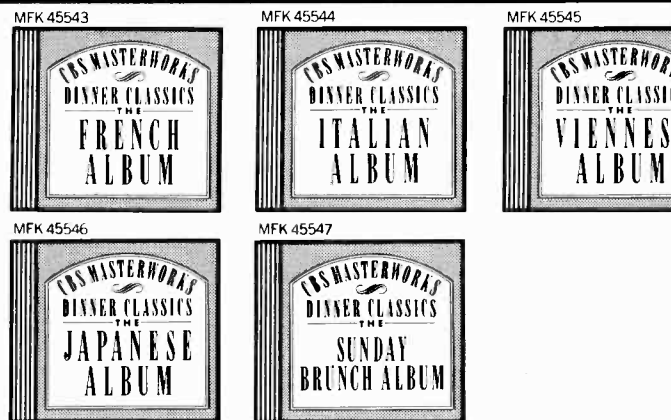
Dinner Classics are generous helpings of classical music, featuring superstar artists like Isaac Stern, Yo-Yo Ma and Jean-Pierre Rampal—each album carefully programmed to create the

CBS Masterworks Launches Dinner Classics With "Entertain Tonight!" Campaign.

perfect dining atmosphere. Consistent with the concept of the line, the innovative packaging includes suggested menus and recipes from entertaining expert and best-selling author, Martha Stewart. With CDs and cassettes clocking in at 60+ minutes of music, Dinner Classics are ideal for entertaining. And as part of the "Nice Price" program, Dinner Classics truly is a gourmet line at supermarket prices.

There's absolutely nothing like Dinner Classics in the marketplace, and Masterworks will be driving the point home with a major consumer advertising and merchandising campaign. Expect ads in the leading women's interest magazines, as well as a full-scale in-store campaign, consisting of four-color posters, CD divider cards, and recipe cards, all based on and supporting an "Entertain Tonight!" impulse buy.

CBS Masterworks Dinner Classics. Serve them up today, so your customers can "Entertain Tonight!"



CBS MASTERWORKS TOP 5

CBS MASTERWORKS DINNER CLASSICS		
TITLE	SELECTION NUMBER	
1 THE FRENCH ALBUM <i>Music of Debussy, Ravel, Fauré and others</i>	MFT/MFK 455	
2 THE ITALIAN ALBUM <i>Music of Puccini, Verdi, Mascagni and others</i>	MFT/MFK 455	
3 THE VIENNESE ALBUM <i>Music of Strauss, Beethoven, Mozart and others</i>	MFT/MFK 455	
4 THE JAPANESE ALBUM <i>Traditional Japanese melodies arranged for flute, violin and cello.</i>	MFT/MFK 455	
5 THE SUNDAY BRUNCH ALBUM <i>Music of Bach, Vivaldi, Pachelbel and others</i>	MFT/MFK 455	

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Hot Studio Attracts Film & TV Soundtracks, Too Paisley Park Has Princely Profile

BY PAULA PARISI

MINNEAPOLIS Every prince needs his palace and the \$10 million Paisley Park Studios in Chanhassen, Minn., definitely fits the bill: Built by cinder Prince in 1987 at the height of his "purple" reign, the 65,000-square-foot postmodern manor sprawls regally atop the rolling hills of this isolated West Minneapolis suburb.

As one of the few recording facilities in the world housed in a structure built specifically for that purpose, Paisley Park has attracted such pop artists as Madonna, Jermaine Jackson, and Fine Young Cannibals, who taped their hit album "The Raw and The Cooked" there.

Primarily known for its album work, Paisley Park is now making a big push in the area of films and TV soundtracks, says studio manager Barry Grossman.

"There are five channels of audio, and we do Dolby surround in here," Grossman explains, referring to the facility's own jewel, Studio A. "We just did 'Batman,' and earlier this year we did

a couple of soundtrack songs for a film called 'The Hunchback Of CLAU.'"

Film work is starting to roll into Paisley Park, Grossman notes. Recently, film director Douglas Trumbull was in supervising soundtrack work for the Italian film "Leonardo's Dream" in Studio A, while shooting a \$1-million-plus HDTV project, "To Dream Of Roses," on the 120-by-2-foot stage down the hall.

In order to appeal to film people, the studio must play up attributes at mean little to its music clients. For example, notes Grossman, Paisley Park offers a soundstage with a fully acoustically tuneable room lasting 45 feet of free overhead space. The ceiling grid can handle rigs holding up to 400 tons of weight, and the battery of house lighting includes Matthews grip gear, Ianiro MIs, Ianiro and Mole Richardson candescents, and Skirpan dimmers, with 6,800 amps of power to back it up.

"We [scored] 'Batman' to picture," Grossman says, pointing out the Sony BVU800 3/4-inch video decks and Sony XBR monitors, complete with full sync lockup in Studio A. We feed SMPTE time code throughout the entire building, with 64 tracks of audio and four channels of video in every room. It's great for live work," he said, explaining that Prince's concert movie, "Sign 'O' The Times," was shot mainly on the hangarlike Paisley stage. "We did the whole feature in 14 days, recording the sound and mixing as we shot. We do a lot of live recording here."

Grossman notes that the various rooms in the facility are all linked to a central control, with the ability to easily exchange sound and picture signals. "It's great because it's first generation sound in a controlled environment," he continues. "You can do audio recording soundstage style or arena style—you just patch in." Stu-

dio A is also equipped with an SSL 64-input G series Total Recall automated console and Adam Smith three-machine synchronization and a Studer two-track R-DAT recorder for direct-to-digital mixes.

Adjacent to the 50-by-35-foot main recording room that is the centerpiece of Studio A are two unique acoustical spaces, the stone room and the wood room. According to Grossman, about 6 tons of hand-cut Italian marble and granite were imported to construct Studio A, and most of it obviously ended up in the stone room, which he says is designed to enhance digital recording.

The wood room, on the other hand, is designed for the acoustics of anything that resonates, like a viola, violin, bongos, or a piano. "It's got a different warmth," Grossman says. "It's not quite as live as the stone room, but not quite as dead as a vocal booth." Paisley's Studio B is outfitted with a DiMedio custom console

with 36 inputs and 24 outputs and API equalization. Grossman, who compares the DiMedio to "a Hasselblad camera," points out that a six-figure studio upgrade provided the board with GML moving fader automation.

"This is primarily a tracking room," Grossman says. "This board captures the sound so well, and the SSL is better for more manipulative stuff, like mixing." Boy George and the Replacements are two recent visitors to Studio B, which also features a 35-by-35-foot live room and an adjoining vocal booth.

Clients hiring any of Paisley's three studios are entitled to a full arsenal of outboard gear and effects instruments at no extra charge. "If they don't have it, they'll go out and buy it," says Femi Jiya, the engineer who worked with Prince on "Batman."

To Fine Young Cannibals producer David Z., the wealth of gear is secondary, though: "Anybody can go out and buy outboard gear," Z. says. "But you can't buy an accurate sound, and that's what really sets Paisley Park apart."

Studio C, affectionately dubbed "the entry-level room," is for new artists with limited budgets. Though the room outputs "master quality" recordings, it is much more affordable at \$50-\$70 an hour as opposed to the approximately \$150-\$200 an hour the other studios command.

"Again, this room patches in to acoustical spaces that newer artists could never have access to, such as the stone room and the vocal booth," Grossman says. "We've had a few recordings come in here that end up being \$8,000 to \$10,000 local releases," Grossman says. "All three studios, you're looking at about \$1.5 million per room," he notes, adding that the entire building is built on a floating platform.

Grossman, who previously ran The Complex in L.A., estimates that about 80% of the audio work here is album or soundtrack oriented, with the remaining 20% jingles.

A set-building shop, prestige area, and dressing rooms adjoin the sound stage. Support services include the MPS Inc. production crew and, upstairs, a full costume department, which spends a good deal of time outfitting Prince and the band for tours.

Among the theatrical projects to grace the Paisley stage: "Old Explorers," with its manmade arctic cliffs, the Jessica Lange/Sam Shepard film "Far North," and the effects-filled HDTV piece "To Dream Of Roses." Commercials, music videos, and concert rehearsals fill the vast room between movie shoots.

As far as album work, Grossman says he is having little trouble convincing top recording talent that it is worth a trip to Minneapolis to record at Paisley Park. "It's centrally located between New York and Los Angeles, and it's only a six-hour nonstop flight from England. A lot of people like coming here because it's a very private environment—they come, they do their work, and they leave."



Spanish Gold. Lisa Lisa & Cult Jam were awarded an Ampex Golden Reel award for their album "Spanish Fly," which was recorded and mastered exclusively on Ampex tape. Shown at Atlantic Recording Studios, from left, are band members Mike Hughes, Lisa Lisa, and Spanador. Other recipients of the awards were producers Full Force and Steve Salem, engineers Glenn Rosenstein and Questar Welsh, and Sigma Sound Studios and Sterling, where the album was recorded and mastered, respectively.

AUDIO TRACK

NEW YORK

POLYGRAM'S DAN REED Network locked out studio A at Sanctuary for live-to-24-track recording with producer Nile Rodgers. Tom Durack ran the board. Eric Hurtig assisted. Gregg Smith was in editing a new Little Steven single for RCA/BMG. Buster Poindexter and friends were in A tracking with William Scheniman on the board and Hank Medress producing. Hurtig assisted.

At Power Play, engineer/producer Norty Cotto was in remixing the track "Bingo Bongo II" from the Minutemen album "Engineers Can Dance Too" on Smokin' Records. Assistant engineer Yianni Papadopolis handled additional keyboards.

Tony Moran edited Eighth Wonder's "I'm Not Scared" on WTG Records at Prime Cuts. Tony Shimkin edited Shep Pettibone's new remix of Paula Abdul's "Knocked Out" on Virgin. And, Bruce Forest edited Kevin Page's "Don't Shut Me Out" for Chrysalis.

At Baby Monster, Elliot Sharp recorded and produced Bachir Attar's "Urban World Music," an album scheduled for release on Zora Records. Kurtis Mantronik was in remixing Les Whitaker's "Sexy Girl," with Ken Ortiz of Capitol. Joe Hornof and Dave Feliciano engineered.

British songwriter Mitch Murray was in at Tenacity Sound with producers Brian Gari and Jeff Olmsted working on a greatest-hits album. Olmsted engineered. Cuts included "How Do You Do It" (Gerry & the Pacemakers); "I Like It" (Gerry & the Pacemakers/the Beatles); "I'm Telling You Now" and "You Were Made For Me" (both Freddie & the Dreamers); "Even The Bad Times Were Good" (Tremeloes); "Ballad Of Bonnie & Clyde" (Georgie Fame); "Hitchin' A Ride" (Vanity Fare); "Billy Don't Be A Hero" (Bo Donaldson & Heywoods); and "The Night Chicago Died" (Paper Lace).

LOS ANGELES

STEVIE RAY VAUGHAN was in studio A at Summa mixing his new album. Jim Gaines produced with Dave McNair at the board. Ryan Dorn assisted. Adam Ant worked on tracks for MCA. Andre Cymone produced, with Dan Marnien at the board. Dorn assisted. Warner Bros. act Tony LeMans was in tracking with producer David Gamson. Ray Bardani was at the board, assisted by Dorn.

Songwriters Harry Garfield and Simon Stones recorded "Planet Of Love" for the upcoming soundtrack of the New World Pictures release "The Punisher." Barbara McNair tracked two songs with producer Carl Setty. Richard Rosing engineered and mixed both projects.

An album based on the "Beauty And The Beast" television show was tracked at Fidelity Studios with Artie Ripp and Ron Koslow producing for Capitol Records in conjunction with Carolco Licensing and Republic Pictures. The album, titled "Of Love And Hope," features Ron Perlman narrating poetry as his TV character Vincent, with music composed and directed by Lee Holdridge. The single is titled "The First Time I Loved Forever," performed by Lisa Angelle. Miki Howard was in cutting vocal tracks on her upcoming record with producers Terry Coffey and John Nettlesby. Joe Romersa engineered the project scheduled for release on Atlantic. Greg Fulginiti recently mastered albums on T'Pau for producer Keith Olsen; Silent Rage with producer Gene Simmons; Blue Murder for producer Bob Rock; Ian Moss with producer Chris Lord-Alge; Human Drama for producer Ian Broudie; Jack De Johnette for Ricky Schultz; Lion with producer Cal Swan; and Public Image Ltd. for producers Stephen Hague and Eric Thorngren.

NASHVILLE

GEORGE JONES WAS in at the Music Mill working on vocals and mixes for a CBS Records project. Billy Sherrill produced with Jim Cotton and Paul Goldberg at the helm. Tanya Tucker was in tracking for Capitol with producer Jerry Crutchfield. Cotton and Goldberg were at the board. And, Anne Murray worked with Crutchfield on new album tracks for Capitol. Again, Cotton and Goldberg manned the controls.

Peter Rowan was in at the Sound Shop recording a solo album with producers Bil VornDick and Jerry Douglas. VornDick also engineered the Sugar Hill Records project. Rounder recording artist Allison Kraus worked on a solo album with VornDick. Guest musicians include co-producer Douglas, Sam Bush, Stuart Duncan, and Jeff White. Overdubs were recorded at Denny's Den. Jim Rooney completed an album on artist Robert Earl Keene with engineer VornDick. The album is his second for Sugar Hill.

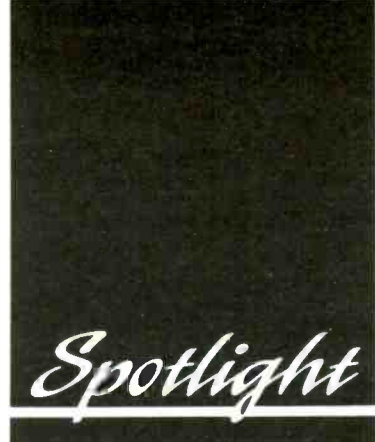
OTHER CITIES

LAURA LIEN COMPLETED a vocal track for her single "We Can Change The World With A Song" at the Plant in Sausalito, Calif. Julie Devlin and Don Hunter produced.

At Goodnight Dallas, Dallas, engineer Kerry Crafton recorded and mixed a variety of rock'n'roll packages, including Big Sleep, Motive, and Stolen Throne.

Producer Michael Molenda completed final mixes on the Friends Of Sarah Conner cassette single for Sound & Vision Records. The two songs are "One Thing" and "This Is Love."

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



New MUSIC New TALENT

The First Warriors of Soviet Rock Have Crossed the Cultural Bridge to America. How Will They Fare With U.S. Audiences, and What Effect Will the Attention Have on the Underground Rock Scene Back in the U.S.S.R.?

By THOM DUFFY

With a surge of Soviet artist signings and releases by Western record companies in recent months, this is shaping up as the year of *glasnost* rock. Some of the most notable new talent stories of 1989 have come not from Los Angeles or London, but Leningrad, Moscow and other cities of the Eastern bloc.

It has been a case of global politics and economics molding pop culture, as the spirit of openness in the Soviet government encouraged by President Mikhail Gorbachev, and the Soviet need for Western capital, combine to fuel deals between East and West.

As with American and European acts, many Soviet rock artists received their first exposure through small independent label albums, particularly the compilation titled "Red Wave—Four Underground Bands From The U.S.S.R.," released in the U.S. in 1986.

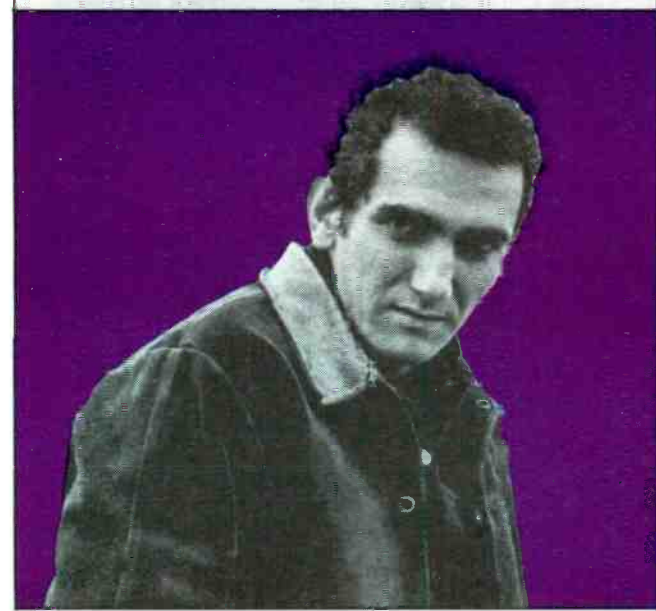
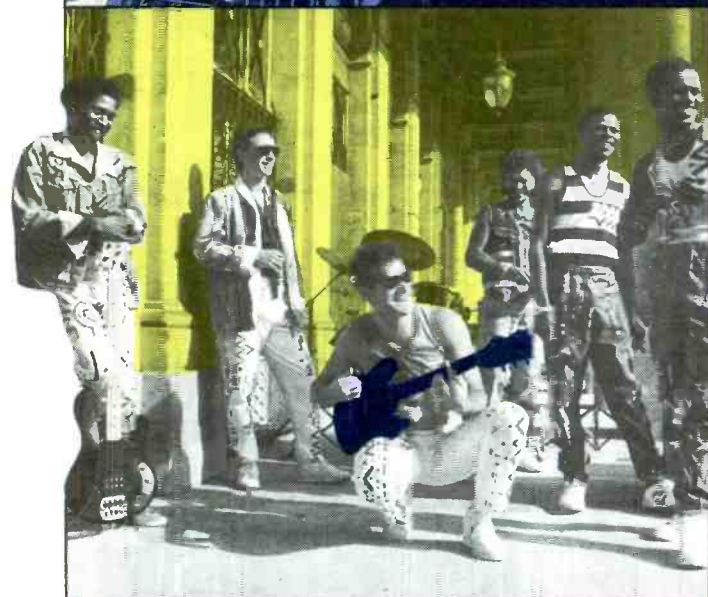
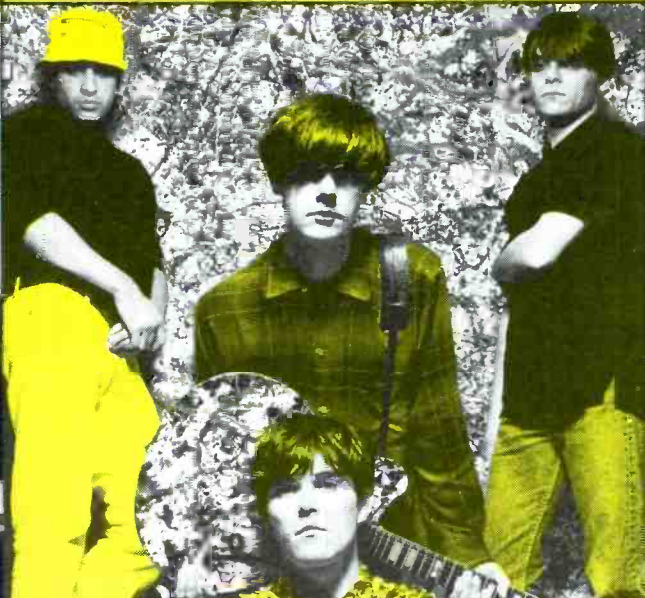
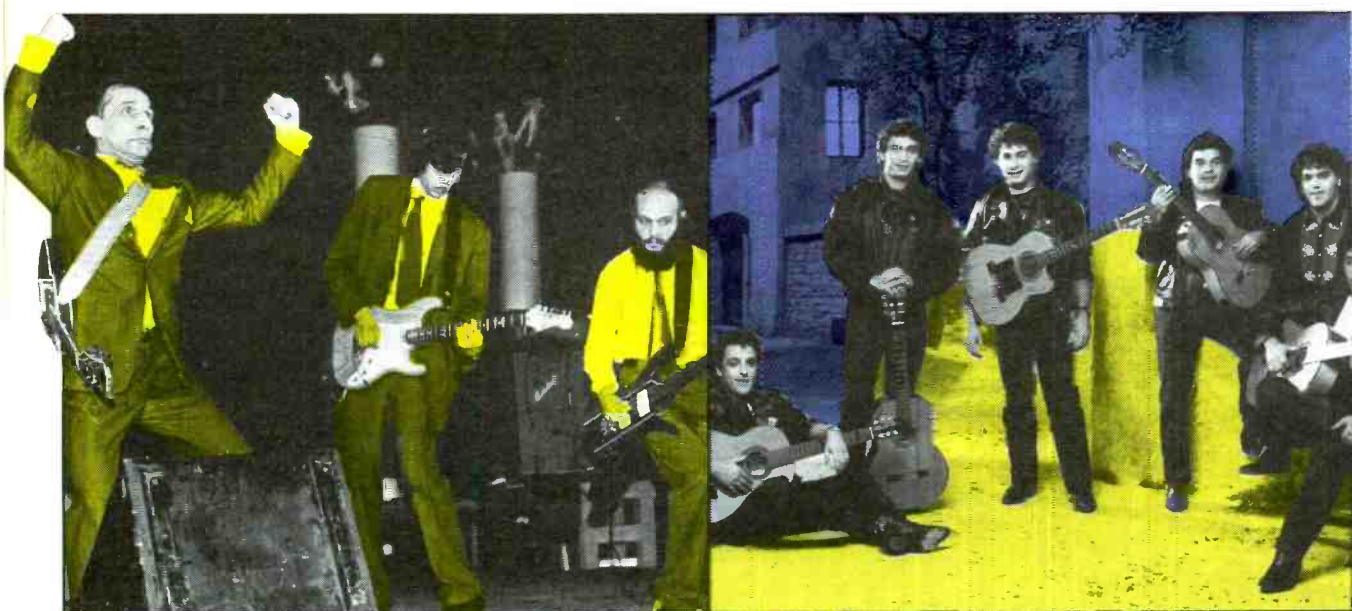
Boris Grebenshikov, whose band Aquarium appeared on "Red Wave," has recorded his U.S. debut, "Radio Silence," for Columbia Records. Kino, another act heard on the "Red Wave" set, made its debut "Groupa Kroovy" for Gold Castle, distributed by A&M.

Brian Eno produced the self-titled debut by Zvuki Mu for his custom label, Opal Records, which is distributed by Warner Bros. He also has had Opal release the album "I Will Not Be Sad In This World" by the Armenian artist Djivan Gasparayan, originally recorded for Melodia, the Soviet state-run label.

The Soviet pop-metal band Gorky Park performs a version of the Who's "My Generation" on the multi-act Mercury album, "Make A Difference Foundation," released to benefit the anti-drug Make A Difference Foundation. The track marks the band's U.S. label debut.

Another top-selling and more mainstream Soviet perform-

(Continued on page N-6)



CLOCKWISE FROM TOP LEFT: Zvuki Mu; Gipsy Kings; Kino; The Stone Roses; Johnny Clegg & Savuka; Boris Grebenshikov with Dave Stewart of the Eurythmics (Photo: Chuck Pulin); Paul Kelly; The Chills (Photo: Richard Swier).

**"Look in my eyes
what do you see?"**

— Living Colour

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Souled American



BREAKTHROUGH '89: Turning Up the Heat Under the Hottest New Music of the Year

By DAVE DiMARTINO

The Major Question: Which artists are poised to break through in a big way in 1989?

The Major Answer: Who on earth *knows*?

The fact is, chart success for up-and-comers used to be a fairly simple process to prognosticate. Find a little-known band that played quality music that was, bottom line, *accessible*, and good things could easily be predicted. U2? Tom Petty & the Heartbreakers? The Cars? The Police? It's hard to believe now, but at one point—a while back—each of those bands was viewed as a pioneering "new wave" band, each had its own ardent core of firm supporters, and of those supporters, few if any expected their one-time cult favorites to be purveyors of what has obviously become mainstream music.

And the process continues—now, in fact,

more than ever. Witness the chart success enjoyed by the Cure, the Cult, Fine Young Cannibals, New Order, Simple Minds, and XTC. Yet longtime fans of those bands realize that whatever recent success the groups have achieved has come only after long and extended periods of hard work.

But something funny has been happening lately. "Long and extended periods of hard work" are getting shorter and shorter, and the work is getting less and less hard. Not to slight the indie-label efforts of a band like Elektra's Pixies, for example, but the flat-out truth is that the band has reached a startlingly large audience with "Doolittle," its first major label effort *ever*. And the same label has already enjoyed similar success with Iceland's Sugarcubes as well. Two relatively new bands; two relatively quick success stories.

What does it all mean? Well, it's debatable. Some say the forum that MTV has grown to provide has, for the first time, put up-and-coming bands at precisely the same level as older superstars. In other words, if, for example, newcomer Nenah Cherry has a "better" video than Paul McCartney, there's a good chance more people will actually be *seeing* it. And, perhaps, buying the record as well.

Some will say there's little difference between that process and what's always happened at radio levels: if there's a hit single, albums will be sold. It's all a matter of chart position. And that's true . . . to a point. But MTV's presence has created yet another wrinkle, one that could be analyzed, debated, and discussed *ad infinitum*. And that wrinkle is this: MTV, by its very nature, promotes *newness*. Image counts more than ever. Everybody knows what Boy George looks like; nobody especially wants to *see* him now. Cyndi Lauper established herself as a great singer with a wacky image; nowadays, people are more inclined to remember the image and forget the voice. The process will, ultimately, put the ki-

(Continued on page N-10)



The Triffids



Sneetches

COLLEGE RADIO: Try It If You Dare—If You Crave the Weird, the Unusual and Strange

By DEBORAH RUSSELL

They play whatever they want to, and they don't care if you like it or not. Arbitrators and advertisers are absent in their universe, and job security is the least of their concerns.

They are college radio PDs and DJs, and while it's impossible to categorize the kinds of music they play, the motivation behind their purpose is almost universal.

"We take the initiative to play something that no one else is going to touch," says WFIT Melbourne, Fla. MD Helen Urriola. "The first rule in college radio is: there are no rules. We go on gut feeling and play what we think is good."

Urriola's station, based at Melbourne's Florida Institute of Technology, is one of the only alternative stations in its market. Its playlist is dominated by such bands as Love & Rockets, Adrian Belew, Public Image, Ltd., Xymox, Stan Ridgway, and the Indigo Girls. "We provide a service to the people who are really sick and tired of the same old thing," she says, crystallizing college radio's relationship to commercial top 40 and AOR radio.

Alternative programmers' disenchantment with commercial radio is nothing new. In fact, it's that very pronounced disenchantment that cultivates the breeding ground for today's best alternative programming.

"[Commercial] radio is a complete waste of time at this point," declares Kenn Richards, a DJ who recently completed a stint at New York Univ.'s WNYU. "No one takes any chances; it's such a dinosaur."

But while he contends that college radio is really the only place for truly *new* music to be heard, Richards doubts that even the alternative scene can escape commercialism anymore. "Whenever you start creating industries around something, it can't really be alternative," he says. "College radio has become a pawn of the music business, which is really sick. It's an area where you have creative freedom and no one uses it."

Richards, however, claims he used his creative freedom to play such acts as Fugazi, a group he describes as a cross between Murphy's Law and the Pogues; Dissonance, a band from Staten Island; and Mesmerines, a Boston-based group. Branching out geographically, Richards favors Canada's Voi Vod, the Butthole Surfers, the Swans, and Slab.

"There's a difference between good and inspired," according to Richards, who cites Fugazi, Wire, and Jane's Ad-



The Verlaines



Happy Mondays

diction as examples of the latter. He predicts that Mary My Hope, Caterwaul, Winter Hours, and Bang Tango soon will explode beyond the limited boundaries of the college scene.

Therein lies the rub. What's a college programmer to do with a band who's taken off from the "underground" to become an "overnight success" after years of alternative support? Tim Ziegler, program coordinator at Univ. of San Francisco's KUSF currently is grappling with that dilemma. His favorite alternative act, Poi Dog Pondering, was recently signed to Columbia, and it looks to some longtime fans as though the "acoustic, bohemian folk band" might be on the verge of "selling out."

But Ziegler remains hopeful. "You can get signed by a major label and make a lot of money without compromising your music," Ziegler says. "To be successful is what most bands want, so you can't write them off just because they're doing well. We play music that's good and don't worry about whether it's 'alternative' enough. Sometimes you have to take a step back and remember what you're there for."

Ziegler notes that KUSF, like most college radio, is loosely bound by a set playlist. But generally, he notes, most college stations are not track-oriented and will play various cuts off

(Continued on page N-9)

Diesel Park West



The Bats



Mary My Hope



WORLD MUSIC REPORT: Growing Success Opens Doors Wider to Near-Ready U.S. Market

By CHRIS MCGOWAN

Many people were surprised this year and last when seven gypsy guitarists, two reggae bands, a Bulgarian women's choir, a Yemenite pop/folk vocalist and a Brazilian-pop sampler all made it onto the Billboard Top Pop Albums chart.

But for others, it was just a hint of things to come, the early signs of an inevitable opening of the U.S. market to music from other countries. In 1989, Americans—at least in major urban areas—seem more aware of the outside world, increasingly hooked into the global village because of art, trade and communication networks spanning land and sea.

In the U.S. music market, a large audience has been growing for "world music," which roughly refers to any musical genre that did not originate in the U.S. or U.K., is not long-established here or is not heavily jazz-influenced. "I hope that it [world music's growing success] is indicative of a new global consciousness and that people can get out of the rock 'n'roll rut and listen to other types of music," comments C.C. Smith, host of "The African Beat," a weekly radio program on KCRW Santa Monica, and editor of the Beat magazine. "But once the door is open, I don't see how it will be closed."

Adds Shanachie Records executive VP Randall Grass, "There's no question that at least a segment of the market is ready. It's just a matter of serving that segment properly." Shanachie has close to 100 reggae, African and foreign-ethnic titles. "The phrase 'world music' doesn't mean anything to me, except generally an interest in music from other countries," adds Grass. "We released a series called 'World Beat/Ethno Pop,' a phrase we used to be more specific when referring to music that fused traditional ethnic elements with pop Western elements."

"What we are seeing is just the beginning, the tip of the iceberg. There is so much more coming up and it's not a trend that will pass. It will change and influence all areas of music," comments Vera Brandes, president of Intuition Records, distributed by Capitol. Intuition has released "The World Music Album" sampler and numerous African and South American titles.

Compilation and soundtrack albums of various world genres released in '88 and '89 have helped introduce American listeners to global sounds. Examples include: Virgin's Earthworks samplers, Ras Record's "The Real Authentic Sampler" (reggae), A&M's "The Mighty Quinn" soundtrack (reggae, soca, etc.), Rounder's "The Nairobi Beat," Shanachie's "Rebel Soca," Rykodisc's "Out Of Africa," Mango's "Africa On Mango," Braziloid's "Brazil Is Back, Vol. 1" and Fly/Sire's "Brazil Classics 1: Beleza Tropical"

(compiled by Talking Heads leader David Byrne).

The latter album, which made it into the Billboard charts in April, features classic tunes from the '70s and '80s by Brazilian acts such as Milton Nascimento, Gilberto Gil, Caetano Veloso and Jorge Ben. "Beleza Tropical" seems to be doing for Brazilian music what Paul Simon's "Graceland" album did for South African artists, and a second Byrne Brazilian sampler (on samba only) should follow in late '89.

"It ['Beleza Tropical'] absolutely helped Brazilian music sales," says Viola Galloway, head of international for Celluloid Records. In '88, Celluloid launched Braziloid, a Brazilian music-dedicated label with 14 titles so far, including albums by Gil, Maria Bethania and Obina Shok. The latter act fuses reggae, soukous, juju, and samba in unique fashion. Braziloid has just launched a new sampler, "Brazil Is Back, Vol. 2," and will have new albums by Renato Borghetti (a virtuoso accordionist from southern Brazil) and Alceu Valença (forró with rock influences) this year. Celluloid is also a leader in African releases (with albums by Afro-beat star Fela Kuti, Cameroon's Manu Dibango and others) and recently bowed ska-dedicated imprint Skaloid.

Mahlathini & the Mahotella Queens



Jali Musa Jawara



Ziggy Marley & the Melody Makers



Gal Costa



Chico Buarque

Gilberto Gil



Ofra Haza

This year, WEA Latina launched the Tropical Storm label, which will have 14 Brazilian-music albums out by late summer (including five by Bahia's Gilberto Gil). BMG International is bowing 20 Brazilian music albums this year, including titles by Costa, Bethania and samba-star Alcione. And Columbia has released albums by Milton Nascimento ("Miltons" is his latest), Simone and Djavan. PolyGram Jazz has several dozen Brazilian titles in its catalog, many by acts that fit into the world music area.

A few of the many other world music success stories of the last 12 months and hot upcoming prospects include the following acts: the Gipsy Kings, who broke into the Billboard top 40 in '89 with their eponymous Elektra debut album. The seven guitarists from the French cities of Montpellier and Arles sing in Spanish, French and Gypsy tongues, and offer up an infectious flamenco-pop.

Ofra Haza mixes Yemenite folk melodies with techno-pop dance sounds and is one of Israel's hottest female vocalists. Shanachie released her "Fifty Gates Of Wisdom" and Sire charted this year with "Shaday."

Perhaps the most unusual recent title in the Billboard albums chart was Elektra/Nonesuch's "Le Mystère Des Voix Bulgares," which featured the Bulgarian State Radio and Television Female Vocal Choir. The 24-voice choir, directed by Philip Koutev and Krasimir Kyurkchiyski, has been around (with changing members) since 1952 and reworks traditional Bulgarian folk songs with rich, sophisticated large-scale choral arrangements. Carthage/Hannibal's "The Forest Is Crying" features the Trio Bulgarka, three members of the choir.

Jamaica's Ziggy Marley & the Melody Makers scored a big hit in '88 with "Conscious Party" on Virgin. Ziggy looks and sounds just like his father (Bob Marley) and with each succeeding release reveals an impressive, quickly developing talent. England's UB40 is a hot pop-reggae act that scored chart hits with "UB40" and "Labour Of Love" on A&M. Mango's Aswad have conquered England with their special blend of techno-reggae. Rounder/Heartbeat's Albert Griffith has a new title due in August. Virgin had success with Maxi Priest's slick "Maxi Priest" in '88. Joe Higgs (Shanachie's "Family"), Burning Spear (Slash's "Mistress Music"), the Wailer Band (Atlantic's "I.D.") and Toots (Mango's "Toots In Memphis") are veteran stars. Other hot Caribbean artists include soca stars Arrow (Mango's "Knock Dem Dead"), David Rudder (Sire's "Haiti") and Lord Nelson (coming from Shanachie), and zouk practitioners Kassav ("Vini Pou" on Columbia) and Dede St. Prix ("Mi Se Sa" on Mango).

Rai music is being touted by many world-music experts as the next big "world beat" genre. Born in the Algerian town of Oran, rai is a fascinating mix of Bedouin-style vocals, North African percussion, and Western synthesizers and guitars. Watch for Mango's Chaba Zahounia ("Nights Without Sleeping") and Chaba Fadela's ("You Are Mine"), Virgin's "Rai Rebels" sampler, Intuition's Cheb Khaled ("Chebba") and Shanachie's Cheb Mami ("The Price Of Rai").

This month, Intuition also bows "Bora Bora," by Brazilian band Os Paralamas do Sucesso ("the mud-guards of suc- (Continued on page N-6)



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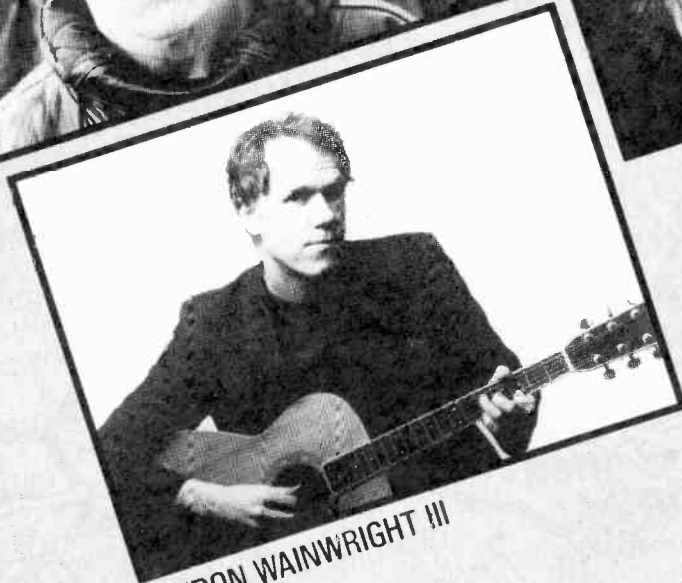
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"THE STONE ROSES"



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WORLD MUSIC

(Continued from page N-4)

cess"), who offer an upbeat and engaging blend of reggae, rock, soca and samba, and sing both in Portuguese and English. Due in August: "Bloco Afro," featuring Olodum and Ara Ketu of Bahia.

A few of this year's many hot African acts include: the Ivory Coast's Alpha Blondy (a reggae star with albums on Shanachie and "The Prophet" on Capitol in August) and Woya (coming from Shanachie); South Africa's Johnny Clegg & Sa-

vuka (who fuse Zulu street music and Western pop, and have two titles on Capitol); Mali-born or bred Salif Keita (a remarkable vocalist who mixes Western African and Iberian influences in a hi-tech con-

Chaba Fabela



The Bulgarian State Female Vocal Choir

text; his "Yo-Kan" bowed in June) and Zani Diabate (traditional rhythms and melodies mixed with Western electric guitar on "Super Djata") both on Mango, and Mory Kante (Polydor's "Akwaba Beach") and Super Biton (coming from Shanachie); Guinea's Jali Musa Jawara (Mango's "Soubindoor" features his serene kora playing); South Africa's Ladysmith Black Mambazo (an "mbube" vocal group that combines Zulu and Western harmonies—they were an integral part of Paul Simon's "Graceland" album and their latest Warner Bros. title is "Journey Of Dreams"); Miriam Makeba (her most recent release in the lovely, transcendent "Sangoma," also on Warner); Mbongeni Ngema (Mango's splendid "Time To Unite"); Amaduduzo and Venanda Lovely Boys (two vocal groups with upcoming Rounder releases) and Philip Tabane and Malombo (None-such's "Unh"); Senegal's Toure Kunda ("Karadindi" on Celluloid) and Youssou N'Dour ("The Lion" on Virgin); and Nigeria's Ebenezer Obey (hot juju music on Rykodisc's "Get Your Jujus Out") and King Sunny Ade (equally sublime in Rykodisc's "Live Live Juju").

RUSSIAN ROCK

(Continued from page N-1)

er, the Latvian-born singer and dancer Laima Vaikule, has record-

ed an album for Western release, working with producers Stanley Cornelius and Michael Sembello, the latter of "Flashdance" fame.

Pop and rock acts are not the only Soviet artists whose music is being brought to Western audiences. Recordings by Soviet classical and jazz performers are being distributed by MCA Records, as a partner in Art and Electronics, a joint venture of California-based Mobile Fidelity Sound Labs and three Soviet agencies. Art and Electronics was established this year to bring U.S. recording technology to the Soviet Union and Soviet music to U.S. audiences.

Initial releases in the Art and Electronics series have included a collection of Armenian folk songs, performances by Soviet avant-garde jazz artists, and works by classical violinist Sergei Stadler.

