

Billboard

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VOLUME 101 NO. 34

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

August 26, 1989/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

In The Week Of The Leak, Radio Jumps Gun On Janet

BY SEAN ROSS

NEW YORK It was the week that leaked. New records by Janet Jackson, the Rolling Stones, Aerosmith, Motley Crue, and Tears for Fears were played on numerous radio stations, all of them in advance of the date that those stations were supposed to have them.

Besides highlighting the problem that labels have in coordinating major releases to radio—a longstanding dilemma that has come back to the fore in recent months—the plethora of superstar leaks also marked a shaky debut for an A&M attempt to circumvent leaks by releasing the Jackson single via satellite on Aug. 16 (Billboard, Aug. 19).

While A&M went ahead with its

broadcast and with a simultaneous Federal Express delivery of the single, Jackson's "Miss You Much" had been on major market stations for almost a week by that time, beginning with reported airings at KTFM San Antonio, Texas, and KKFR (Power 92) Phoenix on the previous Thursday.

By Aug. 11, A&M itself was servicing the record to other major-market outlets with the proviso that stations respect the Wednesday release date unless they heard the record on the outlets of their competition. By that afternoon, stations on "Miss You Much" included KPWR (Power 106) and KIIS Los Angeles as well as New York's WHTZ (Z100), WQHT (Hot 97), WRKS, and WBSL. Each of those stations—except Z100—indi-

(Continued on page 93)

Initial Sales Strong On \$14.95 Vids But Some Say Low Price May Cut Profit

BY BRUCE HARING and EARL PAIGE

NEW YORK As it enters its second week in action, Paramount's \$14.95 video series is selling strongly, but retailers and rackjobbers are still skeptical about the long-range profit potential of movies at that price point.

Dealers were generally pleased with the first week's performance of Paramount's "Sweet 15" series, which offers such catalog titles as "Beverly Hills Cop," "Witness," and the "Star Trek" series at an all-time-low price for major theatrical releases. But they tempered their enthusiasm with regrets that the merchandise wasn't sold for \$19.95, a price point many maintained would have still provided a healthy

amount of sales action.

The Paramount release of choice catalog titles is considered the first real test of price's effect on sell-through. The experiment will continue later this fall, when sub-\$15 product is anticipated from several

suppliers, among them HBO Video, Vestron Video, IVE, and Republic Pictures Home Video. On Oct. 5, Paramount plans to add 15 titles to its own low-price series, which debuted Aug. 5 (Billboard, Aug. 5).

(Continued on page 100)

Even Label Associations Signal Dissent Int'l Groups Attack DAT Pact

BY KEN TERRY

NEW YORK Ripples of adverse reaction to the DAT agreement between software and hardware manufacturers continue to spread as rights societies and record industry groups in Japan, Europe,

and Canada express their feelings about the pact.

It comes as no surprise that associations representing publishers and songwriters oppose the agreement to seek legislation on a technical solution to the DAT impasse. Rights societies around the world—including the National Music Publishers' Assn. in the U.S.—still trumpet the need for a hardware or blank-tape levy as compensation for home taping losses and note that the anti-DAT duping device specified in the pact will not limit home taping.

More remarkable is the fact that record industry trade groups in Japan and Canada have expressed reservations about the pact; in the U.K., the British Phonographic Industry approved the settlement, but according to sources, members of its governing body are irritated because they had little input into the agreement.

Although the International Federation of Phonogram & Videogram Producers (IFPI) has no immediate comment on the furor generated by the pact, the other software trade group involved in the DAT talks, the Recording Industry Assn. of America, stands by the agreement.

Pointing out that that the docu-

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Upcoming Tours Look Hotter Than Summer Outings

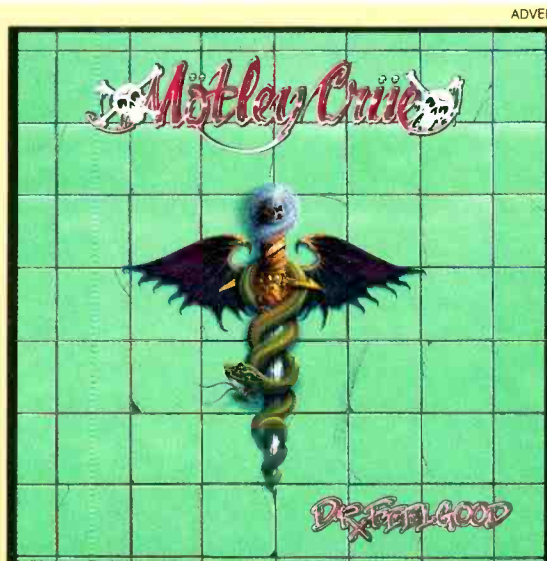
BY MELINDA NEWMAN

NEW YORK While the mediocre touring summer has left many promoters licking their wounds, the upcoming months should provide some much-needed relief.

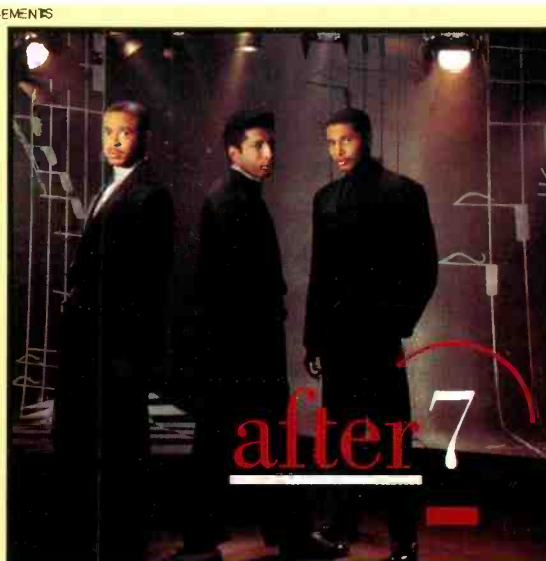
In addition to the well-publicized Rolling Stones tour, other acts on the road this fall and winter will include Prince, Motley Crue, Paul McCartney, Janet Jackson, the Psychedelic Furs, Billy Idol, R.E.M., and Fine Young Cannibals. The Cure, Bon Jovi, Bob Dylan, and New Kids On The Block will continue outings.

Thanks to the strong fall field, the industry is already seeing an up-

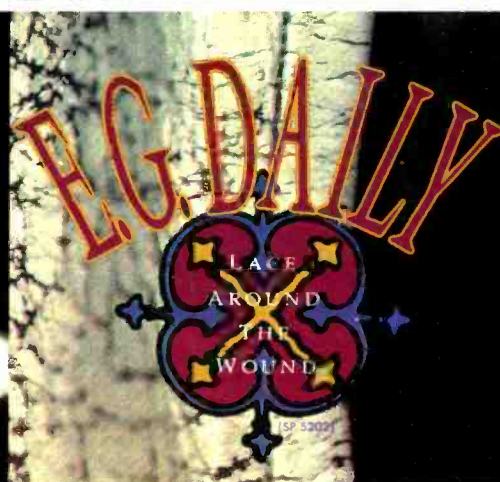
(Continued on page 101)



MÖTLEY CRÜE. DR. FEELGOOD. The forthcoming album features the first single and video, "Dr. Feelgood." In stores everywhere SEPTEMBER 6. On Elektra Cassettes, Compact Discs and Records. Yo, Dudes, call the CRÜE Hotline 1-(900)-932-8CRÜE (now through August 27-75¢ a minute).



AFTER 7. THE BIRTH OF A MUSICAL DYNASTY. This debut album is a family affair. AFTER 7 is produced by L.A. & BABYFACE for Keith Mitchell (L.A.'s cousin) and Kevon & Mevin Edmonds (Babyface's brothers). "HEAT OF THE MOMENT" is the single already burning up the charts. On Virgin.



SOME PEOPLE

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and poetic lyrics yet.”

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nuance resonates

the sound of black

their inspiration to develop a style all his

Chronicle. “...his most compelling album

sounding and most politically pointed (**J**

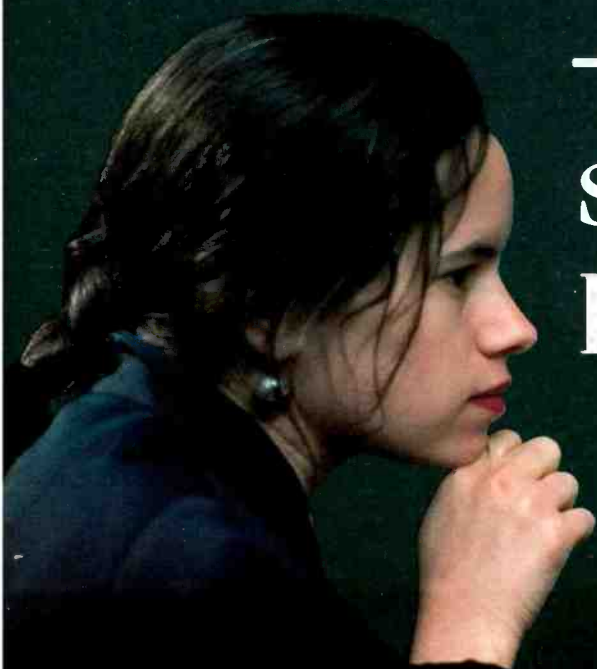
—Stephen Holden, *The New York*

stream, yes; sellout, no. From **10**

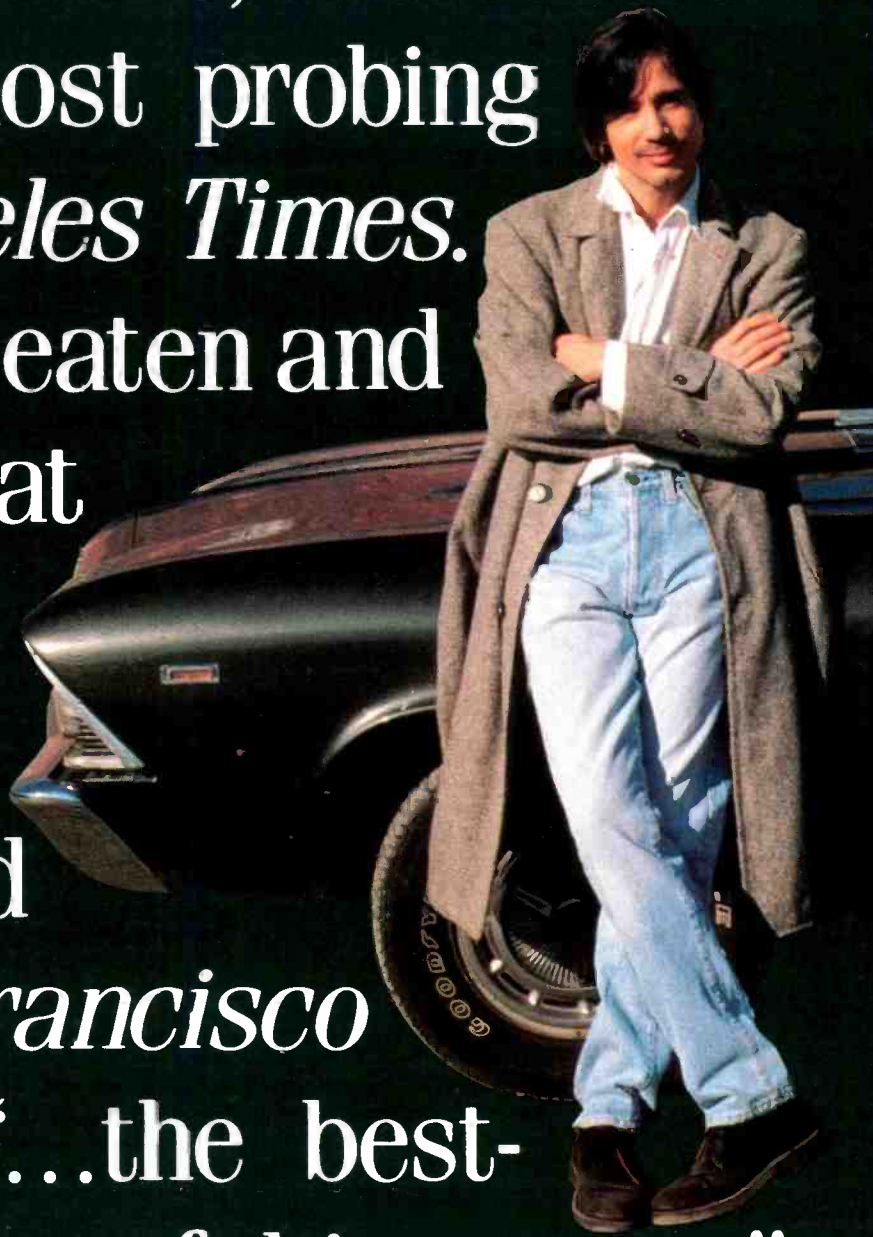
lyrical heights, few concessions.

try’s most original and uncom

—Stephen Williams, *Newsday*



and **Cure** album yet...The greatest thing
 a gorgeous fabric of rumbling bass, cathe-
 effects, Arabian Nights rhythms, and several
 porting some of Smith's most probing
 Terry Atkinson, *Los Angeles Times*.
 (ed) must have lived, slept, eaten and
 records growing up in Great
 ry, every inflection, each
 with his having absorbed
 American vocalists and used
 own."—Joel Selvin, *San Francisco*
 since *The Pretender*... "...the best-
Jackson Browne) album of his career."



Times. "Main-
10,000 Maniacs:
 one of the coun-
 promising bands."



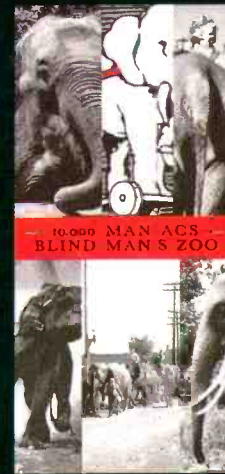
THE CURE
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SIMPLY RED
 A NEW FLAME
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JACKSON BROWNE
 WORLD IN MOTION
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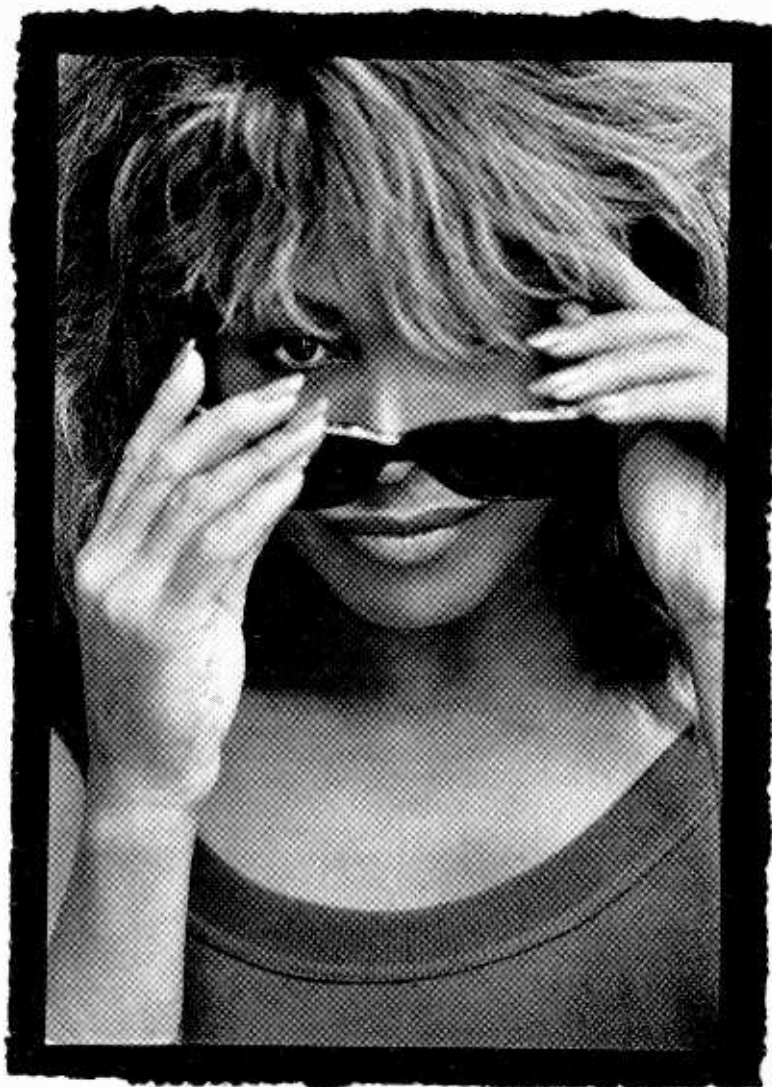


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the first single from the forthcoming album

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written by Mike Chapman and Holly Knight.

produced by Dan Hartman and Tina Turner

management. Roger Davies for Roger Davies Management, Inc.



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Billboard CONTENTS

VOLUME 101 NO. 34

AUGUST 26, 1989

DAT USE ON THE RISE IN U.S. RADIO

Experimentation with digital audiotape is proliferating at radio stations throughout the country. While some find technical problems irksome, most hail DAT as the medium of the future. Craig Rosen reports.

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LABEL ON THE WING

Ed Eckstine, Wing Records senior VP/GM, reflects on three successful years with such acts as Vanessa Williams, Tony! Toni! Toné!, and Sharon Bryant. David Nathan has the story.

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VSDA CONFAB: MORE NEWS FROM VEGAS

As part of Billboard's continuing coverage of the recent Video Software Dealers Assn. meet, Geoff Mayfield reveals the winners of the VSDA Retailers Of The Year awards (page 61), Earl Paige reports on the latest developments in the thorny issue of Nintendo rentals (page 62), and Ken Terry explores the expanding market of special interest video sell-through (page 68).

SONY PLANT ADDS VIDEODISKS

Sony's Digital Audio Disc Corp. plans a major expansion for early next year, resulting in full production of videodisks as well as increased output of CDs.

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CLASSIFIED ACTIONMART

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Mobile Fidelity Cites Melodia Breach Seeks Arbitration To Extend License Pact

BY IRV LIGHTMAN

NEW YORK Mobile Fidelity Sound Lab is charging Melodia Records with violating a deal that has given it rights to exclusively distribute in North America compact disks culled from the vaults of the Soviet record company.

But as Mobile Fidelity seeks arbitration of its charges, Melodia executives, headed by its general director, Valery Sukhorado, have spent the last several weeks in the U.S. attempting to line up new American deals, including distribution of the Melodia line (see story, this page).

Sukhorado claims expiration last May of the three-year deal, which Mobile Fidelity says gave it access to Melodia's original master tape library in exchange for royalties based on sales. The deal was negotiated through the Soviet licensing agency, Mezhdunarodnaya Kniga, also a target of Mobile Fidelity's claims. Under *perestroika*, or restructuring, Melodia can now deal directly with foreign companies in arranging record deals.

Mobile Fidelity acknowledges the formal expiration date of the contract on May 28 of this year, but it claims that it suspended the contract because of the alleged breach and now requires another 24-month period in order to remedy the situation. Under the licensing arrangement, Mobile Fidelity has released some 50 classical and jazz titles, the last of which was released in May.

Mobile Fidelity says that as early as 1987 it was denied access to the Melodia library and that "first choice" titles were being distributed in the U.S. by British and Australian companies. In Mobile Fidelity's view, the availability of such releases in the U.S. constituted a breach of "both the repertoire se-

lection and territorial exclusivity clauses of the agreement."

The Soviets, the label further claims, were advised of this, but "failed to respond and subsequently were notified that the contract was suspended until all terms were fully realized."

In bringing the matter on July 31 to the Arbitration Institute of the Stockholm (Sweden) Chamber of Congress, which is recognized

in the agreement, Mobile Fidelity, in addition to seeking unspecified damages, claims that Melodia cannot license its recordings to another company until its original contract has been honored. It is not known if the latter point is being raised by companies being contacted by the Melodia executives, one of which, WEA, is said to be a front-runner in making a new deal.

(Continued on page 92)

Melodia Execs Visit U.S. To Parley With Music Cos.

BY CHRIS MORRIS
and IRV LIGHTMAN

LOS ANGELES In a move reflecting burgeoning economic opportunities in the age of *glasnost*, Valery V. Sukhorado, general director of the Soviet Union's state-operated record and retail store combine Melodia, is visiting the U.S. to explore new joint venture deals with American labels and retailers.

While no new agreements have been finalized, Sukhorado has met with executives of WEA, CBS, and EMI to discuss the possibility of licensing Western pop artists' recordings to Melodia for pressing and sale in the Soviet Union.

A licensing deal for WEA classical product "has gotten as far as paperwork," according to Sukhorado's U.S. associate, California-based record producer Stan Cornelius.

Melodia, which operates 42 free-standing retail record stores in the Soviet Union, is also close to realizing a deal, previously reported, that would bring Tower Records stores to the country. However, the Sacra-

mento, Calif.-based chain's Russian outlets would be located in hotels, essentially catering to the tourist trade, selling records and renting videocassettes for hard currency only.

Sukhorado is being accompanied on his visit by Jumber V. Beradze, manager of the Tbilisi Studio complex in the Soviet republic of Georgia. Melodia hopes to interest U.S. firms in fitting the studio with state-of-the-art digital equipment.

Sukhorado says that an agreement with WEA regarding the licensing of U.S. pop material "is in negotiations."

One roadblock to the finalization of a WEA-Melodia pop deal might be royalty rates for Western artists. Retail prices for albums are far lower in the Soviet Union than in the U.S., so American artists accustomed to higher royalty rates would likely have to accept a smaller slice of the pie from Soviet sales of their albums. "Indeed, there have to be some considerations made," Cornelius says.

(Continued on page 101)

Teen Charges L.L. Cool Singer, Crew Members In Sex Attack Radio Contest Winner Alleges Assault

BY THOM DUFFY

NEW YORK Two top 40 radio stations in Minneapolis are taking a hard look at their contest policies after a 15-year-old girl, who won backstage passes at an L.L. Cool J show from one of the outlets, reported she was taken to a hotel by band crew members and sexually assaulted.

Three members of the L.L. Cool J entourage—including a singer, a bodyguard, and a stage technician—were being held in lieu of \$100,000 bail each on charges of criminal sexual conduct in the first degree following the Aug. 10 incident, according to assistant county attorney Kevin Johnson.

The victim and a 16-year-old friend had won their backstage passes to the Met Center show in a contest sponsored by KDWB. They said they were lured to the Hotel Sofitel in Bloomington, Minn., by bodyguard Christopher Elias Tsipouras, 22, of Union, N.J., on the promise of meeting L.L. Cool J. Once there, the younger girl was as-

saulted by Tsipouras; Gary Chris Saunders, 22, of St. Albans, N.Y.; and David James Parker, 26, of New York, according to the victim's complaint. The older girl had left the hotel room before the alleged attack began, officials said.

Police said the girls did not meet L.L. Cool J and the rap star was not involved in the incident at the hotel.

The three charged with the assault have prior misdemeanor convictions, according to court officials. As many as eight other crew members may have witnessed the alleged attack and, under Minnesota law, may also be subject to prosecution, officials say.

L.L. Cool J's management firm, Rush Productions, did not return calls for comment about the incident.

Brian Philips, program director of KDWB, said the girls were taken away from other backstage guests "by people [with the band] who appeared to be in authority." While KDWB had not assumed responsibility for transporting contest winners to or from the Met Center,

Philips said the station will be reviewing its policy toward backstage receptions. "Radio universally has done a million of these [backstage gatherings] successfully," he says.

Lisa Fransen Bittman, station manager of competing WLOL, says the station will begin to require the parents of minors to sign releases to assure they are aware their children are taking part in backstage receptions and will not allow listeners to remain backstage unescorted.

However, a former counsel for the National Assn. Of Broadcasters says a station's civil liability is limited in circumstances surrounding promotional events. "This is a question that has cropped up from time to time," says Erwin Krasnow. "My sense on this is that it becomes overreaching for a court to impose liability" in promotional situations.