"Within the Soviet Union today there is a movement toward breaking up the internal mechanisms that have been the only game in town," says MCA Records president Al Teller, explaining how Art and Electronics came to compete with the state-run Melodia label. "This new arrangement is just the beginning of many business and artistic opportunities with the Soviets."

The exposure which *glasnost* rock is enjoying now in the West has resulted from a series of key events since the mid '80s. An appearance by the Soviet heavy-metal

band Autograf during Live Aid in 1985 marked the first time any Soviet rock was widely broadcast outside the U.S.S.R.

"It was a period when most people still had very little knowledge of the Soviet Union," recalls Joanna Stingray, the producer of the "Red Wave" album and a prominent booster of Soviet rock. Stingray, an American singer/songwriter, traveled to Moscow in 1984 and was urged by a Russian acquaintance to look up Boris Grebenshikov. She was told he was a Soviet rock singer.

"I laughed and said, 'there's no rock in Russia.'" But she found Grebenshikov, struck up a friendship and recalls his charisma: "It was like the first person I met was Dylan. He basically became my mentor."

Unlike Autograf, Grebenshikov's band Aquarium, Kino, Zvuki Mu and others based in Leningrad and Moscow were "underground" groups, performing without the official sanction of the Union of Composers of the U.S.S.R.. "Most people who looked at the officially sanctioned bands at that time wouldn't have called it rock, or certainly not good rock," says Stingray. "But the government certainly knew these other bands existed. How underground could you be when you have fans all over Russia?"

Stingray smuggled tapes out of (Continued on page N-8)



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RUSSIAN ROCK

(Continued from page N-6)

the Soviet Union which became the "Red Wave" album. She continued her involvement with the Soviet rock scene on both a professional and personal basis; she is married to Kino guitarist Yuri Kasparyan.

As a four-piece outfit, Kino matches the style of many Western rock bands. The title track of the band's album "Groupa Kroovy"—the name means "blood type"—addresses the Soviet experience in Afghanistan with lyrics in Russian. But as Stingray notes, the continuing limits on expression in Soviet society require political statements in songs to be made indirectly through poetic imagery and allusion.

The artists on the cutting-edge of Soviet rock also have found a way to mix Western influences and their own traditions. This is what intrigued Brian Eno, who was introduced to the Soviet music scene by his associate Anthea Norman-Taylor of Opal Management.

"The first time I visited Moscow and Leningrad, most of the things I heard were rather weak copies of Western pop," says Eno. "Later I started finding some bands that were developing something that was not English or American or Western Europop. One very strong source [in their music] is the Russian Revolution art tradition of the past century. This can be used either seriously or ironically but it's used as background, as a reminder of a time when art was very central to their society."

Eno also was struck by the unusual range of Western influences which appeared in Soviet pop. "They have listened to our traditions. But they haven't been informed what's 'cool' or what isn't 'cool.' So it's possible to find musicians who will cite as influences both Abba and the Velvet Underground."

With recording technology and studio access limited, Soviet rock so far has thrived primarily as a live art form, Eno explains. "It has a lot to do with performance and less with records," he says. "I have described some of these bands as being like theater groups that happen to play rock."

The theatricality and bizarre imagery in the music of Zvuki Mu prompted Eno to produce the band's debut, which includes 10 tracks sung in Russian. Translations of the striking lyrics are provided.

In contrast, Boris Grebenshikov sings in English on his Columbia debut, "Radio Silence," working in the folk-rock tradition many have likened to Bob Dylan's work. With its English lyrics and Western-rock stylings, Grebenshikov's album is one of the most commercially accessible *glasnost* rock efforts to date.

When Marina Albee first heard Grebenshikov sing on the "Red Wave" collection, she was a graduate student in Russian studies at Columbia Univ. Today she is president of Belka International, a company formed with partner Kenny Schaffer which facilitates East-

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West business deals and now manages Grebenshikov.

Grebenshikov came to Columbia through the highest levels of the company. A friend urged Walter Yetnikoff, president of CBS Records Inc., to meet with the singer. Grebenshikov "bowled him over," says Albee. The decision was made to record "Radio Silence" with Eurhythms leader David A. Stewart producing.

While guiding Grebenshikov's career with Schaffer, Albee finds the overall Western interest in Soviet music "fantastic. Every single band that's been signed to a Western label is unique," she stresses. "They're quite different. There are as many different genres of Soviet rock as Western rock. And there's room for everyone."

At the same time, like anyone watching cutting-edge acts drawing wider acclaim, Albee wonders what effect attention will have on the Soviet rock scene.

"All these bands existed before Gorbachev [opened opportunities] and the music scene may even have been a little bit more exciting and vital before," she says. "Soviet rock musicians shared everything before. Now they know they're competing [for attention] and that can change their relationship with each other."

"But when I mentioned that to Boris, he said: 'Everyone must be challenged. And this is the time for the change.'"

COLLEGE RADIO

(Continued from page N-3)

a current album as well as tunes from the early releases of such college radio favorites as R.E.M., Camper Van Beethoven, and U2.

"It's easier to break new bands and play music people have never heard before if you mix it in with familiar older stuff," says Ziegler.

The operative word is "older," as most alternative stations may play what have become today's top 40 bands, while avoiding the top 40 songs. The credo is fairly universal in the alternative scene: If the listeners can hear it somewhere else, then don't play it here.

But Steve Ratter, MD at Loyola Marymount's KXLU Los Angeles, emphasizes that his station will not play an artist just because no one else will play it.

"We try to play the 'good stuff,' not just what people are telling us is good," he adds. "We're not programmed by the record companies or the charts. We don't add something because everyone else added it, and we don't *not* add something just because everyone added it."

KXLU's sound leans toward the darker, gloomier, harder-edged bands, Ratter says, and the playlist includes such artists as Nick Cave, the Frogs, the Gibson Brothers, Laughing Hyenas, Divine Horsemen, and Throwing Muses. One of his newest discoveries is Devils Wielding Scimitars. "They're really good, but they're on a very obscure label. Who else would play it?"

Anna Consalvo, PD/MD at Loyola Univ. of Chicago's WLWU asks herself that question every time she tracks down European imports or

challenges her listeners with some of the most unusual sounds she can find. Her goal is to play music that other stations eventually *will* play. She just wants to get there first.

"I don't have any preconceived notions about any particular band," Consalvo says. "I put everything I get in the mail on the radio—you never know what you'll turn up. I'd rather break a record than wait for everyone else to play it."

WLWU's format is heavy with high energy industrial dance tunes and features such bands as Erasure, Ministry, Depeche Mode, and New Order. Recently Consalvo started playing Deborah Sasson, a newly-signed Capitol artist who combined an aria from the opera "Carmen" with an ultra modern dance track. Not your basic top 40 fare. As if that's not weird enough, Consalvo has been known to play an updated version of Bobby Vinton's "Sealed With A Kiss," as well as a Jose Feliciano dance tune that she compares to—believe it or not—Rick Astley.

For Vanderbilt's Marc Hill, MD at WRVU Nashville, dodging country product is his station's biggest challenge. "Major labels always send us country-oriented stuff, but we won't play it. That's the last thing our listeners want to hear," he says.

Instead, Hill uses his shifts to provide a more progressive edge than the other local stations. WRVU plays a hefty selection of local music, including a band named Dessau, a guitar-based three-piece backed by a beat box. Hill also has turned his listeners on to the music of such bands as Front 242, the Pixies, Sara McLachlan, and Pop Will Eat Itself.

"We don't have the pressure of ratings and we don't have to worry about money," notes Hill, "so college radio can be the place for new acts who can't get played anywhere else. It focuses on people who are in it for the music, not the money." Clearly that eliminates a huge number of bands struggling to make it in the music business. Likewise it eliminates a huge number of listeners who lack the stamina and/or the patience to enter into the daily experiment known as college radio.

IMAGES

This is a unique band featuring an enlightening vocalist with several ranges and variety of styles. The group, whose songs are filled with honest, heartfelt emotion, has recently completed their first CD project called, "Sweet Passages of Time". The CD is a completed endeavor from ownership of the masters, the cover, and copyright to BMI affiliations.

Both the drummer and the vocalist have writing and singing abilities and own all facets of this project.

The band is seeking major label support to complete the project or a distributor to put them where they want to be.

Produced by Garnett Embry, Steve Houch, and Gary King of Refraze Recording, Dayton, Ohio, where Midnight Star, McGuffey Lane, and Dorian Harewood also have recorded. The CD was produced by Sanyo.

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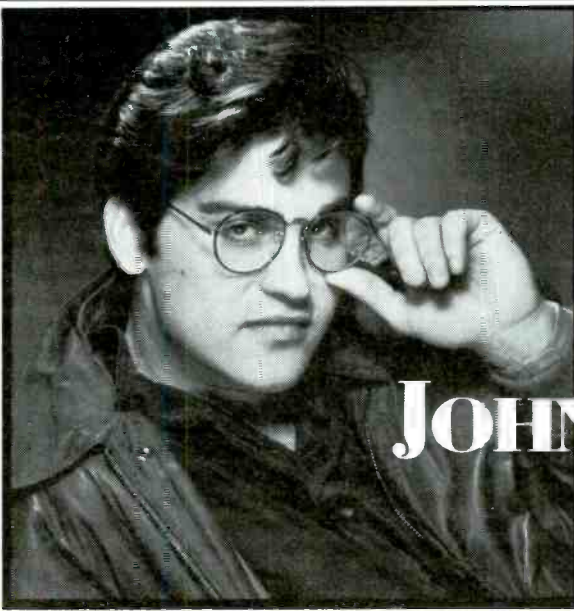
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NEW MUSIC

(Continued from page N-3)

bosh on the careers of superstars U2, George Michael, and even Michael Jackson. There is no *mystery* involved in today's top rock figures; they are on the covers of the same few magazines, they share the same news bites on the same television shows, they release the same "massive" home video projects, and they all, with very few exceptions, are hurtling toward oversaturation. It's an oversaturation that is an inevitable part of the music business in late 1989, and it's an oversaturation that makes groups like the Pixies and the Sugarcubes inherently more interesting to today's younger audience than the likes of the Stray Cats, Blondie, and Pat Benatar.

In short, then, those bands likely to break through this year or next are those most of us have never even heard of. Chances are, they will share two aspects in common: novelty of image, and quality.

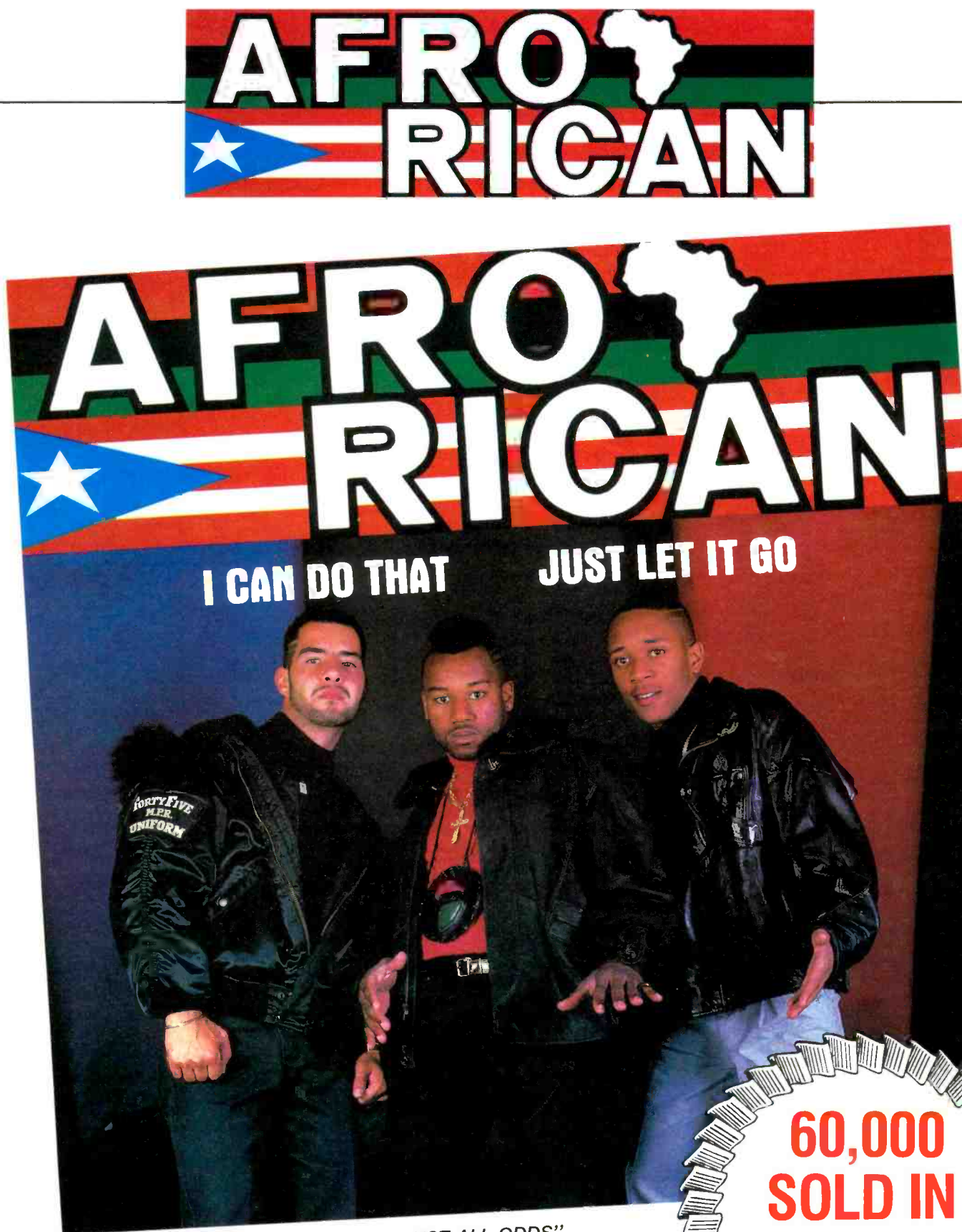
Because "novelty of image" is in itself barely worthy of discussion—and not the sort of thing this writer, who thinks *all* bands look funny, is eager to prognosticate about—let us now focus on quality. And further breakthroughs.

HOT LABEL: Over the years, it's become obvious that indie labels are the natural starting-off point of most influential bands; only a few of them, however, have consistently released so much quality product that virtually *anything* on the label is likely to be interesting. Most recently such labels have typically been British in origin, sad to say; Postcard, Rough Trade, Cherry Red, 4AD, and Creation have, within the past few years, brought us such influential bands as the Smiths, Orange Juice, Aztec Camera, Josef K., the Go-Betweens, the Jesus & Mary Chain, the House Of Love, and many, many more.

But now it's time for a geographic switch. New Zealand's Flying Nun Records have been at it for years, releasing top-quality singles, EPs, LPs, and now CDs, with near-stunning regularity. Some of the label's better-known acts include the Chills, who recently signed to Slash Records in the U.S., and the Verlaines and the Clean, both of whom have released product here via the indie Homestead label.

As it happens, there doesn't seem to be *anything* on Flying Nun Records that is less than excellent—a fact made even more apparent lately due to intriguing new packages by the Bats (whose new album has been issued here on Communion), Bailter Space, Snapper, the Straitjacket Fits, and Sneaky Feelings, among many others. When one throws in other Flying Nun signings like Look Blue Go Purple, the Jean Paul Sartre Experience, Tall Dwarfs, and Able Tasmans, it becomes obvious: No other label in the world has so studiously documented as tremendous a talent pool as Flying Nun.

Highly recommended listening for the curious is the recent Flying Nun compilation "In Love With These Times," which includes tracks from all of the bands cited



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New MUSIC New TALENT

above, and others. That a major American label hasn't sat down with the New Zealand company and inked a straight-out distribution deal is unbelievable to say the least, especially since Flying Nun's present U.S. distribution system—if it even exists—keeps their quality product out of most American record stores. A veritable goldmine of extraordinary talent.

HOT ARTIST: If we're talking little-known, superior artists, look no further than England's Momus, who within the course of three albums (on the Cherry Red-distributed El label, two on Creation) has established himself the creative equal of virtually *anyone* to emerge in this entire decade. A superb singer/songwriter, a lyricist certainly on the same high level as the Smiths' Morrissey, Momus defies any capsule description other than, say, "the evil Donovan." His most recent single, "The Hairstyle Of The

Devil," sounds like nothing he's ever recorded; dance-oriented, it immediately seems a parody of the Pet Shop Boys—themselves no strangers to parody—but is eminently superior on every level but, apparently, the commercial.

HOT BAND: Debuting on the RCA-distributed Silvertone Records label is what may well be the year's hottest band—England's Stone Roses. At first listening, one is tempted to pick out influences, but as the list starts getting longer—i.e. Hawkwind, the Psychedelic Furs, Tranquility, Starry-Eyed And Laughing, the Stooges, etc.—it also gets more and more ridiculous. Mostly because the group sounds like no single one of those bands. If their live performance even approaches the quality of their debut album, then the Stone Roses will be very well known on these shores within the year.

ARTISTS TO WATCH: On the

subject of long lists, let's keep this to a minimum.

Within the past year, new albums by the Sneetches, the Perfect Disaster, A.R. Kane, Diesel Park West, Ultravivid Scene, Mary My Hope, Loop, Happy Mondays, My Bloody Valentine, and Souled American have pretty much set the scene and revitalized the current rock music scene. All have seen U.S. release, and all, by rights, could sell as many records here as the Pixies.

Keep your eyes open for new albums by Australia's Triffids (it's already out in the U.K., it's called "The Black Swan,") and Paul Kelly & the Messengers (due soon on A&M), and England's Danny Wilson (on Virgin).

Finally, be on the lookout for Peter Coyle's "I'd Sacrifice Eight Orgasms With Shirley MacLaine Just To Be There," an album which, strange name and all, just happens to contain some of the most interesting music to emerge from the U.K. this year. It's on a small British label, and Coyle—who was a member of the little-known Lotus Eaters—is not exactly a household name in the States. With album titles like that, he may never be. Just ask Millie Jackson.

FINAL BREAKTHROUGH: And to close the book on the 1989 breakthrough scene, consider this: Enigma Records, through its commendable new Retro series, is now issuing on CD many of the most vital rock recordings ever made. With a starting lineup that includes classics by Captain Beefheart & His Magic Band, Tim Buckley, and Germany's Can, the label is, quite simply, reissuing the original, classic music that has served as a long-time inspiration for almost every band of relevance in the '80s. May the new bands last as long—and sound as good in the years to come.

CREDITS: Editorial by Billboard editors and writers; Cover & design, Steve Stewart.

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Video Campaign Includes Cheerios Cross-Promo 'Adventure' Gets An Excellent Push

LOS ANGELES Nelson Entertainment's "Bill & Ted's Excellent Adventure," due in stores Aug. 31 and distributed through Orion Home Video, is the latest example of home video tie-ins with consumer goods companies.

A major cross-promotion is planned with General Mills whereby the title will be highlighted on more than 10 million Cheerios cereal boxes during September and November. Both companies figure that will generate some 80 million consumer impressions.

In addition, a 60-second Cheerios "Kid Heroes" "infomercial" will appear at the beginning of the tape.

The film has grossed about \$40 million at the box office and, according to Nelson, was the highest-grossing film released to theaters in the first quarter of 1989, besting such titles as "Three Fugitives," "The 'Burbs," and "Lean On Me."

Two different offers will appear on different size Cheerios boxes.

One is a box-top redemption whereby consumers can send General Mills two Cheerios box-tops and receive a free limited-edition "Bill & Ted's Excellent Adventure" comic book from DC Comics.

The other offer involves a self-

liquidating premium for a movie T-shirt.

Other components of the multi-million-dollar marketing campaign, according to Rand Bleimeister, executive VP, Nelson Entertainment, include:

- A national network and cable

Comic books, T-shirts, and a sweepstakes are part of the promo package for the Nelson film

ad blitz designed to deliver 350 million consumer impressions.

- Network and syndicated radio ads designed to reach about 90 million teens and young adults.

- A radio sweepstakes promotion in the top 20 VCR markets, designed to reach about 90 million teens and young adults.

- A "Bill & Ted's Excellent Adventure" national 900 number consumer promotion designed to be promoted in August on MTV, which allows viewers to win prizes

instantly.

- A "Bill & Ted's Excellent Adventure" Watch & Win Trivia Game, which will be promoted through a commercial on the tape as well as MTV. Viewers answer questions about the movie and are eligible to win prizes as well as enter a national sweepstakes for a "totally triumphant Grand Prize."

- A national consumer promotion on WTBS' "Night Tracks" TV show running every Friday and Saturday night in September, designed to reach 40 million teens and young adults.

- A consumer ad campaign in 1.5 million DC Comics books in September.

- In-store retail material, including three-dimensional standees, theatrical-size posters, and more than 2.5 million "Bill & Ted's Excellent Adventure" book covers distributed to dealers for promotional use.



One Man And A Model. Tom Selleck and actress/model Paulina Porizkova are the one-two punch in the comedy/mystery "Her Alibi," an \$89.95 rental title due from Warner Home Video on Sept. 13.

FOR WEEK ENDING JULY 22, 1989

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TOP MUSIC VIDEOCASSETTES™

VIDEO PEOPLE

Video People is a weekly column spotlighting personnel changes and promotions announced by prerecorded video suppliers, distributors, duplicators, retailers, and hardware manufacturers. Announcements should be sent to Video People, Billboard, 1515 Broadway, New York, N.Y. 10036.

William Chardavoyne is appointed to the newly created position of executive VP and chief financial officer for RCA/Columbia Pictures Home Video, Burbank, Calif. He had been senior VP and CFO for the international division of RCA/Columbia Pictures. Other promotions in the international finance division of RCA/Columbia Pictures are **Peter Gawrychowski**, named VP and controller from his prior post as director of accounting; **Robert Sender**, previously director of financial analysis, named VP, financial analysis; and **Amy Auerbach**, formerly manager of financial accounting, named director of financial accounting.

Trylon Video Inc., New York, has appointed **Jeff Fink** Western regional sales manager; **Ed Jackson**, Midwestern regional sales manager; and **Michael Pascuzzi**, Eastern regional sales manager.



Urban Cowboys. Jason Gedrick, left, and Eddie Velez are above-the-city combatants in "Rooftops," due in stores Sept. 14 from International Video Entertainment. The film was directed by the legendary Robert Wise ("West Side Story").

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
				Compiled from a national sample of retail store sales reports.				
				★ ★ NO. 1 ★ ★				
1	5	3	DELICATE SOUND OF THUNDER	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	C	24.98
2	1	7	MICHAEL JACKSON: THE LEGEND CONTINUES...	Motown Prod./Optimum Prod. Vestron Musicvideo 5358	Michael Jackson	1989	D	15.98
3	6	13	OIDIVNIKUFESIN N.F.V.	Megaforce Worldwide Island Visual Arts 50135-3	Anthrax	1988	C	19.98
4	2	25	MOONWALKER ▲ ¹⁶	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	LF	24.98
5	4	81	\$19.98 HOME VID CLIFF'EM ALL! ▲	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	C	19.98
6	3	19	A SHOW OF HANDS	PolyGram Music Video 041760-3	Rush	1989	LF	24.95
7	NEW ▶		2 OF ONE	Elektra Records Elektra Entertainment 40109-3	Metallica	1989	SF	9.98
8	8	51	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	LF	24.95
9	9	15	LIVE IN CONCERT-THE 'OUT OF THE BLUE' TOUR	Atlantic Records Inc. Atlantic Video 50133-3	Debbie Gibson	1989	C	19.98
10	7	23	BRUCE SPRINGSTEEN ANTHOLOGY: 1978-1988 ▲ ⁷	CBS Music Video Enterprises 49010	Bruce Springsteen	1989	LF	24.98
11	12	7	PRIMER	CBS Music Video Enterprises 16V-49018	Living Colour	1989	SF	16.98
12	14	11	NEIL DIAMOND'S GREATEST HITS-LIVE ▲	CBS Music Video Enterprises 19V-49014	Neil Diamond	1988	C	19.98
13	NEW ▶		SUBSTANCE	Warner Reprise Video 38152	New Order	1989	LF	16.98
14	17	7	JIMI HENDRIX: LIVE IN MONTEREY	HBO Video 0251	Jimi Hendrix	1989	C	19.99
15	15	39	ROY ORBISON AND FRIENDS	HBO Video 0073	Roy Orbison	1987	C	19.99
16	RE-ENTRY		WHO'S BETTER, WHO'S BEST	PolyGram Music Video 080345-3	The Who	1988	LF	24.95
17	13	57	MADONNA CIAO ITALIA: LIVE FROM ITALY ▲	Sire Records Warner Reprise Video 38141-3	Madonna	1988	C	29.98
18	16	7	THE DOORS: LIVE IN EUROPE 1968	HBO Video 0254	The Doors	1968	C	19.99
19	NEW ▶		A BUNCH OF VIDEOS AND SOME OTHER STUFF	MPI Home Entertainment MP1668	Tom Petty & The Heartbreakers	1989	LF	24.95
20	NEW ▶		THE RIGHT STUFF COLLECTION	PolyGram Music Video 080 815-3	Vanessa Williams	1989	SF	14.95

• 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.

Orion Charts 'Foreign' Waters Test Aims To Evaluate Potential

LOS ANGELES Because it thinks the foreign film market for U.S. video dealers should be anything but foreign, Orion Home Video is rolling out a special three-month test program in November to evaluate its potential.

The label will provide 24 titles to a universe of 500 national dealers, chosen by its distributor network. Distributor cost for the titles will be \$420, while dealers will pay a suggested retail price of \$490. Normally, says Orion, the suggested retail value of a package like that would be \$840.

Participating dealers will receive a five-foot display stand with 24 fac-

ings, window banners, minicatalogs, copies of trailer tapes that can be used on in-store monitors or as a free rental, multiple copies of plastic bags for consumer transactions, postcards that can be sent to club members, \$100 in cash per store as support funds, and several free cassettes.

Dealers will also be eligible for a drawing for two free round-trip tickets to France and \$2,000 in spending money.

In return, says Orion, it wants dealers to maintain the display, promotion, and push through January, as well as share sales and rental

(Continued on next page)

CBS/Fox, Voyager Ship Disks On Apollo Landing

BY CHRIS MCGOWAN

THE FIRST MOONWALKERS: As incredible as it may seem, two decades have passed since Neil Armstrong took that first giant step onto the moon's surface. Thursday (20) is the 20th anniversary of the Apollo 11 lunar landing, a milestone in human history. It was also the first truly global media event, viewed by some 1 billion people (one-quarter of the earth's population at that time). Two laserdisk releases this month commemorate that first moonwalk: CBS/Fox's "Man On The Moon" and Voyager's "For All Mankind."

"Man On The Moon" is a CBS News production that uses footage from

its 32-hour-long live broadcast of the Apollo 11 mission, with commentary by Walter Cronkite and astronaut Wally Schirra. Also included are interviews with the three astronauts just after their return from space, and President John F. Kennedy's famous 1961 speech in which he set forth the goal of an American moon landing within 10 years of that time. The \$34.98 disk is in the CAV format.

"For All Mankind" celebrates the entire Apollo program and the 24 American astronauts who circled or landed on the moon between December '68 and December '72. Using highlights from millions of feet of NASA footage and interviews with 22 of the Apollo astronauts, director Al Reinart attempts to communicate the actual experience of stepping onto the moon, as seen and heard through the eyes and ears of the astronauts. Brian Eno provided the mystical, otherworldly musical score. Voyager's CLV version of "For All Mankind" retails for \$39.95. The \$99.95 CAV version is packed with supplementary materials, including a one-hour talk with Apollo 12 astronaut and Skylab 3 commander Alan Bean—who

discusses his space travels and his moon-inspired paintings—and more than 500 still photographs from the NASA archives.

THE AFFORDABLE DOZEN: MGM/UA Home Video is dropping the prices on 12 of its classic titles to \$24.95 or \$29.95, effective Sept. 26. "Doctor No," "From Russia With Love," "Goldfinger," "Casablanca," "Moonstruck," "Singin' In The Rain," "Bugs Bunny Superstar," and "Yellow Submarine" all will be rereleased at \$24.95, while double-disk titles "North By Northwest," "The Spy Who Loved Me," "2001: A Space Odyssey," and "The Dirty Dozen" each will retail for \$29.95.

The lowered prices on the 12 titles come on the heels of MGM/UA's initial step into sub-\$30 territory with "The Wizard Of Oz" (Aug. 15 street date; \$24.95) and "Rain Man" (Aug. 30; \$29.95).

"We have been getting a tremendous response from our 'Rain Man' and 'Wizard Of Oz' price points," says George Feltenstein, MGM/UA director of programming. More than \$13 million is being spent on TV ads by MGM/UA to support the VHS and LD releases of the titles. "We expect that to rub off very heavily in laser," Feltenstein adds.

ALSO UNDER \$30 are the following August and September laserdisk releases: Warner Home Video's "Tequila Sunrise," "Bert Rigby, You're A Fool," "Her Alibi," and "Cyborg" (\$24.98 each); Pioneer Artists' digital reissues of "Fleetwood Mac: Mirage Tour," "Elton John In Central Park," and "The Police: Every Breath You Take" (\$29.95 each); and Image Entertainment's "Playboy Playmates Of The Year—The '80s," "Playboy Video Centerfold—Dutch Twins," and "National Geographic" titles "Strange Crea-

(Continued on page 64)

Warner, Paramount Release Highlights From TV Series Live From Your Video Store . . . It's 'SNL'!

LOS ANGELES "Saturday Night Live" and some of its key stars are receiving maximum home video exposure.

Warner Home Video plans on releasing 20 episodes from the 1975-1980 period at \$14.98 each to key into the upcoming 15th anniversary of the TV show. A special, two-hour commemorative show, with highlights from the first 15 years, is slated for a September airing on NBC. The 20 Warner cassettes will have a street date of Aug. 23.

Warner Home Video has already issued four separate "best-of" highlight tapes in the past, featuring "Saturday Night Live" alumni Chevy Chase, Dan Aykroyd, and the late Gilda Radner and John Belushi. Those titles are listed at \$19.98 each.

Meanwhile, Paramount Home Video has issued "The Best Of Eddie Murphy: Saturday Night," a \$24.95 title slated for an Aug. 23 street date.

In addition to a print advertising campaign and in-store support material, Paramount says it will stage a national radio promotion in the top 20 markets after Labor Day.

The principal "Not Ready For Prime Players" on the new

Warner series are Belushi, Aykroyd, Bill Murray, Radner, Jane Curtin, Garrett Morris, and Laraine Newman.

Among the guest hosts are Richard Benjamin, Gary Busey,

George Carlin, Ray Charles, Rodney Dangerfield, Carrie Fisher, Elliot Gould, Buck Henry, Eric Idle, Steve Martin, Richard Pryor, Robert Klein, Sissy Spacek, and Lily Tomlin.



Highbrow Entertainment. Warner Home Video plans to key into the upcoming 15th anniversary of "Saturday Night Live" by issuing 20 of the old TV episodes at \$14.98 per cassette. Pictured as the legendary "Coneheads" are, from left, Jane Curtin, Dan Aykroyd, and Laraine Newman.

'Mother Goose' Tapes To Pop Up With New Look

BY JIM McCULLAUGH

LOS ANGELES J2 Communications plans to reintroduce its four-volume "Mother Goose Video Treasury Series" with covers that turn into collectible action pop-ups.

Company president Jim Jimirro says he believes this is the first time any home video company has attempted this type of packaging.

"It was an idea," says Jimirro. "I was looking at pop-up books and it occurred to us that this was a great way to differentiate the product, add value, and create consumer and trade interest.

"We're in a competitive business and there are a lot of things out there. You have to keep growing in business. This represents that."

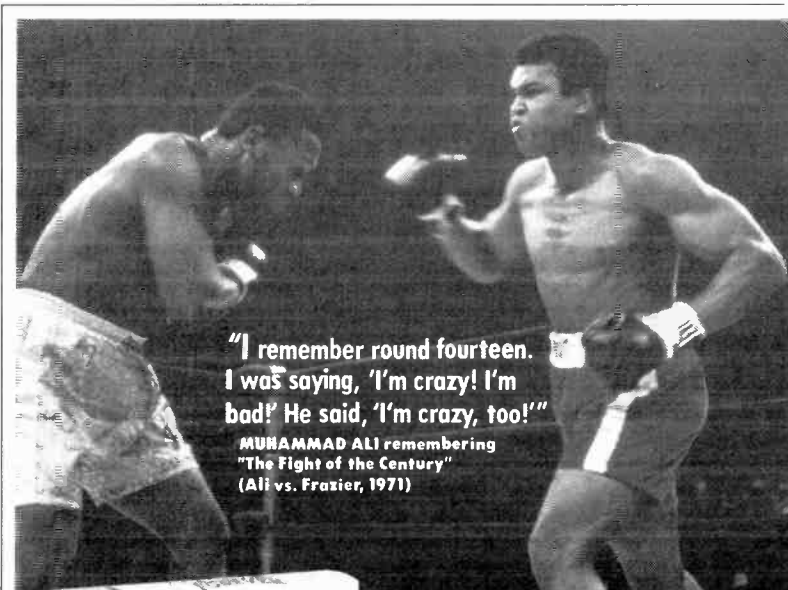
The four titles are "Humpty Dumpty," "Little Miss Muffet," "Little Bo Peep," and "Old Mother Hubbard." The only children's videos offered from J2, the series has sold in excess of 200,000 units, Jimirro says.

The series uses "puppetronics," which combines live action and electronics, to present the Mother Goose characters and stories.

Despite added cost, Jimirro says J2 will retain the \$14.95 suggested list price on each title.

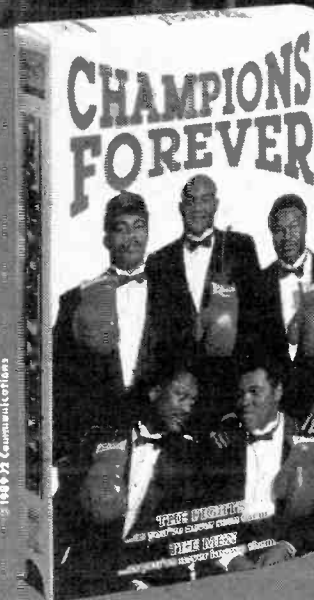
"[The pop-up cover] adds about \$1 to the cost. That's a big number, but like everything else you have to

(Continued on next page)



"I remember round fourteen. I was saying, 'I'm crazy! I'm bad!' He said, 'I'm crazy, too!'"

MUHAMMAD ALI remembering "The Fight of the Century" (Ali vs. Frazier, 1971)



THE FIGHTS
...as you've never seen them.

THE MEN
...as you've never known them.

CHAMPIONS FOREVER



PREORDER: August 17
RELEASE: September 7
#J2-0047, \$29.95 sugg. retail



Surf's Up. "Under The Boardwalk," a film described as a cross between "Romeo And Juliet" and "Beach, Blanket, Bingo," will be released Aug. 15 by New World Video for a list price of \$89.95. The prebook cutoff date is Aug. 2.

VIDEO REVIEWS

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

gested retail price.

"Kindred Men Of A Dark War," Creative Street Inc., 28 minutes, \$24.95.

A trio of heavily decorated Vietnam veterans—including two Medal of Honor winners—recall what they did that made them heroes and why they did it. As they reminisce about their actions—against a melange of (Continued on page 66)

ORION VID CHARTS 'FOREIGN' WATERS IN TEST

(Continued from preceding page)

transaction information on those titles with the studio.

Among the titles in the campaign are "Babette's Feast," "Jean De Florette," "Mon Oncle," "Au Revoir Les Enfants," "Manon Of The Spring," "Wings Of Desire," "The Return Of Martin Guerre," "The Seven Samurai," and "Rashomon."

Orion chairman Larry Hilford maintains that there is no "hard data" on the foreign film video potential in the U.S., only a "lot of opinion at variance with itself."

He figures that out of a universe of 35,000 U.S. stores trading in video, only 2,000-5,000 deal in foreign films. He says the potential, however, "for stores that might be expected to try it" could be as high as 10,000 stores.

Among reasons he suggests for the existence of a "demographic

that is not being served" is the fact that many active renters grew up in cities where they were exposed to foreign films or else attended university towns that had adjacent art houses. They may be living now, however, in areas where dealers have heretofore been reluctant to carry foreign films. Other cities with multiplexes that periodically show foreign films are also target markets for foreign-film home video activity, he suggests.

Orion also believes the campaign may address some other dynamics of the home video marketplace, such as "breadth of copy" and the renter with the "I've seen everything syndrome."

Hilford also says that Orion will share the basic results of its efforts with the industry.

JIM McCULLAUGH

POP-UP COVERS TO ADORN J2'S CHILDREN'S TAPES

(Continued from preceding page)

pay to give people a good product. It's all hand-done. On the other side of it, the cost of duplication is coming down, so our cost is not much more than it was three years ago without that box."

Street date for the new series is Sept. 14; prebook is Aug. 24.

Although J2 typically doesn't do any "presentational selling," Jimirro says company executives will hit the road before VSDA to "talk to mass merchants, distributors, and other members of the trade."

Jimirro admits that the original packaging on the series was a mistake, despite sales of 200,000. "We went a different way with the first cover, which was a drawing. It was busier and less colorful. This is a

major leap forward."

The lion's share of the volume for the series has been in mass merchants, says Jimirro, such as Toys 'R Us and Child World, Waldenbooks, and outlets served by rack-jobbers.

"Frankly, we've done less well in the video stores. Hopefully we'll change that and get new attention since we're doing a new sell sheet and are mounting a fresh, stepped-up campaign," he says.

J2 is planning dealer line-listing ads as well as cable TV and promotional efforts on morning and daytime talk shows.

"The key thing now is to communicate what we have to the trade," he says.

FOR WEEK ENDING JULY 22, 1989

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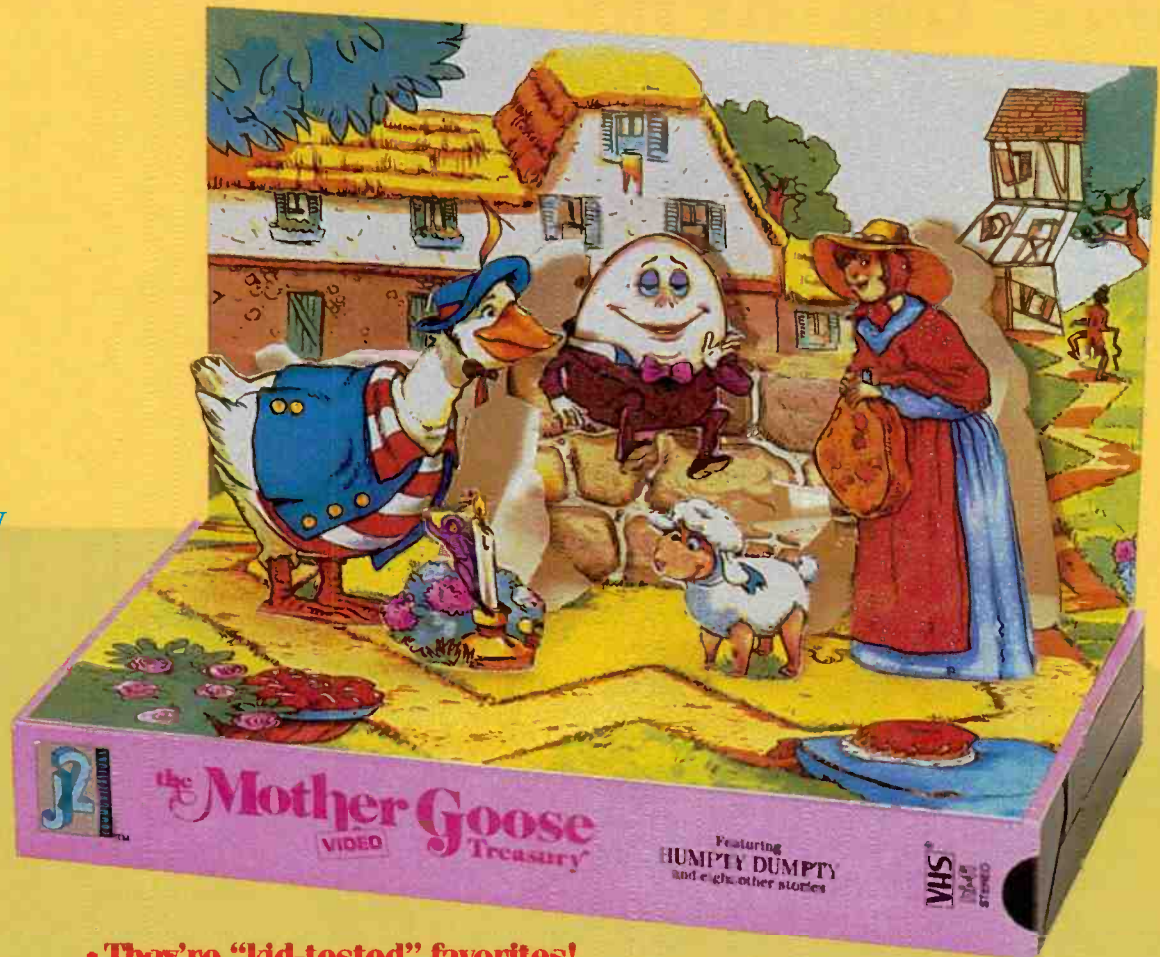
TOP VIDEOCASSETTES SALES™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	9	MICHAEL JACKSON: THE LEGEND CONTINUES . . .	Motown Prod./Optimum Prod. Vestron Musicvideo 5358	Michael Jackson	1989	NR	15.98
2	2	3	PINK FLOYD: DELICATE SOUND OF THUNDER	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	NR	24.98
3	3	25	JANE FONDA'S COMPLETE WORKOUT	Lorimar/LightYear Ent. Warner Home Video 650	Jane Fonda	1989	NR	29.98
4	4	26	MOONWALKER ▲	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	NR	24.98
5	5	131	CALLANETICS ▲ ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
6	7	40	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
7	6	8	PLAYBOY WET AND WILD	HBO Video 0277	Various Artists	1989	NR	19.99
8	9	20	U2 RATTLE AND HUM	Paramount Pictures Paramount Home Video 32228	U2	1988	PG-13	24.95
9	8	37	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
10	11	17	PLAYBOY'S SEXY LINGERIE	HBO Video 0156	Various Artists	1989	NR	19.99
11	18	52	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
12	12	147	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	19.95
13	13	15	SHIRLEY MACLAINE'S INNER WORKOUT	Vestron Video 5270	Shirley MacLaine	1989	NR	29.98
14	10	78	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
15	19	6	DISNEY'S SING ALONG SONGS: FUN WITH MUSIC	Walt Disney Home Video 451	Animated	1989	NR	14.95
16	14	21	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	Michael Jordan	1989	NR	19.98
17	16	6	NUTS ABOUT CHIP 'N' DALE	Walt Disney Home Video 447	Animated	1989	NR	14.95
18	17	68	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	19.95
19	26	11	DAZZLING DUNKS AND BASKETBALL BLOOPERS	CBS-Fox Video 2229	Marv Albert Frank Layden	1989	NR	14.98
20	31	2	METALLICA: 2 OF ONE	Elektra Records Elektra Entertainment 40109-3	Metallica	1989	NR	9.98
21	21	6	THE LOST BOYS	Warner Bros. Inc. Warner Home Video 11748	Jason Patric Dianne Wiest	1987	R	19.98
22	32	21	SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT VIDEO	HBO Video 0234	Various Artists	1989	NR	19.98
23	23	19	THE COLOR PURPLE	Warner Bros. Inc. Warner Home Video 11534	Whoopi Goldberg Oprah Winfrey	1985	PG-13	24.95
24	15	7	PLAYMATE OF THE YEAR VIDEO CENTERFOLD 1989	HBO Video 0065	Kimberley Conrad	1989	NR	19.99
25	29	10	FULL METAL JACKET	Warner Bros. Inc. Warner Home Video 11760	Matthew Modine Adam Baldwin	1987	R	19.98
26	RE-ENTRY		GHOSTBUSTERS ▲	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	29.95
27	28	4	\$19.98 HOME VID CLIFF'EM ALL! ▲	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	NR	19.98
28	33	38	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Callan Pinckney	1988	NR	24.95
29	25	18	RUSH: A SHOW OF HANDS	PolyGram Music Video 041760-3	Rush	1989	NR	24.95
30	39	35	KATHY SMITH'S FAT BURNING WORKOUT	Fox Hills Video FH1059	Kathy Smith	1988	NR	19.95
31	27	5	DUCKTALES: LOST WORLD WANDERERS	Walt Disney Home Video 450	Animated	1989	NR	14.95
32	30	3	DUCKTALES: DUCK TO THE FUTURE	Walt Disney Home Video 449	Animated	1989	NR	14.95
33	NEW ▶		NEW ORDER: SUBSTANCE	Warner Reprise Video 38152	New Order	1989	NR	16.98
34	35	70	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	19.95
35	37	144	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◇	Lorimar/LightYear Ent. Warner Home Video 070	Jane Fonda	1986	NR	29.98
36	34	13	ANTHRAX: OIIVNIKUFESIN N.F.V.	Megaforce Worldwide Island Visual Arts 50135-3	Anthrax	1988	NR	19.98
37	20	23	BRUCE SPRINGSTEEN ANTHOLOGY: 1978-1988 ▲	CBS Music Video Enterprises 49010	Bruce Springsteen	1989	NR	24.98
38	38	32	PLAYMATE VIDEO CALENDAR 1989	HBO Video 0510	Various Artists	1988	NR	19.99
39	24	25	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	Tim McCarver	1988	NR	14.99
40	22	2	THE BEST OF GILDA RADNER	Broadway Video Warner Home Video 35148	Gilda Radner	1989	NR	19.98

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

An extraordinary new dimension in children's video.

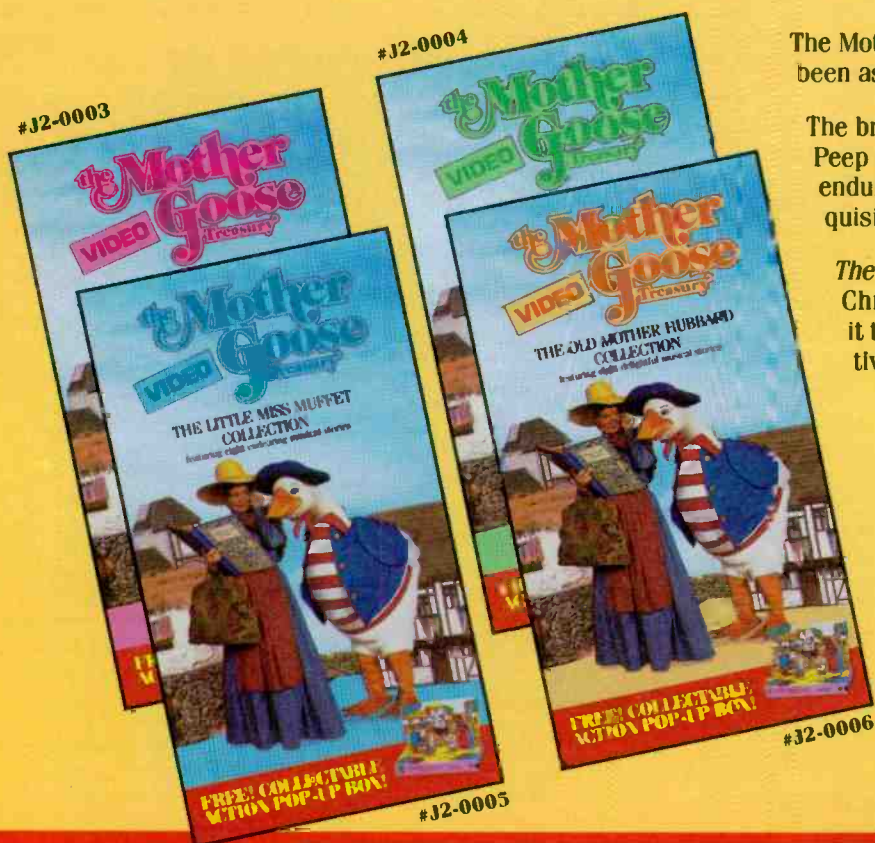
**The
Mother
Goose
Video
Treasury—
in an all-new
action
pop-up box!**



• It's video's first pop-up box— an irresistible added value for young Mother Goose fans and their parents alike! Each of the four videos includes a different action pop-up scene!

• They're "kid-tested" favorites! Of the hundreds of Mother Goose stories, these are the most recognized and most beloved. Kids watch them again and again!

• They're perennial bestsellers... any time of year, year after year!



The Mother Goose stories have been enchanting children for generations, but never have they been as spectacular and magical as in this critically acclaimed video series!

The bright three-dimensional pop-ups feature Humpty Dumpty, Little Miss Muffet, Little Bo Peep and Old Mother Hubbard, and each video is filled with the world's most cherished and enduring musical nursery rhymes, presented in live action, with lavish costumes and exquisitely detailed backgrounds. Kids love to sing and dance with the wonderful songs!

The Mother Goose Video Treasury is sure to be at the top of every child's wish list...for Christmas, Easter, birthdays...anytime! And J2's aggressive marketing program will see to it that your customers know all about these children's favorites and their innovative packaging:

- Press releases and photos to more than 300 newspapers across the country
- National television advertising
- National television gift-giving feature stories
- Consumer magazine gift guides
- Dealer line-listing ads in major markets

The Mother Goose Video Treasury—the world's greatest musical nursery rhymes in the world's most innovative packaging. And they're priced to sell for you again and again!

“A surefire, repeat viewing, sell-through gem.”
—VIDEO SOFTWARE DEALER



PREORDER: August 24 RELEASE: September 14
Stereo, 30 minutes each, \$14.95 ea. suggested retail

Don't Be Scared Of New Rental Plan From CBS/Fox

IN THE NEVER-ENDING quest to promote second-tier titles, CBS/Fox Video has devised a new program called the Retailer Rental Plan. The name may scare off some dealers who have been in the business long enough to remember an ill-fated plan designed to let suppliers share rental dollars, but the CBS/Fox plan is nothing like that.

The company plans to release four memorable titles never before seen on video—"David And Bathsheba," "The Egyptian," "Demetrius And The Gladiators" (the sequel to "The Robe"), and "Sodom And Gomorrah" (a personal favorite). If these titles were priced at \$79.98 or \$89.98, they would probably be snubbed by cash-strapped dealers who believe they need A titles to bring people in.

Even \$59.98, a price point adopted by the company for other second-tier titles, looks a little lofty for films that are at least 25 years old. So if you're looking at the rental, what's left?

CBS/Fox opted for \$39.98 each. Some dealers may say a \$39.98 suggested price makes these titles look like over-priced sell-through fodder. With this in mind, the top brass at CBS/Fox figured it would drive home the point that these are low-priced rental titles. The company even did some math for reluctant dealers: If you pay \$28 for each of these titles and charge a rental fee of \$2.50 a night, the company says you'll receive a 50% return on investment after 17 rentals and a 100% return after 23 turns. They even have a four-piece pre-pack that saves a retailer an additional 10-12%.

THE RETAILER RENTAL plan was unveiled at a posh Manhattan eatery during a luncheon attended by a handful of trade editors. Over plates of pasta and glasses of vino, George Krieger, president and CEO of CBS/Fox, and Bob DeLellis, president of company's North American operations, asked if they were doing enough to get the word out. They asked the press as many questions as were asked of them.

One issue that became a sticking point was numbers. The trade press is always looking to print unit volume on a given title—even if it's basically on the honor system, it's the closest thing we have to a batting average for video.

Even so, the CBS/Fox brass said numbers are meaningless since suppliers are often quite imaginative in their reports. "We don't want to play that game," said Krieger. He did admit, however, that numbers can be helpful when you're dealing with made-

for-video product. DeLellis indicated that numbers are a byproduct of ego, an effort to make a release look larger than it is.

IF THE TIME-WARNER merger is finalized, the two video companies involved, HBO Video and Warner Home Video, will remain intact, according to Curt Viebrantz, president of HBO Video. Viebrantz made the announcement at the start of a press conference in an apparent effort to end speculation that one of the two suppliers would be shut down if the mega-merger is consummated.

Not surprisingly, Viebrantz also said he had no interest in offering any more "instant videos" on boxing matches. As you may recall, the company last fall put a significant amount of effort into marketing a video of the fight between Michael Spinks and Mike Tyson. As you may also recall, Tyson had Spinks on the canvas in 91 seconds, thus leaving HBO with a lot of video to fill.

To underscore the company's frustration at the brevity of the slugfest, Viebrantz recounted that the quick K.O. prompted an HBO Video exec in the crowd to stand and yell, "Two out of three!"

On other matters, HBO officials in attendance said the decision to cut the number of distributors it serves has not affected unit volume. They also noted that the company is significantly increasing its efforts in the direct-response area.

CLOSE WITH A PERSONAL NOTE: This will be the my last column for Billboard. I am leaving to pursue another opportunity in the industry. During my 2½-year tenure as home video editor, I have had the good fortune to meet and work with a number of quality people and a few thank-yous are in order beginning with three very patient editors, Ken Schlager, Irv Lichtman, and Ken Terry. Also, Renate Foster, Terry Sanders, and Janine McAdams have been a tremendous help. I shudder to think what it would have been like to put the home video section together without their talent, good nature, and attention to detail.

There are many other people at Billboard and in the industry to whom I am very grateful. They are too numerous to name but I would like to say thank you to Dick Gersch, Rich Ryan, Larry Kieves, Amy Alter, Bob DeLellis, Chuck Parello, Bruce Haring, Drew Wheeler, Seth Goldstein and, of course, my biggest inspiration, Jami Bernard.

Happy trails. See you at VSDA.



LASER SCANS

(Continued from page 61)

tures Of The Night," "Return To Everest," and "Madagascar" (\$29.95 each).

CALLING ALL FOREIGN FILM BUFFS: Connoisseur Video, a leading home video label for classic international film titles, has just signed a distribution pact with Image Entertainment. The first four releases in the deal are Jean-Luc Godard's "First Name: Carmen," Luis Bunuel's "Los Olvidados" and "Nazarin," and Paul Verhoeven's "Keetje Tippel," due in September. Image will have exclusive distribution rights to all Connoisseur titles, with the exception of movies licensed by Connoisseur from Janus Films (Janus titles on laserdisk are released through Criterion Collection). Widescreen Connoisseur titles will be letterboxed on LD, according to Peter Kleiner, promotion director for the label. "Laserdisks keep getting a bigger percentage [of the market], so this is really good for us," Kleiner says.

LUMIVISION CORP., based in Denver, has released "Reader's Digest: Great National Parks" on laserdisk. The two-disk, three-hour \$49.95 title explores Yosemite, Yellowstone, and the Grand Canyon, and was produced by International Video Network and Reader's Digest. Next from LumiVision: "Flight Of The Dream Team," a CAV disk that features top skydivers.

A&M VIDEO has postponed the release of its first batch of laserdisks (originally set to hit the street May 26) to better tie in the LDs to album and VHS marketing plans. A&M's first laserdisk shipment will instead bow Aug. 29 and consist of the following titles: "Raffi: A Young Children's Concert" and "Raffi In Concert With The Rise And Shine Band" (\$29.98 each), "Joe Jackson Live In Tokyo" (\$24.98), and Sharon, Lois & Bram's "Elephant Show" episodes "Sleep Over" and "Live In Your Living Room" (\$24.98 each).

AUGUST LD RELEASES include a number of hot "A" titles not mentioned above. Image will release "Mississippi Burning" with Gene Hackman and Willem Dafoe (\$49.95), "Terminator" with Arnold Schwarzenegger (\$49.95), "Tap" with Gregory Hines (\$39.95), "Red Scorpion" with Dolph Lundgren (\$39.95), and George Romero's "The Dawn Of The Dead" (\$49.95).

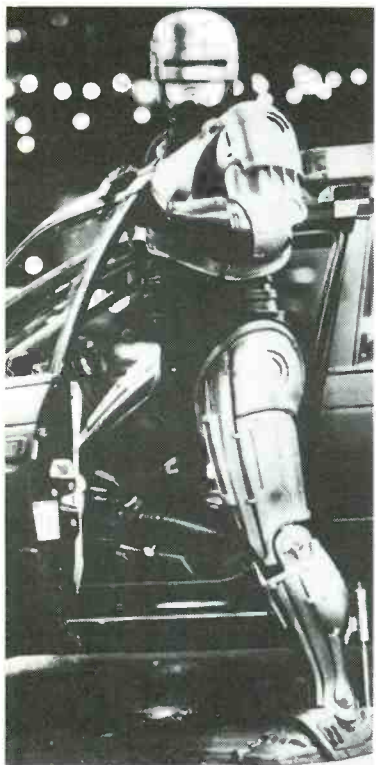
Nelson will bow the zany "Bill And Ted's Excellent Adventure" (\$34.98); Paramount has the even zanier "The Naked Gun" with Leslie Nielsen (\$34.95). CBS/Fox has "Cocoon: The Return" (\$39.98), and letterboxed versions of classics "Oklahoma!" "Patton," and "The Sound Of Music" (\$69.98 each). Also in August: Pioneer Artists' digital reissues of "Grateful Dead: Dead Ahead" and "Prince & The Revolution" (\$34.95 each).

Major Video is hoping to set 'Roger Rabbit' sales hopping with a presale promotion ... see page 56

TOP SPECIAL INTEREST VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.					Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Program Supplier, Catalog Number	
RECREATIONAL SPORTS™					
				★★ NO. 1 ★★	
1	2	21	SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT VIDEO	HBO Video 0234	19.99
2	1	33	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	14.99
3	6	5	SPORTS ILLUSTRATED-GET THE FEELING WINNING	HBO Video 0092	14.99
4	3	17	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	19.98
5	4	105	DORF ON GOLF ♦	J2 Communications J2-0009	29.95
6	14	111	THE BEST OF THE FOOTBALL FOLLIES	Fox Hills Video	19.95
7	9	11	DAZZLING DUNKS AND BASKETBALL BLOOPERS	CBS-Fox Video 2229	14.98
8	7	133	AUTOMATIC GOLF ▲ ◇	Simitar Entertainment, Inc. VA 39	14.95
9	17	41	NFL TV FOLLIES	Fox Hills Video	19.95
10	11	77	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	14.95
11	8	59	WINNING BASKETBALL WITH LARRY BIRD	Kodak Video Programs 8118770	19.95
12	10	105	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1	Vestron Video 2038	39.98
13	18	5	MUHAMMAD ALI BOXING'S BEST	HBO Video 069	19.99
14	RE-ENTRY		NFL CRUNCH COURSE	Fox Hills Video	19.95
15	5	9	DORF'S GOLF BIBLE	J2 Communications J2-0042	29.95
16	RE-ENTRY		MIKE TYSON'S GREATEST HITS	HBO Video 0088	19.99
17	RE-ENTRY		LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 1	Paramount Home Video 12623	19.95
18	RE-ENTRY		HOW TO PLAY POOL STARRING MINNESOTA FATS	Warner Home Video 018	19.95
19	RE-ENTRY		A KNIGHT OF BASKETBALL	Kartes Video Communications	19.95
20	19	7	KAREEM... REFLECTIONS FROM THE INSIDE	CBS-Fox Video 2175	24.98
SELF IMPROVEMENT™					
				★★ NO. 1 ★★	
1	1	5	SWAYZE DANCING	First Run Video FRV-130	No listing
2	NEW ▶		CONSUMER REPORTS: HOUSES AND CONDOS	Warner Home Video 079	19.95
3	NEW ▶		CAREER STRATEGIES 1	Polaris Communication	19.95
4	2	3	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	24.95
5	8	5	RAND MCNALLY VIDEOTRIPS: A GUIDE TO HAWAII	Best Film & Video Corp.	19.95
6	7	5	RAND MCNALLY'S VIDEOTRIPS: A GUIDE TO SAN FRANCISCO	Best Film & Video Corp.	19.95
7	9	5	RAND MCNALLY VIDEOTRIPS: A GUIDE TO BERMUDA	Best Film & Video Corp.	19.95
8	10	5	PREVENTION MAGAZINE: SMART HEART	Best Film & Video Corp.	19.95
9	11	5	PREVENTION MAGAZINE: POUNDS OFF	Best Film & Video Corp.	19.95
10	12	5	MONTESSORI IN YOUR HOME	Best Film & Video Corp.	19.95
11	13	5	WEIGHT WATCHER MAGAZINE: GUIDE TO A HEALTHY LIFESTYLE	Vestron Video 2028	29.98
12	14	5	MONEY MAGAZINE: MAKING YOUR MONEY COUNT	HBO Video 011	19.99
13	15	5	JULIA CHILD: FIRST COURSES AND DESSERTS	Random House Home Video	29.95
14	5	3	FODOR'S HAWAII	Random House Home Video	19.95
15	6	3	PLAY BRIDGE WITH OMAR SHARIF	Best Film & Video Corp.	29.95

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



Sell-Through Visitor. Orion Home Video plans on sending "RoboCop" to stores as part of its first \$19.98 sell-through campaign. Also included in the nine-title package is "Throw Momma From The Train."

Vestron's Fall Gift To Arrive In Two Phases

NEW YORK Vestron is highlighting 21 films in its '89 fall sell-through edition of VideoGift, with prices ranging from \$14.98 to \$19.98.

Titles will come in two waves. The "sneak preview" phase has an initial order date of July 12 followed by an Aug. 1 street date. The second phase has an initial order date of Aug. 23 and a Sept. 13 street date.

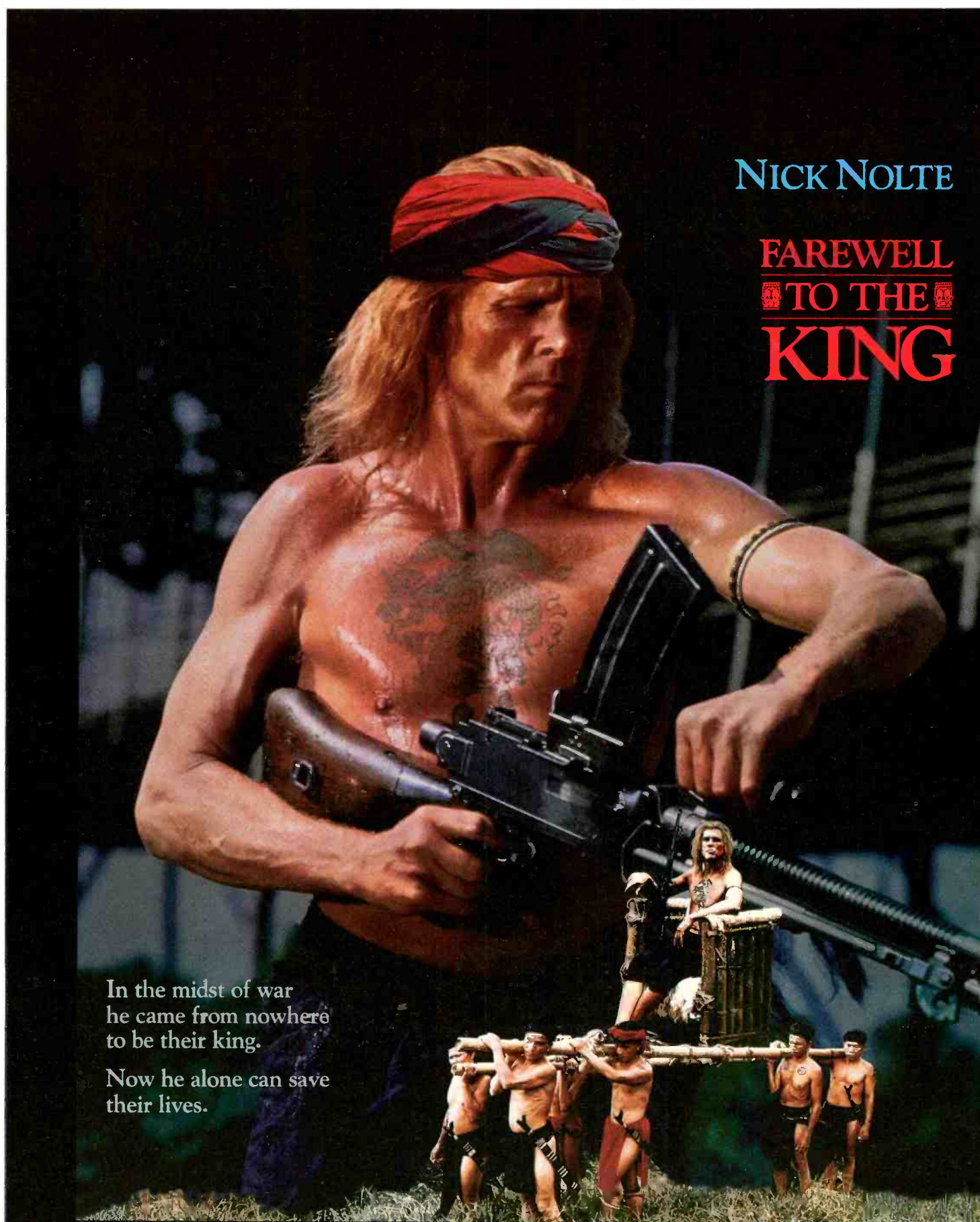
Last year's VideoGift, which featured a tie-in with Nestle, moved some 2 million units, according to company executives.

"Young Guns," "Hamburger Hill," "The Running Man," and "Monster Squad" have been reduced to \$19.98, joining such other titles as "Platoon," "Dirty Dancing," and "My Little Pony: The Movie."

The company also has a \$14.98 list price for such titles as "Prizzi's Honor," "The Bedroom Window," "To Live And Die In L.A.," "Light Of Day," "The Smurfs And The Magic Flute," "The Care Bears Movie," "Space Camp," "Mr. Mom," "Hoo-siers," "Mad Max," "The Flamingo Kid," "Fort Apache, The Bronx," "Meatballs," and "Good Guys Wear Black."

In addition, there is a Cheap Jokes component to VideoGift, 14 comedy titles at \$19.98. Among the stand-up comics featured are Dennis Miller, Robin Williams, Steve Martin, Joe Piscopo, Billy Crystal, George Carlin, Whoopi Goldberg, Paul Reiser, Richard Pryor, and "Bobcat" Goldthwaite.

The company also plans to place "SQ" (superior quality) stickers on each cassette to let consumers know product was duplicated on the same
(Continued on next page)



NICK NOLTE

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In the midst of war
he came from nowhere
to be their king.

Now he alone can save
their lives.

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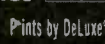
WILLIAM WISE and JOHN BENNETT PERRY and JAMES FOX as "FERGUSON" Based on the Book by PIERRE SCHOENDOERFFER "L'ADIEU AU ROI" Editions Grasset & Fasquelle

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ORDER CUT OFF DATE: SEPTEMBER 12 STREET DATE: SEPTEMBER 28

VIDEO REVIEWS

(Continued from page 62)

photos taken during the Vietnam War—one cannot help but become acutely aware of the bond that develops between men facing great peril and the instinctive love they feel for one another.

Following their narrative is a short piece titled "Cold Dreams," filmed at the commemoration of the Unknown Vietnam Soldier Memorial in Washington, D.C. Without espousing any political view or advancing any cause, this program makes a number of telling points in a poignant manner. Although this is a bit removed from the mainstream, it is nevertheless a touching piece and one that deserves to be seen.

RICHARD T. RYAN

"Grand Slam," VidAmerica, 98 minutes, \$29.98.

ABC sports commentator Dick Schaap is joined in the studio by pitchers Nolan Ryan and Roger Clemens and shortstop Ozzie Smith. By themselves, those three players could have provided enough anecdotes and reminiscences for an enjoyable program. Fortunately, however, they are joined by an array of the game's greatest players, including Mickey Mantle, Ted Williams, Hank Aaron, Bob Gibson, Stan Musial, Duke Snider, and many more.

The game footage is superb and often dovetails perfectly with the interviews. There is also a super score composed by Bill Conti and performed by Roberta Flack, Isaac Hayes, Little Richard, and Ashford & Simpson.

This program is no flash in the pan but a genuine superstar of a tape that will be watched and enjoyed as long as baseball is played.

R.T.R.

VESTRON OFFERS 'GIFT'

(Continued from preceding page)

tape stock and duplication mode used on higher-priced cassettes.

No sponsorship tie-in has been set as Vestron says its will promote VideoGift with a "multimillion-dollar national ad campaign" expected to include TV and major magazines such as Premiere and People. In-store racks, point-of-purchase material, and co-op funds will be provided to dealers.



Classic Welles. Orson Welles stars in "The Third Man." The 1949 suspense drama, which also stars Joseph Cotton, will be released for a list price of \$19.95 by Media Home Entertainment July 19.



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—Napoleon Bonaparte, CONQUERING TIMES

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—Sigmund Freud, VIENNA EXAMINER

"TWO THUMBS UP... gladly would I give greater praise would but that I possessed more thumbs!"
—Socrates, NEWSGREEK

"Totally HOT!!! I'd stake my life on it."
—Joan of Arc, TEEN MARTYR MAGAZINE

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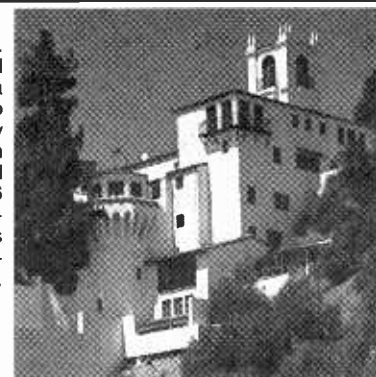
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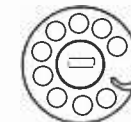
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In Japan, CDs Soar While Vinyl Sinks May Disk Production Up 59% Over 1988

BY SHIG FUJITA

TOKYO In volume terms, CDs outnumbered vinyl records in a 94-6 ratio, according to domestic production statistics for the month of May released by the Japan Phonograph Record Assn.

CD production in that month totaled 14.32 million, up 59% from the same month in 1988, at a value of some \$146.1 million (up 26%), taking an exchange rate of 140 yen to the U.S. dollar.

Vinyl record production totaled only 906,000 units (down 67%), at a value of \$4.5 million (down 74%). Pre-recorded tape production just topped the 6 million mark (down 1% from May 1988) at a value of \$54.3 million (down 6%).

In volume terms, these are the totals for the January-May period this year compared with the first five months of 1988: CDs, 61.924 million (up 58%); vinyl LPs, 6.06 million (down 72%); and cassettes, 29.17 million (down 5%).

Japanese color TV production for January-May totaled 5.167 million, down 2.2% from the previous year.

According to a survey from JPRA carried out in November last year, of those consumers owning audio and video hardware in Japan, 31.8% now have compact disk software as against 10.8% in the previous survey taken in 1986, but only 3.8% possess videodisks, as against 2% two years earlier.

The survey covered people between 13 and 39 years of age and liv-

ing in large Japanese cities. Those owning vinyl albums dropped from 70.2% in 1986 to 62.4% in 1988, while those owning singles dipped from 61.2% in 1986 to 53.6% last year.

Ownership of prerecorded music tapes stayed constant at 57% over the two years, but that of karaoke sing-along tapes rose from 8.8% to 17.6% over the same period.

The survey showed that those owning blank audiotapes on which they have recorded music themselves rose from 81.2% in 1986 to 84% in 1988.

Also, ownership of prerecorded videotapes has risen from 13.8% in 1986 to nearly 22% in November last year, while the percentage of those who have taped on blank tape from television and other sources is up from 43.6% in 1986 to 64.8% in 1988.

Japan Confers Posthumous Honor On Pop Singer Hibari Misora

TOKYO The People's Honor Award has been conferred posthumously on Japanese pop singer Hibari Misora, who died here July 6 at age 52. She is the first woman to receive the award in its 12-year history. It was handed to her adopted son Kazuya Kato at the prime minister's residence. The commendation stressed the part she played in "bolstering national morale" in the aftermath of World War II. The government award honors those who "bring joy and provide hope" for the Japanese people. Popular music composer Masao Koga was a past recipient.

SHIG FUJITA

Sun Sets On U.K.'s Good Earth Studios

LONDON The Good Earth studios complex here has closed after 13 years in Soho, having started as Tony Visconti's 16-track home studio in 1972. The first project handled was mixing David Bowie's "Diamond Dogs" album and subsequent clients have included U2, the Moody Blues, Frankie Goes To Hollywood, and Thin Lizzy. Visconti, who plans to produce on a free-lance basis in New York and London, says the studios are closing because "there are now too many offering the same equipment and service." He set up his Good Earth record label in the '70s and now owns Unique Records.

PETER JONES

RCA's Buziak To Boost German Links

MUNICH, West Germany Bob Buziak, president of RCA Records, was here in top-level talks with BMG Ariola Munich executives discussing marketing and artist links between West Germany and the U.S., particularly prospects of releasing more German acts in North America. He says the territory is already opening up to German product of international level, citing the success of Milli Vanilli and the forthcoming releases of Moses P and Rico Sparx.

WOLFGANG SPAHR

RVI Mines \$1 Mil From Elton John Show

LONDON Radio Vision International here reports revenue of \$1 million from TV/radio sales and sponsorship for "Elton John Live From Verona, Italy" to more than 20 countries. The company is handling sponsorship and TV distribution for John's worldwide concert swing of 150 dates through Europe, the U.S., Canada, Japan, and Australia. Coca-Cola is sponsoring the concert in Spain and Roland Pianos the U.K. tour segment.

NIGEL HUNTER

Japan Posts Mighty May VCR Numbers

TOKYO Production of VCRs here in May totaled 2.23 million units, up 13.1% from the same month last year, with exports up 6.3% to 1.72 million. Of the exports, 752,000 went to the U.S., up 10.6%, and 203,000 to the European Community territories, up 21.8%. The total VCR production for the first five months this year was 11.56 million, up 10% from the same period of last year.

SHIG FUJITA

Brian Brolly Looking To Sell RUG Stake

LONDON Brian Brolly, former managing director of the Andrew Lloyd Webber's Really Useful Group, is to sell his 14.45% stake in the leisure group that he helped launch on the stock market for some \$15 million in 1986. He has asked Swiss Bank Corp. to handle the sale, having agreed when he left RUG last October not to sell until April this year. Brolly is still involved in producing musicals via his ROSC Holdings company.

PETER JONES

Japan's Sony Selects CEO Successor

TOKYO Norio Ohga, president of Sony, has taken over from chairman Akio Morita as CEO. Generally, Japanese companies do not appoint CEOs but Sony decided to appoint Morita in that role 13 years ago. Morita continues as chairman and representative director.

SHIG FUJITA

'Marina' Relunched With Belgium Beat

BRUSSELS, Belgium Just 30 years ago, Italian singer Rocco Granata released his first version of "Marina," a song that has since sold some 20 million units worldwide. Soon after it charted, he set up his own record company in Belgium, establishing himself as producer and distributor. He is still contracted as singer for an album a year in Austria and Switzerland. His "Marina" has now been rereleased with a backing of "new beat," the Belgium-originated dance rhythm, and has already sold 30,000 units here, with releases to come in France (CBS), Germany, Austria, and Switzerland (Mikulski), Italy (CGD), Holland (Red Bullet), and Spain (CBS). The original version is on the B side.

MARC MAES

German Vid Market Faces Sales Slump

BY WOLFGANG SPAHR

HAMBURG, West Germany The prognosis for the prerecorded video market in West Germany this year is a decline in total sales, with a gross of about \$264 million anticipated.

Last year, the gross was \$280 million, representing a small increase of \$2.6 million over 1987. 1988 was notable for a slump in prices in the video rental sector, with a gross of \$255 million comparing unfavorably with the year before.

By contrast, sell-through videocassettes doubled in sales during 1988, with a gross of \$24.9 million.

These statistics released by the Bundesverband Video (BVV) also indicate that the German video market is modeling itself closely on its U.S. counterpart. The major companies are dominant and influencing the structure of the market.

A video rental store is obliged to buy stock at \$183 per title minimum, which has only a few months of realistic rental life.

"The high price prevents video stores carrying sufficient stock of top titles," says market researcher Kay Hoffmann. "Some 60% of video recorder users do not visit video stores. On average, 10,000 videocassettes of a top title are sold to video stores in Germany. Such a title is current for about three months, during which it can be rented about 40 times."

Hoffmann emphasizes that the video market now resembles the movie equivalent in being dominated by the hit titles. This means that only a few titles achieve high gross figures over a short period.

In the last 10 years, more than 20 million videocassettes have been sold into stores. The figure for 1988 was 6.5 million, including 2.3 million sell-through videocassettes.

The stores buy their stock on a nonreturnable basis. When a title's rental life is over, the store may resell it to another shop or, in some cases, build up sufficient stock to open other premises. There are about 100 video firms in Germany that now have between 10 and 20 branch outlets.

User statistics gleaned by the BVV

indicate that video viewers are predominantly males between the ages of 20 and 39, with the majority in their thirties. Their average disposable income per month is \$1,587.

BVV market analysis reveals that 71% of all video recorder users have visited a video store at least once, while 42% rented prerecorded videocassettes several times a month, 16% once a month, and 42% less frequently.

Symposium Addresses Implementation Problems Dutch Focus On Future Of HDTV

BY WILLEM HOOS

AMSTERDAM A new standard for television is not only a technical and economic matter but a cultural one as well.

That point was made in a speech by Albert van den Heuvel, vice chairman of the board of the Dutch state-owned NOS broadcasting organization, at a recent symposium on developments in high-definition television.

Van den Heuvel declared that, in his opinion, the technical system has to serve the TV program and not the other way around. He appealed for the creation of a European program fund to enable each participating country to realize HDTV productions within its own cultural framework.

Another speaker, Piet Boegels, president of the Eureka HDTV project, said he believed that authors' rights on TV programs could present a major problem for the introduction of HDTV.

In Europe, HDTV programs will be transmitted through satellites and picked up in many European countries. At the moment, most TV program rights owners, such as U.S. feature movie and broadcasting companies, do European transmission deals on a country-by-country basis.

"I think the introduction of HDTV will change this system," said Boegels, "and I hope a solution can be found in the near future. I don't think it's a good idea to create HDTV reception code systems for the various European transmission areas. That could be inefficient and chaotic."

Nevertheless, despite an expanding market, frequent video renters declined from 4.9 million in 1986 to 4.5 million the following year. Reasons given include "lack of time" (61%) and "too long waiting" for the titles wanted.