**Billboard keeps 'em
dancin' in Manhattan
... for star-studded
photos, see page 98**

Moscow Festival A Rock Success

\$10 Mil Expected On TV, Record Rights

This story was prepared by Thom Duffy, Steven Dupler, and Tass correspondent Vladimir Mostovets.

NEW YORK The Moscow Music Peace Festival, a *glasnost* rock extravaganza that brought Bon Jovi, Motley Crue, Ozzy Osbourne, and others to play for more than 200,000 Soviet fans in Lenin Stadium Aug. 12-13, may gross as much as \$10 million from broadcast and recording rights, reports say.

Net proceeds of the two-day Moscow Music Peace Festival—after production costs estimated at \$3 million-plus—are to go jointly to a Soviet anti-drug and alcohol abuse organization and the U.S.-based Make A Difference Foundation, an anti-drug organization that co-sponsored the concerts with Soviet promoter Stas Namin's Music Centre.

Organized by Bon Jovi manager Doc McGhee, partly as a condition of his probation two years ago on a marijuana-related conviction, the event was broadcast on Soviet television and radio and carried on U.S. cable television on a pay-per-view basis. Portions of the event were also broadcast, on a tape-delayed basis, in a number of territories.

What was seen in the U.S. in a Showtime Event Television special Aug. 13 was a combination of material from both days' performances.

According to Joek McLean, VP of programming for Showtime Event Television, the concert program-

ing was transmitted live-to-satellite and downlinked at a satellite base station network in Staten Island, N.Y., where it was integrated with commercials and then uplinked to the various participating cable networks. "Viewers were seeing it within hours of its actual occurrence," says McLean.

No figures were available at press time regarding the number of stations carrying the PPV show, or

audience estimates.

According to McLean, MTV acquired all licensing for the production some months ago. Credited as the PPV presenter by Showtime, MTV also sublicensed international distribution rights to Radio Vision International in Los Angeles and worldwide simulcast rights to the Westwood One Radio Network.

A number of international terri-
(Continued on page 94)

Rest Of Record Plant Sold

NEW YORK Chrysalis Group PLC, which two years ago purchased 50% of Record Plant Studios in Los Angeles, has acquired the remaining shares and become the sole owner of the well-known recording facility.

Chris Stone, Record Plant president and co-founder, is leaving the company; David Ellman, former controller of Record Plant, has been named executive VP/COO.

"When Chrysalis acquired its interest in the studio in 1987, I had a five-year employment contract, and they had the option to pick up the rest of the shares at any time—they simply chose to execute that option now," says Stone.

As owner of Record Plant, Chrysalis acquires three divisions:

a building on Sycamore Street that houses two audio recording studios; a pro audio rental group called Livingstone Audio; and a remote recording operation.

"They recently downsized the operation," says Stone, referring to Chrysalis' decision late last month to sell Record Plant's film scoring operation. "The studio is involved mostly in album work, TV scoring, and remotes. Since I was heavily involved in marketing the scoring services to film studios, there wasn't that much point in staying on."

Stone, who says he is "elated," plans to continue his work in studio design and various projects with Apple Computer.

STEVEN DUPLER



Spielberg Comes Home. Film maker Steven Spielberg makes a rare public appearance at the MCA Home Video dinner presentation to receive the man-of-the-decade award given by members of the Video Software Dealers Assn. during the recent eighth annual VSDA convention in Las Vegas. Spielberg's "E.T. The Extra-Terrestrial" was also voted video of the year by VSDA dealer members. Shown, from left, are Louis Feola, senior VP of marketing, MCA Home Video; Pam Horowitz, executive VP, VSDA; Spielberg; Lou Berg, president, VSDA; and Robert Blattner, MCA Home Video president.

EXECUTIVE TURNTABLE

RECORD COMPANIES. CBS Records Distribution in New York announces the following appointments: **Craig Applequist**, VP of sales; **Larry Golinski**, Midatlantic Branch Manager; **Jim Chiado**, Los Angeles branch manager; **Laurel Polson**, sales manager, northwest branch; and **Mike Greene**, director of jazz sales. Applequist was VP of sales, Columbia Records; Golinski was sales manager, northwest branch, CBS Records; Chiado was mid-Atlantic branch manager, CBS Records; Polson was regional marketing manager, CBS Records Masterworks; and Greene was VP of sales, MCA Records.

Columbia Records in New York appoints **Rich Kudolla** VP of sales. He was branch manager for CBS Records in Los Angeles.

Epic and the Associated Labels in New York appoints **Mike Jones** product



APPLEQUIST



KUDOLLA



KLEINBERG



VENABLE

manager, and **Nancy C. Pitts** product manager, West Coast. They were, respectively, an on-air personality for WGIR in New Hampshire, and national director of press/publicity at Solar Records.

PolyGram Records in New York promotes **Steve Kleinberg** to VP of product development, East Coast, and names **Dane Venable** VP of artist development. They were, respectively, director of product management for PolyGram, and director of merchandising for CBS Records.

Warner Bros. Records in Los Angeles names **Pam Jones** black music pro-



JONES



STEARN



WILSON



SMITH

motion manager for the Cleveland area. She was a promotion assistant at Capitol Records.

A&M Records in Los Angeles promotes **Nick Stearn** to national singles director, and names **Jill Glass** regional marketing director in Los Angeles. They were, respectively, West Coast regional sales/marketing director, and regional marketing director in New York.

Rhonda Markowitz is appointed manager of press and artist relations for Private Music in New York. She was a publicist with the Howard Bloom Organization.

Ian Wilson is appointed manager of European artist development for Atlantic Records in London. He was marketing and promotions director/U.S. & Canada for PolyGram Records in London.

PUBLISHING. **Alison Smith** is promoted to associate director, performing rights at BMI. She was assistant, writer/publisher relations.

Zomba Publishing in New York names **Frances Jones** director of business affairs, and **Karen Durant** professional manager. They were, respectively, attorney of legal affairs for PolyGram Records in New York, and R&B promotion manager for Jive Records.

•VIDEO PEOPLE on the move, see page 68

2nd-Quarter Numbers Hurt By Start-Ups, Acquisitions

Westwood One Posts \$6.5 Million Loss

BY DON JEFFREY

NEW YORK Although rising high in the ratings with its KQLZ (Pirate Radio) Los Angeles, Westwood One Inc. has reported huge losses, the result of high station start-up costs and an aggressive acquisitions strategy.

For the second quarter, which ended May 31, Westwood posted a net loss of \$6.5 million, compared with a profit of \$693,000 last year. Revenue was up only slightly to \$29.46 million.

For six months, the net loss was

\$9.6 million, compared with a profit of \$2.1 million last year. Revenue fell 1.7% to about \$56 million.

Company executives are confident, however, that recent Arbitron and Radar ratings—which show increases for KQLZ and the NBC Radio Network, respectively—will attract higher revenues and reverse the losses.

Despite the optimism, Westwood One's strategy of growth through acquisitions has saddled it with high interest and goodwill expenses that will continue to hurt its profitability.

In the past two years, Westwood One has acquired three radio stations and a major radio network. These purchases have burdened the company with a debt load of \$183 million and caused interest expense to soar from \$1.8 million in the second quarter last year to \$5 million this year.

The acquisitions have also added \$215 million in goodwill expense (the difference between price paid and book value) to the company's balance sheet. That non-tax-deductible charge must be amortized, or subtracted from operating income, over 40 years. In the second quarter, goodwill decreased earnings by \$1.4 million, compared with \$800,000 the year before.

Since last September, WW1 has bought WYNY New York for \$39 million; half-interest in WNEW-AM, New York, for \$11 million, and the former KIQQ Los Angeles—now KQLZ—for \$56 million.

William Battison, WW1's president and chief financial officer, says the company has incurred "significant start-up costs" at KQLZ since it went on the air March 17.

Revenues have been soft because the station broadcast commercial-free for several weeks to attract new listeners and since then has aired only about five commercial spots an hour, compared with seven to 12 at most stations. The spots have been sold at higher than usual prices, though.

(Continued on page 85)

3rd Quarter For Commtron Nets Blockbuster Earnings

NEW YORK Higher sales of consumer electronics, fatter orders from the fast-growing Blockbuster video retail chain, and better profit margins have given Commtron Corp. significant gains in earnings.

For the period ended May 31, Commtron's net income soared 75% to \$1.6 million on a 5% rise in revenue to \$129 million. For the first nine months of this fiscal year, net profit skyrocketed 117% to \$6.2 million on a 20% revenue gain to \$422 million.

Steve Lacy, chief financial officer of the West Des Moines, Iowa-

based distributor of electronics products and videocassettes, says that consumer electronics sales were 8% higher than in last year's third quarter. Personal computers and fax machines were the biggest sellers. Videocassette sales were up 4%.

John McRae, securities analyst with Bear, Stearns & Co., says a major factor in Commtron's third-quarter success was the "unexpected bonus" of new orders from Blockbuster Entertainment and seven of its franchisees. "That pretty much flowed to the bottom

(Continued on page 94)

STEP BY STEP,
HEART TO HEART...
THIS IS THE SOUND OF A
MAJOR CAREER
IN THE MAKING.

"MARTIKA"
FC 44290

THE GOLD DEBUT ALBUM

FEATURING THE NO. 1 HIT, "TOY SOLDIERS."
38 6674

NOW MARTIKA IS TAKING THE NEXT STEP WITH HER
NEW SINGLE, "I FEEL THE EARTH MOVE."
38 68996

AND SHE'S BRINGING HER CAREER TO AN EXCITING NEW STAGE--
HER 30 CITY NORTH AMERICAN TOUR.

"MARTIKA." ON COLUMBIA CASSETTES, COMPACT DISCS AND RECORDS.

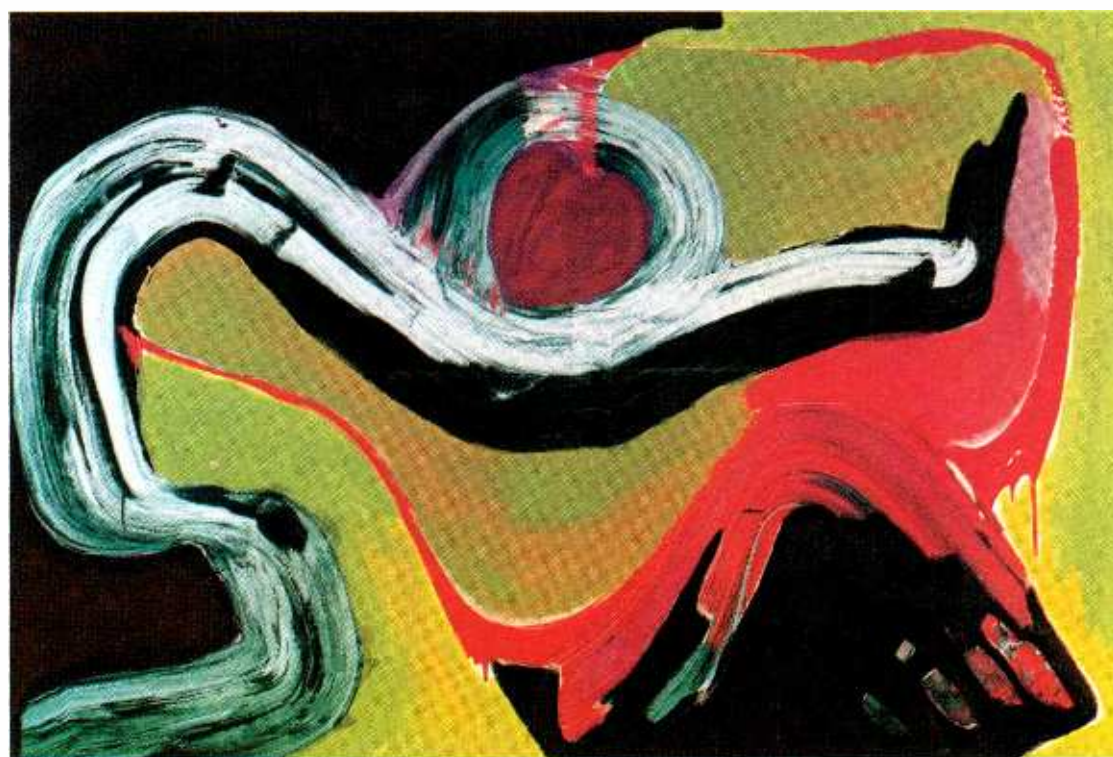


Album produced by Michael Jay.
Management: Magico Management Company



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If a picture paints 1,000 words,
these songs paint 10,000 pictures.



my abstract heart [SP 5273]

the new album by **HERB ALPERT**

featuring the first single “3 O’Clock Jump”

[AM 1446]

Herb Alpert returns with a brilliant spectrum of colors on his new release, *My Abstract Heart*.

The driving street beat of the first single “3 O’Clock Jump” maintains the unmistakable quality that has made Alpert a legend, and emerges as the perfect follow-up to his hits “Diamonds,” “Keep Your Eye On Me,” and the classic “Rise.”



Produced by Herb Alpert

Associate Producer: Eddie del Barrio
Recorded and Mixed by Niko Bolas



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Territorial Exclusivity May Not Hold EUROPE '92 WILL CHANGE LICENSE PACTS

BY TONY MORRIS

As soon as the Americans declared independence in 1776, the 13 original states were possessed with sufficient foresight to federate into a union that has withstood the tests of more than 200 years. The collective power and resources of the U.S. have been harnessed and directed toward not only the exercise of global political influence, but also the creation of the world's largest and—traditionally—most successful economy.

Although the Europeans as a group have been slower off the mark, the fact is that the European Economic Community has now been around for more than three decades and, with it, the declared policy of creating a truly single European market.

With Dec. 31, 1992, as the target date for completion of the market's integration, there is now a rapidly increasing awareness of the need to take account of the complex provisions of existing EC competition laws and the impact they already have on the music industry.

One of the principal objects of the European Treaty is to promote the free movement of goods within the community. Provisions in any agreement that operate to prevent competition in the EC are inconsistent with this principle, as is the abuse by any "undertaking" of a dominant position in any particular "market"—a term defined both geographically and in the context of species of goods, including various genres of music.

The European Commission and the European Court have already made decisions applying these principles to the record industry. Rulings have been issued in lawsuits involving Polydor, CBS, EMI, Deutsche Grammophon, and WEA, as well as a host of European collection societies.

Some of these rulings have squashed attempts to assert territorial exclusivity in licensing agreements—the objectives of the commission and the court being to prevent the anticompetitive effect of "parallel networks of similar agreements." The principle that has been established is that once a recording is lawfully on the market anywhere in the EC, then the holder or licensee of the rights in that recording is entitled to exploit the same anywhere in the Common Market.

There are certain exceptions to this principle: One relates to the size of the particular market in which recordings are being exploited; another concerns a notification procedure whereby the commission can attempt the restrictive provisions of a particular agreement on the grounds that doing so will benefit consumers. However, the inherent difficulties in quantifying the size of particular areas of the market and the complexities of the notifications procedure make it necessary for extreme caution to be exercised in negotiating single-territory deals.

This should all be seen in the context of a recent decision of the European Court in a case involving a car-

tel of U.S., Canadian, and Finnish companies that were engaged in a price-fixing arrangement relating to the sale of wood pulp in the EC. The findings of the court held beyond any doubt that the European competition laws are binding on U.S. organizations insofar as their business activities are carried out in the Common Market.



'Competition laws can be applied by the courts of each EC country'

Tony Morris is an entertainment business attorney and partner in the London-based firm of Cameron Markby Hewitt.

It is likely that there are in existence hundreds—if not thousands—of ongoing licensing agreements between U.S. organizations and companies in each of the EC member states that offend the EC competition laws—but as long as the arrangements reflected in these agreements suit both parties, it is unlikely that they will be referred to the Commission.

However, it is worth bearing in mind that the European competition laws can be applied by the domestic courts of each of the member states. There are also several penalties that can be applied against an agreement found to offend the prin-



CATCH-22 SITUATION

Thank you, Jason Dauman, for your July 8 Commentary that focused on the difference between songwriting skills and performing skills ("Artists Should Consider Others' Songs"). I think you're entirely accurate in pointing out that the public rarely knows and barely cares who writes what it wants to buy. And the industry does indeed unrealistically force its talent to combine the two skills in a seemingly unending attempt to relocate the Beatles or Bob Dylan.

Yes, there are exceptional artists who excel in this dual role and exceptional labels that have the desire and ability to find terrific songs for exciting performers and producers. But these exceptions hardly compensate for the "filler" tracks to which we've sadly become accustomed.

Especially mystifying is the strange way in which labels contribute to this waste of talent by virtue of "controlled composition" clauses in agreements with artists. Specifically, artists agree that songs they write and/or publish will be licensed

principles of free movement. First, the restrictive clauses can be struck from the agreement, leaving the balance of the contract to stand; second, there is the power to levy a fine of up to 5% of world revenues for the group of companies of which the offending company forms part.

But here's the rub: Far from regarding the new market as protec-

Meanwhile, the centralization of the collection of mechanical royalty payments is already well under way, and the European Court recently made a decision requiring the harmonization of the level of performance payments throughout the EC.

The time to take the opportunities offered by the single European market is now—not in January 1993, when it just might be too late. A forward-thinking U.S. company should now be considering its product base, exploring the potential of the single European market and analyzing the European competition laws in an effort to maximize the exciting sales potential offered by the 320 million-strong population of the EC.

For those U.S. companies not yet established by way of a subsidiary or a branch in Europe, now may be the time to consider establishing one. The European Commission proposes quotas on airplay of non-European originating music, but it is difficult to see how such a quota might be applied to licensing or other exploitation of non-EC copyrights in the form of vinyl disk, cassette, or CD.

However much the Eurocrats may look at the new awakening of an indigenous Euroculture, they will not alter the fact that the fabric of modern music is thickly woven with styles and trends—jazz, rock, soul, R&B, dance—that originate from the U.S. That being so, now is the time for the U.S. to remind the Europeans that, when it came to being united, the Americans were first.

tionist and "Fortress Europe," the go-ahead U.S. company should be looking at "Opportunity Europe." A single market of 320 million consumers has visibly more potential than 12 individual markets, the smaller of which may hold only minimal interest for U.S. exporters of copyright material.

Companies within Europe are already looking at ways of exploiting the single European market so that overheads, commissions, and third-party royalties may be reduced. Even small independent companies are looking to set up network arrangements, subsidiaries, and satellite offices in other member states.

to their record companies at a reduced "mechanical" royalty rate, generally 75% of the rate prescribed by federal statute.

This is a matter of leverage—the newest-hence-weakest artists will agree to the lowest rates. That isn't strange. But these clauses then state that if artists record noncontrolled—i.e., "outside"—material—then the difference between the agreed-upon rate and the royalty the company actually must pay is taken from the artists' own royalties. In other words, those who record are given strong financial incentive to write, as well.

The sad part is that the above practice serves to demean the song as a separate artist/commercial entity and will eventually eliminate professional songwriters—the very people who are best equipped to provide us with truly great material. If that happens, the consumer will know it, and we all will lose.

David Rosner, President
The Bicycle Music Co.
Los Angeles

they are playing if record companies would buy more advertising! Shades of Al Capone! Who ever suggested that radio was the indispensable half of the radio/records relationship, or that PDs should have to be bribed to provide essential information?

Only a crazed consultant or programmer could come up with the idea that records shouldn't be identified in the first place, or that 30 records should be played with such mind-numbing regularity that even the best of them get old in a week, or that selected oldies should be played to death for a few days in a row until no one would ever want to hear them again.

These people should be forced to listen to their own stations for eight hours a day for a few days in a row and see how they like it. Have they ever heard of *listeners*?

Jim Terr
Blue Canyon Records
Santa Fe, N.M.

SHADES OF AL CAPONE

I have been amazed to read about the generally tepid response to the suggestion that perhaps radio programmers would be encouraged to announce the names of the artists

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.

Back-Announcing 'Problem' Solved?

NARM Campaign Sees 94% Acceptance

BY DAVE DIMARTINO

LOS ANGELES With "phase two" of the National Assn. of Recording Merchandisers' back-announcing campaign now completed, indications are that the so-called "problem" of back-announcing may not be a problem at all in many markets.

Ninety-four percent of the 95 radio stations contacted by NARM so far in 27 markets are either back-announcing all music, back-announcing new music or new artists, or say they will back-announce on a trial basis for a minimum of six weeks.

According to Ray Gianchetti, director of advertising and merchandising for NARM, reports from 12 remaining markets should be in

hand within "the next couple of weeks," at which point the full results of the campaign can be evaluated.

The new data shows that the percentage of stations engaged in back-announcing is even higher than that announced upon completion of the first phase of the campaign (Billboard, July 8).

Gianchetti says that, based on the 95-station sample, the back-announcing breakdown is as follows: 44% of those outlets currently back-announce everything they play; 44% back-sell new music or new artists; 6% say they will back-announce new music or new artists on a trial basis for a minimum of six weeks; and 6% do not or will not back-announce.

Figures from the first group of stations contacted indicated that 89% were either back-announcing at the time or agreed to try it; the new data now boosts that number to 94%.

Discussing the latest figures, NARM's Gianchetti says, "I have two concerns. Number one, was [song identification] really a problem? Was it as big a problem as people said it was? Number two, a lot of the stations have said that they were aware of the campaign—and whether that swayed them at all, or kept them in the habit of doing it, that's hard to determine as well."

Though 12 markets remain to be heard from, four will not figure in the final tally, says Gianchetti, citing Charleston, S.C., Indianapolis, (Continued on page 92)



Collins Is R.A.D.D. Recording Artists Against Drunk Driving (R.A.D.D.), the music-industry-supported program that educates adults about the alternatives to drunk driving, kicks off its next phase with new video spots featuring Phil Collins. Shown, from left, are R.A.D.D. co-founder A. Taylor Burton; Collins; and R.A.D.D. co-founder Mort Weinstein.

Turtles' Flo & Eddie Sue De La Soul Over Sampling

This story was prepared by Stephan Michaels in Los Angeles and Melinda Newman in New York.

NEW YORK Flo & Eddie of the Turtles have filed suit against Tommy Boy Records act De La Soul, charging the group with violating the ownership of the Turtles' 1969 hit "You Showed Me."

According to papers filed in July in California's U.S. District Court, De La Soul made a tape loop of the first four bars of "You Showed Me" (approximately 12 seconds'

worth, according to the suit), and repeated and duplicated that passage for the basis of a composition called "Transmitting Live From Mars," from its near-platinum debut, "3 Feet High And Rising."

The plaintiffs, who also name Tommy Boy and album producer "Prince" Paul Huston in the suit, are asking for \$1.7 million in punitive damages.

Mark Volman, aka Flo, says he became aware of the sample when his daughter played him a copy of the De La Soul album.

"I was really shocked," says (Continued on page 41)

Meeting Seeks Reactivation Of Chapter NMPA Wants Nashville Unit

BY EDWARD MORRIS

NASHVILLE Spokesmen from the National Music Publishers' Assn. and the Harry Fox Agency met with local publishers here Aug. 14 to acquaint them with the services the two organizations provide members and to help reactivate Nashville's dormant NMPA chapter.

The meeting was initiated at the urging of the national leadership, according to local NMPA board member Kevin Lamb of Maypop Music. He said the organization wants the Nashville chapter—which had been sidelined by a long series

of mergers and sales—to resume its educational role through staging periodic forums.

On more specific issues, NMPA/HFA president and CEO Edward P. Murphy reaffirmed NMPA's continuing opposition to the recently announced agreement between record companies and manufacturers of DAT machines (Billboard, Aug. 5).

Murphy also noted that the value of music copyrights as exports must be made clear to legislators. He said that more than 85% of the music used in West Germany and more (Continued on page 101)

MCA Says Chess Reissues Are What The Fans Ordered

BY DAVE DIMARTINO

LOS ANGELES The tried-and-true marketing tactic of giving the people what they want is reaping significant results for MCA's Chess Records series, which this month releases five reissues due to popular demand.

That demand comes directly from the Chess Club, a growing group nearing 5,000 in number and in direct contact with MCA via select advertising in various record collectors' mag-

azines and response to coupons placed in past Chess box sets by Chuck Berry and Muddy Waters.