Last year, frequent rental declined to 22%, medium rental (at least once a month) increased to 25%, and light rental (less than once a month) rose to 53%.

The NOS broadcasting organization has estimated that the introduction of HDTV in the Netherlands will cost between \$68 million and \$114 million. Consumers buying TV sets capable of receiving the HD signals will have to pay at least \$2,730.

"That's a lot of money," an NOS spokesman comments, "but one has to take into account that such a HD set can also receive pay-TV programs for free."

Currently, Dutch households opting for pay-TV programs have to buy or rent a special device and pay a monthly fee.

According to NOS, program and production costs will be much higher in the HDTV era. There has been large investment in new equipment for the Dutch TV studios, and millions more will be necessary for digitalizing radio programs. This in turn will mean consumers buying new radio sets.

There are three commercial satellite-to-cable radio stations operating in the Dutch market. They are Sky Radio, Radio 10, and Cable One, all with state-of-the-art equipment and CD sound quality.

"HDTV will be introduced in phases in the Netherlands," says NOS. "It certainly doesn't mean all consumers must immediately buy new TV sets. In the beginning, the traditional sets will be able to pick up the MAC signals for the HDTV programs with a special device."

NOS and its NOB facility department have been experimenting with HDTV for more than a year.

Quebec's Mitsou Plans To Make It Her Way—Which Is En Francais

BY KIRK LAPOINTE

OTTAWA She is 18, she has a gold album, she is from Quebec, she sings in French but is fluently bilingual.

A typical executive would say: Want to make it in English Canada and beyond? Switch languages and give it a whirl.

But Mitsou is not about to do that. "I've thought about it a great deal," she says. "I'm not saying I'll never sing in English, but right now, I want to try it my way."

Her way is *en français*, and for the first time in recent memory, a French artist has been traveling the country to propose that she be accepted in her first language.

On the surface, it would look to be mission impossible. Most French Canadian artists learn to sing English before venturing much out of Quebec. The best recent example is Celine Dion, a Quebec superstar who has worked hard to learn English and now is recording a major CBS international release with producers David Foster, Christopher Neal and Andy Goldmark.

But Mitsou is no ordinary Quebec singer, either. Her following is immense, her Madonna-like, sex-kitten style is both innocent and compelling, and her Europop-style dance music is very much attuned to English tastes.

With her label, ISBA, newly signed for distribution nationally by CBS, out across Canada in May came "El Mundo," an album that features a former No. 1 smash in Quebec, "Bye

Bye Mon Cowboy," and its subsequent No. 1 hit, "Les Chinois."

Already, Mitsou has won half the battle. Video has embraced her like few Canadian artists in recent years. MuchMusic Network has been a strong, strong supporter from the outset, so her work has gotten good exposure outside of Quebec.

"She is a real phenomenon," says Chris Sheppard of CFNY Toronto, a progressive-minded FM station many Canadian outlets look to for a cue. "She sounds right in French."

Still, the real battleground for her will be radio, and in this regard, she has in her corner an industry veteran in Nick Carbone, a former A&M Records executive who co-owns ISBA. "This will be a big challenge," he says. "But I've never been so excited about anything in my life."

So Mitsou and Carbone cross their fingers and take to the countryside. Confident but still very vulnerable, Mitsou was last year's winner of a Felix (the Quebec equivalent of a Juno) as most promising artist.

She recorded "El Mundo" when she was 17, scraping together money to record in someone's house. Her manager had to borrow \$50 from his mother to help finance the video for "Bye Bye Mon Cowboy," but times aren't nearly as tight anymore. A celebrity on Quebec TV, she gets stopped for autographs on the street.

Plans are still far off for a second record. The next few months will be spent repromoting the first album.

Awards Show Set For Country Music Week

OTTAWA Details are being firmed for Canadian Country Music Week, with Ronnie Prophet, Carroll Baker, and Tracey Brown of Family Brown secured as co-hosts for the 1989 Canadian Country Music Awards.

The Sept. 9 awards show, from the National Arts Centre in Ottawa, will again be seen on the CTV Television Network across Canada. Last year's program was the highest-rated awards show in Canada. Featured performers this year include Canadians k.d. lang, Ian Tyson, and Rita McNeil.

The show will also feature a peo-

ple's-choice-style poll of the top 10 all-time country song favorites, performed in two medleys by new Canadian country artists. Voting is now taking place through country radio stations and the Country Music News magazine.

Nominees for the awards will be announced Aug. 3, says the Canadian Country Music Assn. The show is the highlight of the Budweiser-sponsored Country Music Week, which includes daytime and evening performances and two days of seminars Sept. 8 and 9. The president's dinner and CCMA annual meeting take place Sept. 10.

MAPLE BRIEFS

BRUCE COCKBURN, the conscience of Canadian music these days, was given an honorary doctor of letters degree June 14 by York Univ. in Toronto.

INDUSTRY VETERAN Perry Goldberg, now Twigg Communications VP of programming and marketing, is part of the company's team on the lookout for broadcast acquisitions. Twigg is the parent company of Middlesex-Lambton Communications, which owns and

operates CJBK and FM93 in London and CHOK Sarnia.

FORMER GLASS TIGER drummer Michael Hanson has signed a worldwide publishing deal with Warner/Chappell Music Canada. He is wrapping up material now in the studio.

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.

Retiring Chief Urges PR Effort In Wake Of Awards Show BPI Surveys Wreckage From 'Disaster'

BY MIKE HENNESSEY

LONDON The British Phonographic Industry's awards show televised live last February from the Royal Albert Hall here was "a disaster with few redeeming features," according to BPI retiring chairman Peter Jamieson.

"And the media aftermath was even worse," he said, speaking at the BPI annual meeting here July 7.

Jamieson condemned the "apathy of an enormous part of the membership" and the fact that inadequate nominations in certain awards categories resulted in some "anomalous lists."

"The awards were devalued before the show had even begun," he said, "and we are all embarrassed to have been associated with the event."

Jamieson charged that the British record industry had a serious image problem because it paid too little attention to public relations. "Success hides our arrogance, but failure exposes it mercilessly," he said.

The organization of the awards show will remain the responsibility of the awards committee under the chairmanship of Paul Russell, CBS U.K. managing director, but the show will be prerecorded for television transmission.

"We hope that the hard lessons we learned will be put to good effect next year," Jamieson said.

Jamieson, who was due to leave the U.K. two days after the meeting to take up his new BMG role as senior VP, Pacific-Asia, said, "I have been proud to be your chairman and I will be even more proud to be your ambassador in the Far East."

Jamieson's call for a public relations initiative in behalf of the British industry was taken up by Terry Ellis, his successor as BPI chairman. Ellis, back in the U.K. after six years in the U.S., said the industry had allowed a distorted government and public perception of its character to prevail.

"We are seen as the archetypal fat cats manipulating young people for excessive gain," he said.

He pointed out that the British record industry, by selling its product internationally, made a significant contribution to the country's balance of payments and he called the BPI's new school for performing arts and technology an enterprise that should reflect well on the industry.

Ellis pledged himself to campaign aggressively to alter the unfavorable public image of the BPI.

More details of the British Record Industry Trust and its South London-based training school were given in the annual report of BPI director general John Deacon. He said 1.1 million pounds (some \$1.76 million) had been contributed to the project by member companies of the BPI council.

The school, due to open in September 1990, initially will accommodate 300 pupils in the 13-18 age group. By 1992, there will be places for 720 students.

Deacon said the industry's preoccupation with the home taping problem tended to overshadow the massive problem of piracy.

He added, however, that there had been some signal successes for the

BPI on the anti-piracy front and he also congratulated the IFPI for successful anti-piracy operations in Asia/Pacific, Middle East, and African territories.

On the subject of the European single market, Deacon said this economic community of 320 million people offered a great opportunity to British companies, particularly the independents. There were problems to be overcome, however, in terms of copyright law harmonization, in particular in the area of duration of copyright protection for phonograms.

Deacon said that in the nine Community states that protect phonograms, there are six different periods of protection.

The need to bring into the BPI companies that enjoy the benefits achieved for the industry without making a contribution to the organizations' costs was raised by Paul Russell, managing director, CBS U.K., who said the subscriptions of the major companies had doubled since 1986.

Deacon agreed that the top six U.K. record companies provided 67% of the BPI budget and that member companies subsidized those companies not in membership. But he said the subscriptions of nonmajor companies also had increased substantially, from 209,000 pounds (\$335,000) to 527,000 pounds (\$845,000) in 1989.

He said PWL and Mute were the only significant companies not in membership.

"I think it should be part of our public relations exercise to emphasize the desirability of joining BPI," Deacon said. "This will be the responsibility of our newly formed membership committee."

Elected to fill five vacancies on the BPI Council were Rob Dickins, chairman, WEA Records; Steve Mason, chairman, Pinnacle Records; Maurice Oberstein, chairman and CEO, PolyGram; Rupert Perry, managing director, EMI Records; and Jon Webster, managing director, Virgin Records.

24th Midem Will Put Focus On Jazz And Film Music

PARIS Jazz and film music will get special emphasis at the 24th Midem, scheduled for Jan. 21-25 in Cannes.

The event will also feature 35 pop and rock groups, with five talent showcase evenings at the Martinez Hotel and four gala concerts in a 4,000-seat marquee at Palm Beach.

A major feature of the film-music aspect of the event will be a concert by the Orchestre National de Lyon, conducted by Argentinian composer and arranger Lalo Schifrin.

A whole day of Midem 1990 will be devoted to film music, with concerts, seminars, and press conferences.

Included in the jazz events will be a special focus on French jazz musicians, promoters, producers, and labels in a "Maison de Jazz: Made In France" program. There will also be a "Jazz & Blues Night."

According to Midem director general Xavier Roy, more than 30 compa-

nies have already reserved space for Midem 1990, and there will again be composite stands, including national ones for the music industries of Australia, Norway, Sweden, and Switzerland.

Midem Classique will be expanded and will again present a series of concerts featuring established and up-and-coming artists. The concert program will be opened by the Royal Philharmonic Orchestra, conducted by James Loughran.

The Midem Organization also reports that the newly available ground floor of the Palais des Festivals in Cannes, which is being opened up for Mipcom (the international TV and film program market), Oct. 12-16, is almost sold out.

"More than 70 stands have been booked for Mipcom to date," says U.K. managing director Peter Rhodes.

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HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 7/15/89

This Week	Last Week	SINGLES
1	1	BACK TO LIFE (HOWEVER DO YOU WANT ME) SOUL II SOUL/CARON WHEELER 10/VIRGIN
2	12	YOU'LL NEVER STOP ME LOVING YOU SONIA CHRYSALIS
3	3	LONDON NIGHTS LONDON BOYS TELDEC/WEA
4	2	SONG FOR WHOEVER BEAUTIFUL SOUTH GO!
5	5	IT'S ALRIGHT PET SHOP BOYS PARLOPHONE
6	18	AIN'T NOBODY RUFUS & CHAKA KHAN WARNER BROS.
7	6	LICENCE TO KILL GLADYS KNIGHT MCA
8	NEW	ON OUR OWN (FROM GHOSTBUSTERS 2) BOBBY BROWN MCA
9	30	WIND BENEATH MY WINGS BETTE MIDLER ATLANTIC
10	4	BATDANCE PRINCE WARNER BROS.
11	21	SUPERWOMAN KARYN WHITE WARNER BROS.
12	26	VOODOO RAY EP A GUY CALLED GERALD RHAMI
13	7	BREAKTHRU QUEEN PARLOPHONE
14	10	PATIENCE GUNS N' ROSES GEFFEN
15	9	I DROVE ALL NIGHT CYNDI LAUPER EPIC
16	11	JUST KEEP ROCKIN' DOUBLE TROUBLE & THE REBEL MC DESIRE
17	15	POP MUSIK (THE 1989 RE-MIX) M FREESTYLE
18	NEW	LIBERIAN GIRL MICHAEL JACKSON EPIC
19	22	GRANDPA'S PARTY MONIE LOVE COOLTEMPO/CHRYSALIS
20	13	RIGHT BACK WHERE WE STARTED FROM SINITTA FANFARE
21	14	SEALED WITH A KISS JASON DONOVAN PWL
22	33	SAY NO GO DE LA SOUL TOMMY BOY/BIG LIFE
23	8	ALL I WANT IS YOU U2 ISLAND
24	17	JOY AND PAIN DONNA ALLEN BCM
25	27	CRY WATERFRONT POLYDOR
26	16	IT IS TIME TO GET FUNKY D.MOB FEATURING LRS LONDON
27	32	THE SECOND SUMMER OF LOVE DANNY WILSON VIRGIN
28	36	DAYS KIRSY MACCOLL VIRGIN
29	39	GET LOOSE LA MIX FEATURING JAZZI P BREAKOUT/A&M USA
30	NEW	DON'T WANNA LOSE YOU GLORIA ESTEFAN EPIC
31	38	WON'T TALK ABOUT IT/BLAME IT ON THE BASSLINE NORMAN COOK GO BEAT
32	20	SWEET CHILD O'MINE GUNS N' ROSES GEFFEN
33	NEW	A NEW FLAME SIMPLY RED WEA
34	24	EXPRESS YOURSELF MADONNA SIRE
35	23	BE WITH YOU BANGLES CBS
36	19	IN A LIFETIME CLANNAD/ADDITIONAL VOCALS BONO RCA
37	NEW	EDIE (CIAO BABY) THE CULT BEGGARS BANQUET
38	29	FIGHT THE POWER PUBLIC ENEMY MOTOWN
39	28	PINK SUNSHINE FUZZBOX WEA
40	NEW	CHOICE? BLOW MONKEYS/SYLIVIA TELLA RCA
1	2	ALBUMS
2	1	SOUL II SOUL CLUB CLASSICS VOL ONE 10/VIRGIN
3	13	TRANSVISION VAMP VELVETEEN MCA
4	3	SIMPLY RED A NEW FLAME ELEKTRA
5	5	PRINCE BATMAN WARNER BROS.
6	4	JASON DONOVAN TEN GOOD REASONS PWL
7	7	BOBBY BROWN DON'T BE CRUEL MCA
8	6	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFFEN
9	10	CLANNAD PAST PRESENT RCA
10	9	QUEEN THE MIRACLE PARLOPHONE
11	11	NENEH CHERRY RAW LIKE SUSHI CIRCA/VIRGIN
12	8	BANGLES EVERYTHING CBS
13	22	TOM PETTY FULL MOON FEVER MCA
14	16	MADONNA LIKE A PRAYER SIRE
15	12	DEACON BLUE WHEN THE WORLD KNOWS YOUR NAME CBS
16	15	CYNDI LAUPER A NIGHT TO REMEMBER EPIC
17	17	PAUL MCCARTNEY FLOWERS IN THE DIRT PARLOPHONE
18	20	ENYA WATERMARK WEA
19	19	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
20	27	SIMPLE MINDS STREET FIGHTING YEARS VIRGIN
21	24	EDDY GRANT WALKING ON SUNSHINE (BEST OF...) PARLOPHONE
22	23	GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
23	31	INNER CITY PARADISE 10/VIRGIN
24	18	GUNS N' ROSES G N' R LIES GEFFEN
25	14	STEVIE NICKS THE OTHER SIDE OF THE MIRROR EMI
26	32	ANDERSON BRUFORD WAKEMAN HOWE ANDERSON BRUFORD WAKEMAN HOWE ARISTA
27	29	CHAKA KHAN LIFE IS A DANCE - THE REMIX PROJECT WARNER BROS.
28	25	KARYN WHITE KARYN WHITE WARNER BROS.
29	21	HOLLY JOHNSON BLAST MCA
30	NEW	LIVING IN A BOX GATECRASHING CHRYSALIS
31	26	MALCOLM MCLAREN/BOOTZILLA ORCHESTRA WALTZ DANCING EPIC
32	37	TIN MACHINE TIN MACHINE EMI
33	28	PLACIDO DOMINGO THE ESSENTIAL DOMINGO DEUTSCHE GRAMMOPHON
34	NEW	VAN MORRISON AVALON SUNSET POLYDOR
35	34	HUE & CRY REMOTE CIRCA/VIRGIN
36	33	U2 RATTLE AND HUM ISLAND
37	35	TONY LOC LOC-ED AFTER DARK DELICIOUS/4th & B'WAY
38	NEW	KYLIE MINOGUE KYLIE PWL
39	NEW	INXS KICK MERCURY/PHONOGRAM
40	NEW	GIPSY KINGS GIPSY KINGS TELSTAR
41	NEW	MICHAEL JACKSON BAD EPIC

CANADA (Courtesy The Record) As of 7/17/89

	SINGLES
1	BUFFALO STANCE NENEH CHERRY VIRGIN/A&M
2	WIND BENEATH MY WINGS BETTE MIDLER ATLANTIC/WEA
3	FOREVER YOUR GIRL PAULA ABDUL VIRGIN/A&M
4	ROCK ON MICHAEL DAMIAN VIRGIN/A&M
5	BABY DON'T FORGET MY NUMBER MILLI VANILLI ARISTA/BMG
6	GOOD THING FINE YOUNG CANNIBALS I.R.S./MCA
7	SOLDIER OF LOVE DONNY OSMOND CAPITOL/CAPITOL
8	SATISFIED RICHARD MARX EMI/CAPITOL
9	THIS TIME I KNOW IT'S FOR REAL DONNA SUMMER ATLANTIC/WEA
10	POP SINGER JOHN COUGAR MELLENCAMP MERCURY/POLYGRAM
11	PATIENCE GUNS N' ROSES GEFFEN/WEA
12	EXPRESS YOURSELF MADONNA SIRE/WEA
13	AFTER ALL CHER & PETER CETERA GEFFEN/WEA
14	THE LOOK ROXETTE EMI/CAPITOL
15	I WON'T BACK DOWN TOM PETTY MCA/MCA
16	DOCTOR THE DOOBIE BROTHERS CAPITOL/CAPITOL
17	FUNKY COLD MEDINA TONE LOC ISLAND/MCA
18	ANGEL EYES JEFF HEALEY BAND ARISTA/BMG
19	LOVE IS ALANNAH MILES ATLANTIC/WEA
20	LIKE A PRAYER MADONNA SIRE/WEA
1	ALBUMS
2	THE RAW AND THE COOKED FINE YOUNG CANNIBALS I.R.S./MCA
3	MADONNA LIKE A PRAYER SIRE/WEA
4	THE CULT SONIC TEMPLE BEGGARS BANQUET/POLYGRAM
5	TOM PETTY FULL MOON FEVER MCA/MCA
6	JOHN COUGAR MELLENCAMP BIG DADDY MERCURY/POLYGRAM
7	MILLI VANILLI GIRL YOU KNOW IT'S TRUE ARISTA/BMG
8	PRINCE BATMAN SOUNDTRACK WARNER BROS./WEA
9	PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M
10	BOBBY BROWN DON'T BE CRUEL MCA/MCA
11	ROXETTE LOOK SHARP! EMI/CAPITOL
12	VARIOUS ARTISTS BEACHES SOUNDTRACK ATLANTIC/WEA
13	LIVING COLOUR VIVID EPIC/CBS
14	QUEEN THE MIRACLE CAPITOL/CAPITOL
15	ALANNAH MILES ATLANTIC/WEA
16	TONY LOC LOC-ED AFTER DARK ISLAND/MCA
17	THE DOOBIE BROTHERS CYCLES CAPITOL/CAPITOL
18	GUNS N' ROSES G N' R LIES GEFFEN/WEA
19	BLUE RODEO DIAMOND MINE RISQUE DISQUE/WEA
20	THE OTHER SIDE OF THE MIRROR STEVIE NICKS ATLANTIC/WEA
NEW	NENEH CHERRY RAW LIKE SUSHI VIRGIN/A&M

WEST GERMANY (Courtesy Der Musikmarkt) As of 7/10/89

	SINGLES
1	DAS OMEN (TEIL 1) MYSTERIOUS ART CBS
2	THE LOOK ROXETTE EMI
3	EXPRESS YOURSELF MADONNA SIRE
4	LULLABY THE CURE METRONOME
5	FERRY 'CROSS THE MERSEY VARIOUS PWL
6	MANCHILD NENEH CHERRY VIRGIN
7	ETERNAL FLAME BANGLES CBS
8	AMERICANOS HOLLY JOHNSON MCA
9	SEALED WITH A KISS JASON DONOVAN PWL
10	FUNKY COLD MEDINA TONE LOC ISLAND
11	IS EVERYBODY HAPPY DAVID HASSELHOFF WHITE
12	I WANT IT ALL QUEEN PARLOPHONE
13	TELL IT LIKE IT IS DON JOHNSON EPIC
14	BATDANCE PRINCE WARNER BROS.
15	LOVE IS A SHIELD CAMOUFLAGE METRONOME
16	ME MYSELF & I DE LA SOUL BCM
17	LOOKING FOR FREEDOM DAVID HASSELHOFF WHITE RECORDS
18	LIKE A PRAYER MADONNA SIRE
19	KEEP ON MOVING SOUL II SOUL VIRGIN
20	MEIN LIEBER MANN HANNE HALLER METRONOME
1	ALBUMS
2	SIMPLE MINDS STREET FIGHTING YEARS VIRGIN
3	QUEEN THE MIRACLE PARLOPHONE
4	JOE COCKER ONE NIGHT OF SIN CAPITOL
5	THE CURE DISINTEGRATION METRONOME
6	MADONNA LIKE A PRAYER SIRE
7	SOUNDTRACK RIVALEN DER RENNBahn HANSA
8	SIMPLY RED A NEW FLAME WEA
9	PRINCE BATMAN THE SOUNDTRACK WARNER BROS.
10	HOLLY JOHNSON BLAST MCA
11	PAUL MCCARTNEY FLOWERS IN THE DIRT PARLOPHONE
12	BEE GEES ONE WARNER BROS.
13	NENEH CHERRY RAW LIKE SUSHI VIRGIN
14	ORIGINAL NAABTAL DUO EIN BISSCHEN GLUECK ARIOLA
15	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
16	CAMOUFLAGE METHODS OF SILENCE METRONOME
17	BANGLES EVERYTHING CBS
18	JASON DONOVAN TEN GOOD REASONS PWL
19	ROXETTE LOOK SHARP EMI
20	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFFEN
21	TIN MACHINE TIN MACHINE EMI

ITALY (Courtesy Musica & Dischi) As of 7/10/89

	SINGLES
1	EXPRESS YOURSELF MADONNA SIRE
2	BATDANCE PRINCE WARNER BROTHERS
3	WHEN THE NIGHT COMES JOE COCKER CAPITOL
4	MY BRAVE FACE PAUL MCCARTNEY PARLOPHONE
5	SCAPPA CON ME JOVANOTTI IBIZA
6	LULLABY THE CURE POLYDOR
7	THE LOOK ROXETTE PARLOPHONE
8	TI PRETENDO RAF CGD
9	THIS IS YOUR LANO SIMPLE MINDS VIRGIN
10	VIVA LA MAMA EDOARDO BENNATO VIRGIN
11	IF YOU DON'T KNOW ME BY NOW SIMPLY RED ELEKTRA
12	I WANT IT ALL QUEEN PARLOPHONE
13	LIKE A PRAYER MADONNA SIRE
14	YOU ARE ON MY MIND SWING OUT SISTER FONTANA
15	AMERICANOS HOLLY JOHNSON MCA
16	THROUGH THE STORM ARETHA FRANKLIN & ELTON JOHN ARISTA
17	ESATTO FRANCESCO SALVI FIVE
18	FERRY 'CROSS THE MERSEY VARIOUS PWL
19	051/222525 FABIO CONCATO PHILIPS
20	INTER TRICOLORE VARIOUS MERAK

MUSIC & MEDIA PAN-EUROPEAN CHARTS 7/15/89

	HOT 100 SINGLES
1	EXPRESS YOURSELF MADONNA SIRE
2	BATDANCE PRINCE PAISLEY PARK
3	THE LOOK ROXETTE PARLOPHONE
4	LIKE A PRAYER MADONNA SIRE
5	BACK TO LIFE SOUL II SOUL/CARON WHEELER 10 RECORDS
6	JOHNNY JOHNNY COME HOME AVALANCHE WEA
7	LULLABY THE CURE FICTION/POLYDOR
8	SONG FOR WHOEVER BEAUTIFUL SOUTH GO! DISCS
9	ETERNAL FLAME THE BANGLES CBS
10	DAS OMEN (TEIL 1) MYSTERIOUS ART CBS
11	LONDON NIGHTS LONDON BOYS TELDEC/WEA
12	MEGAMIX (EXTENDED VERSION) BONEY M HANSA/BMG ARIOLA
13	MANCHILD NENEH CHERRY VIRGIN
14	SEALED WITH A KISS JASON DONOVAN PWL
15	FERRY 'CROSS THE MERSEY VARIOUS ARTISTS PWL
16	I DROVE ALL NIGHT CYNDI LAUPER EPIC
17	LICENCE TO KILL GLADYS KNIGHT MCA
18	HOTEL CALIFORNIA THE EAGLES ASYLUM
19	I WANT IT ALL QUEEN EMI
20	AMERICANOS HOLLY JOHNSON MCA
1	HOT 100 ALBUMS
2	SIMPLE MINDS STREET FIGHTING YEARS VIRGIN
3	QUEEN THE MIRACLE PARLOPHONE
4	MADONNA LIKE A PRAYER SIRE
5	PRINCE BATMAN - SOUNDTRACK WARNER BROS.
6	SIMPLY RED A NEW FLAME WEA
7	THE CURE DISINTEGRATION FICTION/POLYDOR
8	JOE COCKER ONE NIGHT OF SIN CAPITOL
9	PAUL MCCARTNEY FLOWERS IN THE DIRT PARLOPHONE
10	JASON DONOVAN TEN GOOD REASONS PWL
11	TRANSVISION VAMP VELVETEEN MCA
12	NENEH CHERRY RAW LIKE SUSHI CIRCA
13	SOUL II SOUL CLUB CLASSICS VOL. ONE 10 RECORDS
14	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFFEN
15	JEAN-JACQUES GOLDMAN TRACES EPIC
16	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
17	BANGLES EVERYTHING CBS
18	TANITA TIKARAM ANCIENT HEART WEA
19	HOLLY JOHNSON BLAST MCA
20	TOM PETTY FULL MOON FEVER MCA
NEW	CYNDI LAUPER A NIGHT TO REMEMBER CBS

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 7/2/89

	SINGLES
1	THE LOOK ROXETTE EMI
2	BEDROOM EYES KATE CEBERANO FESTIVAL
3	WIND BENEATH MY WINGS BETTE MIDLER WEA
4	ETERNAL FLAME THE BANGLES CBS
5	YOU GOT IT (THE RIGHT STUFF) NEW KIDS ON THE BLOCK CBS
6	EXPRESS YOURSELF MADONNA WEA
7	HAND ON YOUR HEART KYLIE MINOGUE MUSHROOM/FESTIVAL
8	IKO IKO THE BELLE STARS EMI
9	SEALED WITH A KISS JASON DONOVAN MUSH/FESTIVAL
10	GOOD THING FINE YOUNG CANNIBALS POLYGRAM
11	I DROVE ALL NIGHT CYNDI LAUPER CBS
12	I WANT IT ALL QUEEN EMI
13	NEW BABY I DON'T CARE TRANSVISION VAMP WEA
14	POP SINGER JOHN COUGAR MELLENCAMP POLYGRAM
15	ONION SKIN BOOM CRASH OPERA WEA
16	I WON'T BACK DOWN TOM PETTY WEA
17	TELEPHONE BOOTH IAN MOSS MUSHROOM/FESTIVAL
18	HOUSE OF CARDS JAMES REYNE EMI
19	IF YOU DON'T KNOW ME BY NOW SIMPLY RED WEA
20	LOST IN YOUR EYES DEBBIE GIBSON WEA
1	ALBUMS
2	BETTE MIDLER BEACHES (SOUNDTRACK) WEA
3	FINE YOUNG CANNIBALS THE RAW AND THE COOKED POLYGRAM
4	JOHN COUGAR MELLENCAMP BIG DADDY POLYDOR
5	DARYL BRAITHWAITE EDGE CBS
6	QUEEN THE MIRACLE EMI
7	DEF LEPPARD HYSTERIA POLYDOR
8	JASON DONOVAN TEN GOOD REASONS FES
9	JOHNNY DIESEL & THE INJECTORS JOHNNY DIESEL & THE INJECTORS FESTIVAL
10	STEVIE NICKS THE OTHER SIDE OF THE MIRROR EMI
11	GEORGE THOROGOOD AND THE DESTROYERS THE GEORGE THOROGOOD COLLECTION EMI
12	JAMES REYNE HARD REYNE EMI
13	1927 ... ISH WEA
14	MADONNA LIKE A PRAYER WEA
15	BLACK SORROWS HOLD ON TO ME CBS
16	HOODOO GURUS MAGNUM CUM LOUDER BMG/RCA
17	THE CURE DISINTEGRATION WEA
18	GUNS N' ROSES APPETITE FOR DESTRUCTION WEA
19	TOM PETTY FULL MOON FEVER WEA
20	POISON OPEN UP AND SAY ... AH! LI/CBS
NEW	THE BANGLES EVERYTHING LIB/CBS

FRANCE (Courtesy of Europe 1) As of 7/8/89

	SINGLES
1	JOHNNY JOHNNY COME HOME AVALANCHE WEA
2	HOTEL CALIFORNIA EAGLES WEA
3	MEGAMIX BONEY M BMG
4	LIKE A PRAYER MADONNA WEA
5	MEGAMIX VILLAGE PEOPLE POLYGRAM
6	THIS TIME I KNOW IT'S FOR REAL DONNA SUMMER WEA
7	MIRADOR JOHNNY HALLYDAY POLYGRAM
8	ESPECIALLY FOR YOU KYLIE MINOGUE & JASON DONOVAN PWL
9	COMME D'HABITUDE FLORENE PAGNY POLYGRAM
10	HELPI! BANANARAMA POLYGRAM
11	C IN CHINA CONFETTI USA
12	SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS POLYGRAM
13	ON VA FAIRE LA JAVA LA BANDE A BASIL & ANDRE VERSCHUREN CARRERE
14	A LA MEME HEURE DANS 2 ANS ELSA GM/BMG/ARIOLA
15	ATTENTION LES ENFANTS MICHAEL SARDOU EMI
16	JARDIN D'ENFANTS DEBUT DE SOIREE CBS
17	JE NE SAIS PAS POURQOI KYLIE MINOGUE CBS
18	JE TE SUIVRAI JEAN PIERRE FRANCOIS EMI
19	TWIST IN MY SOBRIETY TANITA TIKARAM WEA
20	BALLAD OF THE STREETS SIMPLE MINDS VIRGIN

OVERALL DUTCH MARKET BUOYED BY CD SURGE

(Continued from page 5)

the success of its audio relative, and apart from PolyGram, few Dutch companies have any involvement.

Vinyl singles are in the doldrums, although the cassette single is making progress. Denekamp says the 7-inch still has a 70% share of the single sound carriers sold by CBS, but will be insignificant in two years' time. Haayen gives it five years because of its importance as a promotional tool.

They both see the 12-inch format fading even quicker, although Haayen points out that it is a major factor in the black music market.

Unlike in most other countries, pre-recorded cassettes have never been impressive sellers in Holland.

Jan Gaasterland, coordinator of the Dutch Ten Days Record Event, traces a possible reason to the fact that cassettes cost more than LPs during their first 15 years of existence. The tape quality was poor during the early years, too.

Gaasterland's organization conducted a promotion campaign for the format, supported by the record companies, to improve its modest 12% of the industry's gross.

"There's a future for the cassette in the Netherlands," Gaasterland asserts. "Cassette recorder penetration is one of the highest in the world here."

WILLEM HOOS

IN FRANCE, TAX CUT SLOWS LP'S SLIDE

PARIS Since 1983, the year of the launch of the compact disk, the French market has witnessed the decline of the LP and the single. The LP's downward path has been slowed to some extent by the reduction of the value-added tax (sales tax) on audio recordings from 33% to 18%.

The prerecorded cassette also lost ground with the advent of the CD, but it later stabilized and progressed to unprecedented levels in 1987 and last year.

According to Patrice Fichet, who heads the Syndicat National de l'Édition Phonographique, the CD has derived the most benefit from the re-

duction in VAT. It now represents 40% in market sales.

Other factors that have helped the French market are:

- Reductions in the price of audio equipment of between 15% and 30% in December 1987, and the arrival in the French market of optical disk players from Southeast Asia at competitive prices. In 1987, the Syndicat des Industries de Matériel Electronique Français reported 640,000 CD players were sold in the country (compared with 105,000 in 1985 and 320,000 in 1986). Today, 1.9 million French homes are said to have CD equipment. Sales of Walkman players went up by 29% in 1987 and car radio sales by 33%.

- Special promotional operations to make the public more music-conscious, such as the French Song Week, the Salon du Disque, and the Cesar Awards.

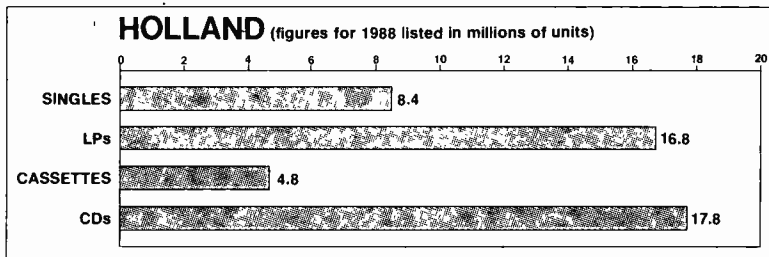
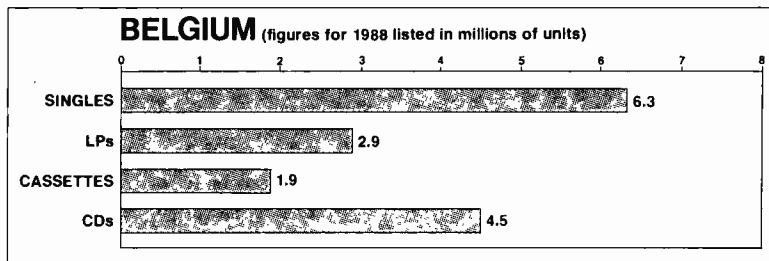
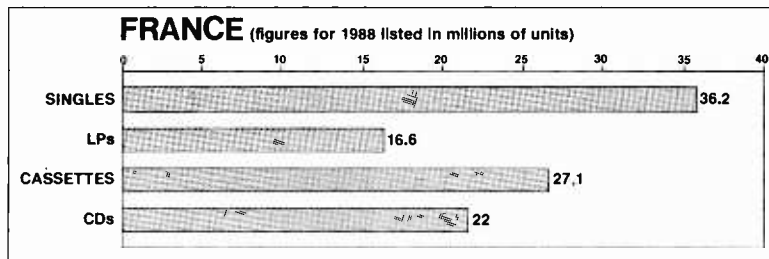
- The authorization of television commercials for records.

The CD was not the only beneficiary of these three factors. People who had stopped buying LPs because of a retail price of about \$15 or more began to buy again after the VAT reduction and other favorable developments. The LP's decline began to slow, going from an annual 20% drop to about 9% last year. There are 10 million turntables in France.

According to Claude Cappuzzo, chief buyer for the FNAC chain (with 24 outlets in France and an annual gross of \$700 million), the biggest decline in LP sales has been in classical repertoire, where CD is by far the preferred carrier. In the Avenue Wagram FNAC in Paris, classical vinyl LPs are no longer sold.

Jean-Paul Commin, international director of WEA, says that even though it ranks third behind CDs and cassettes, the vinyl LP market can still be reasonably healthy.

But he sees the situation regarding the single as more complex. The French market has a special character with a strong tradition of singles



sales. Even though in decline, the singles market is still active because of the substantial distribution network (wholesalers, rackjobbers, and supermarkets) for this kind of carrier. He thinks that maybe this year, the CD single will hasten the decline of its vinyl counterpart.

Philippe Constantin of Barclay says the CD will become increasingly dominant in the singles market, noting that the format is an excellent medium for the compilation of singles.

According to Gerard Le Fondeur, commercial director of WEA, the CD single can replace the vinyl version if the price on the portable CD-3 player is reduced to about \$150.

PHILIPPE CROCCQ

BELGIAN CD MARKET GROWS SLOWLY

ANTWERP, Belgium Although the market penetration of CD players in Belgium is still rather low, the CD is replacing the vinyl LP in some areas, notably classical music and jazz.

Charles Licoppe, managing director of PolyGram Belgium and president of SIBESA, the Belgian Record Industry Assn., says: "With about 30% of our repertoire at PolyGram being classical music, we noted a ratio of 7-to-1 in favor of the CD over the vinyl album. I think we'll see the death of the vinyl album in the classical market by the end of this year."

Cassettes are strong, too, in some areas. SIBESA director Vincent van Mele notes that compilation albums advertised on radio and TV sell best on cassettes, which account for up to

50% of compilation sales.

BMG Ariola MD Jan Theys confirms the popularity of cassette compilations, and believes the in-car sector of the market accounts for much of it.

Bert Cloeckert, CBS general manager, has a theory that the cassette's popularity is connected with the increasing gains of the CD.

"Some consumers see the cassette as an ideal intermediate solution before making the decision to buy a CD player," he says.

CBS holds the leading position in the CD single field. Each single release by the company is now available in vinyl and CD form. There is general expectation that 3-inch and 5-inch CD singles will gradually replace the vinyl 7-inch and 12-inch, although there is an active vinyl single market in the Francophone sector of Belgium.

Guy Brulez, EMI Belgium GM, is backing the 5-inch CD single as the sales trailblazer, although he thinks it is somewhat expensive.

Bearing in mind the lack of an adequate authors' rights bill in this country, opinions on DAT are divided as to its implications.

Some hardware manufacturers have their products ready for consumers and blank tape is displayed in most audio stores. However, the majority of record company executives think it is too soon for this carrier to break through here.

The expected fall in CD hardware prices should boost the configuration during 1989 and make it more accessible to the average consumer. Most stores have equipped their racks for "the sound carrier of the future," but a flourishing second-hand vinyl market and the high penetration of the traditional turntable suggest to some that reports of vinyl's impending death may be greatly exaggerated.

MARC MAES

Next week: Italy, Spain, Portugal, and Greece.

EIGHT MTV AWARDS NOMINATIONS FOR MICHAEL JACKSON

(Continued from page 10)

respectively), while New Jersey giant Bon Jovi was shut out.

According to MTV, there will be a number of firsts at this year's event, including a worldwide broadcast of the Dick Clark-produced TV show via satellite; interactive audience voting in several categories via fax or a toll-free 800 number; and a number of new awards categories, including an international viewer's choice award and rap, postmodern, metal, and dance video prizes.

Hosting the Sept. 6 awards show at the Universal Amphitheatre in Los Angeles will be talk-show MC/actor Arsenio Hall, supported by celebrity presenters. As in previous MTV awards productions, live musical performances will also be featured, most notably by the recently resuscitated Rolling Stones, who will use the event to help kick off their fall tour.

The complete list of nominees is as follows:

- **Best Video:** Fine Young Cannibals, "She Drives Me Crazy"; Michael Jackson, "Leave Me Alone"; Madonna, "Express Yourself"; Steve Winwood, "Roll With It"; Neil Young, "This Note's For You."