The brainchild of Andy McKaie, director of A&R for special markets and products at MCA, the Chess Club is "basically a communications vehicle for MCA" to reach buyers—or potential buyers—of Chess product, which has so far included works by Berry, Waters, Howlin' Wolf, Bo Diddley, Little Walter, John Lee Hooker, (Continued on page 41)

Moonlighting Celebrities Shine On Hot 100; Prince's 'Partyman' Makes An Entrance

FIVE CELEBRITIES who are usually associated with fields other than recording are moonlighting with hits on this week's Hot 100.

The roster includes box-office champ Eddie Murphy, soap opera heartthrob Michael Damian, TV band leader/sidekick Paul Shaffer, and recording-turned-film stars Cher and Bette Midler.

Murphy's "Put Your Mouth On Me," which he co-wrote with Narada Michael Walden and Jeffrey Cohen, jumps to No. 34. The comedian climbed to No. 2 in 1985 with the Rick James song "Party All The Time."

Damian fared even better with his recent remake of "Rock On," which hit No. 1 in June. His follow-up, "Cover Of Love," reached No. 31 two weeks ago.

Shaffer edges up to No. 86 with "When The Radio Is On," which he co-produced. It's the first single from his debut album, "Coast To Coast."

Cher is represented with "If I Could Turn Back Time," which jumps four notches to No. 17. It's the Oscar winner's fourth top 20 hit in the past 18 months, following "I Found Someone," "We All Sleep Alone," and "After All."

And Midler is still charting with "Wind Beneath My Wings," her smash ballad from "Beaches." The song has been riding the Hot 100 for 26 weeks, longer than any other Midler single to date. Her 1980 film theme, "The Rose," held on for 25 weeks.

This item was suggested by Rich Appel of CBS-TV in New York, who omitted choreographer Paula Abdul because she is now primarily known as a singer—at least to anyone who has been near a radio in the past six months.

PRINCE's "Batman" soundtrack holds at No. 1 on the Top Pop Albums chart for the sixth straight week, as his new "Partyman" single—the follow-up to the No. 1 "Batdance"—blasts onto the Hot 100 at No. 46.

Only four other soundtracks in the '80s have spent as many as six weeks at No. 1. Prince's 1984 blockbuster, "Purple Rain," logged 24 weeks on top, followed by "Dirty Dancing" (18 weeks), "Footloose" (10 weeks), and U2's "Rattle And Hum" (six weeks).

And that other "Batman" album, Danny Elfman's original motion picture score, is the top new entry on the pop albums chart at No. 76. It's already Elfman's highest-charting album to date. His previous best mark was No. 77 in 1987 for Oingo Boingo's "Boingo."

DON HENLEY becomes the first former member of

the Eagles to land a top 10 solo album as "The End Of The Innocence" jumps to No. 10 on the pop albums chart. The Eagles landed four consecutive No. 1 albums between 1975 and 1979, before bowing out in 1980 with the top 10 "Eagles Live."

The title track from "The End Of The Innocence" jumps to No. 8 on the Hot 100. Henley wrote the song with Bruce Hornsby, who has written several other hits in the past three years, either on his own or with his brother, John Hornsby. These include Huey Lewis & the News' 1987 chart-topper, "Jacob's Ladder," and three top five hits for his own group, Bruce Hornsby & the Range.

Though "Innocence" is Henley's first solo album to crack the top 10, it's his third to generate a top 10 single.

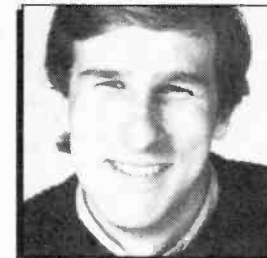
FAST FACTS: Richard Marx's "Right Here Waiting" is the first single by a male artist to log three weeks at No. 1 on the Hot 100 since Steve Winwood's "Roll With It" spent four weeks on top a year ago.

Jody Watley lands her fourth top 10 hit since leaving Shalamar as "Friends"—a collaboration with Eric B. & Rakim—jumps to No. 9 on the Hot 100. The Jeff Healey Band lands its first top 10 single as "Angel Eyes" jumps to No. 10. It's also the first top 10 hit for critically lauded songwriter John Hiatt.

The Bee Gees' "One" jumps to No. 23, becoming the trio's highest-charting single in more than a decade. The last time the Brothers Gibb were this high on the Hot 100 was in June 1979, when they landed their sixth No. 1 hit in a row, "Love You Inside Out." Before "One," the Bee Gees' highest-charting single of the past decade was "The Woman In You," their near-hit from the "Staying Alive" soundtrack. The song reached No. 24 in 1983.

Babyface's "It's No Crime" jumps to No. 1 on the Hot Black Singles chart. It's his first No. 1 black hit as an artist, and his 12th in a little more than two years as a writer/producer. Since June 1987, Babyface and partner L.A. Reid have written and produced No. 1 black hits by the Whispers, Pebbles, the Mac Band, Bobby Brown (three hits), Karyn White (three), and the Boys (two). On this week's Hot 100, "It's No Crime" jumps to No. 50.

WE GET LETTERS: William Simpson of Los Angeles notes that Gloria Estefan's "Don't Wanna Lose You"—which holds at No. 4 on the Hot 100—is her second top five hit to feature the Spanish version on the B side. The same was true of Miami Sound Machine's 1988 smash, "Anything For You."



by Paul Grein

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CHICAGO

26

NEW YORK

27

TRENTON

31

DURHAM, NC

SEPTEMBER

1

HAMPTON, VA

2

WASHINGTON, D.C.

3

RICHMOND

VESTA 4U (SP 5223)

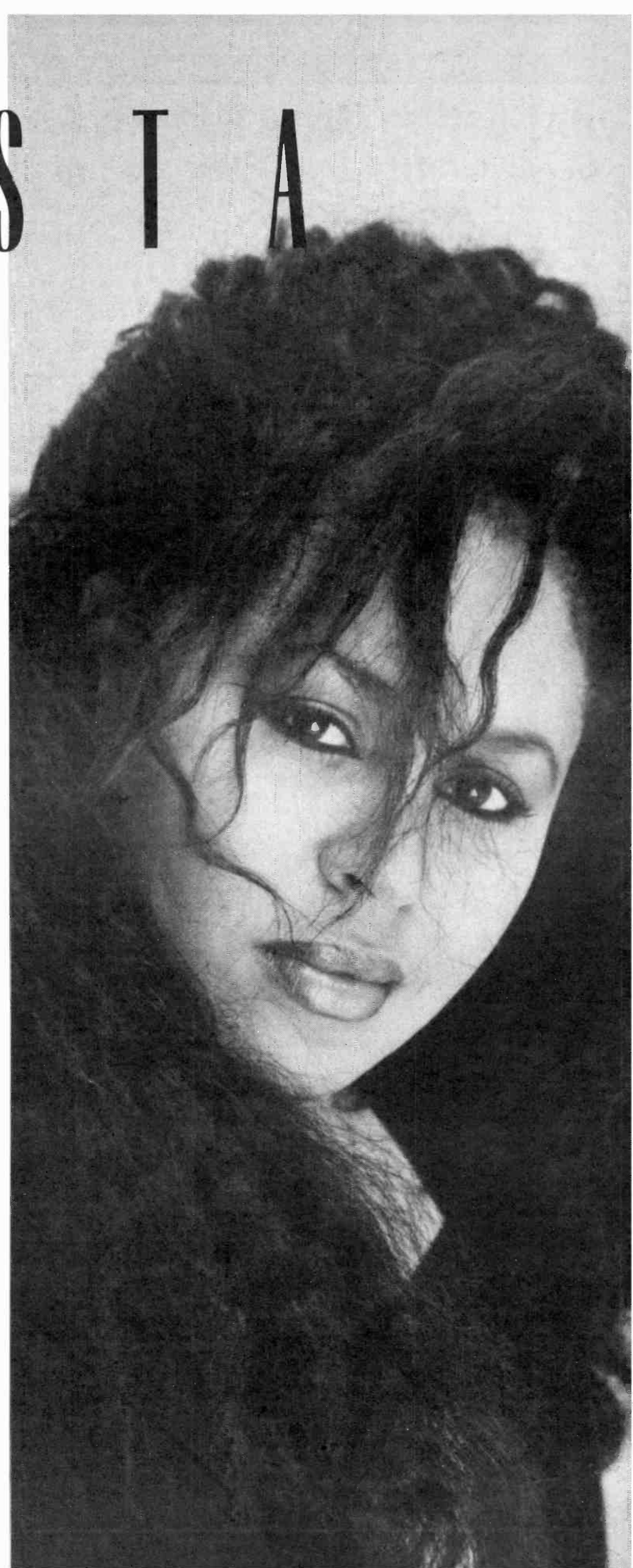
“Congratulations” produced by Tena Clark

Executive Producer: E.J. Jackson

Management: Jackson/Jones Management Company

when you play it
say it

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DAT Getting Mixed Reception At Radio Recordability Is A Plus, Cueing A Minus

BY CRAIG ROSEN

LOS ANGELES Now that an agreement has been reached to help bring consumer-model digital audiotape recorders to the U.S., some broadcast insiders say DAT may finally become standard equipment at the nation's radio stations. Others, however, maintain that DAT's advantages are too few, its uses are too limited, and its mass availability may come too late.

Nevertheless, 400-500 radio stations across the country are experimenting with DAT. They have been drawn to the format because it offers CD-quality sound *plus* recordability.

Classic rock KLSX Los Angeles has been using DAT in its control room and production room for close to three years. PD Tom Yates says cuts unavailable on CD are dubbed to DAT from Japanese vinyl imports for broadcast use. The station airs about 12 cuts a day from DAT, and its DJs promote DAT when using the new technology.

Crosstown oldies KODJ also uses DAT. At the present time, the CBS-owned O&O, like KLSX, only uses DAT recordings of those tracks unavailable on CD. KODJ, however, does not use DAT on-air, but rather carts material from DAT for on-air use.

Even with the limited use, KODJ PD Kurt Kelly says the station is headed "100% DAT," since that configuration makes it possible for a radio station engineer to remix to DAT, altering the original recording for a station's specific needs.

Yet Kelly, like most broadcasters, also acknowledges DAT still has problems. "Before it gets more industrywide use, there will have to be tighter frame cueing, shorter-length tapes, and they have to get the price down so it is just as price-effective to get a DAT player and DATs as it is to get CD players and CDs."

Another problem is that DAT recorders don't cue as precisely as CD players. Some broadcasters are sidestepping the problem by using DAT recorders as a production tool and relying on analog carts or CDs for on-air use, but others haven't given up on DAT for the control room.

For two years, Bridgeport, N.J.-based Radio Systems Inc. has been

attempting to modify DAT machines for broadcast use by adding a microprocessor to the Sony DTC-1000 DAT machine. The altered Radio Systems DAT recorders sell for about \$3,500. "The microprocessor essentially turns it into a digital cart machine, or a reel-to-reel machine with all the remote control and logic that those devices have," says Radio System's Gerrett Conover.

Conover says one reason DAT has been so slow to catch on at the broadcast level is that some radio stations are still leery about digital technology. He notes they had problems with CD players that weren't broadcast-ready and often miscued or broke down. "The machines were not 'pro,' they were consumer machines bought from the local hi-fi house," Conover says.

Still, Conover is optimistic that DAT will eventually take off at radio. At this point, DAT is more suitable for "slower-tempo formats like oldies and easy listening ... because they tend to be more automated," he says. "DAT lends itself very well to replacing reel-to-reel."

Yet others feel DAT doesn't work well at other formats. Although WIOQ (Q102) Philadelphia OM Mark Driscoll has long been known for championing digital technology, Q102's chief engineer Ken Tankel says his DAT use is limited. "For formats like album rock and top 40 that require lots of jock involvement, immediate access is real important. There are just too many problems with immediate retrieval, and DAT is so small there is no room for labeling the tape with title and artist information."

Century 21 Programming Inc. president Dave Scott says that, thus far, offering song libraries on DAT has been "kind of like throwing a party and nobody came." Century 21's oldies libraries on CD outsell those on DAT by 10 to one, despite the fact that DAT clients can customize libraries to include only the titles they need. And although it also sells current hits on CD, Century 21 has yet to sell a single such package on DAT. "Why would a radio station spend \$12 for a song they can get for free [on CD] from record companies?" he says.

Scott still has hopes for DAT.

"Right now it's a boutique item that costs a couple thousand, but as the price comes down and the nit-picky problems get resolved, DAT is going to explode." Presently, he says, Century 21 does sell more jingles packages on DAT than on CD, simply because DAT is cheaper for custom recordings.

Radio Systems' Conover attributes the slow sale of song libraries on DAT to "the chicken and the egg problem." While CD players have become commonplace at radio stations, "less than 1% have DAT," he says.

A few small radio syndicators have begun to offer their programming on
(Continued on next page)



Night At The Oprah. To celebrate the 20th anniversary of its consumer action program, Direct Line, N/T WBBM Chicago held a party at the Eccentric, the area eatery owned by Oprah Winfrey. Pictured, from left, are Winfrey, WBBM's Naomi Hood, and VP/GM Wayne Jefferson.

Adventures In Concert Promotion, Pts I-III; Washington, D.C., Gets Fifth Black AC

WHEN CLASSIC ROCK WGFY Nashville PD Leigh Jacobs decided to celebrate the 20th anniversary of Woodstock with "Livestock"—the same fantasy concert promotion he'd done at WGRX Baltimore—there were several new problems. One was that some of the artists WGFY wanted to use actually lived in the market. Another was that Elton John, one of the acts on WGFY's promos, was doing a real concert at the area's Starwood Ampitheatre. When Starwood complained, WGFY seized on an item in that day's USA Today and told listeners that John would miss Livestock due to illness—which made the venue even more upset. Starwood has pulled its E.J. spots from WGFY but is advertising other shows on the station, according to GM Mike Crusham.

The Livestock fallout, however, is minor compared to the ongoing flak from a bit WGFY's morning show did in late May. News of WGFY's Barry Manilow target shooting contest—in which Barry's records were placed over a bull's eye and listeners brought their own weapons—somehow ended up in the Manilow fan club newsletter. Since then, Crusham says, both the station and Capitol's corporate offices have received hundreds of letters calling for Jacobs' firing.

Meanwhile, there's another stations vs. venues story in Phoenix, where the Celebrity Theatre has switched its co-promote status from country leader KNIX to format rival KMLE. The move—which also included letting KMLE have its jocks onstage at a K.T. Oslin show sponsored by KNIX—was a response to KNIX's policy of not running spots for an Oak Ridge Boys show promoted by KMLE. Like many stations, KMLE will run spots for competitors' shows if their calls are excised.

KNIX GM Michael Owens responds that "Celebrity has been a problem account for awhile; they're always trying to pit stations against each other. If they choose not to do business with us, that's their decision." The station, does, however say that it won't respond by dropping records by Oslin or any of the artists involved—something that has happened in a number of similar situations in recent years.

As for Noble Broadcasting's venture into Who concert promotion, KBCO Denver sold only 47,000 of its 57,000 Who tickets, leaving it with \$235,000 in unsold ducats. KBCO OM Dennis Constantine says if he had the chance to do the promotion again, "We would be smarter about it. Last time the Who played here, they had Jethro Tull and John Cougar Mellencamp as warm-ups. This time, it was a tough sell." Sister station XE-TRA-FM, whose show happens Tuesday (22), also had about 10,000 tickets left at press time and was planning to donate a block of seats to local underprivileged teen-

agers.

PROGRAMMING: Urban WDJY Washington, D.C., becomes the latest convert to black AC, dropping the Hot 100 moniker it used for the last year and adding in large numbers of R&B oldies. In the first weeks of the transition, that made for such sets as Dino's "I Like It"; Stevie Wonder's "You Haven't Done Nothin'"; and Aretha Franklin's "I Say A Little Prayer," although GM Gary Gross says the hard end of the mix is gone now.

With WMMJ, WHUR, and two AMs, WDJY's move gives the market up to five black ACs of one stripe or another.

Chris Elliott, PD of oldies KXKL (Kool 105) Denver joins McVay Media as a consultant specializing in that format and AC; no replacement has been named ... Atlantic Ventures group PD Jim Herron is now programming AC WROR Boston following the departure of station manager/PD

Lorna Ozmon; across town, Tom Jeffries is stepping down as PD of top 40 WZOU to concentrate on mornings.

Pat Sbarra, GSM at oldies KSMG San Antonio, Texas, has been named station manager at crosstown adult standards/top 40 KTSA/KTFM. The new position means KTFM now has a GM, station manager, OM, and PD—or will when OM Jeff McCartney replaces PD/p.m. driver Kevin "Dr. Drex" Boucher, now officially doing nights at crossover WIOQ (Q102) Philadelphia. (Billboard, Aug. 19). McCartney needs tapes for afternoons from jocks with experience in Hispanic markets. He has, however, filled the night slot vacated by The Janitor—now at WAPW (Power 99) Atlanta—with Jay J. Kelley (aka The Jammer), from KKSS Albuquerque, N.M.

Across town, top 40 KSAQ is now leaning toward modern rock under consultant Bill Thorman. In one of the station's new drop-ins, a listener encourages other stations to "stop lying about all that money you're giving away and buy some better records" ... Album KISW Seattle is leaving to be senior director of album promotion for Epic; Dave Douglas is acting PD.

"It's not a sudden format change; we've been evolving over the past year." GM Dick DeButts describes the recent repositioning of AC WRMX Nashville as "the best mix of oldies from the '60s, '70s, and '80s" and "good times and great oldies." While '80s material still accounts for 20% of WRMX's library, currents are now gone from the station entirely. Across town, WQQK PD Rick Lee has resurfaced, and is brokering time on simulcast AC WRLT-AM (now known as Hot 1430) for urban programming. Lee needs service and can be reached

(Continued on page 14)

newsline...

MICHAEL HORNE has been named VP/GM of WRBQ-AM-FM (Q105) Tampa, Fla., replacing Luis Albertini. Horne had been GM at co-owned KOY-AM-FM Phoenix since 1982. No replacement there has been named.

BOB TIERNAN is out as GM of eclectic album outlet KDHT Denver; no replacement has been named.

STATION SALES: KRZN Denver for \$400,000 from Sudbrink to RMF Broadcasting; KZZB-AM-FM Beaumont, Texas, from Triplex Communications to Design Media for \$2.1 million; WMBX Richmond, Va., from Ragan Henry to Radio Ventures I for \$23 million; and WWNC/WKSF Asheville, N.C., to RVI for \$25.5 million from Heritage Broadcast Group.

Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

1. My Sharona, The Knack, CAPITOL
2. Good Times, Chic, CAPITOL
3. Main Event/Fight, Barbra Streisand, COLUMBIA
4. After The Love Has Gone, Earth, Wind & Fire, ARC
5. Bad Girls, Donna Summer, CASABLANCA
6. Don't Bring Me Down, ELO, JET
7. The Devil Went Down To Georgia, Charlie Daniels Band, EPIC
8. Lead Me On, Maxine Nightingale, WINDSONG
9. Mama Can't Buy You Love, Elton John, MCA
10. Sad Eyes, Robert John, EMI

TOP SINGLES—20 Years Ago

1. Honky Tonk Women, Rolling Stones, LONDON
2. A Boy Named Sue, Johnny Cash, COLUMBIA
3. Crystal Blue Persuasion, Tommy James & the Shondells, ROULETTE
4. Sweet Caroline, Neil Diamond, UNI
5. In The Year 2525 (Exordium & Terminus), Zagar & Evans, RCA
6. Put A Little Love In Your Heart, Jackie DeShannon, IMPERIAL
7. Green River, Creedence Clearwater Revival, FANTASY
8. Polk Salad Annie, Tony Joe White, MONUMENT
9. Get Together, Youngbloods, RCA
10. Laughing, Guess Who, RCA

TOP ALBUMS—10 Years Ago

1. Get The Knack, The Knack, CAPITOL
2. Breakfast In America, Supertramp, A&M
3. Candy-O, Cars, ELEKTRA
4. Bad Girls, Donna Summer, CASABLANCA
5. I Am, Earth Wind & Fire, ARC
6. Discovery, Electric Light Orchestra, JET
7. Million Mile Reflections, Charlie Daniels Band, EPIC
8. The Kids Are Alright, The Who, MCA
9. Rust Never Sleeps, Neil Young, WARNER BROS.
10. Bombs Away Dream Babies, John Stewart, RSO

TOP ALBUMS—20 Years Ago

1. At San Quentin, Johnny Cash, COLUMBIA
2. Blood, Sweat & Tears, COLUMBIA
3. Hair, Original Cast, RCA
4. Best Of Cream, ATCO
5. Blind Faith, ATLANTIC
6. Soft Parade, DOORS, ELEKTRA
7. Romeo & Juliet, Soundtrack, CAPITOL
8. This Is, Tom Jones, PARROT
9. Crosby, Stills & Nash, ATLANTIC
10. In-A-Gadda-Da-Vida, Iron Butterfly, ATCO

COUNTRY SINGLES—10 Years Ago

1. The Devil Went Down To Georgia, Charlie Daniels Band, EPIC
2. Heartbreak Hotel, Willie Nelson & Leon Russell, COLUMBIA
3. Coca Cola Cowboy, Mel Tillis, MCA
4. I May Never Get To Heaven, Conway Twitty, COLUMBIA
5. Till I Can Make It On My Own, Kenny Rogers & Dottie West, UNITED ARTISTS
6. Stay With Me, Dave & Sugar, RCA
7. Pick The Wildwood Flower, Gene Watson, CAPITOL
8. You're My Jamaica, Charley Pride, RCA
9. Just Good Ol' Boys, Moe Bandy & Joe Stampley, COLUMBIA
10. Don't Let Me Cross Over, Jim Reeves, RCA

SOUL SINGLES—10 Years Ago

1. Good Times, Chic, ATLANTIC
2. After The Love Has Gone, Earth, Wind & Fire With The Emotions, ARC
3. Turn Off The Lights, Teddy Pendergrass, P.I.R.
4. Found A Cure, Ashford & Simpson, WARNER BROS.
5. Don't Stop Til You Get Enough, Michael Jackson, EPIC
6. Bad Girls, Donna Summer, CASABLANCA
7. I Just Want To Be, Cameo, CHOCOLATE CITY
8. I'm A Sucker For Your Love, Teena Marie, GORDY
9. Firecracker, Mass Production, COTILLION
10. Why Leave Us Alone, Five Special, ELEKTRA

Broadcasters File From Peace Fest Stations Tell Moscow Tales

BY CRAIG ROSEN

LOS ANGELES American radio personalities who traveled to the Soviet Union to cover the Moscow Music Peace Festival and give their listeners a taste of Soviet life, agree that the U.S.S.R. is a nice place to broadcast from, but they wouldn't want to live there. Some would not even return as visitors.

While Westwood One Radio Networks' broadcast of the historic concert was carried on 175 stations stateside, WNEW and WPLJ New York, KNAC Los Angeles, and WRDU Raleigh, N.C., were the only U.S. stations to send staff to the U.S.S.R. to broadcast exclusive reports.

Tawn Mastrey, afternoon driver of the metal-oriented album rock KNAC, traveled to Moscow to host WW1's Aug. 10 call-in special with Bon Jovi, but also filed exclusive reports for KNAC. Mastrey interviewed the musicians and reported on concert preparations. But the other air personalities—album WNEW morning man Dave Herman, top 40 WPLJ night host Domino, and album WRDU morning man Steve Reynolds—focused on lifestyle reports, since few of the acts featured at the festival are core artists on the radio stations.

Covering the event was not a monetary gamble for KNAC or WRDU, since Mastrey's expenses were covered by WW1 and Reynolds was a guest of the Raleigh, N.C.-based festival sponsor The Make A Difference

Foundation. However, both WNEW and WPLJ paid their own bills; 'PLJ even sent two listeners on the trek. "It was definitely worthwhile," says WPLJ PD Gary Bryan. "It was all over the papers, TV news, and the phone response was really tremendous."

Domino, who at press time was still in the U.S.S.R. with MD Mike Preston, did his Aug. 11 show live and filed a series of reports from the Soviet state-run Gostelradio studios in Moscow.

WNEW program director Ted Utz had also planned to use the facilities at Gostelradio, but he changed plans when he discovered it would be cheaper to broadcast from one of the two booths WW1 had set up at Lenin Stadium.

The change of plans didn't sit well with the Soviets, Herman says. After a meeting between Utz and the head of Gostelradio, the Soviets eventually allowed WNEW to broadcast from the stadium. "We are convinced they wanted to have us in that studio so they could control us, and pull the plug if we said anything they didn't like," Herman says.

After a few days of collecting reports on Soviet life, from shopping in record and department stores to riding the subway, Herman and his full morning crew—sidekick Marty Martinez, news person Donna Fiducia, sports reporter Kurt Chaplin, and producer Jim Buff—did their show live from Lenin Stadium Aug. 10 and 11.

(Continued on page 20)

DAT GETTING MIXED RECEPTION AT RADIO

(Continued from page 12)

DAT, but major players have yet to make the move. The only DAT machine owned by the Westwood One Radio network is a unit in the production room at KQLZ (Pirate Radio) Los Angeles that it inherited from the station's previous owner.

"If we started going DAT, we would have to go nine studios deep in DAT equipment, and we are not prepared at this point to make an investment in what is yet an unproven technology [for broadcast]," says WW1 project engineer Bob Demuth. Still, like many of the others contacted for this story, Demuth also feels DAT has "an incredible future."

A surprisingly high number of non-commercial stations use DAT, either as a portable unit for field recordings or as a player for in-studio use. NPR affiliate WCAL Northfield, Minn., has both a portable and studio DAT machine. "When they work, they are superb," says CE Tim Valley. "But the first machine wouldn't work out of the box, and the second machine had a problem with playback."

"I think [manufacturers] really dragged their feet far too long, and the format has problems," Valley adds. He complains that the heads and the tape transport are too small. "From a 'pro' perspective, DAT machines really don't make it," he says. "But we are all using it because they sound so good."

Gary Hilliard, CE at oldies KKSJN Portland, Ore., hasn't had as many problems. "The only problem we

have noticed with [DAT] is there is about a one-sixth of a second delay from 'play' to actual audio," he says. At this point, KKSJN dubs music from a DAT song library to cart for on air use. Hilliard says the station is also planning on taping its commercial masters on DAT.

Others are taking a more drastic approach. AC KZST Santa Rosa, Calif., will go with an all-DAT automated system in about a month, says owner/GM Gordon Zlot. "The problem with DAT machines is that they are not suitable for air because they require a preroll," Zlot says. "The only way you can do it is run it on a computer and that is what this system does."

Known as CAPS [Computer Assisted Programming System], the system designed by Concept Productions, comes in two versions. CAPS-1 links 10 or more DAT machines by computer. CAPS-2, which will be used at KZST, features eight DAT machines linked by computer and a Digital Tape Loader [DTL], a robotic device that is capable of handling 62 DAT cassettes. The system costs \$25,000-\$35,000.

Concept Productions' Dick Wagner says, "If the machine [DAT] had been available as a computer from the very beginning, more radio stations would have them. I don't know whether or not it is going to be the greatest medium on earth," he adds. "But it serves our purposes beautifully."



Big Balls. WRVQ (Q94) Richmond, Va., personality David Lee Michaels helps the Virginia Lottery unveil its new Pick-3 on-line computer game at Richmond's festival park.



In Plane Sight. W/T WFLA Tampa, Fla., has been at war with city hall over a billboard that shows the station's traffic plane literally perched on top of it. Thus far, the station says, the billboard meets all zoning requirements and remains up.



Let Their Smile Be Your Umbrella. To promote Freiheit's "Kissed You In The Rain," WTG sent two women in bikinis and raincoats and a fire truck spraying water to top 40 WAVA Washington, D.C. Seen, from left, are WAVA's Don Geronimo, Lisa, WAVA's Mike O'Meara, Minam, WTG's Robin Cecola, and MD Dave Elliott.



Jokerman. WIOQ (Q102) Philadelphia drew 11,000 listeners to a summer concert featuring Sweet Sensation, Seduction, Pajama Party, Pretty Poison, and Sa-Fire, among others. Pictured, from left, are PD Elvis Duran, EZ Communications regional VP Gary Brobst, and, in costume, OM Mark Driscoll.

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	1	8	RIGHT HERE WAITING EMI 50219	◆ RICHARD MARX 4 weeks at No. 1
2	2	2	8	DON'T WANNA LOSE YOU EPIC 34-68959/E.P.A.	◆ GLORIA ESTEFAN
3	3	3	9	THE END OF THE INNOCENCE Geffen 7-22925	◆ DON HENLEY
4	4	4	10	SOUL PROVIDER COLUMBIA 38-68909	◆ MICHAEL BOLTON
5	5	7	8	SACRED EMOTION CAPITOL 44379	◆ DONNY OSMOND
6	9	16	4	ONE WARNER BROS. 7-22899	◆ BEE GEES
7	6	5	15	IF YOU DON'T KNOW ME BY NOW ELEKTRA 7-69297	◆ SIMPLY RED
8	17	31	5	IF I COULD TURN BACK TIME Geffen 7-22886	◆ CHER
9	8	6	16	THIS TIME I KNOW IT'S FOR REAL ATLANTIC 7-88899	◆ DONNA SUMMER
10	13	18	11	ON THE BEACH Geffen 7-22938	◆ CHRIS REA
11	12	14	10	SPELL MIKA 889 328-7/POLYGRAM	DEON ESTUS
12	7	9	12	TROUBLE ME ELEKTRA 7-69298	◆ 10,000 MANIACS
13	10	11	11	DARLIN' I WING 871 936-7/POLYGRAM	◆ VANESSA WILLIAMS
14	15	19	8	NO MORE RHYME ATLANTIC 7-88885	◆ DEBBIE GIBSON
15	11	8	15	MY ONE TEMPTATION ISLAND 7-99252/ATLANTIC	◆ MICA PARIS
16	14	12	10	GOOD THING I.R.S. 53639/MCA	◆ FINE YOUNG CANNIBALS
17	19	26	10	HOW'M I GONNA SLEEP CAPITOL 44339	◆ TIM FINN
18	20	29	7	LICENCE TO KILL MCA 53657	◆ GLADYS KNIGHT
19	26	44	3	SHOWER ME WITH YOUR LOVE COLUMBIA 38-68746	◆ SURFACE
20	36	—	2	STILL CRUISING CAPITOL 44445	◆ THE BEACH BOYS
21	16	10	15	WAITING GAME FONTANA 874 190-7/POLYGRAM	◆ SWING OUT SISTER
				★★★ POWER PICK ★★★	
22	28	35	4	AND THE NIGHT STOOD STILL ARISTA 1-9797	◆ DION
23	21	21	13	INTO THE NIGHT POLYDOR 889 368-7/POLYGRAM	BENNY MARDONES
24	18	13	17	I'LL BE LOVING YOU (FOREVER) COLUMBIA 38-68671	◆ NEW KIDS ON THE BLOCK
25	27	32	9	DANCING WITH THE LION COLUMBIA 38-68928	◆ ANDREAS VOLLENWEIDER
26	29	36	5	IF YOU ASKED ME TO MCA 53358	◆ PATTI LABELLE
27	38	43	3	EVERYTHING BUT MY PRIDE VIRGIN 7-99184	◆ CUTTING CREW
28	22	15	18	CRY POLYDOR 871 110-7/POLYGRAM	◆ WATERFRONT
29	39	39	6	SOMETHING REAL ELEKTRA 7-69290	◆ PHOEBE SNOW
30	24	22	21	MISS YOU LIKE CRAZY EMI 50185	◆ NATALIE COLE
31	34	40	5	JACKIE BROWN MERCURY 874 644-7/POLYGRAM	◆ JOHN COUGAR MELLENCAMP
				★★★ HOT SHOT DEBUT ★★★	
32	NEW ▶	1	1	CHERISH SIRE 7-22883/WARNER BROS.	MADONNA
33	23	20	14	ROOMS ON FIRE MODERN 7-99216/ATLANTIC	◆ STEVIE NICKS
34	25	17	12	EXPRESS YOURSELF SIRE 7-22948/WARNER BROS.	◆ MADONNA
35	46	—	2	BABY CAN I HOLD YOU COLUMBIA LP CUT	NEIL DIAMOND
36	32	28	17	WHERE ARE YOU NOW? WTG 31-68625	JIMMY HARNEN WITH SYNCH
37	42	42	4	(SOMETHING INSIDE) SO STRONG REPRISE 7-22853	◆ KENNY ROGERS
38	37	25	21	EVERLASTING LOVE ELEKTRA 7-69308	◆ HOWARD JONES
39	33	27	28	SECOND CHANCE A&M 1273	◆ THIRTY EIGHT SPECIAL
40	31	23	15	UNBORN HEART COLUMBIA 38-68754	DAN HILL
41	30	24	14	MY BRAVE FACE CAPITOL 44367	◆ PAUL MCCARTNEY
42	43	37	9	TOY SOLDIERS COLUMBIA 38-68747	◆ MARTIKA
43	47	—	2	TAKE ANOTHER ROAD MCA 53675	◆ JIMMY BUFFETT
44	41	38	11	THE DOCTOR CAPITOL 44376	◆ THE DOOBIE BROTHERS
45	50	—	2	I DO EMI 50213	NATALIE COLE (DUET WITH FREDDIE JACKSON)
46	35	30	14	WE CAN LAST FOREVER REPRISE 7-22985	CHICAGO
47	44	34	25	AFTER ALL Geffen 7-27529	CHER & PETER CETERA
48	NEW ▶	1	1	ANGEL EYES ARISTA 1-9808	◆ THE JEFF HEALEY BAND
49	NEW ▶	1	1	TWO STRONG HEARTS RCA 8915	◆ JOHN FARNHAM
50	NEW ▶	1	1	AIN'T TOO PROUD TO BEG RCA 9030	RICK ASTLEY

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VOX JOX

(Continued from page 12)

at 615-377-7700.

Adult standards KXOA Sacramento, Calif., goes to business news . . . WYNN/WTNT Tallahassee, Fla., PD Chip Mosley becomes station manager for WSHY Shelbyville, Ill. . . . Joe Huser leaves swing duties at KEDG Los Angeles to program KLUA Kailua-Kona, Hawaii . . . KKQV (QV103) Wichita Falls, Texas PD Jeff Christianson is out; call 817-692-4069.

PEOPLE: Two weeks after modern KITS (Live 105) San Francisco parted company with Alex Bennett to do something more music-intensive in mornings, controversial former KSJO San Jose, Calif. personality Perry Stone has joined the station and been teamed with Lori Thompson. PD Richard Sands promises that Stone's show won't have the "sexist, racist, or homophobic humor" that brought the wrath of various community groups upon KSJO, and that content for the show has been "laid down in black and white." KITS will now play 7-10 records in morning drive compared to the 1-2 it played before.

Jack Murphy, half of the morning team at KKLQ (Q106) San Diego, is gone; under the terms of his contract, he'll be off the air until next March, and has a market non-compete for another year. PD Garry Wall has joined Terence McKeever in mornings until a replacement can be found . . . Trey Matthews, half of the previous morning guys at KHYI (Y95) Dallas is back in Alabama, joining Andy Spinozzi in mornings at top 40 WAPI-FM (I95) Birmingham.

Kim Amidon replaces Liz Kiley as MD at AC KOST Los Angeles. She will continue to co-host mornings. Meanwhile, Kiley will be working with former KVIL Dallas MD Frank Miniaci Jr., who is the new MD at KFAC. During his eight years at KVIL, Miniaci worked as a producer and coordinated promotions for the AC station; he'll start at KFAC during the first week of September.

San Francisco veteran Steve Collins joins easy KJQY San Diego for nights . . . Former KIIS Los Angeles mainstay Paul Freeman is now doing swing at crosstown KODJ (Oldies 93) . . . San Francisco 49ers quarterback Joe Montana has switched his football reporter duties from album KFOG to top 40 KXXX-FM (X100).

Bob Harrison from KARN Little Rock, Ark. is now doing mornings at KKKR (Power 92) Phoenix, replacing Jim Sharp & Royce Blake . . . Former WMCA New York talk host Alan Colmes is now doing mornings at classic rock WZLX Boston . . . Programming assistant Tom Poleman is promoted to MD at top 40 WKCI (KC101) New Haven, Conn., replacing Jim Dann—now with MCA in Denver.

DA BUTT (AND OTHER EVENTS): Maybe it's time for Ray Stevens to come up with a sequel for "The Streak." Or for Hillary's "Drop Your Pants" to be reissued. In at least the fifth mooning story in as many weeks, WDVe Pittsburgh morning jock Scott Paulsen exposed himself to KDKA-TV view-

ers last week. Paulsen and several other area jocks had been filling in for the TV station's morning show. When WBZZ (B94)'s Banana Don Jefferson's turn came on Wednesday morning, KDKA-TV knew that Paulsen—who had hosted the day before—would show up; they didn't know he would moon Jefferson and weren't able to cut him off immediately.

Meanwhile, album WBCN Boston has finally killed off Duane Glasscock, outrageous alter-ego of morning man Charles Laquidara, by having him killed by a hit woman's poisoned lipstick during his first sexual encounter. That was followed by an actual funeral motorcade—in which Glasscock's hearse was drawn by a tow truck, a wake/concert to raise supplies for the Boston Food Bank, and a Glasscock memorial scholarship of \$104 for which listeners must sign a sworn affidavit that they won't go into broadcasting.

KLOS Los Angeles morning team Mark Thompson & Brian Phelps, equipped with umbrellas with hidden microphones, took listeners on a aural tour of Graceland on the 12th anniversary of Elvis' death, but the tour was cut short when Graceland officials realized that the duo, disguised as tourists, were violating estate policy by

broadcasting live. Graceland communications manager Todd Morgan says "the incredibly rude and distasteful" duo were removed from the property. He adds that "it's not over and we are consulting with our lawyer."

KOSI Denver has become the first station in its format to broadcast entirely from CDs, according to its syndicator, Bonneville Broadcasting . . . College rocker WICB Ithaca, N.Y., will celebrate its 40th anniversary this fall by bringing back several alumni, among them Saga VP/programming Steve Goldstein, WBAB Long Island, N.Y., VP Bob Buchmann, and ABC correspondent Bill Diehl . . . Burkhart/Douglas has set its annual convention for Jan. 10-13, 1990 in San Diego; call 404-955-1550.

Oldies KRLA will be celebrating its 30th birthday Labor Day weekend with an on-air reunion. Among those featured: Emperor Bob Hudson, Bob Eubanks, Casey Kasem, Charlie O'Donnell, Reb Foster, Sam Riddle, Ted Quillin, Bob Dayton, Johnnie Darin, Tom Murphy, Russ O'Hara, and Shadoe Stevens.

Assistance in preparing this column was provided by Caryn Bruce, Craig Rosen, and Debbie Holley.

Rep. Leland Was A Champion Of Minority Broadcast Issues

BY BRAD WOODWARD

WASHINGTON News coverage of last week's death of Rep. Mickey Leland, D-Texas, in a plane crash in Ethiopia has centered on his crusade against world hunger and homelessness. Scant notice in the consumer press was given to the less visible, yet key role the Houston lawmaker carved out for himself as an outspoken champion of minority interests in broadcasting.

National Assn. of Broadcasters staffers recall "antagonistic" dealings with Leland in his early days on the House Telecommunications Subcommittee, but say relations had warmed considerably in recent years. Leland seemed to have earned genuine respect from his one-time foes, often attending NAB events to press his demand for greater minority involvement in station ownership and employment.

Subcommittee chairman Ed Markey, D-Mass., called Leland's death "a painful loss for the nation, the underprivileged, and those who were fortunate to know him as a friend."

NAB president Eddie Fritts praised Leland as "a man of principle and dedication who was deeply committed to the disadvantaged in society. He was knowledgeable, accessible, a friend to broadcasters, and an important leader in communications policy making."

While Leland and the NAB differed on such issues as the toughness of minority hiring rules for stations, he and the trade group formed a close alliance in a critical

battle to require that cable systems carry the signals of local TV stations. "He was very open, accessible, and willing to work within the process," said an NAB spokesman. "There was always compromise available. He was a force to be dealt

WASHINGTON ROUNDUP

with at all times."

While Rep. Cardiss Collins, D-Ill., is expected to continue pushing minority concerns on the subcommittee, National Black Media Coalition chairman Pluria Marshall says the black congresswoman from Chicago has not shown Leland's level of interest and leadership in communications. "This puts more pressure on Chairman Markey to deal with minority issues directly," he predicted. The subcommittee's only other minority member is Rep. Bill Richardson, D-N.M., who is Hispanic.

"Mickey was the most active black congressman in the telecommunications area," says Marshall. "He hung tough on the ownership and employment issues." Marshall recalls that just a month ago Leland told a meeting of young black communications professionals on Capitol Hill of his hopes to someday become chairman of the Telecommunications Subcommittee. In line to succeed Markey as chairman, only Rep. Al Swift, D-Wash., outranked

(Continued on page 20)

T H E B E A C H B O Y S



The original
boys of summer
are back and
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The new album. Ten Beach Boys masters. Most unavailable on any Beach Boys album. From the recent #1 smash "Kokomo" and five other movie soundtrack hits, to four brand new songs, you can be assured they know what summer is all about.

The first single. "Still Cruisin,'" already exploding at CHR & AC radio.

The tour. Watch for more sold out dates in the states around October.

The video. Happening all over VH1. As is the biggest giveaway in VH1 history. 36 showroom-condition corvettes to one winner!

The Beach Boys. Guaranteed to make waves this summer.

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Various tracks produced by Brian Wilson, Brian Wilson and Eugene E. Landy, Terry Melcher, Albert Cabrera and Tony Moran (Little Rascals) in association with The Beach Boys, and Darren Robinson and Damon Wimbley.

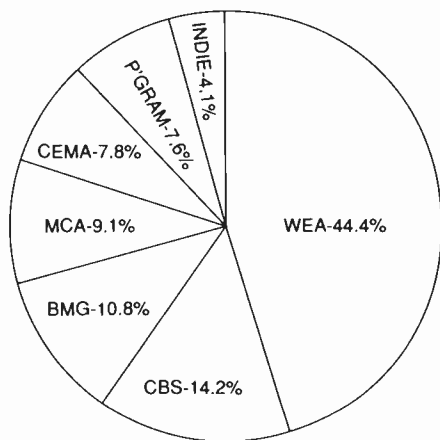


NO MATTER HOW YOU SLICE IT, ATLANTIC'S GOT THE BIGGEST PIECE OF THE PIE.

We'd like to thank our artists and managers, our friends at radio, retail and, of course, MTV for helping us achieve 11.9% of all album sales in America.

And our congratulations to Henry Droz and everyone at WEA for achieving a phenomenal 44.9% market share.

DISTRIBUTOR CHART SHARE POP ALBUMS Jan. 7, 1989—July 1, 1989



POP: TOP ALBUM LABELS

Jan. 2, 1988-
July 2, 1988

Jan. 7, 1989-
July 1, 1989

LABEL (titles)	Chart share	LABEL (titles)	Chart share
1. Columbia (34)	10.3%	1. Atlantic (37 titles)	11.9%
2. Atlantic (38)	9.9%	2. Warner Bros. (36)	11.4%
3. Warner Bros. (47)	9.5%	3. Columbia (31)	8.4%
4. PolyGram (32)	8.8%	4. MCA (31)	8.4%
5. MCA (34)	8.4%	5. PolyGram (36)	7.5%
6. RCA (28)	8.1%	6. Geffen (15)	7.4%
7. Geffen (17)	5.8%	7. Elektra (19)	6.6%
8. Arista (18)	5.7%	8. RCA (28)	5.4%
9. E.P.A. (25)	5.5%	9. Capitol (26)	5.0%
10. Elektra (27)	5.0%	10. E.P.A. (30)	4.8%
11. Capitol (31)	4.5%	11. Virgin (18)	3.8%
12. EMI (18)	4.0%	12. Arista (17)	3.6%
13. A&M (18)	3.6%	13. Reprise (13)	2.6%
14. Chrysalis (7)	2.2%	14. EMI (14)	2.4%
15. Reprise (7)	1.3%	15. A&M (24)	1.9%
		16. Island (2)	1.4%
		17. Priority (3)	1.3%

Part of our success is our ability to break acts. Fast rising stars like **BADLANDS • ADRIAN BELEW • CHUCKII BOOKER • THE D.O.C. • DEBBIE GIBSON • KING'S X • KIX KWAMÉ • MR. BIG • SKID ROW • SKYY • TROOP • WHITE LION • WINGER** are helping to redefine Atlantic in the '90s.

Once again, our thanks to all who helped make this success possible.



From the staff of Atlantic Records

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INDIO
BIG HARVEST

[SP 5257]

THE WORD IS SPREADING.

INDIO IS A BAND LED BY MUSICIAN GORDON PETERSON.
BIG HARVEST IS THE DEBUT ALBUM BY INDIO,
THE RESULT OF PETERSON'S TWO-YEAR COLLABORATION
WITH AN ASTOUNDING GROUP OF ARTISTS TO CREATE
HIS MYSTICAL, TEXTURED, MUSICAL WORLD.

THE FIRST SINGLE "HARD SUN" [AM 1431]

- 10-8 AT WMMS/CLEVELAND!
- #1 ON THE R&R NEW ARTISTS CHART!

BREAKOUT SALES IN CLEVELAND, SEATTLE,
CHICAGO, PHOENIX, BOSTON AND
THROUGHOUT THE NORTHEAST.

THE VIDEO "HARD SUN" NOW IN BREAKOUT
ROTATION ON MTV.

PRODUCED BY GORDON PETERSON WITH LARRY KLEIN,
DAVID RHODES AND PETER WALSH
MANAGEMENT: WAY OUT WEST/ KEN FRIEDMAN & PETER AFTERMAN



when you play it
say it

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Transtar Transcends Expectations With RADAR 39

LOS ANGELES "From worst to first in five years isn't bad." That's how **Transtar Radio Network** chairman/CEO **C.T. Robinson** sums up the Colorado Springs, Colo.-based network's rise that climaxed with the recent release of **RADAR 39**, the spring 1989 ratings survey. Transtar posted a 13.4% gain in 12-plus listening, putting it ahead of the traditional networks for the first time.

While Robinson may have paraphrased **Scott Shannon** in summing up Transtar's climb to the top, the secrets to Transtar's success are quite different than Shannon's. Robinson openly admits the network's empire, which includes eight full-service satellite-delivered formats, was built on conservative programming rather than on surprises. While competitor **Satellite Music Network** has **Z-Rock**, **The Wave**, and several oldies formats with deep libraries, only Transtar's album/top 40 hybrid **Niche 29** could be described as unorthodox.

"We try to determine what the audience wants and develop products that listeners want," says Robinson. "The bottom line is we are in the business of helping radio stations become profitable. That's the only way we can continue to grow."

So while Robinson says Transtar is "constantly looking to discover something new," he also says, "before we do it, we would make sure it works. Otherwise it would be a disservice to our affiliates."

Transtar currently has close to 1,500 affiliates. Robinson attributes 65% of the network's growth in the recent RADARs to new affiliates, with the remainder coming from existing affiliates.

When Robinson launched Transtar's AC format in 1981, his goal was to "become respectable in the 24-54 demographic." By 1984, following the introduction of country and the soft AC **Format 41**, a new goal was set—to reach No. 1. "I think our **Format 41** clearly was the breakout format. It was the first to get significant affiliation," he says. "Once we achieved that respectability level our audience really started

taking off."

The other Transtar formats include the **Oldies Channel**, the adult standards **AM Only**, and **Niche 29**. Recent additions include the AC/easy hybrid of **Special Blend** (January 1988), and the distribution of **Al Ham's Music Of Your Life** (March 1989), **CNN Radio News**, and **CNN Headline News** (Billboard, June 3).