- **Best Male:** Bobby Brown, "Every Little Step"; Elvis Costello, "Veronica"; Lou Reed, "Dirty Blvd."; Steve Winwood, "Roll With It."

- **Best Female:** Paula Abdul, "Straight Up";

Tracy Chapman, "Fast Car"; Madonna, "Express Yourself"; Tanita Tikaram, "Twist In My Sobriety"; Jody Watley, "Real Love."

- **Best Group:** Fine Young Cannibals, "She Drives Me Crazy"; Living Colour, "Cult Of Personality"; Guns N' Roses, "Sweet Child O' Mine"; the Traveling Wilburys, "Handle With Care."

- **Best Rap:** DJ Jazzy Jeff & the Fresh Prince, "Parents Just Don't Understand"; Ice-T, "Colors"; Kool Moe Dee, "How Ya Like Me Now"; M.C. Hammer, "Turn This Mutha Out"; Tone Loc, "Wild Thing."

- **Best Dance:** Paula Abdul, "Straight Up"; Bobby Brown, "Every Little Step"; Michael Jackson, "Smooth Criminal"; Jody Watley, "Real Love."

- **Best Heavy Metal:** Aerosmith, "Rag Doll"; Def Leppard, "Pour Some Sugar On Me"; Guns N' Roses, "Sweet Child O' Mine"; Metallica, "One."

- **Best Post Modern:** The Cure, "Fascination Street"; the Escape Club, "Wild Wild West"; Love & Rockets, "So Alive"; R.E.M., "Orange Crush"; Siouxsie & the Banshees, "Peek-A-Boo."

- **Best Stage Performance:** Bobby Brown, "My Prerogative"; Def Leppard, "Pour Some Sugar On Me"; Guns N' Roses, "Paradise City"; Living Colour, "Cult Of Personality."

- **Best New Artist:** Paula Abdul, "Straight Up"; Edie Brickell & the New Bohemians, "What I Am"; Neneh Cherry, "Buffalo Stance"; Living Colour, "Cult Of Personality."

- **Best Video From A Film:** The Belle Stars, "Iko Iko," from "Rain Man"; Ice-T, "Colors," from "Colors"; Annie Lennox/Al Green, "Put A Little

Love In Your Heart," from "Scrooged"; U2 with B.B. King, "When Love Comes To Town," from "Rattle & Hum."

- **Best Direction:** DJ Jazzy Jeff & the Fresh Prince, "Parents Just Don't Understand," directed by Scott Kalvert; Madonna, "Express Yourself," directed by David Fincher; Van Halen, "Finish What Ya Started," directed by Andy Moran; Jody Watley, "Real Love," directed by David Fincher; and Steve Winwood, "Roll With It," also directed by Fincher.

- **Best Choreography:** Paula Abdul, "Straight Up," choreography by Abdul; Bobby Brown, "Every Little Step," choreography by Brown and Alex Keshishian; Michael Jackson, "Smooth Criminal," choreography by Vincent Patterson and Jackson; New Kids On The Block, "The Right Stuff," choreography by Tyrone Proctor.

- **Best Special Effects:** Adrian Belew, "Oh Daddy," effects by Joey Album; Escape Club, "Wild Wild West," effects by Nicholas Brandt/Bridget Blake Wilson; Michael Jackson, "Leave Me Alone," effects by Jim Blashfield; Prince, "I Wish You Heaven," effects by Morey Rosenfeld/Fred Raimondi.

- **Best Art Direction:** DJ Jazzy Jeff & the Fresh Prince, "Parents Just Don't Understand," art direction by Greg Harrison; Debbie Gibson, "Electric Youth," art direction by Rhaz Zeifler; INXS, "New Sensation," art direction by Lynn-Marie Milburn; Michael Jackson, "Leave Me Alone," art direction by Jim Blashfield; Jody Watley, "Real Love," art direction by Piers Plowden; Madonna, "Express Yourself," art direction by Vance Lorenzini.

- **Best Editing:** Paula Abdul, "Straight Up," edited by Jim Heygood; Michael Jackson, "Leave Me Alone," edited by Paul Diener; Madonna, "Express Yourself," edited by Scott Chestnut; Jody Watley, "Real Love," edited by Scott Chestnut; Steve Winwood, "Roll With It," edited by Scott Chestnut.

- **Best Cinematography:** Michael Jackson, "Smooth Criminal," director of photography: John Hora; Madonna, "Express Yourself," DP: Mark

Plummer; Tanita Tikaram, "Twist In My Sobriety," DP: Pascal Le Bec; Steve Winwood, "Roll With It," DP: Mark Plummer.

- **Breakthrough Video:** Art of Noise featuring Tom Jones, "Kiss"; Paula Abdul, "Straight Up"; Elvis Costello, "Veronica"; Escape Club, "Wild Wild West"; Fine Young Cannibals, "She Drives Me Crazy"; Michael Jackson, "Leave Me Alone"; Jody Watley, "Real Love."

LAWYER SLAMS BILL TO INCREASE COPYRIGHT FEES

(Continued from page 10)

Ark," which grossed \$365 million in theatrical release, and then would be able to recover statutory damages. However, a songwriter or author would be required to pay the same \$20 for the statutory damage protection for a song or article that might earn only \$500.

Section 412 of the bill should be amended, Karp said, to enable authors to register copyrights within 24 months after the work was created, and to allow authors to register several works for one \$20 fee—without losing their "essential remedies in case any of the works was infringed before the registration was filed."

S. 1271 was introduced by subcommittee chairman Dennis DeConcini,

D-Ariz. Music community groups have been cautious about criticizing the pending legislation, and no official representing any music group appeared to testify. One source says several groups have presented their concerns to DeConcini privately.

Register of Copyrights Ralph Oman said inflation and "an ever-increasing workload" makes the copyright fee hike necessary.

The subcommittee also heard testimony on S. 1272, which would reduce the number of commissioners on the Copyright Royalty Tribunal from five to three persons, with seven-year terms and higher salaries. Insiders say the bill would bring more experienced appointees to the CRT.

POP

BILLY SQUIER

Hear & Now
PRODUCERS: Godfrey Diamond, Billy Squier; Jason Corsaro
Capitol 48748

Squier comes roaring back, doing what he does best—rocking songs with a kicking drum sound that never stops. From the anthemic "Rock/Punch" to Squier's two collaborations with Desmond Child, "Stronger" and "Tied Up," Squier's distinctive and powerful voice never fails him. It's a treat to hear him back in top form.

THE THE

Mind Bomb
PRODUCERS: Warne Livesey, Matt Johnson, Roli Mosimann
Epic 45241

Band mastermind Johnson concocts his most piercing record yet, with the help of guitarist Johnny Marr, newly enlisted from the Smiths. Hard-hitting tracks could arouse some controversy (programmers should audition with care), but record hits heart, head, and ear with equal force. Best bet for modern rockers: duet with Sinead O'Connor, "Kingdom Of Rain."

EZO

Fire Fire
PRODUCER: Stephan Gaifas
Geffen 24230

Japanese rockers have certainly mastered their Western influences on this, their second album. The 11 tunes are straight-ahead rock with just enough metal thrown in to give them a hard edge, but not enough to keep them off radio. Masaki Yamada's lead vocals twist and shout through the music to good effect. On "Streetwalker," everything comes together just right. Other top tunes are "Million Miles Away" and "Night Crawler."

F MACHINE

Here Comes The 21st Century
PRODUCER: Mike Clink
Reprise 25875

Versatile modern rock outfit led by Simon F. has definite possibilities for album rock radio. Clink, best known for his work with Guns N' Roses, does some nice stuff here, especially on the post-punk tunes "Sexy Terrorist" and "Machine Gun." Simon F.'s voice sounds fine and even approaches the rawness of Michael Hutchence a few times.

LAURA NYRO

Live At The Bottom Line
PRODUCERS: Laura Nyro, Jimmy Vivino
Cypress 6430

One of the best (and best-loved) pop singer/songwriters returns with a double-album live set that includes Nyro standards "Stoned Soul Picnic," "Wedding Bell Blues," and a stark, lovely take on "And When I Die." Standouts among her seven new compositions can be found among the jazzy "The Wild World," the delicate "Broken Rainbow," and the infectious "The Japanese Restaurant Song." The affectionate in-concert atmosphere is further accented by snippets of such cover songs as the Delfonics' "La La Means I Love You."

FETCHIN' BONES

Monster
PRODUCER: Ed Stasium
Capitol 90661

With a helping hand from Living Colour/Ramones producer Stasium, North Carolina-based quintet comes into its own on third major label release. Sound here is fuller and richer than before, and front woman Hope Nichols has never sounded so assured. Rocking double-entendre

number "Love Crushing" makes an excellent lead-out. The Bones likely will graduate from alternative quarters with this one.

LIVING IN A BOX

Gatecrashing
PRODUCERS: Dan Hartman, Leon Sylvers III, Chris Porter & Living In A Box
Chrysalis 21676

On second stateside release, U.K. trio asserts itself with a listenable package of rocked-up white soul-funk. Warm vocals of Richard Darbyshire keep this from becoming an academic exercise, while tracks like "Unique" and "Blow The House Down" (the latter with a guitar solo courtesy of Queen's Brian May) are keyed to dance action.

ORIGINAL MOTION PICTURE SOUNDTRACK

Licence To Kill
PRODUCERS: Various
MCA 6307

Soundtrack music for the latest James Bond action opus boasts a few more vocal tracks than usual, and they're goodies: title track by Gladys Knight, rollicking "Wedding Party" by Ivory, and current chart-climber "If You Asked Me To" by Patti LaBelle. Surefire success of this summer picture should ensure some good sales.

ORIGINAL MOTION PICTURE SOUNDTRACK

The Karate Kid Part III
PRODUCERS: Various
MCA 6308

Third chop-socky epic starring Ralph Macchio has had a slower-than-usual takeoff at the box office due to bofo Bat-competition, and that could affect movement of the album. But varied menu of pop and rock (Little River Band, Glenn Medeiros, Boys Club, Winger, etc.) could cut it with fans of the film.

KREATOR

Extreme Aggression
PRODUCER: Randy Burns
Epic 45254

Thrash/death metal with a definite kick. Epic is obviously looking for its own Metallica and this quartet could be it. The playing is very, very tight and drummer Vantor flexes some powerful muscle.

SUICIDE

A Way Of Life
PRODUCER: Ric Ocasek
Wax Trax 7072

Pioneer noise-mongering New York duo of Martin Rev and Alan Vega return under the wing of producer Ocasek for another provocative go-round. Plenty of variety for alternative types here, from the grind of "Wild In Blue" to the ballad "Surrender" and the revamped rockabilly of "Jukebox Baby 96." Maybe their best and most accessible disk. Contact: 312-252-1000.

LONDON CAST RECORDING

The Wizard Of Oz
PRODUCER: John Yap
London 850350

No, Judy, Ray, Bert, and Jack aren't featured here; nevertheless this is a joyous digital-era London stage version of the classic movie celebrating its 50th birthday this year. There's even more Harold Arlen-E.Y. Harburg material here than in the film, including the beautiful verse to "Over The Rainbow." A must for the cast album shelf.

BLACK

BABYFACE

Tender Lover
PRODUCERS: L.A. & Babyface
Solar/CBS 45288

First new Solar release through the CBS pipeline looks like a big winner.

SPOTLIGHT



GLORIA ESTEFAN

Cuts Both Ways
PRODUCERS: Emilio Estefan Jr., Jorge Casas & Clay Ostwald
Epic 45217

Despite the title, Estefan is still ably backed by the tight Miami Sound Machine. And the outfit doesn't vary much from its successful blend of high-energy Latin pop and gentle ballads that has pushed the band's past albums platinum and beyond. The production is crystal-clear and Estefan's vocals shine. First single, "Don't Wanna Lose You," is already bulleting up the charts and "Get On Your Feet" and "Ay Ay I" are just two other tunes that have hit written all over them. Ballads "Think About You Now" and title cut are touching testaments to bittersweet love.

NEW AND NOTEWORTHY

VARIOUS ARTISTS

Folk Classics: Roots Of American Folk Music
PRODUCERS: various
Columbia 45026

Top-notch compilation ranges in time from Leadbelly's 1935 "Alberta" to Pete Seeger's 1966 "East Virginia." In between is material from Ramblin' Jack Elliott, Burl Ives, Flatt & Scruggs, the Clancy Brothers with Tommy Makem, the New Christy Minstrels, and many others. Fans of the current folk revival should rejoice in this archival assortment, which features such nuggets as the Alfred Deller Consort's ecclesiastical harmonies and Carolyn Hester's 1961 track "Swing And Turn Jubilee," with harmonica accompaniment from fledgling folkie Bob Dylan.

Superstar producer and former Deeele member burns on his second solo effort, which is chock-full of sharply tailored pop-soul material that could cross over with ease. "It's No Crime," "Can't Stop My Heart," and the title cut should keep this number shaking on the black and pop charts for a while.

PATTI LABELLE

Be Yourself
PRODUCER: Various
MCA 6292

The veteran singer is riding what looks like a hit with "If You Asked Me To" from the new James Bond pic "Licence To Kill." It's a good leader for this album full of potential chart material; other strong numbers include "I Can't Complain," the title track, and the Prince-penned-and-played "Love 89."

BREEZE

The Young Son Of No One
PRODUCER: L.A. Posse
Atlantic 81995

Aptly monikered young artist effortlessly raps through a variety of styles. One of the best cuts is T.Y.S.O.N., which serves not only as an acronym for the title track but also as a salute to the boxer. Also well-done is the jazz-inflected "Loungin'."

DANCE

DEAD OR ALIVE

Nude
PRODUCERS: Pete Burns & Steve Coy
Epic 45224

Taking a tip from Prince's "Lovesexy" cover, head Dead Pete Burns poses provocatively on the album-jacket wearing nothing but a few flowers and a smile. Most of the tunes, including first single "Come Home With Me Baby," have that perky yet sterile Stock-Aiken-Waterman feel. Other dance floor delights include "Get Out Of My House" and "Baby Don't Say Goodbye."

JAZZ

GEORGE BENSON

Tenderly
PRODUCER: Tommy LiPuma
Warner Bros. 25907

After his last few pop forays failed to make any noise, Benson returns to the jazz fold with a collection of standards ranging from "Stardust" to "Here, There & Everywhere." Marty Paich's string and horn arrangements are truly tasty, Benson's vocals and guitar work inspired, and McCoy Tyner's piano playing is sublime. A thoroughly enjoyable effort.

SPYRO GYRA

Point Of View
PRODUCER: Jay Beckenstein
MCA 6309

One of the more consistent forces in contemporary jazz, this sextet has come up with another effort that's made for playing in the car with the top down on a cool summer's day. The songs seamlessly blend into one another. Best bets are "Fairweather," "Swing Street," and "Counterpoint."

MONTREUX

Let Them Say
PRODUCER: Steve Rodby
Windham Hill 1084

It's not jazz, it's not new age, it's not even country, but this quintet's tough-to-classify sound probably will appeal to listeners in all those genres, with jazz getting only the slightest edge. Mike Marshall's guitars and mandolin and Darol Anger's violin create distinctive interplay on this sparkling third outing by the group. Adult alternative and jazz stations will find this a natural.

BUD SHANK

Tomorrow's Rainbow
PRODUCERS: Bud Shank, David Keller
Contemporary 14048

Veteran altoist is in a Brazilian mood, blowing as strong as ever in a sextet setting. Standouts welcome at any straight-ahead formats include the gently lilting "Incognito" and "The Colors Of Despair," the easygoing groove of "Blue Woods," and the brisk tropical swing of the title track and "The Railroad."

COUNTRY

MICHAEL MARTIN MURPHEY

Land Of Enchantment
PRODUCERS: Steve Gibson, Jim Ed Norman
Warner Bros. 25894

Material on side one is the stuff of a good country album, but sometimes comes off too jazzy for Murphey's mystic persona. Side two is the stuff of a great country album—from the magnificently ethereal "Woodsmoke In The Wind" to the rousing Indian tale "Land Of The Navajo." "Desperation Road" is a chilling, powerful, and sensitive song-drama, and writer Thom Schuyler has done it again with a brilliant ballad performed to perfection by Murphey: "Family Tree."

JERRY JEFF WALKER

Live At Gruene Hall
PRODUCERS: Jerry Jeff Walker, Jim Rooney
Tried & True 1698 (cassette)/Rykodisc 10123 (CD)

The patron sinner of Texas returns with a rambunctious romp through story-songs recorded before a hooping and hollering audience in the Lone Star metropolis of Gruene (pop. 15). Walker is in his creative prime time, with such new gems as "Woman In Texas," reprising his oldie-but-goody "Little Bird," and debuting three songs by impressive new writer Chris Wall, including Walker's currently charted single, "I Feel Like Hank Williams Tonight." Contact: 512-288-1698.

CLASSICAL

P.D.Q. BACH: 1712 OVERTURE, ETC.

The Greater Hoopie Area Off-Season Philharmonic, Schickele, Bruno
Telarc 80210

Schickele fans know what to expect and will chuckle happily at Peter Schickele's skewed humorous constructions. Such pieces as "The Preachers of Crimethus" and "Prelude to Einstein on the Fritz" are out of P.D.Q.'s well-known bag. Will draw cheers from the dedicated and groans from skeptics.

SECOND STAGE

Various Artists
Delos 3504

More than a sampler, this disk provides some insight on how a hip recording crew approaches its task. The program booklet addresses microphone placement and hall acoustics, and how they interrelate. But it would all be to no purpose if the audible results were not so impressive. Mostly Seattle Symphony material conducted by Gerard Schwarz, but also some featuring James DePreist, both with the Oregon and Helsinki, Finland, orchestras. Good listening, technical matters aside.

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.

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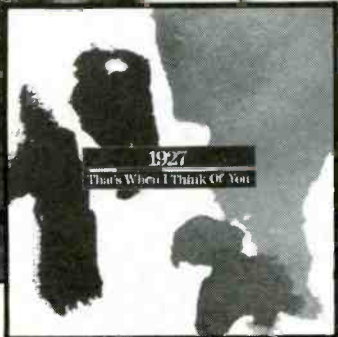
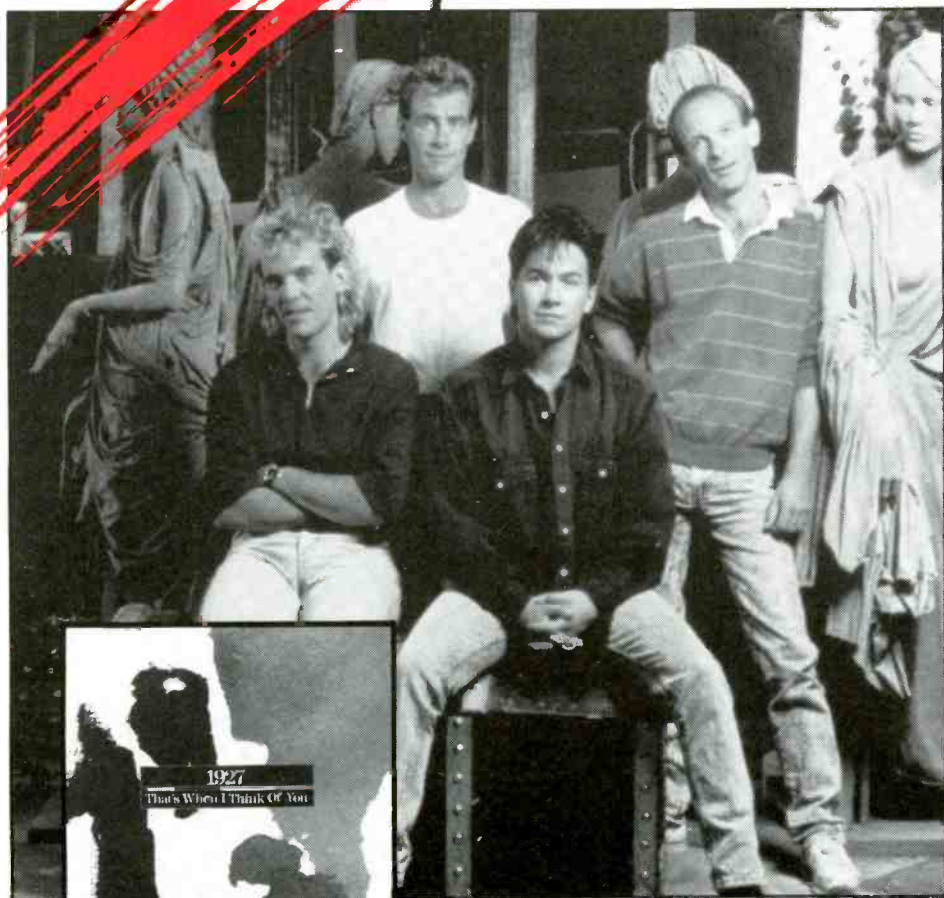


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**HOT 100
SINGLES SPOTLIGHT**



by Michael Ellis

NEW ARTIST MARTIKA SCORES her first No. 1 single as "Toy Soldiers" (Columbia) leaps over Madonna's "Express Yourself" (Sire) to hit the top. "Express" also gains enough points for a bullet, but is held at No. 2. "If You Don't Know Me By Now" by Simply Red (Elektra) is still gaining points and hits No. 1 on the airplay side, but is pushed down to No. 3 overall. "Batdance" by Prince (Warner Bros.) is already No. 1 in sales points, so it may challenge the two ladies battling for the top.

BESIDES HAVING THE NO. 1 single, Columbia Records nabs both Power Picks and the Hot Shot Debut (see Chartbeat for details, page 10). "I'm That Type Of Guy" by L.L. Cool J (on Def Jam, distributed by Columbia) wins the sales pick, and looks healthy at radio, also, with early No. 1 reports from WYYS Columbia, S.C., and WHLY Orlando, Fla. "Hangin' Tough" by New Kids On The Block takes a spectacular 33-place leap to No. 38, fueled by 130 adds—more than half the panel—and early top five reports from B97 New Orleans and KKFR Phoenix.

COLUMBIA'S HOT SHOT DEBUT is "Heaven," the second single from Warrant's debut album. "Kisses On The Wind" by Neneh Cherry (Virgin) has twice as many stations reporting airplay (47 vs. 22), but "Heaven" debuts one notch higher at No. 78 because it has more total points. Although just released as a single, "Heaven" has been receiving airplay as an album cut and is thus already high on the playlists of several stations, earning the single extra airplay points. Examples: WDFX Detroit (where it is No. 8), KEGL Dallas (22-14), and KXXR Kansas City (No. 7). Among the eight other debuts is the first release for new label SBK, "That's The Way" by Katrina & the Waves, entering at No. 86. Two new artists, both on Epic, make their chart bows: Indigo Girls, a female duo from Atlanta, enter at No. 85 with "Closer To Fine"; and rock quintet Bad English, composed of ex-members of the Babys and Journey, enters at No. 92 with "Forget Me Not," which is already No. 17 at WLRS Louisville, Ky., and No. 20 at WMMS Cleveland.

THERE ARE SOME STRANGE moves this week. Rod Stewart's "Crazy About Her" (Warner Bros.) gains enough points to bullet, but holds at No. 15 as other records jump over it. Meanwhile, "Who Do You Give Your Love To?" by Michael Morales (Wing) moves up three places to No. 16, gaining both airplay and sales points, but is short of the bullet criteria. "Me Myself And I" by De La Soul (Tommy Boy) continues to surge in sales points—it's already certified gold—and jumps eight places to No. 34, but airplay points lag far behind and the total gain is insufficient for a bullet. A chart jam in the 50s and low 60s holds back several records. "The Prisoner" by Howard Jones (Elektra) moves only three places to No. 53 despite 32 radio adds, and "Soul Provider" by Michael Bolton (Columbia) moves only one place to No. 54 despite 14 adds and an early jump of 15-11 at WQUT Johnson City, Tenn. Even more distressing, both "Little Fighter" by White Lion (Atlantic) and "Right Next To Me" by Whistle (Select) actually move down the chart three places each, although they both are gaining points.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 22 REPORTERS	SILVER ADDS 56 REPORTERS	BRONZE/ SECONDARY ADDS 165 REPORTERS	TOTAL ADDS 243 REPORTERS	TOTAL ON CHART
HANGIN' TOUGH NEW KIDS ON THE BLOCK COLUMBIA	11	28	91	130	177
IF I COULD TURN BACK TIME CHER GEFFEN	2	15	42	59	122
DON'T WANNA LOSE YOU GLORIA ESTEFAN EPIC	4	11	32	47	198
THAT'S THE WAY KATRINA AND THE WAVES SBK	3	9	35	47	48
KISSES ON THE WIND NENEH CHERRY VIRGIN	4	9	30	43	47
RIGHT HERE WAITING RICHARD MARX EMI	2	9	28	39	232
18 AND LIFE SKID ROW ATLANTIC	3	13	22	38	59
SHOWER ME WITH YOUR LOVE SURFACE COLUMBIA	7	9	20	36	90
SECRET RENDEZVOUS KARYN WHITE WARNER BROS.	3	6	23	32	167
THE PRISONER HOWARD JONES ELEKTRA	1	3	28	32	111

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

Billboard. 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	SALES	ARTIST	HOT 100 POSITION
1	4	BATDANCE (FROM "BATMAN")	PRINCE	4
2	3	TOY SOLDIERS	MARTIKA	1
3	2	EXPRESS YOURSELF	MADONNA	2
4	1	IF YOU DON'T KNOW ME BY NOW	SIMPLY RED	3
5	11	ON OUR OWN	BOBBY BROWN	6
6	14	SO ALIVE	LOVE AND ROCKETS	5
7	13	ONCE BITTEN TWICE SHY	GREAT WHITE	11
8	8	WHAT YOU DON'T KNOW	EXPOSE	8
9	7	MISS YOU LIKE CRAZY	NATALIE COLE	12
10	9	THE DOCTOR	THE DOOBIE BROTHERS	14
11	15	LAY YOUR HANDS ON ME	BON JOVI	9
12	6	BABY DON'T FORGET MY NUMBER	MILLI VANILLI	10
13	16	CRAZY ABOUT HER	ROD STEWART	15
14	5	GOOD THING	FINE YOUNG CANNIBALS	7
15	20	I LIKE IT	DINO	13
16	23	DRESSED FOR SUCCESS	ROXETTE	17
17	24	I'M THAT TYPE OF GUY	L.L. COOL J	22
18	19	WHO DO YOU GIVE YOUR LOVE TO?	MICHAEL MORALES	16
19	29	FRIENDS	JODY WATLEY WITH ERIC B. & RAKIM	27
20	17	BUFFALO STANCE	NENEH CHERRY	24
21	25	ME MYSELF AND I	DE LA SOUL	34
22	31	SECRET RENDEZVOUS	KARYN WHITE	20
23	12	I DROVE ALL NIGHT	CYNDI LAUPER	25
24	39	COLD HEARTED	PAULA ABDUL	19
25	34	NO MORE RHYME	DEBBIE GIBSON	23
26	35	HEY BABY	HENRY LEE SUMMER	21
27	—	RIGHT HERE WAITING	RICHARD MARX	18
28	33	SEND ME AN ANGEL '89	REAL LIFE	26
29	27	WIND BENEATH MY WINGS	BETTE MIDLER	36
30	10	I WON'T BACK DOWN	TOM PETTY	37
31	—	HOOKED ON YOU	SWEET SENSATION	32
32	26	I'LL BE LOVING YOU (FOREVER)	NEW KIDS ON THE BLOCK	35
33	—	THE END OF THE INNOCENCE	DON HENLEY	28
34	40	KEEP ON MOVIN'	SOUL II SOUL	44
35	38	IN MY EYES	STEVIE B	43
36	18	ROOMS ON FIRE	STEVIE NICKS	42
37	22	MY BRAVE FACE	PAUL MCCARTNEY	57
38	32	CLOSE MY EYES FOREVER	LITA FORD/OZZY OSBOURNE	56
39	—	HEADED FOR A HEARTBREAK	WINGER	30
40	21	THIS TIME I KNOW IT'S FOR REAL	DONNA SUMMER	40

THIS WEEK	LAST WEEK	AIRPLAY	ARTIST	HOT 100 POSITION
1	2	IF YOU DON'T KNOW ME BY NOW	SIMPLY RED	3
2	5	TOY SOLDIERS	MARTIKA	1
3	3	EXPRESS YOURSELF	MADONNA	2
4	1	GOOD THING	FINE YOUNG CANNIBALS	7
5	7	SO ALIVE	LOVE AND ROCKETS	5
6	13	BATDANCE (FROM "BATMAN")	PRINCE	4
7	15	ON OUR OWN	BOBBY BROWN	6
8	4	BABY DON'T FORGET MY NUMBER	MILLI VANILLI	10
9	12	LAY YOUR HANDS ON ME	BON JOVI	9
10	10	WHAT YOU DON'T KNOW	EXPOSE	8
11	17	I LIKE IT	DINO	13
12	32	RIGHT HERE WAITING	RICHARD MARX	18
13	16	CRAZY ABOUT HER	ROD STEWART	15
14	21	ONCE BITTEN TWICE SHY	GREAT WHITE	11
15	18	WHO DO YOU GIVE YOUR LOVE TO?	MICHAEL MORALES	16
16	29	COLD HEARTED	PAULA ABDUL	19
17	6	SATISFIED	RICHARD MARX	29
18	8	MISS YOU LIKE CRAZY	NATALIE COLE	12
19	11	THE DOCTOR	THE DOOBIE BROTHERS	14
20	27	HEY BABY	HENRY LEE SUMMER	21
21	26	DRESSED FOR SUCCESS	ROXETTE	17
22	35	SECRET RENDEZVOUS	KARYN WHITE	20
23	33	NO MORE RHYME	DEBBIE GIBSON	23
24	34	THE END OF THE INNOCENCE	DON HENLEY	28
25	36	HEADED FOR A HEARTBREAK	WINGER	30
26	37	SACRED EMOTION	DONNY OSMOND	31
27	22	SEND ME AN ANGEL '89	REAL LIFE	26
28	—	DON'T WANNA LOSE YOU	GLORIA ESTEFAN	33
29	9	I DROVE ALL NIGHT	CYNDI LAUPER	25
30	—	HANGIN' TOUGH	NEW KIDS ON THE BLOCK	38
31	14	BUFFALO STANCE	NENEH CHERRY	24
32	39	HOOKED ON YOU	SWEET SENSATION	32
33	—	I'M THAT TYPE OF GUY	L.L. COOL J	22
34	—	FRIENDS	JODY WATLEY WITH ERIC B. & RAKIM	27
35	—	ANGEL EYES	THE JEFF HEALEY BAND	39
36	19	I'LL BE LOVING YOU (FOREVER)	NEW KIDS ON THE BLOCK	35
37	31	INTO THE NIGHT	BENNY MARDONES	41
38	20	THIS TIME I KNOW IT'S FOR REAL	DONNA SUMMER	40
39	—	COVER OF LOVE	MICHAEL DAMIAN	45
40	24	ROOMS ON FIRE	STEVIE NICKS	42

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	27 FRIENDS (SBK April, ASCAP/Ultrawave, ASCAP/A Diva, ASCAP/Rightsong, BMI/SBK Blackwood, BMI/Eric B. & Rakim, ASCAP) HL	Hunter, ASCAP) HL
58 18 AND LIFE (New Jersey Underground, ASCAP)	71 GONNA MAKE IT (Cutting, ASCAP)	82 OPEN LETTER (TO A LANDLORD) (Dare To Dream, ASCAP/Famous, ASCAP) CPP
88 AFTER ALL (LOVE THEME FROM "CHANCES ARE") (Snow, BMI/Pitchford, BMI/Triple Star, BMI) CPP	7 GOOD THING (Walt Disney, ASCAP) HL	74 PATIENCE (Guns N' Roses, ASCAP) CLM
89 ALL I WANT IS YOU (U2, ASCAP/Chappell & Co., ASCAP) HL	38 HANGIN' TOUGH (Maurice Starr, ASCAP/SBK April, ASCAP) HL	53 THE PRISONER (Hojo, BMI)
39 ANGEL EYES (Lillybilly, BMI/Bug, BMI/Lucrative, BMI) CLM	30 HEADED FOR A HEARTBREAK (Verseau, BMI/Small Hope, BMI/Virgin Songs, BMI) CPP	18 RIGHT HERE WAITING (Chi-Boy, ASCAP) CLM
10 BABY DON'T FORGET MY NUMBER (MCA, ASCAP) HL	78 HEAVEN (Virgin Songs, BMI/Dick Dragon, BMI/Crab Salad, BMI/Likite Split, BMI/Rich Mcbitch, BMI/Great Lips, BMI)	63 RIGHT NEXT TO ME (ADRA, BMI/Guinea Farm, BMI)
4 BATDANCE (FROM "BATMAN") (Controversy, ASCAP) WBM	21 HEY BABY (Leesum, BMI/Virgin Songs, BMI) CLM	65 ROCK ON (FROM "DREAM A LITTLE DREAM") (Rock On, ASCAP) CPP
84 BE WITH YOU (SBK Blackwood, BMI/Bangophiie, BMI/Perfect Circle, ASCAP) HL	32 HOOKED ON YOU (Lfo, BMI)	42 ROOMS ON FIRE (Welsh Witch, BMI/Warner-Tamerlane, BMI/Future Furniture, ASCAP/Colgems-EMI, ASCAP) WBM
24 BUFFALO STANCE (Virgin Music/SBK Songs/Warner Chappell Music/Warner-Tamerlane, BMI/Copyright Control) HL/CPP/WBM	25 I DROVE ALL NIGHT (Billy Steinberg, ASCAP/Denise Barry, ASCAP) WBM	31 SACRED EMOTION (Music Corp Of America, BMI/Bayjun Beat, BMI) HL
60 CALLING IT LOVE (SBK April, ASCAP/Desmobile, ASCAP/Kajab, ASCAP/Rare Blue, ASCAP) HL/CLM	13 I LIKE IT (Island, BMI/Ond, BMI) WBM	29 SATISFIED (Chi-Boy, ASCAP) CLM
56 CLOSE MY EYES FOREVER (Lisabella, ASCAP/Virgin, ASCAP/SBK April, ASCAP) CLM/CPP	37 I WON'T BACK DOWN (Gone Gator, ASCAP/SBK April, ASCAP) HL/CPP	20 SECRET RENDEZVOUS (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
85 CLOSER TO FINE (Godnap, BMI/Virgin Songs, BMI)	52 IF I COULD TURN BACK TIME (Realsongs, ASCAP) WBM	26 SEND ME AN ANGEL '89 (Wheatley, BMI/Australian Tumbleweed, BMI) HL
19 COLD HEARTED (Eliot Wolf, ASCAP/Virgin, ASCAP) CPP	3 IF YOU DON'T KNOW ME BY NOW (Assorted, BMI/Mighty Three, BMI)	50 SHOWER ME WITH YOUR LOVE (Colgems-EMI, ASCAP) WBM
72 COME HOME WITH ME BABY (Dead Or Alive, ASCAP/WB, ASCAP) WBM	35 I'LL BE LOVING YOU (FOREVER) (SBK April, ASCAP) HL	96 SMOOTH UP (Buffoonery Grooves, ASCAP)
67 COMIN' DOWN TONIGHT (Rocknocker, ASCAP/Hitlist, ASCAP/Too Tall, BMI)	87 I'LL BE THERE FOR YOU (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/Songs of Polygram, BMI) WBM	5 SO ALIVE (Warner-Tamerlane, BMI) WBM
76 COMING HOME (Eve, ASCAP/Chappell, ASCAP) HL	22 I'M THAT TYPE OF GUY (Def Jam, ASCAP/L.L. Cool J, ASCAP/D And D, ASCAP/Virgin, ASCAP) CPP	95 SOLDIER OF LOVE (Bayjun Beat, BMI/Music Corp. Of America, BMI) HL
45 COVER OF LOVE (St. Cecilia, BMI/Weir Brothers, ASCAP)	43 IN MY EYES (Saja, BMI/Mya-T, BMI) HL	54 SOUL PROVIDER (Mr. Bolton, BMI/Non Pareil, ASCAP) WBM
15 CRAZY ABOUT HER (Rod Stewart, ASCAP/Intersong, ASCAP/Hitchings, ASCAP/BMG, ASCAP) HL/CPP	48 IN YOUR EYES (THEME FROM "SAY ANYTHING") (Clotfne, BMI/Hidden Pun, BMI)	97 STOP! (Sonet, PRS/Emie, ASCAP)
66 CRY (SBK Blackwood, BMI) HL	41 INTO THE NIGHT (Papa Jack, BMI/Conus, BMI) WBM	55 TALK IT OVER (April, ASCAP/Rhu-Afon, ASCAP) HL
77 DANCING IN HEAVEN (ORBITAL BE-BOP) (Zomba, ASCAP)	49 IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE (Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP) WBM	68 TELL ME I'M NOT DREAMING (See This House, ASCAP/Colgems-EMI, ASCAP/Sudano Songs, BMI) WBM
14 THE DOCTOR (Windecor, BMI/SBK Blackwood, BMI/Janiceps, BMI/High Frontier, BMI/SBK Blackwood (Canada), BMI) HL	75 JACKIE BROWN (Riva, ASCAP) WBM	86 THAT'S THE WAY (Megasongs, BMI/Screen Gems-EMI, BMI)
62 DON'T SAY YOU LOVE ME (Songs Of The Knight, BMI)	73 JOY AND PAIN (Protoons, ASCAP/Hikim, ASCAP)	40 THIS TIME I KNOW IT'S FOR REAL (All Boys Music, BMI/Sweet Summer Night, ASCAP) CPP
33 DON'T WANNA LOSE YOU (Foreign Imported, BMI) CPP	44 KEEP ON MOVIN' (Virgin, ASCAP) CPP	1 TOY SOLDIERS (Famous, ASCAP/Tika Tunes, ASCAP/Ensign, BMI) CPP
46 DOWN BOYS (Virgin Songs, BMI/Dick Dragon, BMI/Crab Salad, BMI/Likite Split, BMI/Rich Mcbitch, BMI/Great Lips, BMI) CPP	79 KISSES ON THE WIND (Virgin, ASCAP)	61 TROUBLE ME (Christian Burial, ASCAP) MSC
17 DRESSED FOR SUCCESS (Jimmy Fun, BMI) CLM	91 LAY YOUR HANDS ON ME (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/Pri, ASCAP) WBM	69 TURNED AWAY (Selessongs, ASCAP/Honeylook, ASCAP)
28 THE END OF THE INNOCENCE (Cass County, ASCAP/Zappo, ASCAP) CLM/WBM	64 LET THE DAY BEGIN (Neeb, ASCAP/WB, ASCAP)	98 VERONICA (MPL, ASCAP/Plangent Visions, ASCAP) WBM
99 EVERLASTING LOVE (Hojo, BMI)	83 LOVE HAS TAKEN ITS TOLL (Dasnice, BMI/Linz, BMI)	80 WE CAN LAST FOREVER (Texascity, BMI/Jason Scheff, BMI/Irving, BMI) HL/CPP
47 EVERY LITTLE STEP (Kear, BMI/Hip Trip, BMI) CPP	94 LOVE TRAIN (Mangoward Ltd., ASCAP/WB, ASCAP) WBM	8 WHAT YOU DON'T KNOW (EMI, BMI/Panchin, BMI) WBM
2 EXPRESS YOURSELF (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM	34 ME MYSELF AND I (Tee Girl, BMI/Bridgeport, BMI)	70 WHERE ARE YOU NOW? (Harnen, BMI/Congdon, BMI/Empire, ASCAP/Jakota, ASCAP)
100 FASCINATION STREET (Fiction, BMI)	12 MISS YOU LIKE CRAZY (Prince Street, ASCAP/Lauren Wesley, BMI/Screen Gems, ASCAP/Irving, BMI/Gemla, BMI) CPP/WBM	16 WHO DO YOU GIVE YOUR LOVE TO? (Boom Tat, ASCAP/Polygram International, ASCAP) WBM
51 FIRE WOMAN (Chappell Ltd./Chappell & Co., ASCAP) HL	57 MY BRAVE FACE (MPL, ASCAP/Plangent Visions, ASCAP) HL	36 WIND BENEATH MY WINGS (FROM "BEACHES") (WB Gold, ASCAP/Warner House of Music, BMI) WBM
59 FOREVER YOUR GIRL (Virgin, ASCAP/Oliver Leiber, ASCAP) CPP	90 MY PARADISE (Music Corp Of America, BMI)	93 YO NO SE (23 West, BMI/Ensign, BMI/Brooklyn Fox, ASCAP/Ventre Tres, ASCAP) CPP
92 FORGET ME NOT (Wild Crusade, ASCAP/Meibach & Epstein, ASCAP/Frisco Kid, ASCAP/Chappell & Co., ASCAP/Mark Spiro, BMI/Screen Gems-EMI, BMI)	23 NO MORE RHYME (Deborah Ann's, ASCAP/Walden Music, ASCAP) HL	81 YOU'RE MY ONE AND ONLY (TRUE LOVE) (Robi-Rob, ASCAP/Red Instructional, ASCAP/Free-Dome, ASCAP)
	6 ON OUR OWN (FROM "GHOSTBUSTERS II") (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP	
	11 ONCE BITTEN TWICE SHY (SBK April, ASCAP/Jan	

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'PIRATE' STEALS SOME RATINGS SPOILS IN SPRING ARBITRON BOOK

(Continued from page 1)

ange County. Classic rock KLSX fell to its lowest ratings in recent memory, 2.5-1.8. Hard-rocking KNAC—a station whose management had predicted that KQLZ would be too mainstream for its listeners—was off 1.4-1.0.