Another cornerstone in Transtar's growth, Robinson says, was the building of the management team. "When we first started out we were a small group of people trying to do everything." That changed two years ago when **Gary Fries** signed on as president. Fries brought in additional staffers and handled the day-to-day operations of the network, allowing Robinson to concentrate on Transtar's rapid growth.

Marketing agreements, first with **Katz Radio**, and later with **United Stations**, that have allowed Transtar to be "totally focused on programming" have also been a key ingredient to the network's success, Robinson says. While SMN was recently acquired by giant **ABC**, Transtar has steered clear of such deals. "At one time or another just about every network has had some discussions with us," says Robinson.

"We were obviously aware of the type of growth we were experiencing, so we were looking for a proposal that would be more beneficial to us." The United Stations deal gave Transtar the sales muscle it needed, without having to merge with a larger network.

Weekly programs such as "**Super Gold**," "**Romancin' The Oldies**," and "**Radio Kandy**" are "a lower priority, but are becoming an increasingly important part of the business," Robinson says. Although Transtar is set to launch "**Hangin' With Hollywood**" (Billboard, Aug. 19) on Sept. 16, at this point Robinson is more concerned with quality than with quantity. "Our goal is not to put on 69 shows and hope that 56 succeed," he says.

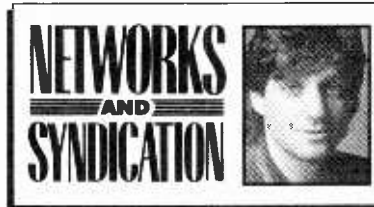
CBS NEWS SPECIALS

"**Europe 1989: The Legacy Of World War II**," a 15-part series anchored by CBS News correspondent **Dan Rather** is set for broadcast Saturday and Sunday (26-27). The broadcast is the third in a series of multipart specials coinciding with historical events produced by the new CBS News Special Broadcast Unit. Previous specials have included "**Man In Space**" in July and "**Woodstock: Generation Of Change**" earlier this month. CBS also recently launched "**Charlie Rose & Company**," a 30-minute weekly round-table discussion with CBS News correspondents on topical issues of the week.

AROUND THE INDUSTRY

MJI Broadcasting and the New Orleans Artists Against Hunger and Homeless will co-present the fifth annual **NOAAHH** benefit concert on Sept. 13 at the Municipal Auditorium in New Orleans, coinciding with the opening day of the National Assn. of Broadcasters convention. MJI is offering a live broadcast of the concert to radio stations across the country.

Premiere Radio Network's "**Live From Hollywood**" remote service will resurface Sept. 11-15 as **Fox Broadcasting** and **Premiere** join forces to promote the Emmy Awards. Thus far, **KVIL Dallas**, **WFOX Atlanta**, **KZZP Phoenix**, **WBZZ Pittsburgh**, **WHCN Hartford, Conn.**, **KLSY Seattle**, and **WKLH Milwaukee** are signed on for broadcasts to originate from the



by Craig Rosen

Sheraton Universal hotel. The broadcast is available on a market-exclusive barter basis; in return for the rights to the show, participating stations will run promotional spots for the Emmys and Fox-TV.

Sears, Roebuck & Co. will sponsor weekly college football broadcasts on the **PIA Radio Network**. The "**Sears College Radio Game Of The Week**" broadcasts, which will include two games each Saturday, will be heard on more than 150 stations... **Bert Kleinman**, who has written and produced various **Westwood One** series and specials, has been named producer of "**Casey's Top 40 With Casey Kasem**."

On The Radio has added the "**On The Radio Countdown Companion**," which is similar to Premiere's "**Plain-Rap**," but is provided to "On The Radio" affiliates free of charge... Former **KDHT Denver** **GSM Dennis W. Lamme** has been named Transtar's director of major market affiliations. Also at Transtar, **Patrick K. Crocker** has been named Gulf States regional manager; and **Gene Ferry** has been named Southeast regional manager.

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.

Aug. 25-27, The Rolling Stones, The British In-



Schmooze The Right Folks. "Do The Right Thing" director Spike Lee made a nationwide tour of black radio to promote his film and its soundtrack. Lee, center, is seen here with **KMJQ (Majic 102) Houston's PD Mike Stradford**, **Jim Snowden**, and **Bobrie Jefferson**, as well as **Motown's Terry McGill**.

vasion Series, United Stations Programming Network special series, 90 minutes.

Aug. 25-26, **.38 Special**, On The Radio, On The Radio Broadcasting, one hour.

Aug. 25-27, **Fabian/Kim Basinger/Julian Lennon**, **Cruisin' America With Cousin Brucie**, CBS RadioRadio, three hours.

Aug. 25-27, **Natalie Cole**, On The Move With Tom Joyner, CBS RadioRadio, three hours.

Aug. 25, **Kool & The Gang**, Star Beat, MJI Broadcasting, one hour.

Aug. 25-27, **Dead Or Alive/Steve Martin/Katrina & The Waves**, Party America, Cutler Productions, two hours.

Aug. 25-27, **the Jets Story**, The Weekly Special, United Stations, 90 minutes.

Aug. 25, **Motley Crue**, Metalshop, MJI Broadcasting, one hour.

Aug. 26-27, **Soul II Soul/Eric Gable/Joe Sample**, RadioScope, Lee Bailey Communications, one hour.

Aug. 27, **Don Henley/Pete Townshend/Trevor Rabin**, Powercuts, Global Satellite Network, two hours.

Aug. 27, **Paul McCartney**, Hitline U.S.A., James Paul Brown Entertainment, one hour.

Aug. 28, **John Belushi/Gilda Radner**/"The Woodstock Zone," National Lampoon Original Radio Hour, Premiere Radio Networks, 30 minutes.

Aug. 28, **Mick Jones**, Rockline, Global Satellite Network, 90 minutes.

Aug. 28-Sept. 3, **Alvin Lee**, The World Of Rock With Scott Muni, DIR Broadcasting, four hours.

Aug. 28-Sept. 3, **the Moody Blues**, King Biscuit Flower Hour, DIR Broadcasting, one hour.

Aug. 28-Sept. 3, **Ricardo Silveira**, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

Aug. 28-Sept. 3, **Tears For Fears**, Rock Over London, Westwood One Radio Networks, one hour.

Aug. 28-Sept. 3, **Steve Winwood**, Superstars Rock Concert Series, Westwood One Radio Networks, 90 minutes.

Aug. 28-Sept. 3, **Guest DJ: Mr. Big**, High Voltage, Westwood One Radio Networks, two hours.

Aug. 28, **Queen/Talking Heads**, Classic Cuts, MJI Broadcasting, one hour.

Aug. 28, **Pete Townshend**, Rock Today, MJI Broadcasting, one hour.

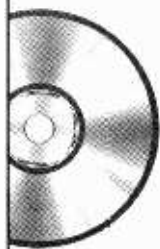
Aug. 28, **Willie Nelson**, Country Today, MJI Broadcasting, one hour.

Aug. 28-Sept. 3, **Jackson Browne**, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

Aug. 28-Sept. 3, **Gary Morris**, Westwood One Presents, Westwood One Radio Networks, one hour.

Aug. 28-Sept. 3, "**John Lennon/Plastic Ono Band**" **Rough Mixes**, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.

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 August 6, 1989

- 1. Badance Prince
- 2. On Our Own Bobby Brown
- 3. My Soldier Martha
- 4. Express Yourself Madonna
- 5. Don't Wanna Lose You Gloria Estefan
- 6. Friends Judy Watley with Eric B & Rakim
- 7. If You Don't Know Me By Now Simply Red
- 8. Good Times Fine Young Cannibals
- 9. Dressed For Success Roxette
- 10. Cold Hearted Paula Abdul
- 11. Kiss You Like Crazy Natashia Cole
- 12. Like It Dina
- 13. What You Don't Know Richard Marx
- 14. Right Here Waiting Richard Marx
- 15. I'm That Type Of Guy L.L. Cool J
- 16. The End Of The Innocence Don Henley
- 17. The Second Summer Of Love Danny Wilson
- 18. My Baby Henry Lee Summer
- 19. Secret Rendezvous Kerry White
- 20. The Doctor The Dime Brothers
- 21. It's No Crime Babyface
- 22. Buffalo Stars Neesh Cherry
- 23. Baby Don't Forget My Number Milli Vanilli
- 24. The Prisoner Paul McCartney
- 25. Happy Ever After Howard Jones
- 26. No More Steppin' Debbie Gibson
- 27. Peace and Love The Pogues
- 28. Kama On Moya Soul II Soul
- 29. Who Do You Give Your Love To Michael Morales

FM JAPAN 81.3 FM

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	3	4	17	FREE FALLIN' MCA LP CUT	TOM PETTY 1 week at No. 1
2	5	5	8	I WILL NOT GO QUIETLY Geffen LP CUT	DON HENLEY
3	6	6	9	HEAVEN Columbia 38-68985	WARRANT
4	1	2	12	LET THE DAY BEGIN MCA 53658	THE CALL
5	2	3	10	FORGET ME NOT Epic 34-68946/E.P.A.	BAD ENGLISH
6	7	10	4	SOMETHING TO HOLD ON TO Elektra LP CUT	TREVOR RABIN
7	9	17	4	CHEER DOWN Warner Bros. LP CUT	GEORGE HARRISON
8	4	1	11	CROSSFIRE Epic LP CUT/E.P.A.	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
9	8	7	11	ON THE LINE ATCO 7-99208	TANGIER
10	14	19	6	CHASING YOU INTO THE LIGHT Elektra LP CUT	JACKSON BROWNE
11	11	14	9	LONG WAY TO GO Modern LP CUT/Atlantic	STEVIE NICKS
12	15	12	11	18 AND LIFE Atlantic 7-88883	SKID ROW
13	13	16	6	NOTHIN' YOU CAN DO ABOUT IT EMI LP CUT	RICHARD MARX
14	12	9	8	DIG Atlantic LP CUT	PETE TOWNSHEND/THE WHO
15	19	26	6	JELLY ROLL Geffen 7-22885	BLUE MURDER
16	18	22	4	IT'S NOT ENOUGH RCA 9032	STARSHIP
17	22	37	3	JUST WANNA HOLD Atlantic LP CUT	MICK JONES
18	21	27	5	LOVE CRIES Chrysalis 23366	STAGE DOLLS
19	24	34	3	WHEN THE NIGHT COMES Capitol LP CUT	JOE COCKER
20	17	13	13	NEED A LITTLE TASTE OF LOVE Capitol 44441	THE DOOBIE BROTHERS
★ ★ ★ FLASHMAKER ★ ★ ★					
21	NEW ▶	1		CALL IT LOVE RCA 9038	POCÓ
22	10	8	15	HEADED FOR A HEARTBREAK Atlantic 7-88922	WINGER
23	20	21	9	YOU DON'T GET MUCH Slash LP CUT/Reprise	BODEANS
24	34	44	3	POISON Epic LP CUT/E.P.A.	ALICE COOPER
25	30	28	9	WALKIN' SHOES A&M 1425	TORA TORA
26	35	49	3	ORDER OF... Arista LP CUT	ANDERSON, BRUFORD, WAKEMAN, HOWE
27	31	36	5	I DON'T WANT A LOVER Mercury 872-350-7/Polygram	TEXAS
28	23	29	6	RAD GUMBO Arista LP CUT	LITTLE FEAT
29	37	—	2	TIED UP Capitol LP CUT	BILLY SQUIER
30	25	18	9	ALL I WANT IS YOU Island 7-99199/Atlantic	U2
31	16	11	10	THE END OF THE INNOCENCE Geffen 7-22925	DON HENLEY
32	29	25	17	RUNNIN' DOWN A DREAM MCA 53682	TOM PETTY
★ ★ ★ POWER TRACK ★ ★ ★					
33	50	—	2	LET'S SHAKE IT UP Chrysalis LP CUT	TEN YEARS AFTER
34	36	41	5	HARD SUN A&M 1431	INDIO
35	26	31	5	NIGHTRAIN Geffen 7-22869	GUNS N' ROSES
36	NEW ▶	1		HEALING HANDS MCA 53692	ELTON JOHN
37	40	48	4	ACHIN' TO BE Sire LP CUT/Reprise	THE REPLACEMENTS
38	46	—	2	DON'T LOOK BACK I.R.S. 53695/MCA	FINE YOUNG CANNIBALS
39	39	43	5	ADDICTED TO THAT RUSH Atlantic LP CUT	MR. BIG
40	49	—	2	LOVE SONG Elektra 7-69280	THE CURE
41	41	42	4	I DON'T BELIEVE IN LOVE EMI LP CUT	QUEENSRYCHE
42	33	24	13	DON'T SAY YOU LOVE ME Capitol 44420	BILLY SQUIER
43	NEW ▶	1		THE REVOLUTION SONG Polydor LP CUT/Polygram	WORLD TRADE
44	27	15	11	LITTLE FIGHTER Atlantic 7-88874	WHITE LION
45	28	20	8	JACKIE BROWN Mercury 874 644-7/Polygram	JOHN COUGAR MELLENCAMP
46	RE-ENTRY	5		SOUTH OF THE BORDER Capitol LP CUT	THE DOOBIE BROTHERS
47	38	23	10	A FRIEND IS A FRIEND Atlantic LP CUT	PETE TOWNSHEND
48	42	40	9	MISTA BONE Capitol LP CUT	GREAT WHITE
49	32	30	16	SO ALIVE Big Time 8956/RCA	LOVE AND ROCKETS
50	44	45	4	RADIO SILENCE Columbia LP CUT	BORIS GREBENSHIKOV

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.

WASHINGTON ROUNDUP

(Continued from page 14)

Leland in seniority among subcommittee Democrats.

According to Marshall, another crash victim who "will be missed tremendously" is Leland's chief of staff, Patrice Johnson. He credits her with the recent warming of Leland's relations with the NAB.

Jim Winston, executive director of the National Assn. of Black Owned Broadcasters, expressed confidence that Rep. Collins will "step in and fill the void" left by Leland's death. Calling Leland NABOB's "main source of support in Washington," he lauded the congressman's aid in blocking the Fowler FCC from rolling back minority policies.

At urban KMJQ (Majic 102) Houston, PD Mike Stradford says, "From the outpouring we've seen he obviously was well-liked and re-

MOSCOW FEST

(Continued from page 13)

A Gostelradio official, who acted as the WNEW crew's escort, was in the booth during the broadcasts. "His presence in the room was felt," Herman says. "We felt slightly inhibited. What we said on the air to our listeners is that we have a lot more to tell you on Monday and Tuesday, but we don't want to be inhospitable."

"It wasn't our goal to cover it like 'The MacNeil/Lehrer Report' or Dan Rather," Herman adds. "Our mission was to give the New Yorkers a chance to see their Muscovite counterparts, and what they do for a night on the town."

WNEW complemented its coverage with a taped interview with Billy Joel focusing on his U.S.S.R. experience. In addition, Jon Bon Jovi guested for an hour of the WNEW morning show Aug. 11.

Herman and company also took phone calls from listeners in New York. "Just being there and being able to answer questions from Russia while we were experiencing it was a tremendous highlight. So was being in the street, recording our experiences, and putting them on the air hours later," Herman says. "We really used radio to its fullest on both the technological side and the programming end."

According to WW1 project engineer Bob Demuth, who worked with Mastrey and Herman, technically there were not many problems. "The biggest problem in working with the Soviet Union is that the Soviet people don't work at our pace."

WRDU's Reynolds, who traveled on the "Magic Bus" plane with the musicians, called the trek "a once-in-a-lifetime" experience. "If the reporter is right and handles it properly, the listeners vicariously experience some things that they may never be able to."

Reynolds took his listeners on an aural travelog, including stops inside the Kremlin and the changing of the guard at Lenin's tomb.

Herman, Reynolds, and Mastrey also spoke of their experiences with the Russian people, and trading some of their possessions, such as rock T-shirts and cigarettes for Russian souvenirs. "We were treated like gods by the younger people," she says. "But Russia's not a vacation spot at the top of my list."

spected in the community. The loss here seems about the same as when Chicago lost [the late mayor] Harold Washington."

After word came last Sunday morning that an agonizing six-day search had ended in the discovery of a mountainside crash site with no hope of survivors, KMJQ marked the tragedy with extended talk programming that morning, special gospel and inspirational songs, a moment of silence, and plans to mount a food drive in local clubs.

One broadcaster who remembers Leland well, and even helped him raise campaign funds, is KCOH Houston co-owner Skipper Lee Frazier. "He grew up listening to me on the radio in the '60s," Frazier remembered, and said that after entering politics, Leland frequently dropped by the studio, a "master" at using radio to promote himself.

ROBINSON TAPPED

Settling into his new office, rookie FCC Chairman Al Sikes has

named longtime government attorney Kenneth Robinson to be his senior legal adviser, effective Aug. 21. As he did by appointing Charles Schott as his chief of staff last week, Sikes chose Robinson from among his top aides at the National Telecommunications and Information Administration, where Robinson had been a policy adviser to Sikes and his four predecessors.

DIVESTITURE ORDERED

California-Oregon Broadcasting has been given 12 months to sell off KDLI/KEKA Eureka, Calif., if it still wants to purchase KREQ-TV in nearby Arcata. Because the TV station's city-grade contour covers Eureka, the purchase created a prohibited combination of radio and TV properties in the same market. While agreeing to delay the spinoff for a year, the FCC did not grant the kind of waiver to its one-to-a-market rule that it now routinely considers in larger markets crowded with many radio and TV signals.

FOR WEEK ENDING AUGUST 26, 1989

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	2	6	6	COME ANYTIME RCA LP CUT	HOODOO GURUS 1 week at No. 1
2	3	2	9	LOVE SONG Elektra 7-69280	THE CURE
3	1	1	7	CHANNEL Z Reprise LP CUT	THE B-52'S
4	5	7	4	LOOK WHO'S DANCING Virgin 7-99182	ZIGGY MARLEY/MELODY MAKERS
5	4	4	10	HERE COMES YOUR MAN Elektra 7-69287	PIXIES
6	6	5	10	LET THE DAY BEGIN MCA 53658	THE CALL
7	8	10	6	DON'T CRASH THE CAR TONIGHT Chameleon LP CUT	MARY'S DANISH
8	16	—	2	BETWEEN SOMETHING AND NOTHING Sire LP CUT/Warner Bros.	THE OCEAN BLUE
9	7	9	8	RADIO SILENCE Columbia LP CUT	BORIS GREBENSHIKOV
10	9	14	3	DON'T LOOK BACK I.R.S. 53695/MCA	FINE YOUNG CANNIBALS
11	14	20	4	I DON'T WANT A LOVER Mercury 872-350-7/Polygram	TEXAS
12	23	—	2	SHAKIN' THE TREE Virgin LP CUT	YOUSSOU N'DOUR
13	11	13	8	HARD SUN A&M 1431	INDIO
14	24	—	2	ACCIDENTALLY 4TH. STREET Sire LP CUT/Warner Bros.	FIGURES ON A BEACH
15	18	26	3	GRAVITATE TO ME Epic LP CUT/E.P.A.	THE THE
16	20	22	5	FUTURE 40'S (STRING OF PEARLS) Virgin LP CUT	SYD STRAW
17	13	24	3	CALLING OUT TO CAROL Geffen LP CUT	STAN RIDGWAY
18	NEW ▶	1		HEY LADIES Capitol 44402	BEASTIE BOYS
19	22	28	3	LOVE CRUSHING Capitol LP CUT	FETCHIN BONES
20	15	15	7	YOU DON'T GET MUCH Slash LP CUT/Reprise	BODEANS
21	10	3	13	DISAPPOINTED Virgin LP CUT	PUBLIC IMAGE LTD.
22	25	—	2	ACHIN' TO BE Sire LP CUT/Reprise	THE REPLACEMENTS
23	NEW ▶	1		SMOKE RINGS Chrysalis LP CUT	WINTER HOURS
24	27	—	2	IN VIVO Mute LP CUT/Enigma	WIRE
25	21	—	2	COMPULSION Sire LP CUT/Warner Bros.	MARTIN L. GORE
26	19	12	5	EAT FOR TWO Elektra LP CUT	10,000 MANIACS
27	NEW ▶	1		SHE BANGS THE DRUM Silvertone LP CUT/RCA	THE STONE ROSES
28	17	11	8	EVERLASTING LOVE Island 1.2-INCH	U2
29	28	25	5	THE PRISONER Elektra 7-69288	HOWARD JONES
30	12	16	4	HEAVEN'S IN HERE EMI LP CUT	TIN MACHINE

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

SHADOE'S YEARBOOK '89

or, "How I spent my first year with American Top 40."



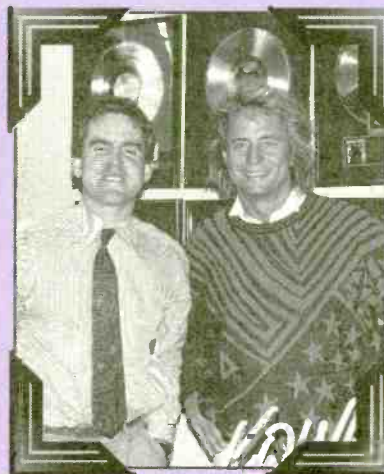
B104 Baltimore— (l to r) Chuck Morgan, PD; Shadoe; Gary Murphy, Afternoon Personality.



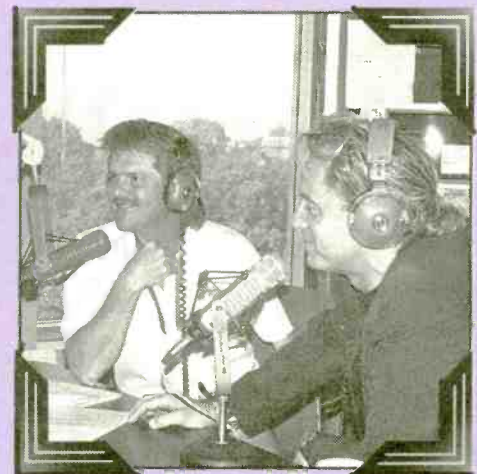
WAPE-FM Jacksonville— (l to r) Tim Bennett, Producer; Bill Pasha, PD; Marge Fizzy, Morning Drive Personality; Shadoe; Hoyle Dempsey, Morning Drive Personality.



Y100 Miami— Y Morning Zoo Crew (l to r) Captain Y, Athlete's Foot, Shadoe, Bobby Mitchell, Super Dave.



KDWB-FM Minneapolis— Shadoe with Brian Phillips, PD.



Q102 Cincinnati— Shadoe with OM & Morning Zoo Keeper Jim Fox.



WNCI Columbus— (l to r) Pat McMahon, Afternoon Personality; Dave Robbins, PD; Shadoe; Shawn Ireland, News Director.