Notably, the bulk of KQLZ's gains didn't take place during VP of programming Shannon's morning show—the daypart that has gotten the bulk of the media attention since Pirate's sign-on in March. Instead, KPWR's Jay Thomas was up 5.6-6.5, giving him the morning lead for the first time. (Power 106 overall was up from an abnormally soft winter book in which it barely edged KIIS, thus giving it the market lead for two years running.) KABC's Ken Minyard & Bob Arthur held second. KLOS team Mark Thompson & Brian Phelps were actually up 6.0-6.1. Traditional morning king Rick Dees of KIIS was down to a 6.1 from a 7.8 in the winter.

KQLZ's Shannon, meanwhile, pulled a 3.1 share in mornings. Pirate's strength was in afternoons,

where it was fourth in the market, and night, where it rose to third. Overall, Pirate was No. 3 with listeners 18-34 and No. 4 with listeners 25-34. KQLZ OM Randy Kabrich says that put the station ahead of its projections for this book; he had expected to finish seventh with a 4.0 share.

Elsewhere in Los Angeles, AC KOST, boosted by the demise of Pirate's predecessor, AC KIQQ (K-Lite), shot to its best ratings ever, 5.6-6.1, while rival KBIG was up slightly 4.0-4.3, tying KQLZ for fifth. (In Orange County, however, KBIG got a bigger lift from KIQQ's demise, rising 4.4-6.5 for second place.) N/T KABC, powered by the Dodgers, was tied for third, advancing 4.9-5.2.

In L.A.'s new oldies war, champion KRTH-FM (K-Earth 101) was down 3.3-3.1 while challenger KODS (Oldies 93) rose 1.1-2.0, suggesting that it would have, at the very least, a spoiler effect on the market. The two stations showed similar patterns in both Riverside/San Bernadino and Orange County. (A similar situation exists in Chicago, where WFYR is up only 1.9-2.0, but WJMK is down 3.4-2.8.)

In New York, the big story was top

40 Z100. After winning in the winter book by a technicality, following the one-book split of easy WPAT-AM-FM into separate stations, Z100 made a commanding move this time, rising 5.3-6.0 while the now re-teamed WPATs fell 6.2-5.6. Z100's post-Scott Shannon edition of the Morning Zoo, featuring Ross Brittain & Brian Wilson, was up 6.1-6.9—marking the show's third-best book ever.

Z100 GM Gary Fisher says the station's success "confirmed that we made it through the rain and that there was life after Scott Shannon." The station's chief outside promotion during the spring book, he says, was a relatively small television buy.

More than anything else, the New York book was notable for its diverse winners, again contradicting any notion that—in the new Arbitron soft diary age—stations might track together by format. Among the stations that climbed the ratings ladder were soft AC WLTW (4.3-5.3), oldies WCBS-FM, which had its best 12-plus share in recent memory (4.7-5.0), N/T WINS (4.3-4.7), and album WNEW-FM (3.5-4.2). Besides a tightening of its playlist in recent months, WNEW-FM station manager Ted Utz also

cites the publicity surrounding this summer's Who tour as contributing to the station's rise.

In the urban battle, WRKS slipped 4.2-4.1 but opened up its biggest lead in years over rival WBSL (3.8-2.9). WBSL has become noticeably more adult in recent months, but WRKS PD Tony Gray doesn't credit his station's lead to an influx of teens because WRKS already held a commanding lead in that demographic. Crossover WQHT held at a 4.0 share.

Top 40 WPLJ (Power 95), which was both toughening its music and reshuffling staff members during the spring, was off 3.5-3.1. New Spanish outlet WSKQ-FM was up 1.7-2.4, powered largely by a rise in its first month. Sports outlet WFAN had its traditional good baseball-season book, 1.8-2.5.

In Chicago, last winter's top four stations were all off: N/T WGN (9.5-9.1); urban WGCI-FM (7.4-6.2); influential urban AC WVAZ (6.0-4.7); and easy WXEZ-AM-FM (5.1-4.5). That was good news for album WLUP-FM, which held at a 4.8 share but was up to fourth place. In the market's ever-changing top 40 battle, WYZZ (295), which has increased its rock

edge somewhat in recent months, jumped 3.6-4.4, ahead of urban-slanted WBBM-FM (B96), which rose 3.8-4.1. Bright AC WKQX (Q101) took that format's lead, 3.1-4.0.

In news from other markets, N/T KGO San Francisco held its traditional market lead (8.3-7.0), while crossover KMEL rose 5.0-5.6 and AC KOIT-AM-FM rebounded 3.8-4.9. KGO also led the South Bay, but the big surprise there was the return of top 40 KWSS. That station had been reduced to the two-share range nine months ago by crossover KHQT but this time managed to edge that station 4.4 to 4.1.

On Long Island, N.Y., AC WALK-AM-FM shot to the biggest 12-plus share of any local station, 5.7-8.2, one-tenth of a share behind the market record once set by Z100. Across the New York metro, WOBN-FM Monmouth/Ocean County, N.J., also posted an unusually high share for a station in that shadow market, rising 5.1-8.0 since last year's book.

Full ratings for 12 top 100 markets begin on page 14.

Assistance in preparing this story was provided by Craig Rosen.

TURTLES MAY BE SOLD

(Continued from page 5)

board, July 1).

One principal at an Atlanta one-stop says, "The rumors are all over town—but I will say I didn't start hearing it until just lately. The only [suitor] name I've heard is Shamrock. It makes sense. Clinton has been slowly building the chain up and it's finally hit that magic number, 100 stores."

Several sources, particularly in the Atlanta market, claim they have heard so little about the deal that they have discounted the rumor.

Turtles itself has been riding a small expansionist wave, acquiring 12 units of the Nashville-based Cat's Record chain late last year (Billboard, Nov. 19, 1988).

That Shamrock would be a player in the deal surprises no one, with one source saying that Turtles' combo operating format, plus its noninvolvement in malls, fits well with Shamrock's two other nonmall chains, Music Plus here and Dallas-based Sound Warehouse. The latter already has stores in Georgia and Florida.

Officials at The Record Bar would not discuss the rumors, but observers acknowledge that the Durham, N.C.-based chain has been strengthening its cash position and eyeing new acquisitions.

One vendor representative says, "I started hearing about this [Turtles sale] while I was in Florida two weeks ago. I am not surprised, particularly. It's reasonable that Clinton may figure that the chain is about worth as much as it ever will be at this time. They [Clinton] are financial people—there is no passion there, as far as I have ever heard, about the music business. It's an investment for them and maybe they figure they've held onto it long enough."

Another observer of the Atlanta market says, "This may be a particularly good time to sell in view of how flat business has been all over lately. I'm not saying anyone could be hoodwinking their bankers or financial advisers. First-quarter results were very positive, and besides, the financial people look at things from their own perspective. But I don't think the industry numbers on the second quarter will look as good."

FOR WEEK ENDING JULY 22, 1989

HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST
				Based on Airplay Reports from Stations Combining Top 40, Dance and Urban Music.	
				LABEL & NUMBER/DISTRIBUTING LABEL	
				★ ★ NO. 1 ★ ★	
1	1	3	9	SECRET RENDEZVOUS WARNER BROS. 7-27863	◆ KARYN WHITE 2 weeks at No. One
2	4	5	8	IF YOU DON'T KNOW ME BY NOW ELEKTRA 7-69297	◆ SIMPLY RED
3	2	1	10	I LIKE IT 4TH & B'WAY 7483/ISLAND	◆ DINO
4	7	11	6	ON OUR OWN MCA 53662	◆ BOBBY BROWN
5	10	12	5	BATDANCE (FROM "BATMAN") WARNER BROS. 7-22924	◆ PRINCE
6	6	9	7	TOY SOLDIERS COLUMBIA 38-68747	◆ MARTIKA
7	13	13	7	KEEP ON MOVIN' VIRGIN 7-99205	◆ SOUL II SOUL
8	5	7	9	WHAT YOU DON'T KNOW ARISTA 1-9836	◆ EXPOSE
9	17	18	6	I'M THAT TYPE OF GUY DEF JAM 38-68902/COLUMBIA	◆ L.L. COOL J
10	8	8	8	EXPRESS YOURSELF SIRE 7-22948/WARNER BROS	◆ MADONNA
11	15	15	5	SHOWER ME WITH YOUR LOVE COLUMBIA 38-68746	◆ SURFACE
12	16	16	6	FRIENDS MCA 53660	◆ JODY WATLEY WITH ERIC B. & RAKIM
13	14	14	9	IN MY EYES LMR 74004	◆ STEVIE B
14	3	2	12	BABY DON'T FORGET MY NUMBER ARISTA 1-9832	◆ MILLI VANILLI
15	19	20	4	COLD HEARTED VIRGIN 7-99196	◆ PAULA ABDUL
16	12	10	11	ME MYSELF AND I TOMMY BOY 926	◆ DE LA SOUL
17	21	22	6	HOOKEO ON YOU ATCO 7-99210	◆ SWEET SENSATION
18	NEW	1		HANGIN' TOUGH COLUMBIA 38-68960	◆ NEW KIDS ON THE BLOCK
19	9	4	16	I'LL BE LOVING YOU (FOREVER) COLUMBIA 38-68671	◆ NEW KIDS ON THE BLOCK
20	25	26	4	TURNED AWAY ATLANTIC 7-88917	◆ CHUCKII BOOKER
21	29	—	2	DON'T WANNA LOSE YOU EPIC 34-68959/E.P.A.	◆ GLORIA ESTEFAN
22	11	6	16	BUFFALO STANCE VIRGIN 7-99231	◆ NENEH CHERRY
23	27	27	3	YOU'RE MY ONE AND ONLY (TRUE LOVE) VENDETTA VV-1433/A&M	◆ SEDUCTION
24	23	23	7	GOOD THING I.R.S. 53639/MCA	◆ FINE YOUNG CANNIBALS
25	28	28	4	RIGHT NEXT TO ME SELECT 2005	◆ WHISTLE
26	NEW	1		IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA... A. FRANKLIN ARISTA 1-9850	
27	18	17	12	THIS TIME I KNOW IT'S FOR REAL ATLANTIC 7-88999	◆ DONNA SUMMER
28	NEW	1		SO ALIVE RCA 8956	◆ LOVE AND ROCKETS
29	NEW	1		RIGHT HERE WAITING EMI 50219	◆ RICHARD MARX
30	22	21	19	EVERY LITTLE STEP MCA 53618	◆ BOBBY BROWN

Products with the greatest airplay gains this week. ◆ Videoclip availability. Billboard, copyright 1989.

Billboard POWER PLAYLISTS

Sample Playlists of the Nation's Largest Crossover Radio Stations

HOT 97FM

New York P.D.: Steve Ellis

- Soul II Soul, Keep On Movin'
- Madonna, Express Yourself
- Milli Vanilli, Baby Don't Forget My Number
- Expose, What You Don't Know
- Simply Red, If You Don't Know Me By Now
- Karyn White, Secret Rendezvous
- De La Soul, Me Myself And I
- Dino, I Like It
- Stevie B, In My Eyes
- Sweet Sensation, Hooked On You
- Donna Summer, This Time I Know It's For Real
- Prince, Batdance (From "Batman")
- Sa-Fire, Gonna Make It
- Real Life, Send Me An Angel '89
- Lisa Lisa & Cult Jam, Just Git It Together
- Paula Abdul, Cold Hearted
- Jody Watley With Eric B. & Rakim, Friends
- Bobby Brown, On Our Own
- New Kids On The Block, I'll Be Loving You (Forever)
- L.L. Cool J, I'm That Type Of Guy
- Bobby Brown, Every Little Step
- Neneh Cherry, Buffalo Stance
- Debbie Gibson, No More Rhyme
- Joey Kid, Everything I Own
- Natalie Cole, Miss You Like Crazy
- Samantha Fox, Love House
- Gloria Estefan, Don't Wanna Lose You
- Dead Or Alive, Come Home With Me Baby
- Jody Torres, Love Story
- Rod Stewart, Crazy About Her
- New Kids On The Block, Hangin' Tough
- Diana Ross, Workin' Overtime
- Information Society, Lay All Your Love On Me
- TKA, You Are The One
- Neneh Cherry, Kisses On The Wind
- Seduction, You're My One And Only (True Love)
- Buster Poindexter, All Night Party
- Sandra, Everlasting Love
- Run DMC, Ghostbusters
- Erasure, Stop

Q102

Philadelphia P.D.: Elvis Duran

- Prince, Batdance (From "Batman")
- Martika, Toy Soldiers
- New Kids On The Block, I'll Be Loving You (Forever)
- Fine Young Cannibals, Good Thing
- Pajama Party, Yo No Se
- New Kids On The Block, Hangin' Tough
- Sweet Sensation, Hooked On You
- L.L. Cool J, I'm That Type Of Guy
- Natalie Cole, Miss You Like Crazy
- Simply Red, If You Don't Know Me By Now
- Soul II Soul, Keep On Movin'
- Dino, I Like It
- Love And Rockets, So Alive
- Stevie B, In My Eyes
- Rob Base & D.J. E-Z Rock, Joy And Pain
- Seduction, You're My One And Only (True Love)
- Jody Watley With Eric B. & Rakim, Friends
- Benny Wardones, Into The Night
- De La Soul, Me Myself And I
- Donna Summer, This Time I Know It's For Real
- Bobby Brown, On Our Own
- Chuckii Booker, Turned Away
- Surface, Shower Me With Your Love
- Paula Abdul, Cold Hearted
- Karyn White, Secret Rendezvous
- Jimmy Harnen + Syneh, Where Are You Now?
- Stacey Q, Give You All My Love
- Living In A Box, Blow The House Down
- Gloria Estefan, Don't Wanna Lose You
- Royal, Baby Gonna Shake
- Dead Or Alive, Come Home With Me Baby
- Rod Stewart, Crazy About Her
- Milli Vanilli, Baby Don't Forget My Number
- Neneh Cherry, Kisses On The Wind
- Katrina & The Waves, That's The Way
- Richard Marx, Right Here Waiting
- Jimmy Harnen, No Reason IN The World
- Babyface, It's No Crime
- Bobby Brown, Every Little Step
- Debbie Gibson, No More Rhyme
- Robert Palmer, Tell Me I'm Not Dreaming
- Aretha Franklin, W. Houston, I Isn't, It Wasn't
- Expose, What You Don't Know

Power 106FM

Los Angeles P.D.: Jeff Wyatt

- Karyn White, Secret Rendezvous
- Dino, I Like It
- Stevie B, In My Eyes
- Simply Red, If You Don't Know Me By Now
- Milli Vanilli, Baby Don't Forget My Number
- Expose, What You Don't Know
- Bobby Brown, On Our Own
- Neneh Cherry, Buffalo Stance
- New Kids On The Block, I'll Be Loving You (Forever)
- Madonna, Express Yourself
- Martika, Toy Soldiers
- Jody Watley With Eric B. & Rakim, Friends
- Paula Abdul, Cold Hearted
- Rod Stewart, Crazy About Her
- Raiana Paige, Open Up Your Heart
- TKA, You Are The One
- De La Soul, Me Myself And I
- Sweet Sensation, Hooked On You
- New Kids On The Block, Hangin' Tough
- Fine Young Cannibals, Good Thing
- Sa-Fire, Gonna Make It
- Waterfront, Cry
- Soul II Soul, Keep On Movin'
- Dead Or Alive, Come Home With Me Baby
- Donna Summer, This Time I Know It's For Real
- The Jacksons, Nothin' (That Compares 2 U)
- Johnny D, Highways Of Love
- Debbie Gibson, No More Rhyme
- Bobby Brown, Every Little Step
- Seduction, You're My One And Only (True Love)
- Paula Abdul, Forever Your Girl
- Robert Palmer, Tell Me I'm Not Dreaming
- Stacey Q, Give You All My Love
- Gloria Estefan, Don't Wanna Lose You
- Royal, Baby Gonna Shake
- Information Society, Lay All Your Love On Me

KMEL 106FM

San Francisco P.D.: Keith Naftaly

- Simply Red, If You Don't Know Me By Now
- Dino, I Like It
- Martika, Toy Soldiers
- Soul II Soul, Keep On Movin'
- Expose, What You Don't Know
- Surface, Shower Me With Your Love
- Karyn White, Secret Rendezvous
- L.L. Cool J, I'm That Type Of Guy
- Bobby Brown, On Our Own
- Seduction, You're My One And Only (True Love)
- Chuckii Booker, Turned Away
- Tony Toni Tone!, For The Love Of You
- Young MC, Bust A Move
- Neneh Cherry, Kisses On The Wind
- Madonna, Express Yourself
- Jody Watley With Eric B. & Rakim, Friends
- Paula Abdul, Cold Hearted
- Prince, Batdance (From "Batman")
- Guy, Piece Of My Love
- Sa-Fire, Gonna Make It
- New Kids On The Block, Hangin' Tough
- Jody Torres, Love Story
- Babyface, It's No Crime
- Lisa Lisa & Cult Jam, Just Git It Together
- Donny Osmond, Sacred Emotion
- Love And Rockets, So Alive
- Tommy Page, A Zillion Kisses
- Stacey Q, Give You All My Love
- Stevie B, In My Eyes
- Milli Vanilli, I'm Gonna Miss You
- Expose, When I Looked At Him
- Sharon Bryant, Let Go
- Sweet Sensation, Hooked On You
- Andreas Voltenweider, Dancing With The Lion
- Aretha Franklin, W. Houston, I Isn't, It Wasn't
- Kodie Lee, They Want Money
- Gloria Estefan, Don't Wanna Lose You

NEW COMPANIES

Big House Records/Gold & Platinum Productions, formed by Tony Arrington. Company will focus on R&B, rap, club/house music, and artist management; also offering studio sessions. Suite 2D, 300 Main St., Orange, N.J. 07050; 201-675-7528/5817.

Sunburst Entertainment, an artist management/talent consultant company formed by Sal Alaimo. Company specializes in country, rock, blues, and new age. Current clients/projects include Peter Kaukonen and "Country Crossroads," an upcoming music compilation. P.O. Box 103, Westwood, N.J. 07675; 201-664-1337.

Vault Management Inc., an artist management company formed by Greg Lewerke and Bob Ringe. Initial client roster includes Ian Hunter and Mick Ronson, the Blasters, and King & Evans. Company also serves as North American representation for Motorhead, Girlschool, and Hawkwind. Suite 310, 9157 Sunset Blvd., Hollywood, Calif. 90069; 213-278-3815.

Brighter Way Productions, formed by William Hatcher and Calvin Fair. Company will focus on gospel music. Demo tapes are solicited. C/O Joi Records, P.O. Box 13530, Harper Station, Detroit, Mich. 48213.

The Media Works, a full-service au-

dio/video production studio formed by Cheryl Toney-Nelson. Emphasis will be placed on producing videos for industrial and commercial clients, as well as creating and performing jingles and radio spots. Media consulting and placement services are also offered. 122 Central Plaza North, Canton, Ohio 44702; 216-456-8153.

Ted Cohen Management, a personal management firm, formed by Ted Cohen. Client roster includes GRP recording artists David Benoit and Yutaka, Cypress/A&M artist Tim Weisberg, jazz artists Brandon Fields and Grant Geissman, and producer Jeffrey Weber. Suite 260, 9670 Wilshire Blvd., Beverly Hills, Calif. 90212; 213-278-8975.

Bare-Back Productions Inc., a music production, distribution, and promotion company, formed by Paul Campbell. Company will specialize in reggae music. First project is a video featuring Barrington Levy. 710 E. 236 St., Bronx, N.Y. 10466; 212-994-7585.

Music Appreciation, formed by Jim Salvatore, is a retail and mail-order business specializing in classical, jazz, new age, and Broadway original-cast recordings. Cassettes and CDs are available, as well as a complete line of accessories. 505 Kings Highway East, Fairfield, Conn. 06430; 203-576-0838.

Send information to *New Companies*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

LIFELINES

BIRTHS

Boy, Christopher Alan, to **Kirk and Linda Teeters**, June 7 in Fort Wayne, Ind. He is the manager of Wooden Nickel Records there.

Boy, Brendan Joseph, to **Joe and Angie Ryan**, June 12 in Valencia, Calif. He is regional manager, professional products, BASF Corp. Information Systems.

Girl, Michele Colleen, to **Michael and Peggy Rodgers**, June 14 in Van

Nuys, Calif. He is a recording artist for WTG/CBS Records.

Girl, Emily Elizabeth, to **Harry and Georgiana Glaeser**, June 20 in Huntingdon Valley, Pa. He is manager of recording act Aviator.

Boy, Oliver Quinn, to **Steve and Joanne Deutsch**, June 27 in Santa Monica, Calif. He is the owner of Micro-Plant Recording Studio in Hollywood.

MARRIAGES

Alan Oreman to **Mary Baxter**, June 3 in Los Angeles, Calif. He is the director of album promotion at Columbia Records. She is an account executive at Eastman Radio.

Christopher Goss to **Cynthia Miska**, June 17 in Las Vegas. She is metal consultant at Windswept Pacific Entertainment Co. in Los Angeles. He is a vocalist/songwriter for Def American/Geffen recording artists Masters Of Reality.

Mike Edwards to **Norine Heitsche**, June 9 in Johannesburg, South Africa. He is the managing director of EMI South Africa.

Howard Levitt to **Terry Abrans**, July 2 in New York. Levitt, a former senior editor at *Billboard*, is director of publications for BMI.

Nicholas Firth to **Edmee de Montmollin**, July 5 in New York. He is president of BMG Music Publishing Worldwide.

DEATHS

Elliott "Buck" Brice, 61, of a heart attack, June 26 in Crafton, Pa. Brice was the host of a morning jazz program on WYEP in Pittsburgh for nine years, until his retirement earlier this year. He is survived by his three daughters, Cora, Willa, and Trina; and a son, Daniel.

Art Ross, 66, of cancer, June 28 in Lutz, Fla. Ross was the general sales manager of WFLA in Tampa, Fla. He resigned in 1979 to open the Tampa Video Station Inc., which he operated until he retired in 1986. He is survived by his wife, Ruthe; his daughters, Bette, Martha, Jackie, and Melissa; and his sons, Robert and Lee.

Rick Carroll, 42, of complications of

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

JULY

July 15-16, **Young Black Programmers Coalition Carolina Chapter Meeting**, Downtown Marriott Hotel, Charlotte, N.C. 704-527-9650.

July 15-19, **New Music Seminar 10**, Marriott Marquis Hotel, New York. 212-473-4343.

July 22, **Sheila Davis' Songwriting Seminar**, The New School, New York. 212-674-1143.

July 29, **Nashville Songwriter Assn. International's Ninth Annual Summer Seminar**, Vanderbilt Plaza Hotel, Nashville. 615-321-5004.

July 30, **National Academy Of Songwriters Song Screening Session**, Newport Beach Public

Library, Newport Beach, Calif. 800-334-1446 or 213-463-7178.

AUGUST

August 6-9, **1989 VSDA Convention**, Las Vegas Hilton, Las Vegas. 609-596-8500.

August 17-20, **Jack The Rapper's 13th Annual Family Affair**, Atlanta Airport Marriott, Atlanta. Billye Love, 407-423-2328.

August 22, **Miller/Viglione's Music Business Monthly Career Workshop III**, Holiday Inn, Somerville, Mass. Joe Viglione, 617-935-5386, or Julie Fiore, 617-242-3353.

SEPTEMBER

Sept. 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. 21-23, **Concrete Foundations Forum '89**, Sheraton Universal Hotel, Los Angeles. Kim Kaiman, 212-645-1360.

Sept. 23, **Focus On Video '89**, Canada's National Video Trade Show, Regal Constellation Hotel, Toronto. Angela Abromaitis, 416-763-2121.

Sept. 24-26, **Amusement Business and Billboard's Seventh Annual Sponsorship Seminar: Winning At Sponsorship**, Hotel Inter-Continental, New Orleans. 615-321-4254.

Sept. 25-27, **NARM Retailers Conference**, Biltmore Hotel, Coral Gables, Fla. 609-596-2221.

MUSIC BIZ NEEDS ANALYTICAL THINKERS

(Continued from page 9)

however, they may encounter some of the same discrimination problems that are common in other industries. Women and minorities are still under-represented in many levels of upper management.

The worst aspect of discrimination in the music industry is age-ism, since music is often viewed as the voice of youth. It is difficult for many in the industry to conceive that experienced people can be responsive to ever-changing tastes and attitudes.

Similarly, it is still difficult for blacks to be accepted in musical areas other than R&B or jazz. Publicity tends to be dominated by women, and it is difficult for men to gain access there. A&R and promotion departments are very male-dominated. One thing that can be said in favor of the music business' hiring practices, though: It is concerned about all of its inequities and does make efforts

to right wrongs. It will only improve with age.

To sum up, the music industry is moving to a new beat as it looks forward to the next decade and the approaching millennium. The next generation of movers and shakers will come from a variety of backgrounds that together form the team of the future. Business as usual is no longer applicable. Today's business depends on a finely tuned collaboration of talented analytical and intuitive thinkers working in unison.

To be part of this team, one must be capable of great flexibility and high energy, vision, motivation, clarity, and tenacity in the face of overwhelming competition. It is, however, possible to defy your parents and have a successful career in the music business, if you approach it with an intelligent strategy.

WANTED: BETTER FOCUS ON NEW MUSIC

(Continued from page 9)

and amorphous to facilitate much networking among professionals; and many of the panel sessions are simply too elementary to provide the focus they require.

What is needed, ironically, is a forum similar to that which the NMS provided in its early days. For the problems of new music remain with us, and those who are most concerned with helping it to succeed commercially—indie label owners, managers, promoters, booking agents, publishers, and retailers—could benefit from interdisciplinary

meetings at which mutual problems could be discussed. Such a conference could holistically explore all of the related challenges faced by cutting-edge acts in translating their vision from small clubs to widespread market exposure.

That quibble aside, the NMS continues to make an important contribution to the global music business. It provides one of the best ways for newcomers to become acquainted with our industry, and one still looks forward to meeting old friends there. Long may it run.

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 7/5	Close 7/10	Change
NEW YORK STOCK EXCHANGE				
Blockbuster Entertainment	898.2	17	17 1/2	+ 1/2
CBS Inc.	184.3	201 1/2	206 1/2	+ 5 1/2
Capital Cities Communications	96.4	464	478	+ 14
Carolco Pictures	66.7	11 1/2	11 1/2	+ 1/2
Coca-Cola	1535.7	56 1/2	58 1/2	+ 1 1/2
Columbia Pictures	1318.8	21 1/2	21 1/2	- 1/2
Walt Disney	1344.8	93 1/2	97 1/2	+ 4
Eastman Kodak	2723.3	47 1/2	47 1/2	.....
Handleman	164.2	28 1/2	29 1/2	+ 1/2
MCA Inc.	959.4	58 1/2	59 1/2	+ 1 1/2
MGM/UA	87	18 1/2	18 1/2	+ 1/2
Orion Pictures Corp.	84.8	21 1/2	20 1/2	- 1/2
Paramount Communications Inc.	3057.2	60 1/2	56 1/2	- 3 1/2
Pathe Communications	27.7	3 1/2	3 1/2	- 1/2
Sony Corp.	214.3	53 1/2	56 1/2	+ 3
TDK	10.9	83	88	.....
Vestron Inc.	447.9	3 1/2	2 1/2	- 1 1/2
Warner Communications Inc.	4393.5	60 1/2	62	+ 1 1/2
Westinghouse	1053.1	62 1/2	64 1/2	+ 1 1/2
AMERICAN STOCK EXCHANGE				
Commtron	22.4	8	8 1/2	+ 1/2
Electrosound Group Inc.	.1	1 1/2	1 1/2	- 1/2
Nelson Holdings Int'l	39.9	3/4	3/4	+ 1/4
New World Pictures	.....	.....	.....	.....
Price Communications	19.8	6 1/2	6 1/2	- 3/4
Prism Entertainment	1.9	3 1/2	3 1/2	- 1/4
Unitel Video	2.6	13 1/2	13 1/2	.....
OVER THE COUNTER				
Acclaim Entertainment	.....	4 1/2	4 1/2	.....
Certron Corp.	.....	1 1/2	1 1/2	.....
Dick Clark Productions	.....	4 1/2	4 1/2	.....
LIN Broadcasting	.....	111 1/2	112 1/2	+ 1 1/2
LIVE Entertainment	.....	17	17 1/2	+ 1/2
Recoton Corp.	.....	5 1/2	5 1/2	.....
Reeves Communications	.....	6 1/2	6 1/2	.....
Rentrak	.....	3 1/2	2 1/2	- 1/2
Satellite Music Network, Inc.	.....	5 1/2	5 1/2	.....
Scripps Howard Broadcasting	.....	73	73	.....
Shorewood Packaging	.....	23	23 1/2	+ 1/2
Sound Warehouse	.....	.....	.....	.....
Specs Music	.....	8 1/2	8 1/2	.....
Starstream Communications Group, Inc.	.....	1 1/2	1 1/2	.....
Trans World Music	.....	21 1/2	21 1/2	.....
Video Jukebox Network	.....	3 1/2	3 1/2	.....
Wall To Wall Sound And Video	.....	3 1/2	3 1/2	.....
Westwood One	.....	11 1/2	11 1/2	+ 1/4
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis	.....	176	175	- 1
Pickwick	.....	222	222	.....
Really Useful Group	.....	635	660	+ 25
Thorn EMI	.....	758	756	- 2

'BATMAN' SOUNDTRACK SWOOPS UP CHARTS

(Continued from page 1)

through its order of the limited-edition "Batcan" CD—a picture CD in a black tin emblazoned with a raised Batman emblem that retails for \$24.99.

The Record Bar's 162 stores sold out of their 800 Batcans immediately,

according to director of purchasing Ron Phillips. "That was a tenth of what we ordered, and we blew through those the first week," he says. "We were surprised that the average customer knew about it. We were going to do a waiting list, but

didn't know if we'd be able to get more and we didn't want to piss the customers off if we didn't come through."

"As a matter of fact, we're out of the Batcan," says Chuck Papke, marketing director of the Troy, Mich.-based Harmony House chain, where the regular "Batman" album is No. 1 in all configurations. "We ordered light, but we never even got our whole first shipment. We ordered a few hundred, and they only sent us 75; then we got another 75 in. The stores are ordering it a lot."

Though selling well on CD, the soundtrack is really excelling on cassette. "I'm surprised the CD isn't moving a little faster," says Phillips, "but I think it might just be that a younger demo is buying the product because it's 'Batman', not because of Prince, and they're buying the cassette."

"This album is attracting a dance crowd and that's a cassette crowd," says Strawberries' Cohen.

At Harmony House, Papke says the album has shown surprising strength on LP. "Out of the box, we blew it," he says. "We didn't order enough. Usually they do best out of the box, but not as well as this one seems to be doing."

Most retailers were prepared for the onslaught. "We've been able to keep it on the shelves because we're so efficient," jokes Gino Vacca, buyer for the 31-store Kemp Mill Records

chain. "I can't recall another soundtrack selling this fast out of the box, although 'Top Gun' was a steady catalog seller."

Many retailers note that the album's success bodes well for Prince, particularly after the comparatively disappointing sales performance of his previous "Lovesexy" album.

"I didn't think it would hold this long," says Lew Garrett, VP of purchasing at Torrance, Calif.-based Warehouse Entertainment. "I'm pleasantly surprised, because Prince's last two or three albums would tail off after two or three weeks or so."

However, some retailers are skeptical as to how long the attention will last. "It's going to be tough to sustain this," says Bob Henderson, senior VP and GM of merchandise for the 702-store Musicland chain. "It's really tied to pre hype on the movie. It's questionable as to whether the al-

bum will have legs."

At Kemp Mill, sales are already slowing, but Vacca says another hit single will send the album spiraling upward again. "I think there are at least three more No. 1 singles on this album," he says.

Record Bar is already getting help in some markets from urban stations playing the steamy "Scandalous" cut. "We're seeing a reaction to that," says Phillips, "and when they go with another cut to CHR, that could really send it skyrocketing again."

Regardless of its future, retailers are thrilled about the summer's first blockbuster seller. "It's very, very hot," says Wendy Greene, from Sacramento, Calif.-based Tower Records. "It was No. 1 last week, it's No. 1 this week, and I imagine it will be No. 1 the following week. It's a killer. I imagine Warner Bros. is a very happy company."

10TH NMS: BIGGER AND BETTER

(Continued from page 6)

year's Joel Webber Prizes for Excellence in Music and Business to Chris Blackwell, president of Island Records, who will be honored as an industry veteran, and Luther Campbell, president of Luke Skywalker Records and recognized as an outstanding music business newcomer. The awards were named for the NMS co-founder who died April 27, 1988.

As in past years, panel discussions will focus on specific areas of the music business, including radio programming, talent booking, marketing, publishing, video, technology, and legal issues. Others will be oriented toward such music genres as dance, metal, or alternative. Still others will be issue-oriented, including panels billed as "The Politics Of Mega-Events," "Sexism In The Music Business," "Drugs And Rock," and "Social Responsibility In Music."

For many delegates, the discussions during the day are preludes to a saturation schedule of live performances at night. The opening night

concert Sunday at the Palladium will feature master funk musician George Clinton, Israeli singer Ofra Haza, and young rappers De La Soul.

More than 100 bands booked into 24 clubs will take part in this year's NMS showcases. For the second time, the showcases are being packaged and billed independently as the New York Nights Festival.

"What we've tried to do this year is be more varied in the type of music we present," says festival director Liz Irons.

Also new this year are concerts at larger venues, by more established acts, available to delegates with an additional ticket. These include a rap showcase with Ice-T, M.C. Hammer, 2 Live Crew, and others; a country bill featuring Kathy Mattea, Foster & Lloyd, the Desert Rose Band, and Southern Pacific; and the alternative triple bill of New Order, Public Image Ltd., and the Sugarbushes at the Meadowlands Arena in East Rutherford, N.J.

RICK CARROLL DEAD AT 42

(Continued from page 6)

By 1983, KROQ was a legitimate force in Los Angeles. It never topped then-market leader KHLS, but at its peak KROQ consistently ranked in the top 10 and frequently beat traditional album rocker KLOS.

KROQ's success led to its sale to the Infinity Broadcasting Corp. in 1986.

More important, KROQ's success—along with that of MTV—helped legitimize the music that was going through a transition from punk to new wave to modern rock. During that genre's first peak in 1983-84, Carroll's consultancy, Carroll, Schwartz & Groves, brought "Rock Of The '80s" to markets that ranged from Seattle to Bakersfield, Calif., to Sydney, Australia. Carroll also syndicated a "Rock Of The '80s" program through Westwood One and brought it to cable TV with a Showtime program featuring performances by new music acts.

"He was the guy responsible for this format being commercially viable," says WFNX Boston PD Todd "Mad Max" Tolkoff, who was PD of XETRA-FM (91X) San Diego under Carroll's consultancy. Without Carroll, Tolkoff says, "It would have taken a lot longer for bands like U2 and R.E.M. to break through to the commercial side of things. What he did for alternative radio really changed the face of American music."

Mason says it was "Rick's ear" that put KROQ on the map. Carroll added records such as UB40's "Red Red Wine," Real Life's "Send Me An Angel," Q-Feel's "Dancing In Heaven (Orbital Be-Bop)," and Yaz's "Situation" to his station years before they became "comeback" records on top 40 outlets. "That in itself is as good an indication as anything that Rick Carroll had an ear to pick hit music," says KROQ PD Van John-

son.

"Every time I went to the station, he was always on the move, always more pumped about your records than you were," recalls Graham Hatch, Atlantic Records' director of national progressive promotion. "When he added a record he always believed in it. He'd take these records under the wing and say, 'I'm gonna break this record,' and nine out of 10 times, he'd get the credit. He had just so much going on."

And in the musically segregated world of rock radio, Carroll also made an unusual statement in favor of mainstream black music, crossing Rick James' "Super Freak" in 1981 at a time when no other album station would touch it. KROQ remained the most integrated of modern rock's handful of commercial outlets, playing everything from Millie Jackson to the Gap Band at various times, and being one of the major stations behind Tone Loc's "Wild Thing."

Carroll's friends also praised his ability to discover talent. "He took chances like hiring a person like [KROQ night personality] Jim 'the Poorman' Trenton. He found him in a restaurant trying to sell him a book," says Mason. Trenton, for his part, remembers that unlike most PDs, Carroll rarely screened his calls. "He had the time to talk to anybody and he treated everybody right, no matter what walk of life they were from."

Programmers throughout the country felt Carroll's impact. "He was definitely one of the big influences in rock radio in the last 15 years," says WXRT Chicago MD Lin Brehmer. "I don't think that there is anybody in radio that didn't know who he was."

"Even though he left 91X a long time ago, his presence is still felt today," says XETRA-FM PD Trip

Reeb, who will become KROQ's GM at the end of the month. "There is a real fondness for him by the people here."

"He was such a trailblazer and a maverick," says former KPOI Honolulu PD Greg Mundy, who worked with Carroll early in his career. "His whole life was directed toward radio and music." "Rick was a great friend to a lot of people at this radio station," says KROQ's Johnson. "Through all the ups and downs he was a real great friend."

The KROQ morning team of Raymond Bannister and Mike Evans announced July 11 that Carroll had died, while informing listeners of the deaths of Mel Blanc and Laurence Olivier. "In the last 24 hours we have lost three important people in the entertainment community," Bannister said. The announcement was followed by U2's cover of "Everlasting Love" and Real Life's "Send Me An Angel."

Born in the San Francisco area, Carroll began his career in 1961 at the age of 14 as an intern at KLIV San Jose, Calif. After stints as PD at Sacramento's KNDE and KROY in 1970, he was hired by Bill Drake as national PD for Drake's FM stations. From 1972-75 Carroll was PD of early FM top 40 KKDJ Los Angeles (now KHLS). After a brief stint doing overnights on KORL Honolulu for then-PD Gary Bryan (now PD of WPLJ New York), he programmed KEZY Anaheim, Calif.

Carroll is survived by his parents, Harold Carroll and Donna Jean Pompa; a brother, Frederick; and a sister, Sandy.

Assistance in preparing this story was provided by Melinda Newman.

SECURITY CHIEF FOR GUY KILLED IN PITTSBURGH

(Continued from page 5)

jack swing sound.

Conditions worsened between the camps at a concert July 8 in Greensboro, N.C. According to sources, Guy played past its time limit. While the group performed, members of New Edition's crew were setting up equipment backstage when a member of Guy's entourage reportedly shoved the equipment offstage, damaging it, and punched a New Edition roadie. According to the Greensboro News and Record, an on-stage brawl ensued, with New Edition staffers and possibly band members exchanging punches in the middle of Guy's performance. No one was hurt.

The tour moved to Pittsburgh July 9. According to police there, Guy manager Gene Griffin brought in a crew of between seven and 12 "security men." At approximately 4:30 p.m., just three hours before showtime, these security forces faced off with New Edition's entourage inside the Pittsburgh Civic Center, many armed with baseball bats and microphone stands. The fight left several injured, including Michael Clark, a New Edition crew member, who is in serious condition at Pittsburgh's Allegheny Hospital.

Bee reportedly fled the civic center to return to the Pittsburgh Hyatt Hotel. He was pursued by several others and was shot twice in the back.

Griffin and three other Guy crew members—Vincent Rosario, Michael Floyd, and Ronald Thomas, all of New York—were arrested in connection with the beating of Clark. They were released July 10 on \$50,000 bail.

According to T.C. Thompkins, VP of operations for Griffin's office,

"New Edition was jealous of us. We had to put on extra security and re-schedule our activities throughout the tour because of them. Now we're trying to untangle this mess."

A spokeswoman for Mary Jane Productions in Buffalo, where Byrd worked as a road manager for artist Rick James, says Byrd was employed there for five to six years. She says, "There was some bad blood between Ronald and Rick when he left in '85, although that was all straightened out after Ron went to Los Angeles and re-established himself in the business. We're personally shocked at this development and don't believe Ron was capable of this kind of violence."

Both groups had played July 7 at Pilot Field in Buffalo. Local promoters reported no conflict between the acts.

Anheuser Busch has reportedly dropped the two acts from the Superfest tour schedule. Pittsburgh Civic Center officials say the July 9 show will be rescheduled. About 12,000 tickets were sold for that show.

At press time, there was no word on which acts, if any, would replace New Edition and Guy on the Superfest tour.

A brief statement released by New Edition's publicity firm says: "Both groups are shocked and saddened by this occurrence and are cooperating fully with local investigators."

Assistance in preparing this story was provided by Nelson George in New York and Hanford Searl in Buffalo.

Sony Consumer Division Restructured

NEW YORK A corporate restructuring at Sony Consumer Products Group sees the division splitting its Consumer Audio Products Co. arm into two new companies—Sony Audio Components Systems Co. and Sony Display Products Co.—each with its own president.

At the same time, former CAPC president Thomas Harvey is named president of Sony Consumer Sales Co., which oversees sales activities for all companies in the Consumer Products Group, and Marnix van Gemert becomes president of Sony Per-

sonal Audio Products Co.

Heading up the two new CAPC divisions are Martin Homlish, president of Sony Audio Components Systems Co.; and James Palumbo, president of Sony Display Products Co. Homlish was formerly VP of sales and marketing for Sony's hi-fi and autosound divisions; Palumbo previously served as senior VP for the central sales region.

All the newly named presidents will report directly to John Briesch, who continues as president of Sony Consumer Products Group.

ROLLING STONES' FLAT FEE ANGERS PROMOTERS

(Continued from page 1)

offer, noting that CPI is assuming 100% of the risk. Some promoters also acknowledge that they are still negotiating with CPI in the major markets, hoping to cut a deal better than the initial offer.

CPI has several options in the markets where top promoters have passed on its offer: It can self-promote the shows, designate the venue as the promoter, use a secondary promoter in the market, or reach outside the traditional territories and bring in another regional promoter. All of the options are under consideration, according to sources.

Michael Cohl, president of CPI, refused to discuss specifics about the business arrangements at a July 11 press conference to announce the tour in New York. Cohl did say, "All of the major promoters that we want to be involved—and that want to be involved—are involved, and all of them are content with their deal."

But Cohl's comments contrast sharply with what some promoters are saying among themselves.

"CPI bet that local promoters would be scared not to do the Stones," says one promoter. "They felt if local promoters didn't have to put any money up, they wouldn't squawk. They had all the promoters securing the buildings, making production and promotion plans. All the promoters assumed the matter would be taken care of in the usual fashion. But with \$25,000, you're talking 1 1/2% [of the net]. You can't survive on that."

Boston promoter Don Law declined to host the Stones at Sullivan Stadium in Foxboro, Mass., after receiving the flat fee offer three days before CPI publicly announced the tour.

"They waited to drop the bomb on everyone," Law says. "For months, we've been supplying them with information and helping them with their details." Law notes that CPI implied that the deal "was going to be something that everybody was going to be comfortable with."

Instead, noting his 20-year association with the Rolling Stones as a promoter, Law says he was "deeply insulted" by what he called a "token sum of money" to promote the show.

The Rolling Stones employed San Francisco promoter Bill Graham as tour agent on prior occasions. Graham reportedly paid local promoters 15% of the net profits, which was then the industry standard.

The Stones' agreement with CPI and the tour sponsors reportedly calls for use of local promoters. However, the terms of that deal do not specify the method of payment for local promotional services, according to a source.

The concept of a flat fee has long been a sore point with local promoters. Both Billy Joel and Lionel Richie attempted to impose the fees on their 1986 tours. Although promoters will not reveal financial specifics of those tours, it is believed Joel eventually increased his flat fee to a level near the return expected from a net percentage. Richie's tour was mostly self-promoted or promoted by the buildings, according to one source.

Reaction to the proposed flat fee appears to depend on the status of negotiations in many markets.

Army Granat of Chicago-based Jam Productions is involved with CPI on two dates at Alpine Valley, an outdoor amphitheater in Troy, Wis. He indicates discussions over the shows

are ongoing.

"I do know that a lot of people aren't taking the deal," he says. "I won't tell you what we're getting. I don't think it's anyone's business, but also because we haven't finished discussions. I will say that we'll come to a satisfactory conclusion, whether it be \$25,000 or not. Maybe that won't be enough. But CPI hasn't even made a firm offer. For all we know, a satisfactory conclusion could mean that we don't do the tour."

John Scher of Monarch Entertainment of Montclair, N.J., whose main promotional outlet is the metro New York area, says he has negotiated a separate deal for the tour's opening date Sept. 1 at Buffalo's Rich Stadium and continues to negotiate for New York dates at Shea Stadium in Flushing.

Scher's Rich Stadium date "involves an incentive deal, and I believe it is commensurate with the type of potential profit I could make on any other act of the Rolling Stones' stature," he says. "I have been offered to produce the Shea Stadium shows, but at this time I have not been able to come to a satisfactory arrangement for those days. But I'm still negotiating and hopeful of doing it."

Asked if the flat fee will become an industry standard for tours of this type, Scher says the final results on the Stones tour will dictate the future. "It might and it might not. Depending on how successful this is will forecast whether somebody else tries to do this."

One promoter apparently content just to be involved with the tour is Louis Messina, head of Houston-based Pace Concerts. Though the dates aren't set, Messina anticipates doing Stones shows in Houston and Dallas.

"I haven't gotten around to actual negotiations, but this is a unique deal," Messina says. "Michael Cohl put down his money. It's different than if I were dealing with a booking agency. He's taking 100% of the risk and that gives him the right to do whatever he wants. He doesn't have to get anybody else involved. He's taking the gamble. The tour could fail, although that's unlikely, but if it only does half the house somewhere, Michael Cohl has to pay the freight."

If Messina accepts the rumored \$25,000 per show fee, it will represent about half the amount he would make on a 95-to-5 net percentage split for two sellouts. "I'd love to make \$150,000 on the Rolling Stones, but I wouldn't make that if I had a regular percentage, and the fact is, I'm not taking any risks," Messina says. "If Michael does ask me to absorb some of his risks, then of course I'll want to be compensated."

Frank Russo of the Providence, R.I.-based Concerts East/Gemini Productions, echoes Messina's comments. "The reward is less, but there's no risk," he says. After three days of negotiations with Cohl, Russo is satisfied with his deal to promote the Stones at Sullivan Stadium in Foxboro, Mass. "I've got a fair deal with Michael," he says.

The Stones staged a press conference July 11 at New York's Grand Central Station to announce their 29-city stadium tour, which starts in Buffalo, N.Y. The tour will follow the release of "Steel Wheels" on Columbia Records, the band's first new album in three years.

The five Stones will be joined onstage by Matt Clifford and Chuck

Leavell on keyboards. Living Colour will open for the band and, according to Mick Jagger, other acts may be added on a city-by-city basis.

Cohl announced the first 11 shows on the tour, including Sept. 1 in Buffalo; Sept. 3 in Toronto; Sept. 6 in Pittsburgh; Sept. 9 and 11 at Alpine Valley in East Troy, Wis.; Sept. 14 in Cincinnati; Sept. 16 in Raleigh, N.C.; Sept. 17 in St. Louis; Sept. 21 in Philadelphia; Sept. 25 in Washington, D.C.; and Sept. 27 in Cleveland.

He said the Stones also will play in

New York; Los Angeles; Vancouver, British Columbia; Atlanta; Tampa, Fla.; Foxboro, Mass.; Montreal; Indianapolis; Minneapolis; Jacksonville, Fla.; Houston; Birmingham, Ala.; Dallas; Denver; Kansas City, Mo.; Ames, Iowa; New Orleans; and Miami.

Neither the venue nor the dates for the New York stand were announced, but according to a local press report, the Stones will play Shea Stadium Oct. 25, 26, 28, and 29.

Tickets will be priced on average at

\$28.50, Cohl said.

While CPI is finalizing its deals with local promoters, Rockbill/EMCI is one of the companies scrambling to find a U.S. sponsor for the outing. Labatt's is underwriting the Canadian portion of the tour with a "low seven-figure deal," according to a source, but is not involved in the U.S. because it does not have national distribution for its products. MTV is a media sponsor for the U.S. leg and is providing approximately \$1.5 million in TV exposure.

INDIES COOL PLANS AS MAJORS JUMP INTO DANCE GENRE

(Continued from page 1)

and Johnny O, each of whom reportedly sold more than 100,000 units of their debut singles. "We've been very careful with new artists that haven't had the successes of our big acts. We want to make sure that when we put out follow-ups on them that they're either better songs or the productions are worked on more."

A July Billboard Club Play chart listed only 11 independent records from eight labels out of 50 chart positions. In contrast, the same chart in July 1986 showed 20 records from 18 independent companies.

Another sign of the times is the increasing number of licensing deals between major labels and independents. And that safety valve is growing ever more tempting for those labels frustrated by the prospects of trying to out-hustle the larger staffs and budgets of major labels.

For example, like most smaller labels in the dance market, Criminal stays alive by seeking out new music on the cutting edge. But the available promotional monies to boost those fledgling artists beyond minor sales pales in comparison to the largesse bestowed on radio and retail by the

major labels.

"Tomorrow, when I go to visit my radio stations, I have nothing to give them but vinyl," Ramos says. "The majors have jackets, T-shirts, and concert tickets."

Craig Kallman, president of Big Beat Records, says his label has experienced the frustrations of the increasingly competitive market. "No matter what artist I sign, I'm four steps behind the majors in my ability to break and promote them," he says.

But Kallman, like most of the surveyed small dance labels, maintains that his street savvy separates him from the pack, keeping him "two steps ahead in signing acts on the cutting edge. My only hope is that radio, television, and journalists will become more receptive to cutting-edge artists and artistry. That's my big roadblock—[the music] is not accepted until it's mainstream. Underground street material is hard to break, and if you don't have the money behind it or the name and influence of a major label, you've got to work that much harder to get recognition."

The surge in competition has also

been noticed by retailers. Wresch Dawidjan, owner of Washington D.C.'s 12-inch Dance Records record store, expresses concern over the increase in new releases of dance product. "I'm much more cautious about ordering records than I was a year ago, especially on artists that I've never heard of. Now I wait to hear a good buzz or see good press on the record."

Ray Caviano, director of dance music/special projects for Sleeping Bag, views the current major-label dominance of the charts as a sort of natural selection. "I think water is seeking its own level," Caviano says.

"Independents will have to be selective [in signing and promotion]," he adds, "first of all because it's good business, and second, because it will concentrate our focus and give the records a better shot. We're all aware of certain majors who are putting out an inordinate amount of product. We all want to give as many shots as we can to as many artists as we can, but at the same time, I think we have to look at the nature of the business and the amount of people who are now in the ballgame."

Berman Sees Digital Piracy Threat, Urges Quick Solution Beat The DAT Peril Now, RIAA Chief Says

BY NIGEL HUNTER

LONDON Digital audiotape is "one of the most significant technological threats" the music industry has faced. It also offers a unique opportunity to find a solution to the home taping problem in the digital age.

The warning is sounded by Jason Berman, president of the Recording Industry Assn. of America and a VP of IFPI.

Writing in the IFPI Review 1988/89, Berman states that now is the time to craft the home taping solution before the mass marketing of DAT recorders.

He says DAT is a threat because it eliminates any distinction between originals and copies. Every copy becomes a new original with DAT, an equivalent of the master recording to be copied again and again. DAT is really only a copying machine, serving no purpose currently other than home taping. There are no commercially available high-speed duplicators for record companies to transfer music to DAT.

"DAT will also significantly improve the quality of analog-to-digital home copying," Berman says. "Unlike existing analog recording, which experiences a loss of sound quality every time a new generation of copies is made, DAT will capture and

preserve analog recordings with perfect fidelity."

The current generation of DAT machines offers the music industry no new outlet for its prerecorded product—just "another tool for tapers" not wanting to buy CDs. This point is of no concern to the equipment manufacturers, he says.

"DAT technology has the potential to cause the home taping problem to escalate completely out of control," cautions Berman. "It can only exacerbate the problem of commercial recording piracy throughout the world. For the first time, even mom-and-pop piracy operations will be able to produce cassettes that sound as good as the genuine product."

He highlights the extent of the home taping issue and its effect on prerecorded music sales. In 1985, he claims, Americans were taping the equivalent of about \$3.8 billion worth of music a year. In other words, over a third of the U.S. recording industry's revenue was being lost to home taping. With DAT, he says, it can only get worse.

"In recent years, even as the sales of prerecorded music have grown so that today we are just about back to where we were in unit sales in 1978, blank tape sales have also increased. In 1981, blank tape sales stood at a little over 200 million. Today, they are

over 350 million units. It doesn't take too much guesswork to figure out what most of those tapes are being used for—to copy music."

Berman asserts that the hardware and blank tape manufacturers have not hesitated to exploit the ability of their products to copy prerecorded music.

"The tape cassettes for DAT machines will be about half the size of the analog audiocassette, yet they will hold up to two hours of music," he explains. "Sony is already predicting that a future generation of DAT machines will . . . offer recording times of four to six hours."

Berman says much is at stake in the fight over DAT, but it is not DAT itself that is the issue. It is how to protect the rights of creators in the face of advancing technologies that encourage the copying of recorded music rather than buying it. Even before the DAT question is resolved, there are press releases from Philips and Sony heralding the not-too-distant introduction of a recordable CD and then erasable CDs.

"Intellectual property rights and technology appear to be on a collision course," Berman concludes. "We need to find a way to avert that collision and make technology work for us. That is the task ahead for the RIAA and the IFPI."

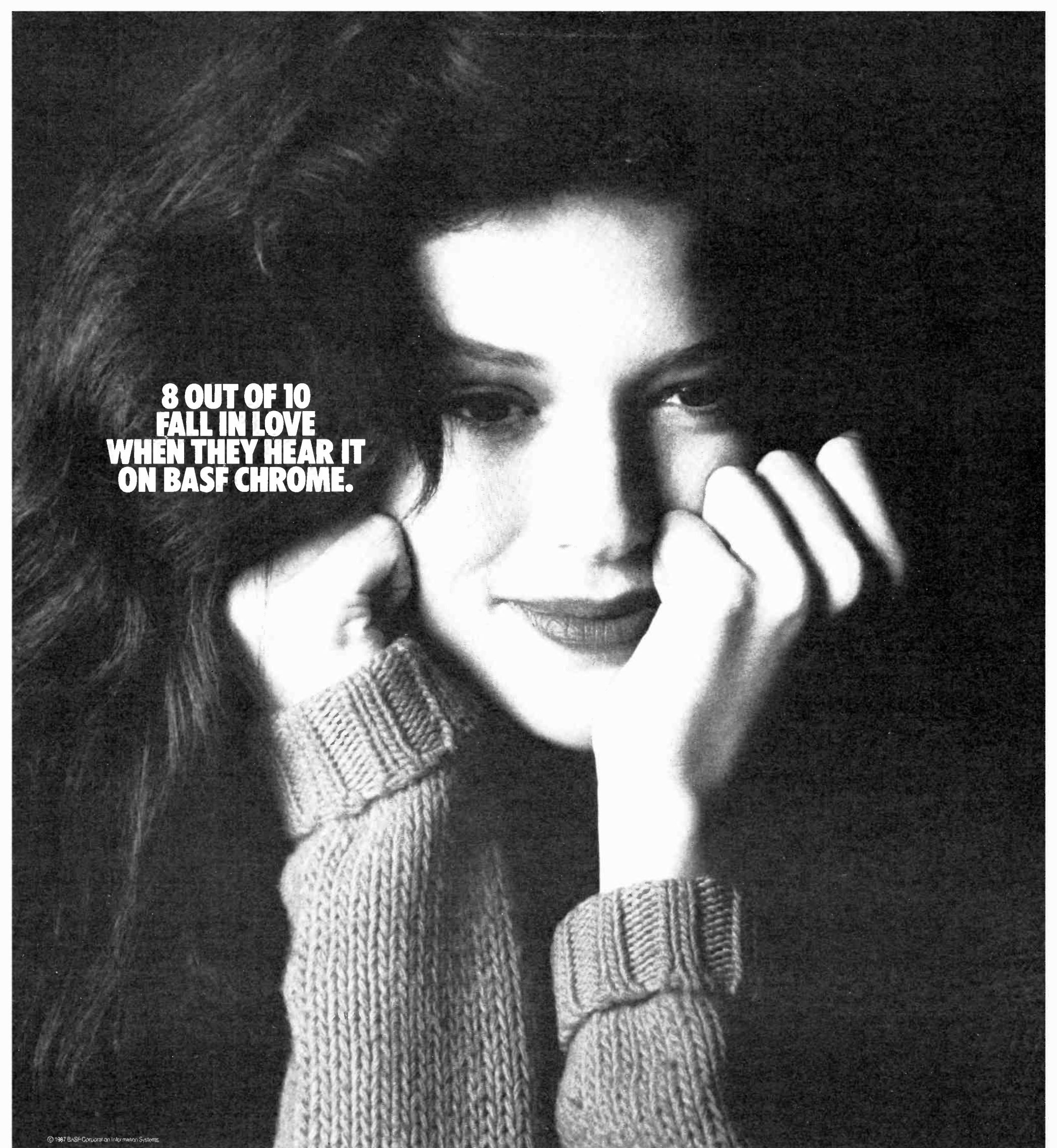
TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store, one-stop, and rack sales reports.					
★ ★ NO. 1 ★ ★					
1	7	29	3	SOUNDTRACK WARNER BROS. 25936 (9.98) (CD)	BATMAN 1 week at No. One
2	1	1	20	FINE YOUNG CANNIBALS ▲ I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
3	2	2	53	BOBBY BROWN ▲ MCA 42185 (9.98) (CD)	DON'T BE CRUEL
4	4	6	48	NEW KIDS ON THE BLOCK ▲ ² COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
5	3	3	11	TOM PETTY ● MCA 6253 (9.98) (CD)	FULL MOON FEVER
6	10	15	4	L.L. COOL J DEF JAM OC 45172/COLUMBIA (CD)	WALKING WITH A PANTHER
7	5	7	18	MILLI VANILLI ▲ ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
8	6	4	16	MADONNA ▲ ² SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
9	12	11	10	RICHARD MARX EMI 90380 (9.98) (CD)	REPEAT OFFENDER
10	9	8	53	PAULA ABDUL ▲ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
11	11	9	12	GREAT WHITE ● CAPITOL C1-90640 (9.98) (CD)	TWICE SHY
12	8	5	27	SOUNDTRACK ▲ ATLANTIC 81933 (9.98) (CD)	BEACHES
13	17	17	24	SKID ROW ● ATLANTIC 81936 (9.98) (CD)	SKID ROW
14	15	16	8	10,000 MANIACS ELEKTRA 60815 (9.98) (CD)	BLIND MAN'S ZOO
15	13	10	7	STEVIE NICKS MODERN 91245/ATLANTIC (9.98) (CD)	THE OTHER SIDE OF THE MIRROR
16	24	38	4	SOUNDTRACK MCA 6306 (9.98) (CD)	GHOSTBUSTERS II
17	14	12	13	THE CULT ● SIRE 25871/REPRISE (9.98) (CD)	SONIC TEMPLE
18	19	18	7	THE DOOBIE BROTHERS CAPITOL C1-90371 (9.98) (CD)	CYCLES
19	22	22	10	LOVE AND ROCKETS RCA 9715-1-R (9.98) (CD)	LOVE AND ROCKETS
20	18	13	10	THE CURE ELEKTRA 60855 (9.98) (CD)	DISINTEGRATION
21	20	20	42	BON JOVI ▲ ⁵ MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
22	16	14	9	JOHN COUGAR MELLENCAMP ▲ MERCURY 838-220-1/POLYGRAM (CD)	BIG DADDY
23	33	43	4	WHITE LION ATLANTIC 81969 (9.98) (CD)	BIG GAME
24	26	30	20	SIMPLY RED ELEKTRA 60828 (9.98) (CD)	A NEW FLAME
25	25	26	6	KOOL MOE DEE JIVE 1182/RCA (8.98) (CD)	KNOWLEDGE IS KING
26	21	21	5	PAUL MCCARTNEY CAPITOL C1-91653 (9.98) (CD)	FLOWERS IN THE DIRT
27	30	32	21	WARRANT ● COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
28	51	53	20	MARTIKA COLUMBIA SC 44290 (CD)	MARTIKA
29	23	19	32	GUNS N' ROSES ▲ ² GEFEN GHS 24198 (8.98) (CD)	G N' R LIES
30	38	39	34	M.C. HAMMER ● CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
31	29	27	15	BONNIE RAITT CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
32	32	41	4	ANDERSON, BRUFORD, WAKEMAN, HOWE ARISTA AL 8590 (9.98) (CD)	ANDERSON, BRUFORD, WAKEMAN, HOWE
33	34	25	15	JODY WATLEY ● MCA 6276 (8.98) (CD)	LARGER THAN LIFE
34	31	28	24	DEBBIE GIBSON ▲ ² ATLANTIC 81932 (9.98) (CD)	ELECTRIC YOUTH
35	53	64	4	HEAVY D. & THE BOYZ MCA 42302 (8.98) (CD)	BIG TYME
36	28	24	5	QUEEN CAPITOL C1-92357 (9.98) (CD)	THE MIRACLE
37	43	47	4	EXPOSE ARISTA AL 8532 (9.98) (CD)	WHAT YOU DON'T KNOW
38	35	31	17	DE LA SOUL ● TOMMY BOY 1019 (9.98) (CD)	3 FEET HIGH AND RISING
39	27	23	23	TONE LOC ▲ ² DELICIOUS VINYL DV 3000/ISLAND (8.98) (CD)	LOC-ED AFTER DARK
40	36	33	100	GUNS N' ROSES ▲ ⁷ GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
41	41	40	45	WINGER ▲ ATLANTIC 81867 (9.98) (CD)	WINGER
42	42	42	52	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
43	46	46	15	INDIGO GIRLS EPIC FE 45044/E.P.A. (CD)	INDIGO GIRLS
44	40	36	54	LITA FORD ▲ RCA 6397-1-R (8.98) (CD)	LITA
45	39	34	7	TIN MACHINE EMI 91990 (9.98) (CD)	TIN MACHINE
46	47	44	60	ROD STEWART ▲ WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
47	97	—	2	DON HENLEY GEFEN GHS 24217 (9.98) (CD)	THE END OF THE INNOCENCE
48	45	45	5	JACKSON BROWNE ELEKTRA 60830 (9.98) (CD)	WORLD IN MOTION
49	37	37	9	CYNDI LAUPER EPIC OE 44318/E.P.A. (CD)	A NIGHT TO REMEMBER
50	50	50	22	TOO SHORT ● JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS... TOO SHORT
51	52	52	5	NENEH CHERRY VIRGIN 91252 (9.98) (CD)	RAW LIKE SUSHI
52	71	91	3	SOUL II SOUL VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
53	57	61	4	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC OE 45024/E.P.A. (CD)	IN STEP
54	49	51	21	N.W.A. ● RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	48	48	42	ROB BASE & D.J. E-Z ROCK ▲ PROFILE 1267 (8.98) (CD)	IT TAKES TWO
56	44	35	47	LIVING COLOUR ▲ EPIC BFE 44099/E.P.A. (CD)	VIVID
57	54	56	33	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
58	169	—	2	PETE TOWNSHEND ATLANTIC 81996 (9.98) (CD)	THE IRON MAN
59	62	66	41	KARYN WHITE ▲ WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
60	60	72	4	PETER GABRIEL GEFEN GHS 24206 (15.98) (CD)	PASSION
61	61	71	6	MICHAEL DAMIAN CYPRESS YL 90130/A&M (9.98) (CD)	WHERE DO WE GO FROM HERE
62	55	54	27	SLICK RICK ● DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
63	168	—	2	JIMMY BUFFETT MCA 6314 (9.98) (CD)	OFF TO SEE THE LIZARD
64	69	60	7	BADLANDS ATLANTIC 81966 (9.98) (CD)	BADLANDS
65	56	49	53	CINDERELLA ▲ ² MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
66	63	68	9	NATALIE COLE EMI 48902 (9.98) (CD)	GOOD TO BE BACK
67	64	69	14	ROXETTE ● EMI 91098 (9.98) (CD)	LOOK SHARP!
68	72	—	2	BILLY SQUIER CAPITOL C1-48748 (9.98) (CD)	HEAR & NOW
69	59	57	101	DEF LEPPARD ▲ ⁹ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
70	58	55	44	METALLICA ▲ ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
71	73	88	18	DINO 4TH & B'WAY BWAY 4011/ISLAND (8.98) (CD)	24/7
72	74	74	24	SWEET SENSATION ATCO 90917 (8.98) (CD)	TAKE IT WHILE IT'S HOT
73	75	77	8	SPECIAL ED PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE
74	83	87	20	SURFACE ● COLUMBIA FC 44284 (CD)	2ND WAVE
75	NEW ▶	—	1	MR. BIG ATLANTIC 81990 (9.98) (CD)	MR. BIG
76	NEW ▶	—	1	SOUNDTRACK POLYDOR 839-516-1/POLYGRAM (CD)	GREAT BALLS OF FIRE
77	NEW ▶	—	1	BOOGIE DOWN PRODUCTIONS JIVE 1187-1-J/RCA (8.98) (CD)	GHETTO MUSIC: THE BLUEPRINT OF HIP HOP
78	67	59	6	THE JACKSONS EPIC OE 40911/E.P.A. (CD)	2300 JACKSON ST.
79	NEW ▶	—	1	PAT METHENY GROUP GEFEN GHS 24245 (9.98) (CD)	LETTER FROM HOME
80	76	76	6	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (9.98) (CD)	ABSOLUTE TORCH AND TWANG
81	78	80	9	HENRY LEE SUMMER CBS ASSOCIATED OZ 45124/E.P.A. (CD)	I'VE GOT EVERYTHING
82	66	58	37	TRAVELING WILBURYS ▲ ² WILBURY 25796/WARNER BROS. (9.98) (CD)	TRAVELING WILBURYS
83	70	63	10	DONNA SUMMER ATLANTIC 81987 (9.98) (CD)	ANOTHER PLACE AND TIME
84	189	—	2	BAD ENGLISH EPIC OE 45083/E.P.A. (CD)	BAD ENGLISH
85	79	93	20	STEVIE NICKS LMR 5531 (8.98) (CD)	IN MY EYES
86	91	89	16	THE NEVILLE BROTHERS A&M SP 5240 (8.98) (CD)	YELLOW MOON
87	65	62	58	MELISSA ETHERIDGE ● ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
88	NEW ▶	—	1	CHER GEFEN GHS 24239 (9.98) (CD)	HEART OF STONE
89	115	—	2	GREENPEACE GEFEN GHS 24236 (10.98) (CD)	RAINBOW WARRIORS
90	68	65	22	ELVIS COSTELLO WARNER BROS. 25848 (9.98) (CD)	SPIKE
91	77	78	11	DONNY OSMOND CAPITOL C1-92354 (8.98) (CD)	DONNY OSMOND
92	99	105	4	VAN MORRISON MERCURY 839 262 1/POLYGRAM (CD)	AVALON SUNSET
93	107	110	6	DANGEROUS TOYS COLUMBIA FC 45031 (CD)	DANGEROUS TOYS
94	87	92	8	REBA MCENTIRE MCA 6294 (9.98) (CD)	SWEET 16
95	95	79	13	SARAYA POLYDOR 837-764 1/POLYGRAM (CD)	SARAYA
96	NEW ▶	—	1	THE B-52'S WARNER BROS. 25854 (9.98) (CD)	COSMIC THING
97	81	81	25	ENYA ● GEFEN 24233 (9.98) (CD)	WATERMARK
98	92	90	9	SWING OUT SISTER FONTANA 838 293-1/POLYGRAM (CD)	KALEIDOSCOPE WORLD
99	96	100	7	CLINT BLACK RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
100	85	85	7	RIPPINGTONS FEATURING RUSS FREEMAN GRP GRD 9588 (9.98) (CD)	TOURIST IN PARADISE
101	111	117	42	THE JEFF HEALEY BAND ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
102	86	86	11	MICA PARIS ISLAND 90970/ATLANTIC (8.98) (CD)	SO GOOD
103	101	96	10	ARETHA FRANKLIN ARISTA AL 8572 (9.98) (CD)	THROUGH THE STORM
104	NEW ▶	—	1	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
105	88	75	11	BLUE MURDER GEFEN 24212 (9.98) (CD)	BLUE MURDER
106	149	—	2	ALLMAN BROTHERS BAND POLYDOR 839 417 1/POLYGRAM (CD)	DREAMS
107	102	102	6	TODD RUNDGREN WARNER BROS. 25881 (9.98) (CD)	NEARLY HUMAN
108	82	70	38	BANGLES ▲ COLUMBIA OC 44056 (CD)	EVERYTHING
109	NEW ▶	—	1	DEAD OR ALIVE EPIC OE 45224/E.P.A. (CD)	NUDE

○ 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
FALL IN LOVE
WHEN THEY HEAR IT
ON BASF CHROME.**

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"GOOD THING"

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(ASCAP)

And Their Multi-Platinum Album

"THE RAW & THE COOKED"

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	NEW		1	STEPHANIE MILLS MCA 6312 (9.98) (CD)	HOME
111	90	83	23	ROY ORBISON ▲ VIRGIN 91058 (9.98) (CD)	MYSTERY GIRL
112	100	99	15	HOWARD JONES ELEKTRA 60794 (9.98) (CD)	CROSS THAT LINE
113	121	121	6	MICHAEL MORALES WING 835 810 1/POLYGRAM (CD)	MICHAEL MORALES
114	108	107	16	EXTREME A&M SP 5238 (8.98) (CD)	EXTREME
115	84	67	8	SOUNDTRACK ARISTA AL 8576 (9.98) (CD)	ROAD HOUSE
116	89	84	35	R.E.M. ▲ WARNER BROS. 25795 (9.98) (CD)	GREEN
117	104	114	40	SIR MIX-A-LOT ● NASTYMIX 70123 (8.98) (CD)	SWASS
118	118	120	15	THE OUTFIELD COLUMBIA OC 44449 (CD)	VOICES OF BABYLON
119	114	115	9	THE O'JAYS EMI 90921 (9.98) (CD)	SERIOUS
120	120	154	3	SPYRO GYRA MCA 6309 (9.98) (CD)	POINT OF VIEW
121	158	—	5	GRAYSON HUGH RCA 7661-1-R (8.98) (CD)	BLIND TO REASON
122	134	135	4	THE CALL MCA 6303 (9.98) (CD)	LET THE DAY BEGIN
123	80	73	44	EDIE BRICKELL & NEW BOHEMIANS ▲ GEFEN GHS 24192 (8.98) (CD)	SHOOTING RUBBERBANDS AT THE STARS
124	98	94	10	BARRY MANILOW ARISTA AL 8570 (9.98) (CD)	BARRY MANILOW
125	103	103	40	KENNY G ▲ ² ARISTA AL 8457 (9.98) (CD)	SILHOUETTE
126	126	150	4	MARIA MCKEE GEFEN GHS 24229 (9.98) (CD)	MARIA MCKEE
127	105	98	38	ANITA BAKER ▲ ³ ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
128	181	—	2	TORA TORA A&M SP 5261 (8.98) (CD)	SURPRISE ATTACK
129	129	129	6	24-7 SPYZ IN-EFFECT 3006/RELATIVITY (8.98) (CD)	HARDER THAN YOU
130	93	97	26	COWBOY JUNKIES RCA 8568-1-R (8.98) (CD)	THE TRINITY SESSION
131	94	82	12	SOUNDTRACK WTG SP 45140/E.P.A. (CD)	SAY ANYTHING
132	106	106	8	PUBLIC IMAGE LTD. VIRGIN 91062 (9.98) (CD)	9
133	NEW		1	BODEANS SLASH 25876/REPRISE (9.98) (CD)	HOME
134	119	134	12	PIXIES ELEKTRA 60856 (9.98) (CD)	DOOLITTLE
135	151	147	11	OAKTOWN'S 3-5-7 CAPITOL C1-90926 (8.98) (CD)	WILD AND LOOSE
136	137	124	15	ANDREAS VOLLENWEIDER COLUMBIA OC 45154 (CD)	DANCING WITH THE LION
137	113	108	24	NEW ORDER QWEST 25845/WARNER BROS. (9.98) (CD)	TECHNIQUE
138	110	95	9	NITTY GRITTY DIRT BAND UNIVERSAL 12500/MCA (12.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
139	144	148	5	ACCEPT EPIC FE 44368/E.P.A. (CD)	EAT THE HEAT
140	112	112	50	SOUNDTRACK ▲ ⁴ ELEKTRA 60806 (9.98) (CD)	COCKTAIL
141	154	141	32	KID 'N PLAY ● SELECT 21628 (8.98) (CD)	2 HYPE
142	184	—	2	THIRD WORLD MERCURY 836 952 1 (CD)	SERIOUS BUSINESS
143	143	158	32	GIPSY KINGS MUSICIAN 60845/ELEKTRA (9.98) (CD)	GIPSY KINGS
144	116	113	62	POISON ▲ ⁴ ENIGMA C1-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY... AHH!
145	125	126	21	BEBE & CECE WINANS CAPITOL 90959 (8.98) (CD)	HEAVEN
146	117	101	11	DAVID BENOIT GRP GRD 9587 (9.98) (CD)	URBAN DAYDREAMS
147	136	136	10	DION ARISTA AL 8549 (9.98) (CD)	YO FRANKIE
148	155	153	34	JOURNEY ▲ ² COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
149	124	116	5	DIANA ROSS MOTOWN 6274 (8.98) (CD)	WORKIN' OVERTIME
150	128	131	9	KWAME ATLANTIC 81914 (8.98) (CD)	BOY GENIUS FEATURING KWAME
151	157	164	39	BULLETTYOYS ● WARNER BROS. 25782 (8.98) (CD)	BULLETTYOYS
152	109	109	10	ROACHFORD EPIC FE 45097/E.P.A. (CD)	ROACHFORD
153	167	169	42	SA-FIRE CUTTING/MERCURY 834 922 1/POLYGRAM (CD)	SA-FIRE
154	183	191	4	BANG TANGO MCA/MECHANIC 6300/MCA (9.98) (CD)	PSYCHO CAFE
155	130	123	10	WATERFRONT POLYDOR 837-970-1/POLYGRAM (CD)	WATERFRONT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	127	104	11	KINGDOM COME POLYDOR 839 192 1/POLYGRAM (CD)	IN YOUR FACE
157	148	149	13	ANDREW DICE CLAY DEF AMERICAN DEF 24214/GEFFEN (9.98) (CD)	DICE
158	133	127	9	BOB MOULD VIRGIN 91240 (9.98) (CD)	WORKBOOK
159	NEW		1	THE THE EPIC FE 45241/E.P.A. (CD)	MIND BOMB
160	160	161	7	MILES JAYE ISLAND 91235/ATLANTIC (8.98) (CD)	IRRISISTIBLE
161	152	138	75	ORIGINAL LONDON CAST ● POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
162	162	181	5	TUCK & PATTI WINDHAM HILL 01116/A&M (9.98) (CD)	LOVE WARRIORS
163	171	156	82	PETER GABRIEL ▲ ² GEFEN GHS 24088 (8.98) (CD)	SO
164	164	165	7	VARIOUS ARTISTS TVT 1400 (8.98) (CD)	TV TOONS - THE COMMERCIALS
165	142	142	9	DR. JOHN WARNER BROS. 25889 (9.98) (CD)	IN A SENTIMENTAL MOOD
166	NEW		1	SOUNDTRACK MOTOWN MOT 6272 (9.98) (CD)	DO THE RIGHT THING
167	NEW		1	MICHAEL BOLTON COLUMBIA OC 45012 (CD)	SOUL PROVIDER
168	141	128	7	LARRY CARLTON MCA 6237 (9.98) (CD)	ON SOLID GROUND
169	147	139	75	BASIA ● EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
170	185	—	2	CHRIS ISAAK REPRISE 25837 (9.98) (CD)	HEART SHAPED WORLD
171	131	119	19	XTC GEFEN GHS 24218 (9.98) (CD)	ORANGES AND LEMONS
172	161	145	41	QUEENSRYCHE ● EMI 48640 (9.98) (CD)	OPERATION: MINDCRIME
173	156	162	12	CAROLE KING CAPITOL C1-90885 (8.98) (CD)	CITY STREETS
174	146	152	8	KEITH WHITLEY RCA 6494-1-R (8.98) (CD)	DON'T CLOSE YOUR EYES
175	145	151	22	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (9.98) (CD)	GREATEST HITS III
176	132	111	10	SIMPLE MINDS A&M SP 3927 (9.98) (CD)	STREET FIGHTING YEARS
177	150	157	14	THE JUDDS CURB 9595-1-R/RCA (9.98) (CD)	RIVER OF TIME
178	175	140	40	THIRTY EIGHT SPECIAL A&M SP 5218 (8.98) (CD)	ROCK & ROLL STRATEGY
179	140	133	36	MIKE + THE MECHANICS ● ATLANTIC 81923 (9.98) (CD)	LIVING YEARS
180	182	159	8	KING SWAMP VIRGIN 91069 (9.98) (CD)	KING SWAMP
181	172	173	11	CONCRETE BLONDE I.R.S. 82001/MCA (9.98) (CD)	FREE
182	138	130	11	LISA LISA & CULT JAM COLUMBIA OC 44378 (CD)	STRAIGHT TO THE SKY
183	135	118	15	PHOEBE SNOW ELEKTRA 60852 (9.98) (CD)	SOMETHING REAL
184	139	137	18	HIROSHIMA EPIC OE 45022/E.P.A. (CD)	EAST
185	163	163	5	SEA HAGS CHRYSALIS FV 41665 (CD)	SEA HAGS
186	173	174	44	K.T. OSLIN ● RCA 8369-1-R (8.98) (CD)	THIS WOMAN
187	153	132	23	TESLA ● GEFEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
188	166	172	21	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
189	176	166	7	THE NYLONS WINDHAM HILL WH 1085/A&M (9.98) (CD)	ROCKAPELLA
190	198	198	3	WIRE MUTE 73516/ENIGMA (8.98) (CD)	IT'S BEGINNING TO AND BACK AGAIN
191	159	143	12	JOE JACKSON A&M SP 5249 (8.98) (CD)	BLAZE OF GLORY
192	NEW		1	CHUCKII BOOKER ATLANTIC 81947 (8.98) (CD)	CHUCKII
193	186	187	5	CRACK THE SKY GRUDGE 4500 (8.98) (CD)	FROM THE GREENHOUSE
194	195	195	5	XYMOX WING 839 233-1/POLYGRAM (CD)	TWIST OF SHADOWS
195	122	122	6	THE RAMONES SIRE 25905/WARNER BROS. (9.98) (CD)	BRAIN DRAIN
196	NEW		1	ADRIAN BELEW ATLANTIC 81959 (9.98) (CD)	MR. MUSIC HEAD
197	192	190	14	THREE TIMES DOPE ARISTA AL 8571 (8.98) (CD)	ORIGINAL STYLIN'
198	196	196	35	THE BOYS ▲ MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
199	190	176	55	VANESSA WILLIAMS ● WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF
200	165	144	17	DEPECHE MODE SIRE 25853/WARNER BROS. (15.98) (CD)	101