AMERICA'S #1 COUNTDOWN SHOW

ABC Watermark



POWERPLAYS

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

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

PLATINUM

Z100
New York
O.M.: Steve Kingston

- 1 New Kids On The Block, Hangin' Tough
- 2 Richard Marx, Right Here Waiting
- 3 Bobby Brown, On Our Own (From "Batman")
- 4 Paula Abdul, Cold Hearted
- 5 Skid Row, 18 And Life
- 6 Maritka, Toy Soldiers
- 7 Surface, Shower Me With Your Love
- 8 Dina, I Like It
- 9 Debbie Gibson, No More Rhyme
- 10 Gloria Estefan, Don't Wanna Lose You
- 11 Jody Watley With Eric B. & Rakim, Fri
- 12 Simply Red, If You Don't Know Me By N
- 13 Love And Rockets, So Alive
- 14 Karyn White, Secret Rendezvous
- 15 Sweet Sensation, Hooked On You
- 16 Great White, Once Bitten Twice Shy
- 17 Milli Vanilli, Girl I'm Gonna Miss Yo
- 18 Prince, Balance (From "Batman")
- 19 Bon Jovi, Lay Your Hands On Me
- 20 Warrant, Heaven
- 21 Cher, If I Could Turn Back Time
- 22 Benny Mardones, Into The Night
- 23 Madonna, Cherish
- 24 The Cure, Love Song
- 25 Buster Poindexter, All Night Party
- 26 Stevie B, In My Eyes
- 27 Prince, Party Man
- 28 Bee Gees, One
- 29 The Jeff Healey Band, Angel Eyes

95.5 WPLJ
New York
P.D.: Gary Bryan

- 1 New Kids On The Block, Hangin' Tough
- 2 Richard Marx, Right Here Waiting
- 3 Maritka, Toy Soldiers
- 4 Stevie B, In My Eyes
- 5 Debbie Gibson, No More Rhyme
- 6 Sweet Sensation, Hooked On You
- 7 Paula Abdul, Cold Hearted
- 8 Dina, I Like It
- 9 Bon Jovi, Lay Your Hands On Me
- 10 Bobby Brown, On Our Own (From "Batman")
- 11 Karyn White, Secret Rendezvous
- 12 Love And Rockets, So Alive
- 13 Skid Row, 18 And Life
- 14 Chucki Booker, Turned Away
- 15 Simply Red, If You Don't Know Me By N
- 16 Great White, Once Bitten Twice Shy
- 17 Prince, Balance (From "Batman")
- 18 Madonna, Cherish
- 19 Milli Vanilli, Girl I'm Gonna Miss Yo
- 20 Donny Osmond, Sacred Emotion
- 21 Michael Bolton, Soul Provider
- 22 Cher, If I Could Turn Back Time
- 23 Prince, Party Man
- 24 Eddie Murphy, Put Your Mouth On Me
- 25 Third World, It's The Same Old Song

GOLD

108 FM
Boston
P.D.: Sunny Joe White

- 1 Bobby Brown, On Our Own (From "Batman")
- 2 Richard Marx, Right Here Waiting
- 3 Karyn White, Secret Rendezvous
- 4 Paula Abdul, Cold Hearted
- 5 Soul II Soul, Keep On Movin'
- 6 Gloria Estefan, Don't Wanna Lose You
- 7 Cher, If I Could Turn Back Time
- 8 George Monroe, I'm Not In Love
- 9 New Kids On The Block, Hangin' Tough
- 10 Indigo Girls, Closer To Fine
- 11 Donny Osmond, Sacred Emotion
- 12 Rick Astley, Ain't Too Proud To Beg
- 13 Surface, Shower Me With Your Love
- 14 Madonna, Cherish
- 15 Don Henley, The End Of The Innocence
- 16 Neneh Cherry, Kisses On The Wind
- 17 Bee Gees, One
- 18 The Jeff Healey Band, Angel Eyes
- 19 Michael Bolton, Soul Provider
- 20 Milli Vanilli, Girl I'm Gonna Miss Yo
- 21 Donna Summer, Love's About To Change
- 22 Eddie Murphy, Put Your Mouth On Me
- 23 Cyndi Lauper, My First Night Without
- 24 Grayson Hugh, Talk It Over
- 25 Madonna, Cherish
- 26 John Cafferty & The Beaver Brown Band, The Jets, You Better Dance
- 27 Katrina And The Waves, That's The Way
- 28 Seduction, (You're My One And Only) T
- 29 The Call, Let The Day Begin
- 30 Kevin Paige, Don't Shut Me Out
- 31 Starship, It's Not Enough
- 32 Beastie Boys, Hey Ladies
- 33 The Cure, Love Song
- 34 Adrian Belew, Oh Daddy
- 35 Prince, Party Man
- 36 Vesta Williams, Congratulations
- 37 B-52's, Love Shack
- 38 Elton John, Healing Hands
- 39 Texas, I Don't Want A Lover
- 40 Tom Petty, Runnin' Down A Dream
- 41 Karyn White, Secret Rendezvous
- 42 Ziggy Marley, Look Who's Dancing
- 43 Expose, When I Looked At Him
- 44 The Graces, Lay Down Your Arms
- 45 Information Society, Lay All Your Love
- 46 Paul McCartney, This One
- 47 Paul Shaffer, When The Radio Is On

EAGLE 106
Philadelphia
P.D.: Charlie Quinn

- 1 Richard Marx, Right Here Waiting
- 2 Paula Abdul, Cold Hearted
- 3 Bobby Brown, On Our Own (From "Batman")
- 4 Soul II Soul, Keep On Movin'
- 5 Gloria Estefan, Don't Wanna Lose You
- 6 L.L. Cool J, I'm That Type Of Guy
- 7 New Kids On The Block, Hangin' Tough
- 8 Karyn White, Secret Rendezvous
- 9 Surface, Shower Me With Your Love
- 10 Dina, I Like It
- 11 Sweet Sensation, Hooked On You
- 12 Don Henley, The End Of The Innocence
- 13 Stevie B, In My Eyes
- 14 Jody Watley With Eric B. & Rakim, Fri
- 15 Warrant, Heaven
- 16 Great White, Once Bitten Twice Shy
- 17 Skid Row, 18 And Life
- 18 Donny Osmond, Sacred Emotion
- 19 Prince, Balance (From "Batman")
- 20 Katrina And The Waves, That's The Way
- 21 Cher, If I Could Turn Back Time
- 22 Madonna, Cherish
- 23 Milli Vanilli, Girl I'm Gonna Miss Yo
- 24 Paul Shaffer, When The Radio Is On
- 25 Cinderella, Gypsy Road
- 26 Eddie Murphy, Put Your Mouth On Me
- 27 Seduction, (You're My One And Only) T
- 28 Fine Young Cannibals, Don't Look Back
- 29 Tiffany, It's The Lover, Not The Love
- 30 The Jeff Healey Band, Angel Eyes
- 31 Prince, Party Man
- 32 Babyface, It's No Crime
- 33 Neneh Cherry, Kisses On The Wind
- 34 Michael Bolton, Soul Provider

B96
Chicago
P.D.: Buddy Scott

- 1 Richard Marx, Right Here Waiting
- 2 Bobby Brown, On Our Own (From "Batman")
- 3 Dina, I Like It
- 4 Gloria Estefan, Don't Wanna Lose You
- 5 New Kids On The Block, Hangin' Tough
- 6 Love And Rockets, So Alive
- 7 Maritka, Toy Soldiers
- 8 Paula Abdul, Cold Hearted
- 9 Soul II Soul, Keep On Movin'
- 10 Donny Osmond, Sacred Emotion
- 11 Jody Watley With Eric B. & Rakim, Fri
- 12 Neneh Cherry, Kisses On The Wind
- 13 Surface, Shower Me With Your Love
- 14 Milli Vanilli, Girl I'm Gonna Miss Yo
- 15 Howard Jones, The Prisoner
- 16 Cyndi Lauper, My First Night Without
- 17 Madonna, Cherish
- 18 Prince, Party Man
- 19 Eddie Murphy, Put Your Mouth On Me
- 20 Milli Vanilli, Girl I'm Gonna Miss Yo
- 21 Seduction, (You're My One And Only) T
- 22 Expose, What You Don't Know
- 23 Babyface, It's No Crime
- 24 Expose, When I Looked At Him
- 25 Maritka, I Feel The Earth Move

KIISFM 102.7
Los Angeles
P.D.: Steve Rivers

- 1 Richard Marx, Right Here Waiting
- 2 New Kids On The Block, Hangin' Tough
- 3 Bobby Brown, On Our Own (From "Batman")
- 4 Surface, Shower Me With Your Love
- 5 Prince, Balance (From "Batman")
- 6 Karyn White, Secret Rendezvous
- 7 Gloria Estefan, Don't Wanna Lose You
- 8 Paula Abdul, Cold Hearted
- 9 Seduction, (You're My One And Only) T
- 10 Simply Red, If You Don't Know Me By N
- 11 Milli Vanilli, Girl I'm Gonna Miss Yo
- 12 Donny Osmond, Sacred Emotion
- 13 Soul II Soul, Keep On Movin'
- 14 Madonna, Cherish
- 15 Jody Watley With Eric B. & Rakim, Fri
- 16 Debbie Gibson, No More Rhyme
- 17 The Cure, Love Song
- 18 Cher, If I Could Turn Back Time
- 19 Young M.C., Bust A Move
- 20 Great White, Once Bitten Twice Shy
- 21 Warrant, Heaven
- 22 Stevie B, In My Eyes
- 23 Fine Young Cannibals, Don't Look Back
- 24 Dina, I Like It
- 25 Chucki Booker, Turned Away
- 26 Expose, When I Looked At Him
- 27 Janet Jackson, Miss You Much
- 28 Skid Row, 18 And Life
- 29 Babyface, It's No Crime

WZOU-94.3
Boston
P.D.: Tom Jeffries

- 1 Richard Marx, Right Here Waiting
- 2 Bobby Brown, On Our Own (From "Batman")
- 3 Don Henley, The End Of The Innocence
- 4 Donny Osmond, Sacred Emotion
- 5 Paula Abdul, Cold Hearted
- 6 Karyn White, Secret Rendezvous
- 7 New Kids On The Block, Hangin' Tough
- 8 Jody Watley With Eric B. & Rakim, Fri
- 9 Surface, Shower Me With Your Love
- 10 The Jeff Healey Band, Angel Eyes
- 11 10,000 Maniacs, Trouble Me
- 12 Winger, Headed For A Heartbreak
- 13 Dina, I Like It
- 14 Great White, Once Bitten Twice Shy
- 15 Michael Bolton, Soul Provider
- 16 Tiffany, It's The Lover, Not The Love
- 17 Katrina And The Waves, That's The Way
- 18 Adrian Belew, Oh Daddy
- 19 Neneh Cherry, Kisses On The Wind
- 20 Donny Osmond, Sacred Emotion
- 21 Prince, Party Man
- 22 War, Heaven
- 23 Donny Osmond, Sacred Emotion
- 24 Cyndi Lauper, My First Night Without
- 25 Sweet Sensation, Hooked On You
- 26 The Cure, Love Song
- 27 Prince, Party Man
- 28 Elton John, Healing Hands
- 29 The Doobie Brothers, Need A Little Ta
- 30 Babyface, It's No Crime
- 31 Texas, I Don't Want A Lover
- 32 Michael Morales, What I Like About Yo
- 33 Stevie Nicks, Rooms On Fire
- 34 New Kids On The Block, Hangin' Tough
- 35 Karyn White, Secret Rendezvous
- 36 Gloria Estefan, Don't Wanna Lose You
- 37 Paula Abdul, Cold Hearted
- 38 Soul II Soul, Keep On Movin'
- 39 Gloria Estefan, Don't Wanna Lose You
- 40 Cher, If I Could Turn Back Time
- 41 George Monroe, I'm Not In Love
- 42 New Kids On The Block, Hangin' Tough
- 43 Indigo Girls, Closer To Fine
- 44 Donny Osmond, Sacred Emotion
- 45 Surface, Shower Me With Your Love
- 46 Madonna, Cherish
- 47 Milli Vanilli, Girl I'm Gonna Miss Yo
- 48 Donna Summer, Love's About To Change
- 49 Eddie Murphy, Put Your Mouth On Me
- 50 Cyndi Lauper, My First Night Without
- 51 Grayson Hugh, Talk It Over
- 52 Madonna, Cherish
- 53 John Cafferty & The Beaver Brown Band, The Jets, You Better Dance
- 54 Katrina And The Waves, That's The Way
- 55 Seduction, (You're My One And Only) T
- 56 The Call, Let The Day Begin
- 57 Kevin Paige, Don't Shut Me Out
- 58 Starship, It's Not Enough
- 59 Beastie Boys, Hey Ladies
- 60 The Cure, Love Song
- 61 Adrian Belew, Oh Daddy
- 62 Vesta Williams, Congratulations
- 63 B-52's, Love Shack
- 64 Elton John, Healing Hands
- 65 Texas, I Don't Want A Lover
- 66 Tom Petty, Runnin' Down A Dream
- 67 Karyn White, Secret Rendezvous
- 68 Ziggy Marley, Look Who's Dancing
- 69 Expose, When I Looked At Him
- 70 The Graces, Lay Down Your Arms
- 71 Information Society, Lay All Your Love
- 72 Paul McCartney, This One
- 73 Paul Shaffer, When The Radio Is On

WZOU-94.3
Boston
P.D.: Tom Jeffries

- 1 Richard Marx, Right Here Waiting
- 2 Bobby Brown, On Our Own (From "Batman")
- 3 Don Henley, The End Of The Innocence
- 4 Donny Osmond, Sacred Emotion
- 5 Paula Abdul, Cold Hearted
- 6 Karyn White, Secret Rendezvous
- 7 New Kids On The Block, Hangin' Tough
- 8 Jody Watley With Eric B. & Rakim, Fri
- 9 Surface, Shower Me With Your Love
- 10 The Jeff Healey Band, Angel Eyes
- 11 10,000 Maniacs, Trouble Me
- 12 Winger, Headed For A Heartbreak
- 13 Dina, I Like It
- 14 Great White, Once Bitten Twice Shy
- 15 Michael Bolton, Soul Provider
- 16 Tiffany, It's The Lover, Not The Love
- 17 Katrina And The Waves, That's The Way
- 18 Adrian Belew, Oh Daddy
- 19 Neneh Cherry, Kisses On The Wind
- 20 Donny Osmond, Sacred Emotion
- 21 Prince, Party Man
- 22 War, Heaven
- 23 Donny Osmond, Sacred Emotion
- 24 Cyndi Lauper, My First Night Without
- 25 Sweet Sensation, Hooked On You
- 26 The Cure, Love Song
- 27 Prince, Party Man
- 28 Elton John, Healing Hands
- 29 The Doobie Brothers, Need A Little Ta
- 30 Babyface, It's No Crime
- 31 Texas, I Don't Want A Lover
- 32 Michael Morales, What I Like About Yo
- 33 Stevie Nicks, Rooms On Fire
- 34 New Kids On The Block, Hangin' Tough
- 35 Karyn White, Secret Rendezvous
- 36 Gloria Estefan, Don't Wanna Lose You
- 37 Paula Abdul, Cold Hearted
- 38 Soul II Soul, Keep On Movin'
- 39 Gloria Estefan, Don't Wanna Lose You
- 40 Cher, If I Could Turn Back Time
- 41 George Monroe, I'm Not In Love
- 42 New Kids On The Block, Hangin' Tough
- 43 Indigo Girls, Closer To Fine
- 44 Donny Osmond, Sacred Emotion
- 45 Surface, Shower Me With Your Love
- 46 Madonna, Cherish
- 47 Milli Vanilli, Girl I'm Gonna Miss Yo
- 48 Donna Summer, Love's About To Change
- 49 Eddie Murphy, Put Your Mouth On Me
- 50 Cyndi Lauper, My First Night Without
- 51 Grayson Hugh, Talk It Over
- 52 Madonna, Cherish
- 53 John Cafferty & The Beaver Brown Band, The Jets, You Better Dance
- 54 Katrina And The Waves, That's The Way
- 55 Seduction, (You're My One And Only) T
- 56 The Call, Let The Day Begin
- 57 Kevin Paige, Don't Shut Me Out
- 58 Starship, It's Not Enough
- 59 Beastie Boys, Hey Ladies
- 60 The Cure, Love Song
- 61 Adrian Belew, Oh Daddy
- 62 Vesta Williams, Congratulations
- 63 B-52's, Love Shack
- 64 Elton John, Healing Hands
- 65 Texas, I Don't Want A Lover
- 66 Tom Petty, Runnin' Down A Dream
- 67 Karyn White, Secret Rendezvous
- 68 Ziggy Marley, Look Who's Dancing
- 69 Expose, When I Looked At Him
- 70 The Graces, Lay Down Your Arms
- 71 Information Society, Lay All Your Love
- 72 Paul McCartney, This One
- 73 Paul Shaffer, When The Radio Is On

POWER 99 FM
Atlanta
P.D.: Rick Stacy

- 1 Bobby Brown, On Our Own (From "Batman")
- 2 The Jeff Healey Band, Angel Eyes
- 3 Paula Abdul, Cold Hearted
- 4 Richard Marx, Right Here Waiting
- 5 New Kids On The Block, Hangin' Tough
- 6 Cyndi Lauper, I Drove All Night
- 7 Dina, I Like It
- 8 Great White, Once Bitten Twice Shy
- 9 Dead Or Alive, Come Home With Me Baby
- 10 Don Henley, The End Of The Innocence
- 11 Gloria Estefan, Don't Wanna Lose You
- 12 Soul II Soul, Keep On Movin'
- 13 Milli Vanilli, Girl I'm Gonna Miss Yo
- 14 Prince, Party Man
- 15 Karyn White, Secret Rendezvous
- 16 Bee Gees, One
- 17 Donny Osmond, Sacred Emotion
- 18 Bon Jovi, Lay Your Hands On Me

B94 FM
Pittsburgh
P.D.: Bill Cahill

- 1 Great White, Once Bitten Twice Shy
- 2 Bobby Brown, On Our Own (From "Batman")
- 3 The Jeff Healey Band, Angel Eyes
- 4 Paula Abdul, Cold Hearted
- 5 Skid Row, 18 And Life
- 6 New Kids On The Block, Hangin' Tough
- 7 Karyn White, Secret Rendezvous
- 8 Winger, Headed For A Heartbreak
- 9 Gloria Estefan, Don't Wanna Lose You
- 10 Richard Marx, Right Here Waiting
- 11 Cher, If I Could Turn Back Time
- 12 Donny Osmond, Sacred Emotion
- 13 Surface, Shower Me With Your Love
- 14 Warrant, Heaven
- 15 Neneh Cherry, Kisses On The Wind
- 16 Soul II Soul, Keep On Movin'
- 17 Don Henley, The End Of The Innocence
- 18 Dina, I Like It
- 19 Henry Lee Summer, Hey Baby
- 20 Love And Rockets, So Alive
- 21 Prince, Balance (From "Batman")
- 22 Madonna, Cherish
- 23 Bee Gees, One
- 24 Milli Vanilli, Girl I'm Gonna Miss Yo
- 25 Moving Pictures, What About Me
- 26 Debbie Gibson, No More Rhyme
- 27 Maritka, Toy Soldiers
- 28 Prince, Party Man
- 29 Bon Jovi, Lay Your Hands On Me
- 30 Neneh Cherry, Buffalo Stance
- 31 Roxette, Listen To Your Heart

WAVA
Arlington
P.D.: Matt Farber

- 1 Richard Marx, Right Here Waiting
- 2 Bobby Brown, On Our Own (From "Batman")
- 3 Dina, I Like It
- 4 Paula Abdul, Cold Hearted
- 5 Prince, Balance (From "Batman")
- 6 Maritka, Toy Soldiers
- 7 Milli Vanilli, Baby Don't Forget My N
- 8 Gloria Estefan, Don't Wanna Lose You
- 9 New Kids On The Block, Hangin' Tough
- 10 Love And Rockets, So Alive
- 11 Surface, Shower Me With Your Love
- 12 Donny Osmond, Sacred Emotion
- 13 The Jeff Healey Band, Angel Eyes
- 14 Bon Jovi, Lay Your Hands On Me
- 15 Simply Red, If You Don't Know Me By N
- 16 Soul II Soul, Keep On Movin'
- 17 Jody Watley With Eric B. & Rakim, Fri
- 18 Cher, If I Could Turn Back Time
- 19 Karyn White, Secret Rendezvous
- 20 Warrant, Heaven
- 21 The Jeff Healey Band, Angel Eyes
- 22 Madonna, Express Yourself
- 23 Chucki Booker, Turned Away
- 24 Milli Vanilli, Girl I'm Gonna Miss Yo
- 25 Skid Row, 18 And Life
- 26 Madonna, Cherish
- 27 Fine Young Cannibals, Good Thing
- 28 Expose, When I Looked At Him
- 29 Bee Gees, One
- 30 The Cure, Love Song
- 31 Babyface, It's No Crime
- 32 Katrina And The Waves, That's The Way

POWER 99 FM
Atlanta
P.D.: Rick Stacy

- 1 Bobby Brown, On Our Own (From "Batman")
- 2 The Jeff Healey Band, Angel Eyes
- 3 Paula Abdul, Cold Hearted
- 4 Richard Marx, Right Here Waiting
- 5 New Kids On The Block, Hangin' Tough
- 6 Cyndi Lauper, I Drove All Night
- 7 Dina, I Like It
- 8 Great White, Once Bitten Twice Shy
- 9 Dead Or Alive, Come Home With Me Baby
- 10 Don Henley, The End Of The Innocence
- 11 Gloria Estefan, Don't Wanna Lose You
- 12 Soul II Soul, Keep On Movin'
- 13 Milli Vanilli, Girl I'm Gonna Miss Yo
- 14 Prince, Party Man
- 15 Karyn White, Secret Rendezvous
- 16 Bee Gees, One
- 17 Donny Osmond, Sacred Emotion
- 18 Bon Jovi, Lay Your Hands On Me

POWER 99 FM
Atlanta
P.D.: Rick Stacy

- 1 Bobby Brown, On Our Own (From "Batman")
- 2 The Jeff Healey Band, Angel Eyes
- 3 Paula Abdul, Cold Hearted
- 4 Richard Marx, Right Here Waiting
- 5 New Kids On The Block, Hangin' Tough
- 6 Cyndi Lauper, I Drove All Night
- 7 Dina, I Like It
- 8 Great White, Once Bitten Twice Shy
- 9 Dead Or Alive, Come Home With Me Baby
- 10 Don Henley, The End Of The Innocence
- 11 Gloria Estefan, Don't Wanna Lose You
- 12 Soul II Soul, Keep On Movin'
- 13 Milli Vanilli, Girl I'm Gonna Miss Yo
- 14 Prince, Party Man
- 15 Karyn White, Secret Rendezvous
- 16 Bee Gees, One
- 17 Donny Osmond, Sacred Emotion
- 18 Bon Jovi, Lay Your Hands On Me

Q103
Tampa
O.M.: Mason Dixon

- 1 Richard Marx, Right Here Waiting
- 2 Don Henley, The End Of The Innocence
- 3 Bobby Brown, On Our Own (From "Batman")
- 4 Gloria Estefan, Don't Wanna Lose You
- 5 Karyn White, Secret Rendezvous
- 6 Dina, I Like It
- 7 New Kids On The Block, Hangin' Tough
- 8 The Jeff Healey Band, Angel Eyes
- 9 Surface, Shower Me With Your Love
- 10 Great White, Once Bitten Twice Shy
- 11 Cher, If I Could Turn Back Time
- 12 Paula Abdul, Cold Hearted
- 13 Starship, It's Not Enough
- 14 Warrant, Heaven
- 15 Bon Jovi, Lay Your Hands On Me
- 16 Donny Osmond, Sacred Emotion
- 17 Jody Watley With Eric B. & Rakim, Fri
- 18 Bee Gees, One
- 19 Henry Lee Summer, Hey Baby
- 20 Madonna, Cherish
- 21 Milli Vanilli, Girl I'm Gonna Miss Yo
- 22 Prince, Balance (From "Batman")
- 23 Elton John, Healing Hands
- 24 Expose, When I Looked At Him
- 25 Soul II Soul, Keep On Movin'
- 26 Roxette, Listen To Your Heart
- 27 Michael Bolton, Soul Provider
- 28 Indigo Girls, Closer To Fine

WMMS 100.7 FM
Cleveland
O.M.: Rich Piombino

- 1 Tom Petty, Runnin' Down A Dream
- 2 Don Henley, The End Of The Innocence
- 3 Bad English, Forget Me Not
- 4 Howard Jones, The Prisoner
- 5 Warrant, Heaven
- 6 The Call, Let The Day Begin
- 7 The Jeff Healey Band, Angel Eyes
- 8 Indio, Hard Sun
- 9 Winger, Headed For A Heartbreak
- 10 Cinderella, Gypsy Road
- 11 Fine Young Cannibals, Don't Look Back
- 12 Billy Squier, Don't Say You Love Me
- 13 The Doobie Brothers, Need A Little Ta
- 14 Katrina And The Waves, That's The Way
- 15 Pete Townshend, A Friend Is A Friend
- 16 Front Range, Something To Hold On To
- 17 The Cure, Love Song
- 18 Skid Row, 18 And Life
- 19 Indigo Girls, Closer To Fine
- 20 Stage Dolls, Love Cries
- 21 Underworld, Stand Up
- 22 Richard Marx, Right Here Waiting
- 23 Elton John, Healing Hands
- 24 Poco, Call It Love
- 25 Starship, It's Not Enough