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|-------------------------------------|------------------------|--------------------------|-----------------------------|----------------------------|-----------------------------|------------------------|---------------------------|
| 10,000 Maniacs 14 | Bobby Brown 3 | Eazy-E 57 | Joe Jackson 191 | Paul McCartney 26 | The Outfield 118 | Soul II Soul 52 | Tone Loc 39 |
| 24-7 SPYZ 129 | Jackson Browne 48 | Enya 97 | The Jacksons 78 | Reba McEntire 94 | Mica Paris 102 | SOUNDTRACKS | Too Short 50 |
| Paula Abdul 10 | Jimmy Buffett 63 | Melissa Etheridge 87 | Miles Jaye 160 | Maria McKee 126 | Tom Petty 5 | Batman 1 | Tora Tora 128 |
| Accept 139 | BulletBoys 151 | Expose 37 | Dr. John 165 | John Cougar Mellencamp 22 | Pixies 134 | Beaches 12 | Pete Townshend 58 |
| Allman Brothers Band 106 | The Call 122 | Extreme 114 | Howard Jones 112 | Metallica 70 | Pat Metheny Group 79 | Cocktail 140 | Traveling Wilburys 82 |
| Anderson, Bruford, Wakeman, Howe 32 | Larry Carlton 168 | Fine Young Cannibals 2 | Journey 148 | Pat Metheny Group 79 | Mike + The Mechanics 179 | Do The Right Thing 166 | Tuck & Patti 162 |
| The B-52's 96 | Cher 88 | Lita Ford 44 | The Judds 177 | Milli Vanilli 7 | Queen 36 | Ghostbusters II 16 | VARIOUS ARTISTS |
| Bad English 84 | Neneh Cherry 51 | Aretha Franklin 103 | Kid 'N Play 141 | Stephanie Mills 110 | Queensryche 172 | Great Balls Of Fire 76 | TV Toons - The |
| Badlands 64 | Cinderella 65 | Kenny G 125 | King Swamp 180 | Michael Morales 113 | R.E.M. 116 | Road House 115 | Commercial 164 |
| Anita Baker 127 | Andrew Dice Clay 157 | Peter Gabriel 60, 163 | Kingdom Come 156 | Van Morrison 92 | Bonnie Raitt 31 | Say Anything 131 | Stevie Ray Vaughan/Double |
| Bang Tango 154 | Natalie Cole 66 | Debbie Gibson 34 | Kool Moe Dee 25 | Bob Mould 158 | The Ramones 195 | Spyro Gyra 120 | Trouble 53 |
| Bangles 108 | Concrete Blonde 181 | Gipsy Kings 143 | Kwame 150 | Mr. Big 75 | Ripingtons/Russ Freeman 100 | Billy Squier 68 | Andreas Vollenweider 136 |
| Rob Base & D.J. E-Z Rock 55 | Elvis Costello 90 | Great White 11 | L.L. Cool J 6 | N.W.A. 54 | Roachford 152 | Stevie B 85 | Warrant 27 |
| Basia 169 | Cowboy Junkies 130 | Greenpeace 89 | Patti LaBelle 104 | The Neville Brothers 86 | Roxette 67 | Rod Stewart 46 | Waterfront 155 |
| Adrian Belew 196 | Crack The Sky 193 | Guns N' Roses 40, 29 | K.D. Lang & The Reclines 80 | New Kids On The Block 4 | Todd Rundgren 107 | George Strait 188 | Jody Watley 33 |
| David Benoit 146 | The Cure 20 | Guy 42 | Cyndi Lauper 49 | New Order 137 | Sea Hags 185 | Donna Summer 83 | White Lion 23 |
| Clint Black 99 | Michael Damian 61 | M.C. Hammer 30 | Lisa Lisa & Cult Jam 182 | Stevie Nicks 15 | Simply Red 24 | Henry Lee Summer 81 | Karyn White 59 |
| Blue Murder 105 | Dangerous Toys 93 | The Jeff Healey Band 101 | Living Colour 56 | Nitty Gritty Dirt Band 138 | Simple Minds 176 | Surface 74 | Keith Whitley 174 |
| Bodeans 133 | De La Soul 38 | Heavy D. & The Boyz 35 | Love And Rockets 19 | The O'Jays 119 | Sir Mix-A-Lot 117 | Sweet Sensation 72 | Hank Williams, Jr. 175 |
| Michael Bolton 167 | Dead or Alive 109 | Don Henley 47 | Madonna 8 | Oaktown's 3-5-7 135 | Skid Row 13 | Swing Out Sister 98 | Vanessa Williams 199 |
| Bon Jovi 21 | Def Leppard 69 | Hiroshima 184 | Barry Manilow 124 | Roy Orbison 111 | Slick Rick 62 | Winger 41 | BeBe & CeCe Winans 145 |
| Boogie Down Productions 77 | Depeche Mode 200 | Grayson Hugh 121 | Martika 28 | Original London Cast 161 | Phoebe Snow 183 | Wire 190 | XTC 171 |
| Chuckii Booker 192 | Dino 71 | Indigo Girls 43 | Richard Marx 9 | K.T. Oslin 186 | | Xymox 194 | |
| Edie Brickell/New Bohemians 123 | The Doobie Brothers 18 | Chris Isaak 170 | | Donny Osmond 91 | | | |

CHRYSALIS SOUNDS COMEBACK NOTE

(Continued from page 10)

After in August; Idol, Jethro Tull, and Jellybean in September; and Benatar in October.

Although no release date has been scheduled for the next project by Huey Lewis & the News, Chrysalis Records president Mike Bone notes that the group owes the company four more records, including two studio albums, a live recording, and a "best-of" collection.

Responding to rumors that Lewis wants to leave Chrysalis, Bone says: "He's unhappy with the label because of the lack of success of the last record." In contrast to Lewis & the News' "Sports," which sold more than 7 million units in the U.S., and "Fore," which did some 4 million units, says Bone, "Small World" sold "a lot less."

Yet, noting that the single "Perfect World" went to No. 3 on the Billboard Hot 100 while the album stalled at No. 11, Kiener adds, "We feel it's wrong to blame the label" for the title's less-than-spectacular sales. "Over the years since he's been with the label, both of us have sold many millions of albums. All of us are really committed to Huey. We feel that with the right album in the Huey Lewis tradition, it will really sell."

Another act for which Chrysalis has high hopes is Icehouse, a veteran Australian band that, according to Bone, sold 470,000 units of its last album domestically. The title cut on its upcoming release, "Great Southern Land," is heard on the soundtrack of hit Aussie movie "The Young Einstein," which is being picked up state-side by Warner Bros.

Chrysalis also is enthusiastic about Ten Years After's first studio effort in 15 years. Recorded with the original members, including guitarist Alvin Lee, the album was produced by Terry Manning (ZZ Top, George Thorogood). Bone says, "They made a great record. It should do for Ten Years After what 'Crest Of The Knave' did for Jethro Tull."

In addition, Chrysalis recently launched new releases by Living In A

Box and the Stage Dolls, a Swedish hard rock act. Due later this month is the debut album by Memphis-based singer/songwriter Kevin Paige, partly produced by Fred Maher. A T-Bone Wolk-produced album by Paul Carrack is tentatively slated for September release. Carrack, besides having put out solo albums, has recorded and performed with Ace, Mike & the Mechanics, and Squeeze.

Due early next year is an album by rock singer Jimmy Davis, with some tracks produced by Danny Kortchmar. Like Paige, Davis hails from Memphis. Also coming in January or later are new albums by Elisa Fiorillo and World Party and the debut by a hard rock band including Mark Slaughter and Dana Strum, formerly of the Vinnie Vincent Invasion.

More immediately, Chrysalis has a U.K. hit on its hands with "You'll Never Stop Me From Loving You" by Sonia. Produced by the hit-making team of Stock, Aitken, Waterman, the single will be on an album Chrysalis hopes to release by the end of the year.

Altogether, Chrysalis—which was down to 16 acts a year ago—has 28 acts in the U.S., "which is about the size we want," says Kiener. "We wouldn't want to take it substantially higher."

Kiener, who says he has dropped some artists, points to the necessity of maintaining a balance between established and developing acts. Among the newer acts the label has broken in the past couple of years, he says, are Sinead O'Connor, Was (Not Was), the Pursuit Of Happiness, the Waterboys, and World Party.

Another reason for beefing up the roster, he says, is that "in the past year we've gone through significant changes, and we feel we have an outstanding [executive] team now." Among the key appointments since the end of last year are Michael Stotter as VP of marketing; Tom Gorman, VP of promotion; Greg Thompson, national singles promotion director; Steve Schnur, album rock/video

promotion director; and Frances Pennington, VP of publicity.

In the future, Kiener says, he would like to expand Chrysalis' presence in the rap and dance areas, perhaps by starting a new subsidiary label. "If you want to do it, you have to do it right," he explains. "Setting it up in the context of a mainstream label is questionable. You have to have credibility on the street." He adds that, promotionally, "major labels are not set up to do this."

One of Chrysalis' aims is to improve product flow. Bone notes that "we've leaned very left artistically" with artists like O'Connor, the Waterboys, and World Party. Recently, however, it has been signing acts that record fairly rapidly, such as

Was (Not Was), the Pursuit Of Happiness, and the Proclaimers. "So our product flow will be faster. Which is not to say [these acts] are not as artistically credible."

That should be good news for CEMA, which wants to fill its pipeline with Chrysalis product as soon as possible. Bone is impressed with CEMA's spirit and vigor under its new president, Russ Bach. He also praises its dedication to working with Chrysalis, which is now half-owned by CEMA parent Thorn-EMI.

Bone notes that, on his recent tour of CEMA branches, Bach accompanied him on visits to the offices in Los Angeles, New York, Cleveland, and Washington, D.C. "We walked into the branches together. So we're defi-

nately part of the family."

Another sign of this attitude, he says, is the fact that CEMA "insisted that we base our promotion people in their branches." At CBS, he says, "they wouldn't allow that."

To which Kiener adds, "Now we have direct access to CEMA's field staff. That should make a big difference" in terms of being able to react to airplay.

Kiener says there should be no negative repercussions at retail from the switch in distributors. CBS and CEMA service basically the same accounts on similar terms, he notes, and CEMA has agreed to take on the burden of handling returns on CBS-distributed Chrysalis product.



(Continued from page 90)

SALES REALIGNMENT: Look for major sales switches at Columbia Records, currently in the midst of hot chart activity on new acts, with strong vet acts due in the months to come. VP of sales Craig Applequist, one of label president Don Ienner's first sales appointments after joining the label earlier this year, will be promoted to VP of sales at CBS distribution, replacing John Kotecki, who recently retired. Rick Kudolla is expected to move from chief of the Los Angeles branch to VP of sales at Columbia in New York, while he will be replaced at the L.A. branch by Jim Chaido, head of the Washington, D.C., branch.

TRACKING THE 'HALL': The Songwriters Hall of Fame is hoping to realize a soundtrack album of last month's CBS-TV special saluting its 20th anniversary, Hall president Sammy Cahn tells Track. Al Masini's Telerop produced the show, which was taped May 11 at New York's Radio City Music Hall. The Songwriters Hall of Fame is looking for funds to build a museum of popular song in New York. For more info on a track package, call 212-319-1444.

INTO THE '90s WITH INTERSTATE: The Interstate Group Inc., the Hagerstown, Md.-based racker, is calling its annual sales gathering in September "Decade For Success." Dates are Sept. 15 and 16 at Marriott's Hunt Valley Inn near Baltimore.

VP STRIPES: Two execs at Telarc have been elevated to VPs in their current posts. Gilbert Hetherwick is now VP of sales and marketing, while Elaine Martone is now VP of promotions and artist relations. In another move, Cheryl Williams, formerly accounting manager, is now comptroller of the label.

ON THE MOVE: New York-based EMI Records chief Sal Licata, just back from a stay in London and attendance at the EMI Music Worldwide international confab in San Diego, is in Los Angeles this week to open the label's new office at 1800 North Vine and to attend the first performance of Richard Marx's tour Tuesday (18).

VET PUBLICIST Peter Levinson has opened a West Coast office for his PR firm, Peter Levinson Communications, with Levinson himself relocating to Los Angeles from New York. He maintains his Gotham office at 250 W. 57th St. His Los Angeles office is at Suite 216, 8730 Wilshire Blvd., in Beverly Hills.

BIGGER BUNNY: Warner Bros. Records just acquired extra office facilities—to the tune of 48,000 square feet, all located directly across from the company's current Burbank, Calif., headquarters. The new building was the former home of Columbia Pictures Television and was purchased, according to the new owners, "to accommodate Warner Bros. Records' rapidly expanding operations" . . . Other label-related signs of the times in L.A.: RCA's Sunset Boulevard headquarters was recently stripped of its longstanding RCA logo, apparently with a new BMG logo soon to come.

STAR TREK: B.J. Thomas, Gene Pitney, and members of the Shirelles have been in U. S. District Court in Nashville, charging that Gusto Records has not paid them royalties on their original hit records, masters of which Gusto secured from other companies. The nonjury trial is being conducted by Judge Thomas A. Higgins . . . Arista Records/Nashville has announced its initial roster: Asleep At The Wheel, Lee Roy Parnell, Pam Tillis, Alan Jackson, and Michelle Wright.

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Troubled Vestron Gets \$65 Million Loan

BY AL STEWART

NEW YORK The gloomy financial picture of cash-strapped Vestron apparently got a little brighter with news that two banks have agreed to loan the firm a total of \$65 million.

The July 12 announcement came nine days after the independent film and video supplier was served with a notice of default for failing to pay off a \$25 million note to Wells Fargo. The much-needed shot in the arm also comes on the heels of the company's decision to virtually dismantle its movie-making arm, Vestron Pictures, and lay off some 140 staffers (Billboard, July 15).

In making the announcement, Vestron also notes that Merrill Lynch, the company's financial adviser, is on the lookout for either a partner or a buyer for the company. According to a statement released

by the company, the investment firm has been authorized "to explore various strategic alternatives, including a merger or sale of all or part of the company."

In addition, Merrill Lynch is seeking a buyer for Vestron's The Video Store. The chain, which has 82 stores spread over eight states, is said to generate annual gross revenues of about \$25 million.

Several parties are interested in the chain, including Jack Messer, its original owner; Harold Rosenbaum, a former Video Store executive; and Supermarket Video, an L.A.-based company that runs video concessions in supermarkets. Still, Vestron's asking price of \$30 million is reportedly a stumbling block.

The infusion of cash from two banks, Chemical Bank and Credit Lyonnais Bank Nederland, will be earmarked for the payment or refi-

nancing of outstanding debt, including the \$25 million owed to Wells Fargo, according to the company. Vestron also noted that a portion of the funds will be used as working capital.

Vestron says the \$65 million loan "replaces an agreement announced last April under which Chemical Bank agreed to establish and syndicate a \$50-million revolving credit facility for the company."

Though activities at Vestron Pictures have slowed to a crawl, the company confirms that it is proceeding with "Dirty Dancing II," a sequel to the hit film that made some \$60 million during its theatrical run.

While the curtailment of movie production will deprive Vestron Video of a key source of feature film product, sources in that division say the company's financial woes have not directly impacted the video side.

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PRI Songs Says It Is Entitled To Columbia, Mogull Catalogs Pub Sues Filmtrax Over Movie Tunes

BY CARYN BRUCE

NEW YORK Publishing company PRI Songs Inc., formerly known as PolyGram Songs Inc., has sued the London-based publishing company Filmtrax, alleging that it breached a publishing agreement made between the companies in October 1987.

The suit, filed June 29 in U.S. District Court here, claims that Filmtrax failed to give PolyGram, its U.S. administrator, musical compositions that it had acquired through the purchase of Columbia Pictures Music Publishing Group and Ivan Mogull Music. According to the filing, the Columbia purchase occurred in July 1988 and the Mogull purchase at some point that same year.

Filmtrax entered into the administration agreement with PolyGram Oct. 1, 1987, the action states. The agreement granted PolyGram the exclusive right to exploit all of Filmtrax's compositions—plus all of its affiliates' compositions—in the U.S. for

a term of three years, ending Sept. 30, 1990. During this period, states the agreement, Filmtrax is required to deliver these compositions to PolyGram within five days of acquisition.

According to the agreement, PolyGram is to receive an administration fee of 15% of the gross income derived from the exploitation of the songs.

The filing states that PolyGram has been denied whole catalogs that were published by Columbia and Mogull since they were purchased by Filmtrax, and claims that this breaches the pact between PolyGram and Filmtrax.

In addition, Filmtrax entered into U.S. administration agreements with other publishers during the term of its exclusive agreement with PolyGram, according to the suit.

The filing further states that Filmtrax agreed to notify PolyGram of any new affiliations during the term of the agreement, but failed to tell PolyGram about its purchase of the

Columbia and Mogull catalogs.

PolyGram also alleges that Filmtrax has refused to give it copies of the contracts with Columbia and Mogull.

While the suit is in progress, says a PolyGram attorney, the company will not administer any Filmtrax-related copyrights in the U.S.

PolyGram is demanding that Filmtrax either deliver all the Columbia and Mogull compositions to PolyGram for U.S. exploitation over an extended period of time—equal to the amount of time Filmtrax allegedly withheld them from PolyGram—or pay PolyGram at least \$5 million in damages. Filmtrax could not be reached for comment at press time.

Daughter Wins Claim To Hank's Estate

BY EDWARD MORRIS

NASHVILLE The Alabama Supreme Court has ruled that Hank Williams' illegitimate daughter can share in the income from the late star's copyrights. The decision reverses a Montgomery Circuit Court ruling, which held that Catherine Yvonne Stone, the daughter, had no claim to the Williams estate.

The court limited Stone's share to income generated by the copyrights after Aug. 5, 1985, the date on which she initially filed her claim against the estate. Principals in the long-running legal battle have estimated the annual income from Williams' songs at more than \$500,000.

Stone, who has had a variety of names during her custodial history, was born Jan. 6, 1953, five days after Williams died without leaving a will.

However, on Oct. 15, 1952, the singer had signed an agreement between himself and Bobbie W. Jett stating that he "may be the father" of the child Jett was then carrying and detailing his willingness to provide all financial support for the child and to become its sole custodian following its third birthday.

After Williams' death, the baby was placed with the singer's mother, Lillian Williams Stone, who adopted it on Dec. 23, 1954. Mrs. Stone died the following year, and the child was again adopted in 1959 after having lived in a series of foster homes.

According to court documents, Stone did not know of her parentage until she was an adult.

In ruling for Stone, the court discounted arguments against rights of

talent."

Since the program's inception, A&M says, 10% of those students involved in the first year, and 19% in the second year, have been offered permanent positions in the industry.

According to Karen Kennedy, product manager at A&M and Y.E.S. To Jobs project coordinator, industry support for the program is "broader than ever before." Participants this year, she says, include not only record companies, but photography and recording studios, retailers, and radio and TV stations.

an illegitimate child to inherit from its natural parent and assertions that Stone had waited too long to file her claim. The court also held that Stone "has labored under judgments procured by legal fraud and suppression," alluding to a series of maneuvers by those who knew of her background to prevent her from sharing in the estate.

David Johnson, Stone's Birmingham, Ala., attorney, says that lawyers representing Hank Williams Jr. told him they will appeal this latest decision. "We're a long way away from being anywhere," he says. The next step, according to Johnson, would be a petition for a rehearing.

Two justices on the Alabama Supreme Court dissented from the majority opinion.

SOUNDWORKS PURCHASES BERRY GORDY'S HITSVILLE

(Continued from page 10)

Roshkind. "[But] there is no 'for sale' sign on Jobete. If someone comes along and makes the right noises, I'm sure Mr. Gordy would listen to them."

According to Ramer, the deal for Hitsville, which has been renamed Soundworks West, went into motion last November, when Ramer and Soundworks co-founder Charles Benanty were told the facility was for sale during a breakfast at the studio with longtime Hitsville chief engineer Guy Costa.

Ramer says Hitsville's 15,000-square-foot facility, on Romaine Street in Hollywood, will be augmented by 2,000 square feet in order to "increase our client amenities."

He adds, "The newer portion of the facility built nine years ago is being totally renovated." The work will be done by Vincent Van Hoff, the designer of Hollywood's A&M Studios.

The new owners are also upgrading the studio's equipment: Two 40-input consoles have been sold and are being replaced by two 72-track Neve analog consoles. The facility will have four studios, three MIDI production

rooms, and mastering, telecine, and dubbing facilities.

Ramer describes TV and film work as Soundworks West's "primary concern."

He continues, "I love the record business, but the record companies have not allowed recording facilities to charge any more for their services than they were charging in 1969. If we were going into this to be in the recording studio business, we would have to be out of our minds."

Hitsville's most recent projects are scoring for the CBS-TV comedy series "Murphy Brown" and the Motown Productions' TV miniseries "Lonesome Dove."

Ramer and Benanty started New York's Soundworks in 1979. Recent clients have included Madonna, Paul McCartney, Bobby Brown, Dire Straits, and Duran Duran.

Motown's L.A. Hitsville facility opened as Poppy Studios in 1969 and was purchased by the label a year later. The original Hitsville Studio in Detroit, which is not part of the Soundworks sale, now houses a collection of Motown memorabilia.

CBS UNIT ROLLS ON MGM TRACK

(Continued from page 5)

to have its Monument Records catalog, which it acquired several years ago, distributed via the branches. That catalog is led in sales by albums featuring the late Roy Orbison. According to Shulman, the MGM deal also allows CSP at some future date to create compilation albums for sale through means other than retail, such as TV packages or mail-order.

The first CSP project, "The Wizard Of Oz," is due in August. Its release is timed to take advantage of MGM/UA Home Video's release of a new version of the classic 1939 musical and the Aug. 15 kickoff, among other events, of an \$8 million promotional tie-in with Procter & Gamble.

Like the video, the "Wizard" album features some 10 minutes of additional music and songs written for the film, but never used. Also, buyers of the cassette or CD versions can find in a coupon for a free reproduction of

the original movie poster. The poster concept may be repeated with other soundtrack releases. Shulman forecasts a minimum total sale of 500,000 copies of the cassette and CD versions of the release.

The releases planned for next year include at least 14 titles in the first and second quarters. Among the releases are "An American In Paris," "Ben Hur," "Dr. Zhivago," "Easter Parade," "Gigi," "Gone With The Wind," and "Good News," "Kismet," "Seven Brides For Seven Brothers," "Show Boat," "Singin' In The Rain," "Three Little Words," and "2001: A Space Odyssey."

Shulman says he hopes that when he goes back to EMI/SBK chiefs Charles Koppelman and Marty Bandier to renegotiate the licensing deal, they will say, "Thank you for the job you've done and you've got another five years."

TIME-WARNER CASE

(Continued from page 6)

sion might team up with other investors to put together a viable bid.

Cablevision had joined forces earlier with two other big Time stockholders, A. Jerrold Perenchio, a Hollywood producer, and Robert Bass, a Texas financier, and filed suit to block the Time-Warner merger.

Bids for Time might be too costly for any suitor if the court failed to strike down an anti-takeover defense and stock swap that Time and Warner undertook recently.

Whichever takeover scenario becomes reality—Paramount's for Time, Time's for Warner, or Paramount's for Time-Warner—the resulting company will be saddled with huge debt, possibly \$15 billion or more. Some observers say the company will be forced to sell assets and lay off employees to meet interest payments.

Among the assets at stake in this battle are the Warner Bros., Atlantic, and Elektra Entertainment record labels in Warner's Music Group and several home video companies. Warner owns Warner Home Video, Lorimar Home Video, and Cannon Home Video; Time owns HBO Video; and Paramount controls Paramount Home Video.

Most analysts and insiders, however, believe that Time would not sell Warner's recorded music and music publishing division, which posted a profit of \$319 million on \$2 billion in revenue last year.

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Telarc Jazzes Up Its Image With DMP Label Distrib Deal

BY IRV LICHTMAN

NEW YORK Telarc International, signaling a greater commitment to jazz recordings, has made a worldwide distribution agreement with Digital Music Products Inc. (DMP), the audiophile jazz label based in Stamford, Conn. Other than a brief fling with GRP Records in the early '80s to sell the jazz-oriented line to audio stores, Telarc has never had such ties with

buyer for Tower Records in San Francisco and Los Angeles.

Under the new agreement, DMP product will be sold through Telarc under Telarc's wholesale pricing policies, effective Aug. 1.

According to John Awarski, manager of sales administration, Telarc sells to U.S. wholesale and retail accounts through a system of 13 sales representative companies, in addition to a lineup of international distributors in foreign countries. DMP also sells through reps, although it is understood to have weaker links abroad.

According to Tom Jung, DMP president, Telarc's worldwide distribution network and "understanding of marketing high-end products can provide better service to the industry, while affording us the opportunity to produce and release more product."

DMP, which specializes in live digital releases, has recorded such performers as Thom Rotella, Flim & the BBs, Joe Beck, and Mintzer. This fall, it will be releasing new albums by Rotella, Manfredo Fest, and Bob's Diner. Telarc says the new releases will be supported by in-store promotion, advertising in various media, and an "aggressive" radio campaign.

Telarc itself is planning a September jazz release featuring Andre Previn, Joe Pass, and Ray Brown. Previn, now a classical conductor of great renown with successful Telarc recordings, gained initial fame as an instrumentalist playing jazz piano.

The new jazz look at Telarc is being complemented by the addition of Don Elfman as jazz manager

another label.

In addition to obtaining DMP's own line of albums, currently numbering about two dozen, Telarc, with hundreds of classical and light classic albums on release, plans to market more jazz albums on its own logo.

The new jazz look at Telarc is being complemented by the addition of Don Elfman, who joins the staff in Cleveland as manager of jazz and special projects. For the past five years, Elfman served as director of jazz publicity at PolyGram Jazz and before that was a jazz

Lincoln Center Shows Spotlight Classics Jazz Series Is A Hot Seller

NEW YORK In its third year, Lincoln Center's only nonclassical music series, Classic Jazz, is selling tickets much more quickly than in its first two seasons, according to Alina Bloomgarden, the series' producer. Three weeks before its Aug. 4-10 run at the New York venue, it is already well on its way to selling out its six concerts and has also moved 79 subscriptions, compared with the 75 that were sold last year, she says.

All the concerts in the first two years of operations were sellouts, she adds.

Included in the upcoming series are tributes to Billie Holiday, Aug. 4; Bud Powell, Aug. 5; Jelly Roll Morton, Aug. 7; Benny Carter, Aug. 8; and Duke Ellington, Aug. 9 and Aug. 10. Among the artists involved are Wynton Marsalis, Abbey Lincoln, Jimmy Heath, Art Farmer, Tommy Flanagan, Jackie McLean, Marcus Roberts, Benny Carter, Dizzy Gillespie, Hank Jones, Ray Brown, Sylvia Syms, Jon Hendricks, and Jimmy Knepper.

The concert series is jointly planned by Bloomgarden, Marsalis—who is artistic director of Classic Jazz—and jazz critic Stanley Crouch. The producer notes it is one of the rare "repertory series" that attempts to keep the classics of the jazz field alive.

Special arrangements are sometimes made for the concerts. For

example, Slide Hampton, Jimmy Heath, and Walter Davis Jr. wrote big-band arrangements for the Powell tribute this year.

Asked why all of the music being presented is at least 35 years old, Bloomgarden replies, "What we're trying to do is present what we feel is enduring in jazz. I don't feel it's an historical or archival series as much as a classical series."

Concerts are held at Alice Tully Hall, which, despite its relatively

Artists include Marsalis, Gillespie

small size, has the advantage of intimacy, notes Bloomgarden. While seats are \$25 per ticket, the series still loses money and is currently supported by grants from the National Endowment For The Arts, the New York State Council on The Arts, the William H. Kearns Foundation, and the ASCAP Foundation.

Despite the success of the jazz series, Bloomgarden is not sure Lincoln Center will ever produce its own pop concerts. (Currently, pop shows at the center are promoted by outside parties.) "Lincoln Center is open to new things now," she points out. "We want to bring in new audiences and younger audiences, but we want to do something of value." **KEN TERRY**

INSIDE TRACK



Edited by Irv Lichtman

FUJI & THE VIRGIN: The U.S., London, and Tokyo offices of Virgin Records have all denied that Fujisankei is buying out the label. But rumors that the Japanese media conglomerate is angling to purchase as much as 25% of Virgin might have some substance. Virgin Group chairman Richard Branson said some time ago, when he bought back the public portion of his company from stockholders, that he would entertain an offer for up to 25% of its music division. At press time, he could not be reached for comment on whether Fujisankei would be the minority partner, and a New York spokesman for Pony Canyon, Fuji's record/video division, had no comment on the reports.

AN INTERNAL REVENUE SERVICE raid July 7 resulted in the closing of Celluloid Records of New York and its affiliate, Pipeline Distributors, according to an IRS caseworker. A new release from the Golden Palominos may be delayed as a result. The company also deals in product from Fela and several Brazilian artists, as well as back catalog from Royal Crescent Mob. (See Grass Route, page 48, for more details on the company). Jean Karakos, the president of Celluloid, says the IRS lien is with Ristic Music Distribution, the parent company of Pipeline, and not with Celluloid. Karakos says Ristic is trying to work out its problems with the IRS, and hopes to have the firm's New York offices reopened as of Thursday (20).

IN DEMAND: Track hears that several labels—CBS, PolyGram, Arista, and Geffen among them—are in hot pursuit to bring on board a currently hot producer for another label.

MOVING EXPERIENCES: Lieberman Enterprises has moved its Northwest U.S. branch from Portland, Ore., to Sparks, Nev., near Reno. A company spokesperson says the new location, which opened July 10, is more central to the branch's customers. Meanwhile, Lieberman parent LIVE Entertainment has relocated from Newbury Park, Calif., to Van Nuys, closer to Los Angeles. LIVE no longer needed its previous 121,000-square-foot plant since selling its video duplication subsidiary to Rank Video Services.

Personics Sets Up Shop In N.Y. Stores

BY BRUCE HARING

NEW YORK The Personics Corp. has rolled out its custom taping system in 23 New York area stores, and plans to be in five more before the end of this month.

Personics chairman Elliot Goldman says the firm hopes to be in as many as 60 Northeast stores by the end of the fall. Among the chains participating in the test are Musicland (known as Sam Goody's in the New York area), Record World, Tower, and selected locations of The Wiz electronics stores. J&R Music World will join the list in the fall, Goldman says.

The new test systems, which were announced July 12 at a press conference in New York, will be located at stores in Manhattan, Long Island, and Westchester County, N.Y.; Northern New Jersey; and Stamford, Conn.

Goldman says the Personics systems were up and running in several stores a few weeks before the official launch. "The retailers say, 'You've got it here, let's turn it on,'" Goldman says, claiming that the business the active stores is generating is "double and triple the volume [gener-

ated by Personics machines] on the West Coast."

Goldman says Personics will continue to add locations in New York, Los Angeles, and San Francisco, and, "We'll use the balance of this year to test some smaller markets outside the markets we're already in, probably in the West." Goldman says the company plans an aggressive entry in the Midwest, New England, and the Southeast in January 1990.

Personics has considerably broad-

ened the number of albums and artists sampled in its system-results surveys, Goldman says. He claims that the company is now comparing data from nine stores with Personics vs. nine stores without the system, testing the results on 60 artists. Goldman says that the company's 4-month tests now cover some 9,000 albums. "We're not claiming that even a 9,000-album sample is definitive," says Goldman, "but we think it is now a statistically relevant sample."

Atlantic Records To Open Nashville Office

NASHVILLE Atlantic Records will open a country office here, probably in early August. It will be headed by ex-CBS/Nashville chief Blackburn and producer Nelson Larkin.

Until recently, the label's country acts recorded on the Atlantic America logo. But they now use the regular Atlantic identification.

The current country roster includes Billy Joe Royal, Robin Lee, Billy "Crash" Craddock, Girls Next Door, Pal Rakes, and Jeff Stevens & the Bullets.

In addition to Blackburn and Lar-

kin, the staff is expected to include Elroy Kahanek, who will head promotion, and Bobby Yarborough, who will assist him.

Before switching to Atlantic, Blackburn had been heading PolyGram's A&R outpost in Austin, Texas. Although sources say that office has been closed, PolyGram would not confirm that report at press time.

Atlantic briefly had a Nashville office in the '70s. It was directed by Rick Sanjek, who is now a VP at BMI's New York headquarters.

PPI/PETER PAN INDUSTRIES has had a switch in top management, with founder Marty Kasen having left the company and Donald Kasen, his cousin, buying out his interest and now serving as president and CEO. In recent years, the company has diversified its base as a major kiddie line into pop albums and varied home video releases.

SUIT CONTINUES: A U.S. District Court judge in New York has denied Jerry Leiber & Mike Stoller's Trio Music attempt to have dismissed a suit against it by Phil Spector's publishing company, Mother Bertha Music, which last December charged Trio with failure to pay Spector royalties on songs he has co-authored over the years under a co-publishing agreement. Judge John Walker ruled July 7 on a motion by Trio to dismiss the suit on the grounds that Spector had recently formed a Los Angeles entity in order to gain federal jurisdiction in the matter.

A REPORT ON THE controlled composition clause—the controversial demand by labels that they pay less than statutory mechanical rates on songs penned by newer acts—is one of the main topics to be addressed at the annual meeting of the National Music Publishers' Assn. at the Park Lane Hotel in New York July 24. NMPA general counsel Peter Felcher tackles the subject, along with state liability on copyright infringement. Also on tap, beyond general reports on the organization, is guest speaker Ralph Oman, U.S. Register of Copyrights, who speaks on "The Challenge Of Copyright In The Post-Berne Era."

GETTING THE WORD: The Canadian government has approved the takeover of Vancouver, British Columbia-based religious label Word Records Ltd. by Word Communications Ltd. The federal watchdog on foreign takeovers and acquisitions of Canadian operations, Investment Canada, gave the go-ahead in late June to the deal in which Word Communications acquired control of businesses carried on by the Scott Communications Corp., a holding firm, and Word Records. Investment Canada has never turned down a takeover since its inception in 1984. In many cases, Canada allows unfettered foreign investment. But in the field of communications, all deals are reviewed and examined for potential Canadian benefits. The Time-Warner Communications deal now is under such scrutiny.

ENDING A 15-YEAR CAREER at EMI Music Worldwide out of London July 31 is Brian Southall, director of public relations communications. Track hears he'll be on the PR prowl soon after a short vacation.

(Continued on page 88)

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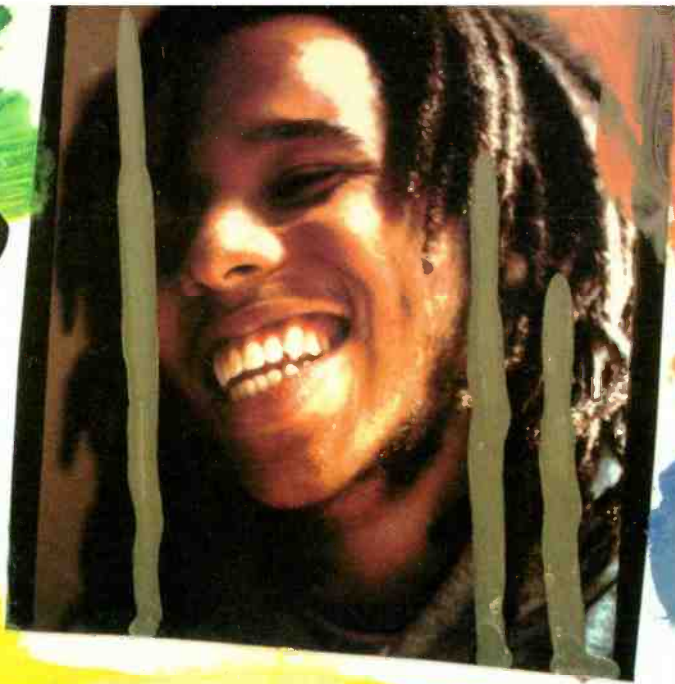
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