FOX
Royal Oak
P.D.: Chuck Beck

- 1 Skid Row, 18 And Life
- 2 Warrant, Heaven
- 3 Great White, Once Bitten Twice Shy
- 4 Bon Jovi, Lay Your Hands On Me
- 5 Great White, Mista Bone
- 6 The Jeff Healey Band, Angel Eyes
- 7 Cinderella, Gypsy Road
- 8 Maritka, Toy Soldiers
- 9 Richard Marx, Right Here Waiting
- 10 Winger, Headed For A Heartbreak
- 11 BulletBoys, Smooth Up
- 12 The Cure, Love Song
- 13 Skid Row, Remember You
- 14 White Lion, Little Fighter
- 15 Billy Squier, Don't Say You Love Me
- 16 Adrian Belew, Oh Daddy
- 17 Henry Lee Summer, Hey Baby
- 18 Cinderella, Gypsy Road
- 19 Love And Rockets, So Alive
- 20 Tom Petty, Runnin' Down A Dream
- 21 Kix, Don't Close Your Eyes
- 22 Def Leppard, Love And Affection
- 23 Kevin Kline, M'night On Water
- 24 Bad English, Forget Me Not
- 25 B-52's, Love Shack
- 26 Fine Young Cannibals, Don't Look Back

POWER 96
Detroit
P.D.: Rick Gillette

- 1 New Kids On The Block, Hangin' Tough
- 2 Paula Abdul, Cold Hearted
- 3 Bobby Brown, On Our Own (From "Batman")
- 4 Richard Marx, Right Here Waiting
- 5 Skid Row, 18 And Life
- 6 Great White, Once Bitten Twice Shy
- 7 Dina, I Like It
- 8 L.L. Cool J, I'm That Type Of Guy
- 9 Gloria Estefan, Don't Wanna Lose You
- 10 Maritka, Toy Soldiers
- 11 Jody Watley With Eric B. & Rakim, Fri
- 12 Soul II Soul, Keep On Movin'
- 13 Beastie Boys, Hey Ladies
- 14 Surface, Shower Me With Your Love
- 15 Warrant, Heaven
- 16 Great White, Mista Bone
- 17 Madonna, Cherish
- 18 Milli Vanilli, Girl I'm Gonna Miss Yo
- 19 Neneh Cherry, Kisses On The Wind
- 20 Sweet Sensation, Hooked On You
- 21 Young M.C., Bust A Move
- 22 The Jets, You Better Dance
- 23 Winger, Headed For A Heartbreak
- 24 Love And Rockets, So Alive
- 25 Prince, Balance (From "Batman")
- 26 Prince, Party Man
- 27 Elton John, Healing Hands
- 28 Eddie Murphy, Put Your Mouth On Me
- 29 Babyface, It's No Crime

Q95 FM
Detroit
P.D.: Gary Berkowitz

- 1 Richard Marx, Right Here Waiting
- 2 Don Henley, The End Of The Innocence
- 3 Gloria Estefan, Don't Wanna Lose You
- 4 Stevie Nicks, Rooms On Fire
- 5 Simply Red, If You Don't Know Me By N
- 6 Cher, If I Could Turn Back Time
- 7 Benny Mardones, Into The Night
- 8 10,000 Maniacs, Trouble Me
- 9 Howard Jones, The Prisoner
- 10 Great White, Once Bitten Twice Shy
- 11 John Cafferty & The Beaver Brown Band, The Jets, You Better Dance
- 12 Katrina And The Waves, That's The Way
- 13 Fine Young Cannibals, Good Thing
- 14 Bee Gees, One
- 15 Starship, It's Not Enough
- 16 Tom Petty, Runnin' Down A Dream
- 17 Beach Boys, Still Cruisin'
- 18 Love And Rockets, So Alive
- 19 The Jeff Healey Band, Angel Eyes
- 20 Cyndi Lauper, My First Night Without
- 21 Michael Morales, Who Do You Give Your
- 22 Fine Young Cannibals, Don't Look Back
- 23 Michael Bolton, Soul Provider
- 24 The Doobie Brothers, Need A Little Ta
- 25 George Row, 18 And Life
- 26 Elton John, Healing Hands

95.5 WPLJ
Chicago
P.D.: Brian Kelly

- 1 New Kids On The Block, Hangin' Tough
- 2 Richard Marx, Right Here Waiting
- 3 Maritka, Toy Soldiers
- 4 Dina, I Like It
- 5 Paula Abdul, Cold Hearted
- 6 Love And Rockets, So Alive
- 7 Bobby Brown, On Our Own (From "Batman")
- 8 Bon Jovi, Lay Your Hands On Me
- 9 Warrant, Heaven
- 10 Great White, Once Bitten Twice Shy
- 11 Skid Row, 18 And Life
- 12 Don Henley, The End Of The Innocence
- 13 Simply Red, If You Don't Know Me By N
- 14 Beastie Boys, Hey Ladies
- 15 Milli Vanilli, Baby Don't Forget My N
- 16 Karyn White, Secret Rendezvous
- 17 Peter Dinklage, You're My One And Only T
- 18 Adrian Belew, Oh Daddy
- 19 Gloria Estefan, Don't Wanna Lose You
- 20 Fine Young Cannibals, Good Thing
- 21 Surface, Shower Me With Your Love
- 22 Tom Petty, Runnin' Down A Dream
- 23 Michael Morales, What I Like About Yo
- 24 Milli Vanilli, Girl I'm Gonna Miss Yo
- 25 Betty Midler, Wind Beneath My Wings (
- 26 Eton John, Pinball Wizard
- 27 Neneh Cherry, Buffalo Stance
- 28 Sweet Sensation, Hooked On You
- 29 EX Roxi Music, Love Is The Drug
- 30 EX Madonna, Cherish
- 31 A Jody Watley With Eric B. & Rakim, Fri
- 32 A B-52's, Love Shack

97.1 HEGL
Dallas
P.D.: Joel Folger

- 1 Richard Marx, Right Here Waiting
- 2 Warrant, Heaven
- 3 Don Henley, The End Of The Innocence
- 4 Skid Row, 18 And Life
- 5 Michael Morales, What I Like About Yo
- 6 Peter Gabriel, In Your Eyes (Theme Fr
- 7 The Jeff Healey Band, Angel Eyes
- 8 Great White, Once Bitten Twice Shy
- 9 Bon Jovi, Lay Your Hands On Me
- 10 Cher, If I Could Turn Back Time
- 11 Real Life, Send Me An Angel '89
- 12 Poco, Add It Up
- 13 Fine Young Cannibals, Don't Look Back
- 14 The Cure, Love Song
- 15 Starship, It's Not Enough
- 16 Bad English, Forget Me Not
- 17 Stage Dolls, Love Cries
- 18 Henry Lee Summer, Hey Baby
- 19 Tom Petty, Runnin' Down A Dream
- 20 EX Eddie Brickett & New Bohemians, Love L
- 21 Cinderella, Gypsy Road
- 22 A Bad English, When I See You Smile
- 23 A Roxette, Listen To Your Heart
- 24 Young M.C., Bust A Move
- 25 A Elton John, Healing Hands
- 26 EX The Doobie Brothers, Need A Little Ta
- 27 EX Living Colour, Glamour Boys
- 28 EX Underworld, Stand Up
- 29 EX Howard Jones, The Prisoner

93Q
Houston
P.D.: Randy Brown

- 1 Richard Marx, Right Here Waiting
- 2 Erasure, Stop!
- 3 Paula Abdul, Cold Hearted
- 4 Dina, I Like It
- 5 Milli Vanilli, Girl I'm Gonna Miss Yo
- 6 New Kids On The Block, Hangin' Tough
- 7 Donny Osmond, Sacred Emotion
- 8 Jody Watley With Eric B. & Rakim, Fri
- 9 Bobby Brown, On Our Own (From "Batman")
- 10 Karyn White, Secret Rendezvous
- 11 The Cure, Love Song
- 12 Information Society, Lay All Your Love
- 13 Great White, Once Bitten Twice Shy
- 14 Don Henley, The End Of The Innocence
- 15 Howard Jones, The Prisoner
- 16 Gloria Estefan, Don't Wanna Lose You
- 17 Simply Red, If You Don't Know Me By N
- 18 Debbie Gibson, No More Rhyme
- 19 Madonna, Cherish
- 20 Michael Bolton, Soul Provider
- 21 Seduction, (You're My One And Only) T
- 22 Sandra, Everlasting Love
- 23 EX Skid Row, 18 And Life
- 24 EX Surface, Shower Me With Your Love
- 25 EX Fine Young Cannibals, Don't Look Back
- 26 Starship, It's Not Enough
- 27 Warrant, Heaven
- 28 Roxette, Listen To Your Heart
- 29 A Oh Well, Oh Well
- 30 A Prince, Party Man
- 31 A Grayson Hugh, Talk It Over
- 32 EX Cyndi Lauper, My First Night Without

POWER 104 KRBE
Houston
P.D.: Adam Cook

- 1 Paula Abdul, Cold Hearted
- 2 New Kids On The Block, Hangin' Tough
- 3 Karyn White, Secret Rendezvous
- 4 Richard Marx, Right Here Waiting
- 5 The Cure, Love Song
- 6 Bobby Brown, On Our Own (From "Batman")
- 7 Great White, Once Bitten Twice Shy
- 8 Prince, Balance (From "Batman")
- 9 Howard Jones, The Prisoner
- 10 Winger, Headed For A Heartbreak
- 11 Jody Watley With Eric B. & Rakim, Fri
- 12 Gloria Estefan, Don't Wanna Lose You
- 13 Milli Vanilli, Girl I'm Gonna Miss Yo
- 14 The Jeff Healey Band, Angel Eyes
- 15 Skid Row, 18 And Life
- 16 Don Henley, The End Of The Innocence
- 17 Madonna, Cherish
- 18 Neneh Cherry, Kisses On The Wind
- 19 Information Society, Lay All Your Love
- 20 Donny Osmond, Sacred Emotion
- 21 Surface, Shower Me With Your Love
- 22 Bee Gees, One
- 23 Madonna, Cherish
- 24 Fine Young Cannibals, Don't Look Back
- 25 Erasure, Stop!
- 26 Cher, If I Could Turn Back Time
- 27 Young M.C., Bust A Move
- 28 Expose, When I Looked At Him
- 29 Starship, It's Not Enough
- 30 Chucki Booker, Turned Away
- 31 Prince, Party Man
- 32 Michael Bolton, Soul Provider
- 33 Roxette, Listen To Your Heart
- 34 Red Flag, I'll Ever
- 35 Cyndi Lauper, My First Night Without
- 36 A Elton John, Healing Hands
- 37 A Poco, Call It Love
- 38 EX The Graces, Lay Down Your Arms
- 39 EX The Jets, You Better Dance
- 40 EX Paul McCartney, This One
- 41 EX Babyface, It's No Crime

PIRTE RADIO 100.3 FM
Los Angeles
P.D.: Scott Shannon

- 1 Richard Marx, Right Here Waiting
- 2 Skid Row, 18 And Life
- 3 Warrant, Heaven
- 4 Bon Jovi, Lay Your Hands On Me
- 5 Young M.C., Bust A Move
- 6 Great White, Once Bitten Twice Shy
- 7 U2, Everlasting Love
- 8 Maritka, Toy Soldiers
- 9 Winger, Headed For A Heartbreak
- 10 Fine Young Cannibals, Good Thing
- 11 Neneh Cherry, Kisses On The Wind
- 12 Billy Squier, Don't Say You Love Me
- 13 Tom Petty, Runnin' Down A

"I know that you know,
I've seen your face before
A bad dream, so mean,
rockin' me down
like a slot machine..."

—Winger

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10	15	Great White, Once Bitten Twice Shy
11	13	Chuckie Booker, Turned Away
12	7	Bobby Brown, On Our Own (From Sweet Sensation, Hooked On You)
13	9	Milli Vanilli, Girl I'm Gonna Miss You
14	17	Cher, If I Could Turn Back Time
16	16	Donny Osmond, Sacred Emotion
17	25	Madonna, Cherish
18	18	Michael Damian, Cover Of Love
19	21	Howard Jones, The Prisoner
20	22	Michael Bolton, Soul Provider
21	24	Bee Gees, One
22	29	Eddie Murphy, Put Your Mouth On Me
23	19	Karyn White, Secret Rendezvous
24	20	Dino, I Like It
25	30	Young M.C., Bust A Move
26	28	The Jets, You Better Dance
27	31	Prince, Party Man
28	32	Paul Shaffer, When The Radio Is On
29	33	Babyface, It's No Crime
30	33	Grayson Hugh, Talk It Over
31	39	Seduction, (You're My One And Only) T
32	34	Katrina And The Waves, That's The Way
A33	—	Warrant, Heaven
34	37	Fine Young Cannibals, Don't Look Back
35	38	Expose, When I Looked At Him
A36	—	The Jeff Healey Band, Angel Eyes
37	40	Sharon Bryant, Let Go
38	—	Coverage, You Don't Know Me By N
A39	—	Elton John, Healing Hands

22	28	Skid Row, 18 And Life
23	25	Cyndi Lauper, My First Night Without
24	26	Fine Young Cannibals, Don't Look Back
25	27	Prince, Party Man
26	27	Roxette, Listen To Your Heart
A28	—	Starship, It's Not Enough
27	29	Expose, When I Looked At Him
29	30	Michael Morales, What I Like About You
A30	—	Neneh Cherry, Kisses On The Wind
A	—	Elton John, Healing Hands
A	—	The Graces, Lay Down Your Arms

21	16	Simply Red, If You Don't Know Me By N
22	24	Neneh Cherry, Kisses On The Wind
23	25	Babyface, It's No Crime
24	28	Expose, When I Looked At Him
25	27	Chuckie Booker, Turned Away
26	25	Eddie Murphy, Put Your Mouth On Me
27	29	Madonna, Cherish
28	30	Michael Bolton, Soul Provider
29	EX	Vesta Williams, Congratulations
A30	—	Bobby Brown, Rock Wit'cha
A	—	Sharon Bryant, Let Go
A	—	Dino, Sunshine
A	—	Kon Kan, Puss N' Boots



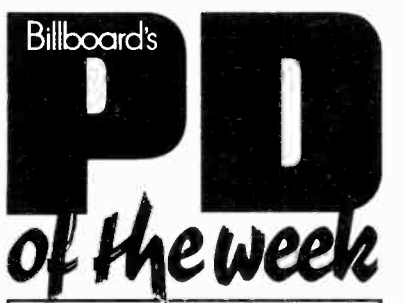
Minneapolis P.D.: Gregg Swedberg

1	2	Richard Marx, Right Here Waiting
2	4	Paula Abdul, Cold Hearted
3	3	Donny Osmond, Sacred Emotion
4	5	Warrant, Heaven
5	6	Great White, Once Bitten Twice Shy
6	9	New Kids On The Block, Hangin' Tough
7	8	Karyn White, Secret Rendezvous
8	7	Bobby Brown, On Our Own (From Donny Osmond, Sacred Emotion)
9	16	Gloria Estefan, Don't Wanna Lose You
10	14	Cher, If I Could Turn Back Time
11	11	Don Henley, The End Of The Innocence
12	11	Jody Watley With Eric B. & Rakim, Fri
13	17	Winger, Headed For A Heartbreak
14	18	Neneh Cherry, Kisses On The Wind
15	15	Howard Jones, The Prisoner
16	20	Surface, Shower Me With Your Love
17	25	Madonna, Cherish
18	23	Bee Gees, One
19	23	Skid Row, 18 And Life
20	1	Prince, Baldance (From "Batman")
21	24	Katrina And The Waves, That's The Way
22	28	Milli Vanilli, Girl I'm Gonna Miss You
23	26	The Jeff Healey Band, Angel Eyes
24	26	Debbie Gibson, No More Rhyme
25	30	Paul Shaffer, When The Radio Is On
26	29	Eddie Murphy, Put Your Mouth On Me
27	12	Love And Rockets, So Alive
28	19	The Jets, You Better Dance
29	EX	Prince, Party Man
30	EX	Starship, It's Not Enough
31	EX	Babyface, It's No Crime
32	EX	Stage Dolls, Love Ories
A	—	Roxette, Listen To Your Heart
A	—	Expose, When I Looked At Him
EX	EX	Fine Young Cannibals, Don't Look Back
EX	EX	Beastie Boys, Hey Ladies



Seattle P.D.: Casey Keating

1	1	Richard Marx, Right Here Waiting
2	8	New Kids On The Block, Hangin' Tough
3	5	Paula Abdul, Cold Hearted
4	10	Gloria Estefan, Don't Wanna Lose You
5	6	Karyn White, Secret Rendezvous
6	7	Jody Watley With Eric B. & Rakim, Fri
7	9	Don Henley, The End Of The Innocence
8	2	Bobby Brown, On Our Own (From Donny Osmond, Sacred Emotion)
9	11	Donny Osmond, Sacred Emotion
10	12	The Jeff Healey Band, Angel Eyes
11	4	Great White, Once Bitten Twice Shy
12	14	Skid Row, 18 And Life
13	3	Dino, I Like It
14	17	Cher, If I Could Turn Back Time
15	24	Surface, Shower Me With Your Love
16	18	Winger, Headed For A Heartbreak
17	19	Katrina And The Waves, That's The Way
18	21	Milli Vanilli, Girl I'm Gonna Miss You
19	13	Prince, Baldance (From "Batman")
20	23	Michael Bolton, Soul Provider
21	25	Bee Gees, One
22	26	Howard Jones, The Prisoner
23	10	Warrant, Heaven
24	28	Madonna, Cherish
25	29	Neneh Cherry, Kisses On The Wind
26	30	Starship, It's Not Enough
27	16	Love And Rockets, So Alive
28	EX	The Cure, Love Song
29	EX	Cyndi Lauper, My First Night Without
A	—	Roxette, Listen To Your Heart
A	—	Living Colour, Glamour Boys
A	—	Paul Shaffer, When The Radio Is On
A	—	Texas, I Don't Want A Lover
EX	EX	B-52's, Love Shack
EX	EX	Fine Young Cannibals, Don't Look Back
EX	EX	The Doobie Brothers, Need A Little Ta
EX	EX	Babyface, It's No Crime
EX	EX	Expose, When I Looked At Him
EX	EX	Prince, Party Man



Mike Roberts
WVEE Atlanta



Miami P.D.: Frank Amadeo

1	2	Gloria Estefan, Don't Wanna Lose You
2	1	Richard Marx, Right Here Waiting
3	4	New Kids On The Block, Hangin' Tough
4	5	Paula Abdul, Cold Hearted
5	3	Bobby Brown, On Our Own (From Love And Rockets, So Alive)
6	8	Dino, I Like It
7	9	Surface, Shower Me With Your Love
8	11	Cher, If I Could Turn Back Time
9	13	Bee Gees, One
10	16	Simply Red, If You Don't Know Me By N
11	6	Martika, Toy Soldiers
12	10	Karyn White, Secret Rendezvous
13	17	Karyn White, Secret Rendezvous
14	16	Skid Row, 18 And Life
15	19	Soul II Soul, Keep On Movin'
16	20	Bantera, Crusin' Down Collins
17	15	Real Life, Send Me An Angel '89
18	EX	Madonna, Cherish
19	22	Warrant, Heaven
20	18	Prince, Baldance (From "Batman")
21	23	Neneh Cherry, Kisses On The Wind
22	30	Adrian Belew, Oh Daddy
23	29	Milli Vanilli, Girl I'm Gonna Miss You
24	21	Bon Jovi, Lay Your Hands On Me
25	27	The Cure, Love Song
26	EX	Babyface, It's No Crime
27	EX	Expose, When I Looked At Him
28	28	Eddie Murphy, Put Your Mouth On Me
29	26	Neneh Cherry, Kisses On The Wind
A30	—	Cyndi Lauper, My First Night Without
A	—	Prince, Party Man
A	—	Sharon Bryant, Let Go
A	—	Roxette, Listen To Your Heart
EX	EX	Buster Poindexter, All Night Party



Columbus P.D.: Dave Robbins

1	1	Richard Marx, Right Here Waiting
2	3	Paula Abdul, Cold Hearted
3	8	New Kids On The Block, Hangin' Tough
4	6	Gloria Estefan, Don't Wanna Lose You
5	9	Great White, Once Bitten Twice Shy
6	2	Prince, Baldance (From "Batman")
7	4	Expose, When I Looked At Him
8	5	Donny Osmond, Sacred Emotion
9	7	Bobby Brown, On Our Own (From Donny Osmond, Sacred Emotion)
10	13	Jody Watley With Eric B. & Rakim, Fri
11	10	Don Henley, The End Of The Innocence
12	12	The Jeff Healey Band, Angel Eyes
13	12	Skid Row, 18 And Life
14	18	Cher, If I Could Turn Back Time
15	17	Milli Vanilli, Girl I'm Gonna Miss You
16	14	Howard Jones, The Prisoner
17	21	Madonna, Cherish
18	15	Karyn White, Secret Rendezvous
19	23	Katrina And The Waves, That's The Way
20	20	Dino, I Like It
21	24	The Cure, Love Song
22	25	Tiffany, It's The Lover, Not The Love
23	22	Bon Jovi, Lay Your Hands On Me
A25	—	Surface, Shower Me With Your Love
A	—	Christopher Williams, Talk To Myself



Saginaw P.D.: Rick Belcher

1	2	Richard Marx, Right Here Waiting
2	3	Warrant, Heaven
3	1	Winger, Headed For A Heartbreak
4	6	Skid Row, 18 And Life
5	7	Billy Squier, Don't Say You Love Me
6	9	Love And Rockets, So Alive
7	11	Paula Abdul, Cold Hearted
8	12	New Kids On The Block, Hangin' Tough
9	14	Bobby Brown, On Our Own (From Henry Lee Summer, Hey Baby)
10	5	Madonna, Express Yourself
11	16	Lita Ford, Fallin' In And Out Of Love
12	15	Guns N' Roses, Nightrain
13	18	Bad English, Forget Me Not
14	19	Bullseye, Smooth Up
15	16	Gloria Estefan, Don't Wanna Lose You
16	13	Great White, Once Bitten Twice Shy
17	21	Skid Row, I Remember You
18	10	Roxette, Dressed For Success
19	10	Dino, I Like It
A20	—	Cher, If I Could Turn Back Time
A21	—	Cinderella, Gypsy Road
22	8	White Lion, Little Fighter
23	17	Bon Jovi, Lay Your Hands On Me
24	25	Simply Red, If You Don't Know Me By N
25	23	Michael Morales, Who Do You Give Your
26	24	Martika, Toy Soldiers
27	27	Warrant, Down Boys
28	28	Milli Vanilli, Baby Don't Forget My N
29	30	Paula Abdul, Forever Your Girl
30	30	Dino, I Like It



Minneapolis P.D.: Brian Phillips

1	1	Richard Marx, Right Here Waiting
2	7	New Kids On The Block, Hangin' Tough
3	1	Warrant, Heaven
4	5	Karyn White, Secret Rendezvous
5	2	Bobby Brown, On Our Own (From Donny Osmond, Sacred Emotion)
6	8	Donny Osmond, Sacred Emotion
7	10	Cher, If I Could Turn Back Time
8	11	Gloria Estefan, Don't Wanna Lose You
9	12	Eddie Murphy, Put Your Mouth On Me
10	6	Prince, Baldance (From "Batman")
11	14	Don Henley, The End Of The Innocence
12	13	Great White, Once Bitten Twice Shy
13	19	Milli Vanilli, Girl I'm Gonna Miss You
14	9	Dino, I Like It
15	14	Bon Jovi, Lay Your Hands On Me
16	17	Michael Bolton, Soul Provider
17	20	Bee Gees, One
18	22	Madonna, Cherish
19	23	Surface, Shower Me With Your Love
20	21	Jody Watley With Eric B. & Rakim, Fri
21	24	The Cure, Love Song



Dallas P.D.: Buzz Bennett

1	1	Adrian Belew, Oh Daddy
2	2	Bobby Brown, On Our Own (From Richard Marx, Right Here Waiting)
3	3	Richard Marx, Right Here Waiting
4	10	Milli Vanilli, Girl I'm Gonna Miss You
5	6	Paula Abdul, Cold Hearted
6	6	Debbie Gibson, No More Rhyme
7	7	Surface, Shower Me With Your Love
8	9	Don Henley, The End Of The Innocence
9	4	Skid Row, 18 And Life
10	8	Simply Red, If You Don't Know Me By N
11	11	New Kids On The Block, Hangin' Tough
12	14	Grayson Hugh, Talk It Over
13	13	Gloria Estefan, Don't Wanna Lose You
14	15	Eddie Brickell & New Bohemians, Love L
15	26	Jody Watley With Eric B. & Rakim, Fri
16	16	Indigo Girls, Closer To Fine
17	28	Starship, It's Not Enough
18	21	The Jeff Healey Band, Angel Eyes
19	22	Bee Gees, One
20	20	The Cure, Love Song
21	19	Warrant, Heaven
22	23	Karyn White, Secret Rendezvous
23	18	Martika, Toy Soldiers
24	25	Sharon Bryant, Let Go
25	12	Prince, Baldance (From "Batman")
26	29	Jody Watley With Eric B. & Rakim, Fri
27	EX	Don Henley, The End Of The Innocence
28	EX	Great White, Once Bitten Twice Shy
29	24	Bobby Brown, Every Little Step
30	31	Neneh Cherry, Buffalo Stance
31	EX	Christopher Williams, Talk To Myself
32	32	John Cafferty & The Beaver Brown Band,
33	27	Paula Abdul, Forever Your Girl
A	—	Soul II Soul, Keep On Movin'
A	—	Expose, When I Looked At Him
A	—	Prince, Party Man
A	—	Cher, If I Could Turn Back Time



Seattle P.D.: Tom Hutlyer

1	2	Richard Marx, Right Here Waiting
2	5	New Kids On The Block, Hangin' Tough
3	4	Karyn White, Secret Rendezvous
4	9	Paula Abdul, Cold Hearted
5	12	Gloria Estefan, Don't Wanna Lose You
6	6	Jody Watley With Eric B. & Rakim, Fri
7	8	Don Henley, The End Of The Innocence
8	1	Bobby Brown, On Our Own (From Great White, Once Bitten Twice Shy)
9	10	Donny Osmond, Sacred Emotion
10	14	The Jeff Healey Band, Angel Eyes
11	12	Grayson Hugh, Talk It Over
12	15	Katrina And The Waves, That's The Way
13	19	Milli Vanilli, Girl I'm Gonna Miss You
14	17	Michael Bolton, Soul Provider
15	20	Warrant, Heaven
16	18	Winger, Headed For A Heartbreak
17	21	Neneh Cherry, Kisses On The Wind
18	22	Howard Jones, The Prisoner
19	22	Bee Gees, One
20	23	Cher, If I Could Turn Back Time
21	24	Surface, Shower Me With Your Love
22	25	Paul Shaffer, When The Radio Is On
23	26	Rick Astley, Ain't Too Proud To Beg
24	28	Soul II Soul, Keep On Movin'
25	26	Skid Row, 18 And Life
26	29	Madonna, Cherish
27	EX	Expose, When I Looked At Him
28	EX	Fine Young Cannibals, Don't Look Back
A29	—	Prince, Party Man
A30	—	The Cure, Love Song
A	—	Tom Petty, Runnin' Down A Dream
A	—	B-52's, Love Shack
A	—	Underworld, Stand Up
A	—	Prince, Party Man
A	—	Babyface, It's No Crime
EX	EX	Bonnie Raitt, Nick Of Time
EX	EX	Beach Boys, Still Crusin'
EX	EX	The Graces, Lay Down Your Arms
EX	EX	Paul McCartney, This One
EX	EX	Michael Morales, What I Like About You
EX	EX	Starship, It's Not Enough
EX	EX	The Doobie Brothers, Need A Little Ta
EX	EX	Cyndi Lauper, My First Night Without



Phoenix P.D.: Bob Case

1	1	Richard Marx, Right Here Waiting
2	2	Surface, Shower Me With Your Love
3	5	New Kids On The Block, Hangin' Tough
4	5	Paula Abdul, Cold Hearted
5	8	Milli Vanilli, Girl I'm Gonna Miss You
6	4	Bobby Brown, On Our Own (From Dino, I Like It)
7	6	Dino, I Like It
8	9	Gloria Estefan, Don't Wanna Lose You
9	10	Simply Red, If You Don't Know Me By N
10	10	Jody Watley With Eric B. & Rakim, Fri
11	14	Young M.C., Bust A Move
12	15	Cher, If I Could Turn Back Time
13	11	Donny Osmond, Sacred Emotion
14	12	Prince, Baldance (From "Batman")
15	13	George, I Don't Wanna Be Alone
16	16	Stevie B, In My Eyes
17	20	Warrant, Heaven
18	18	Neneh Cherry, Kisses On The Wind
19	21	Sintra, Right Back Where We Started F
20	21	Madonna, Cherish
21	22	Don Henley, The End Of The Innocence
22	24	Soul II Soul, Keep On Movin'
23	23	Chuckie Booker, Turned Away
24	19	Karyn White, Secret Rendezvous
25	27	Babyface, It's No Crime
26	30	Seduction, (You're My One And Only) T
27	29	Christopher Williams, Talk To Myself
28	26	Sweet Sensation, Hooked On You
29	EX	Expose, When I Looked At Him
A30	—	Moving Pictures, What About Me
EX	EX	The Jeff Healey Band, Angel Eyes
EX	EX	The Cure, Love Song
EX	EX	Beastie Boys, Hey Ladies
EX	EX	Sharon Bryant, Let Go



San Diego P.D.: Garry Wall

1	1	Dino, I Like It
2	2	Surface, Shower Me With Your Love
3	2	Bobby Brown, On Our Own (From New Kids On The Block, Hangin' Tough)
4	5	New Kids On The Block, Hangin' Tough
5	9	Paula Abdul, Cold Hearted
6	10	Richard Marx, Right Here Waiting
7		

Eckstine Reflects On Wing's Third Successful Year With Bryant, Williams, TITIT!

BY DAVID NATHAN

LOS ANGELES With the success Wing Records has enjoyed in its almost three-year history, senior VP/GM Ed Eckstine is understandably proud. Aside from launching the recording career of Vanessa Williams with a gold-plus album (she scored four top 10 black singles and one top 10 pop hit), the PolyGram-owned and distributed label has scored with Bay-area-based Tony! Toni! Toné! (whose debut album, "Who?," is still charting after 15 months), and is experiencing immediate response to the debut of former Atlantic Starr lead vocalist Sharon Bryant. Eckstine, son of legendary jazz vocalist Billy Eckstine, notes that Wing is also scoring with singer/songwriter Michael Morales' top 20 hit, "Who Do You Give Your Love To?," and U.K.-based X-mox, whose "Obsession" was a top 10 dance/rock record.

"When I talked about working with the company with Dick Asher [at PolyGram], the plan was to create a West Coast-based label for PolyGram, a multimusical entity with no particular boundaries," says Eckstine, whose industry career includes a 10-year stint with Quincy Jones' production company, which ended in 1984 with Eckstine as executive VP/GM; and two years as VP of A&R, black music, at Arista. "By virtue of be-

ing black and black music being the area in which I had developed creative acumen and professional credibility, it made sense for us to put Wing on the map initially with black music artists."

Eckstine's first signings included female trio Lace (whose first single, "My Love Is Deep," gave Wing its first top 10 hit in 1987), Bryant, and Williams. "Vanessa's husband/manager, Ramon Herve, and I had known each other for a while, and I was familiar with Vanessa's vocals from the track she did with George Clinton ["Do Fries Go With That Shake?"] in 1985," explains Eckstine. "Of course, I knew she had a certain name value, but I was real interested in what she had to do musically, getting past any preconceived notions about her musical talent." Eckstine says that once he met with Williams, he "realized that the trump card was that she could sing, that she deserved the shot."

When Michael Johnson, then Wing's VP of promotion, informed Eckstine about a Bay-area band he'd seen showcasing in Los Angeles, the executive was enthused by an initial demo, but felt the group needed work. "When [manager] David Lombard told me about a group that his clients [producers] Deniz Foster and Thomas McElroy were working with and it turned out to be TITIT!, I knew we

(Continued on page 27)

Arista Star Throws Birthday Bash At Her Jersey Home Party Houston-Style: Whitney Turns 26

PARTY OVER HERE: Happy birthday to Whitney Houston, Arista Records' multiplatinum-winning songbird who recently turned 26. In celebration of her new year, Houston invited upward of 600 guests to a fete at her Mendham, N.J. home. Industryites and the press had been buzzing about the Aug. 12 bash ever since her poster-size invites were sent out. Four giant tents were raised on the grounds between her house and the poolhouse and festooned with purple balloons for dining, dancing, and just cooling out. Though it rained off and on outside, those under the tents partied until midnight. Among those spotted at the bash: Arista topper Clive Davis, Nick Ashford & Valerie Simpson, Jack "The Rapper" Gibson, Bobby Brown, Dionne Warwick, Freddie Jackson, Jellybean

reception for Aug. 24 at At My Place in Santa Monica, Calif. She will appear there through Saturday (26), then proceed on a national tour with some dates opened by Surface... Mica Paris was in town July 31 to wow 'em at an Island Records showcase at The Bottom Line. This 21-year-old from the U.K. has yet to get the full attention she so clearly deserves here in the States; perhaps her second single, "Breathe Life Into Me," from her debut album, "So Good," will get the buzz started again.

The Rhythm and the Blues



by Janine McAdams

Benitez, the Winans (including CeCe), Malcolm Jamal Warner, Johnny Kemp, Donnie Simpson, Isaiah Thomas, Def Jam's Russell Simmons, Uptown's Andre Harrell, director Keenan Ivory Wayans, Eddie Murphy, El DeBarge, Heavy D., Kiara, Essence magazine columnist Dr. Gwendolyn Goldsby Grant, and Nelson George.

NOW APPEARING: Three ladies recently gave live performances in the New York area. Natalie Cole brought down the house at the Beacon Theatre Aug. 14, singing pieces from her latest EMI album, "Good To Be Back," as well as selected songs from her long career. A surprise appearance by Freddie Jackson was the icing on the cake... Columbia Records pulled out all the stops at its Aug. 11 showcase for Regina Belle at Indigo Blues. Before an audience of label brass, press, radio personnel, retailers, and others, Belle sang material from her new album, "Stay With Me." Admitting before the show that she was a bit nervous, Belle started tentatively but grew stronger with each song, proving herself an able, inventive vocalist with jazz inflections. Best were "Baby Come To Me," the ballad "Make I Like It Was," and the pumping "When Will You Be Mine." While Belle could intensify her charm and audience rapport in order to truly command the stage, her performance was solid and satisfying. The label has planned another Belle showcase and

TIDBITS: In the "Serious Slammin'" category, George Clinton is still No. 1. His latest album, "The Cinderella Theory," his Paisley Park/Warner Bros. debut and his first album in five years, proves his theory that "funk is its own reward." Though a little mellower these

days, Clinton is no less innovative. The first single, "Why Should I Dog U Out?," didn't make chart inroads, but true fans shouldn't miss the album opener, "Airbound"; the funky title cut; the jazzy "There I Go Again"; and "Tweakin'," an industrial-sounding groove that features some dope rapping by Public Enemy's Chuck D and Flavor Flav... How does one describe Mother's Finest? The black rock/funk/jazz/R&B band from Chicago that broke musical barriers and shared stages with The Who, Aerosmith, and Heart and recorded several acclaimed albums in the '70s before breaking up in 1984, is back. Original members Joyce Kennedy, Glen Murdoch, Mo, Wizard, and Dion Derek were encouraged to re-form when they heard news of resurgent sales of their albums throughout the U.S. and Europe. Their new Capitol album is titled "Looks Could Kill"... At Black Entertainment Television, Jeff Newman, senior producer, video department, has resigned to pursue other interests. The parting is amicable. The search is on to replace Newman, who was responsible for producing "Video Soul"... Also at BET, the cable channel's promotional contest with Levert, Just Coolin', attracted 13,000 entries—the largest number of responses yet to any BET contest. Congratulations to the six lucky grand-prize winners (not one, as reported earlier) who will be cruising to the Bahamas with the Atlantic Records trio.

Billboard POWER PLAYLISTS

FOR WEEK ENDING AUGUST 26, 1989

Sample Playlists of the Nation's Largest Black Radio Stations

KSOL 107.7 FM		Kiss 98.7 FM	
San Francisco	P.D.: Bernie Moody	New York	P.D.: Tony Gray
1	6 Babyface, It's No Crime	1	1 Entouch, It's Hype
2	4 Stephanie Mills, Something In The Way (You Make Me Feel Like A Woman)	2	6 Vesta, Congratulations
3	3 Soul II Soul, Keep On Movin'	3	2 Babyface, It's No Crime
4	7 Teddy Riley Featuring Guy, My Fantasy (From "Do The Rhythm")	4	3 Bobby Brown, On Our Own (From "Ghostsbusters II")
5	10 Paula Abdul, Cold Hearted	5	4 Surface, Shower Me With Your Love
6	1 Prince, Batdance (From "Batman")	6	5 Stephanie Mills, Something In The Way (You Make Me Feel Like A Woman)
7	2 Bobby Brown, On Our Own (From "Ghostsbusters II")	7	7 Sybil, Don't Make Me Over
8	15 Sharon Bryant, Let Go	8	8 After 7, Heat Of The Moment
9	9 David Peaston, Two Wrongs (Don't Make It Right)	9	10 David Peaston, Two Wrongs (Don't Make It Right)
10	13 Seduction, (You're My One And Only) True Love	10	9 Chuckie Booker, Turned Away
11	11 Aretha Franklin/W. Houston, It Isn't, It Wasn't	11	14 Teddy Riley Featuring Guy, My Fantasy (From "Do The Rhythm")
12	14 Guy, Spend The Night	12	13 Public Enemy, Fight The Power (From "Do The Rhythm")
13	18 Jonathan Butler, Sarah, Sarah	13	16 Soul II Soul (Featuring Caron Wheeler), Back To Back
14	17 The Isley Brothers, Spend The Night (Ce Soir)	14	20 Sharon Bryant, Let Go
15	19 New Edition, N.E. Heart Break	15	12 Karyn White, Secret Rendezvous
16	16 Heavy D. & The Boyz, We Got Our Own Thang	16	15 Jody Watley With Eric B. & Rakim, Friends
17	21 Eric Gable, Remember (The First Time)	17	17 Third World, Forbidden Love
18	20 Alyson Williams (Featuring Nikki D), My Love Is	18	19 Chubb Rock, Ya Bad Chubbs
19	27 Maze Featuring Frankie Beverly, Can't Get Over	19	24 Maze Featuring Frankie Beverly, Can't Get Over
20	22 Lisa Lisa & Cult Jam, Just Get It Together	20	25 Aretha Franklin/W. Houston, It Isn't, It Wasn't
21	28 Eddie Murphy, Put Your Mouth On Me	21	11 Special Ed, I Got It Made
22	25 Ten City, Where Do We Go?	22	22 New Edition, N.E. Heart Break
23	24 Troy Johnson, The Way It Is	23	23 James Ingram, It's Real
24	26 Natalie Cole (Duet With Freddie Jackson), I Do	24	26 Ten City, Where Do We Go?
25	30 Public Enemy, Fight The Power (From "Do The Rhythm")	25	33 Guy, Spend The Night
26	35 Flame (With Tony Terry), On The Strength	26	34 Big Daddy Kane, Smooth Operator
27	29 Patti LaBelle, If You Asked Me To (From "Licence To Ill")	27	32 Jonathan Butler, Sarah, Sarah
28	34 After 7, Heat Of The Moment	28	27 The Isley Brothers, Spend The Night (Ce Soir)
29	32 The Jacksons, 2300 Jackson Street	29	28 The System, Midnight Special
30	37 Michael Cooper, Just What I Like	30	29 Kool Moe Dee, They Want Money
31	33 E.U., Taste Of Your Love	31	30 The Jacksons, 2300 Jackson Street
32	31 Dezi Phillips, Why You Wanna	32	31 Kool & The Gang, Raindrops
33	36 Entouch, It's Hype	33	35 Atlantic Starr, My Sugar
34	46 Neneh Cherry, Kisses On The Wind	34	36 Regina Belle, Baby Come To Me
35	45 Sybil, Don't Make Me Over	35	38 The O'Jays, Out Of My Mind
36	39 D'atra Hicks, Sweet Talk	36	40 Rhonda Clark, State Of Attraction
37	38 The Jets, You Better Dance	37	EX Heavy D. And The Boys, Somebody For Me
38	40 Michael Bolton, Soul Provider	38	EX E.U., Taste Of Your Love
39	41 Christopher Williams, Talk To Myself	39	37 100b, I Second That Emotion
40	42 The O'Jays, Out Of My Mind	40	EX Janet Jackson, Miss You Much
41	43 Kid 'N Play, 2 Hype	41	A Kwame, The Rhythm
42	47 Young MC, Bust A Move	42	A Christopher Williams, Talk To Myself
43	49 Milli Vanilli, Girl I'm Gonna Miss You	43	EX Eric Gable, Remember (The First Time)
44	44 Atlantic Starr, My Sugar	44	EX Diana Ross, Paradise
45	48 Grady Harrell, Fun	45	EX Cold Cut, People Hold On
46	50 Mica Paris, Breathe Life Into Me	46	EX Prince, Scandalous
47	52 Soul II Soul (Featuring Caron Wheeler), Back To Back	47	A Jermaine Jackson, Don't Take It Personal
48	51 Full Force, Ain't My Type Of Hype	48	EX L.L. Cool J, Big Ol' Butt
A49	— Regina Belle, Baby Come To Me		
A50	— The Boys, Happy		
A51	— Kool Moe Dee, I Go To Work		
A52	— Bradeau, I Like The Bass		
A53	— James Ingram, I Wanna Come Back		

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PATTI LABELLE, The 1st lady of R&B gives it her all... Tearing up the charts at R&B and ready to cross! IF YOU ASKED ME TO (MCA-53358) The first hit single off this platinum artist's new album BE YOURSELF (MCA-6292) Produced by: Stewart Levine for Oliverea Prod. Ltd. Mangement: Gallin Morey Associates/and PAZ Inc. MCA RECORDS, INC.

FOR WEEK ENDING
AUGUST 26, 1989

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★★ NO. 1 ★★					
1	2	3	8	HEAVY D. & THE BOYZ MCA 42302 (8.98) (CD)	BIG Tyme 1 week at No. 1
2	3	4	8	SOUL II SOUL ● VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
3	1	1	9	L.L. COOL J ▲ DEF JAM OC 45172/COLUMBIA (CD)	WALKING WITH A PANTHER
4	6	11	5	2 LIVE CREW LUKE SKYYWALKER 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
5	4	2	11	KOOL MOE DEE JIVE 1182/RCA (9.98) (CD)	KNOWLEDGE IS KING
6	5	6	7	PRINCE WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN
7	10	13	5	BOOGIE DOWN PRODUCTIONS JIVE 1187/RCA (8.98) (CD)	GHETTO MUSIC: THE BLUEPRINT OF HIP HOP
8	11	16	7	DAVID PEASTON GEFLEN 24228 (9.98) (CD)	INTRODUCING... DAVID PEASTON
9	21	—	2	EPMD FRESH 92012/SLEEPING BAG (9.98) (CD)	UNFINISHED BUSINESS
10	7	8	59	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
11	8	5	14	THE O'JAYS EMI 90921 (9.98) (CD)	SERIOUS
12	14	18	6	STEPHANIE MILLS MCA 6312 (9.98) (CD)	HOME
13	9	7	34	SLICK RICK ● DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
14	22	36	4	BABYFACE SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER
15	17	20	8	SOUNDTRACK MOTOWN 6272 (9.98) (CD)	DO THE RIGHT THING
16	13	9	43	M.C. HAMMER ▲ CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
17	33	—	2	THE D.O.C. RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
18	12	10	18	SPECIAL ED PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE
19	18	19	21	THREE TIMES DOPE ARISTA 8571 (8.98) (CD)	ORIGINAL STYLIN'
20	15	14	42	SURFACE ● COLUMBIA FC 44284 (CD)	2ND WAVE
21	19	12	19	JODY WATLEY ● MCA 6276 (8.98) (CD)	LARGER THAN LIFE
22	16	15	11	THE JACKSONS EPIC 40911/E.P.A. (9.98) (CD)	2300 JACKSON STREET
23	20	17	59	BOBBY BROWN ▲ MCA 42185 (8.98) (CD)	DON'T BE CRUEL
24	24	25	12	CHUCKII BOOKER ATLANTIC 81947 (8.98) (CD)	CHUCKII
25	25	33	6	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
26	23	21	14	ARETHA FRANKLIN ARISTA 8572 (9.98) (CD)	THROUGH THE STORM
27	26	23	23	MILLI VANILLI ▲ ARISTA 8592 (8.98) (CD)	GIRL YOU KNOW IT'S TRUE
28	27	24	8	SOUNDTRACK MCA 6306 (9.98) (CD)	GHOSTBUSTERS II
29	31	29	11	PEABO BRYSON CAPITOL 90641 (9.98) (CD)	ALL MY LOVE
30	34	34	10	THIRD WORLD MERCURY 836 952/POLYGRAM (CD)	SERIOUS BUSINESS
31	28	30	14	NATALIE COLE EMI 48902 (9.98) (CD)	GOOD TO BE BACK
32	30	26	18	OAKTOWN'S 3-5-7 CAPITOL 90926 (8.98) (CD)	WILD & LOOSE
33	36	32	20	KWAME ATLANTIC 81941 (8.98) (CD)	THE BOY GENIUS (FEAT. A NEW BEGINNING)
34	29	22	14	MILES JAYE ISLAND 91235 (8.98) (CD)	IRRESISTIBLE
35	35	28	33	BEBE & CECE WINANS CAPITOL 90959 (8.98) (CD)	HEAVEN
36	32	27	27	TOO SHORT ● JIVE 1149/RCA (8.98) (CD)	LIFE IS... TOO SHORT
37	40	48	42	VESTA A&M 5223 (8.98) (CD)	VESTA 4 U
38	38	37	9	STEZO FRESH 82011/SLEEPING BAG (8.98) (CD)	CRAZY NOISE
39	42	46	5	CHUBB ROCK WITH HOWIE TEE SELECT 21631 (9.98) (CD)	AND THE WINNER IS...
40	37	35	48	KARYN WHITE ▲ WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
41	44	51	5	ENTOUCH VINTERMENT 60858/ELEKTRA (9.98) (CD)	ALL NITE
42	67	—	2	BEASTIE BOYS CAPITOL 91743 (9.98) (CD)	PAUL'S BOUTIQUE
43	55	55	21	E.U. VIRGIN 91021 (9.98) (CD)	LIVIN' LARGE
44	41	39	26	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
45	46	42	40	KID 'N PLAY ● SELECT 21628 (8.98) (CD)	2 HYPE
46	39	31	25	DE LA SOUL ● TOMMY BOY 1019 (9.98) (CD)	3 FEET HIGH AND RISING
47	52	63	4	SHARON BRYANT WING 837 313/POLYGRAM (CD)	HERE I AM
48	58	58	5	TWIN HYPE PROFILE 1281 (8.98) (CD)	TWIN HYPE
49	48	40	40	LEVERT ● ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'

50	50	41	15	LISA LISA & CULT JAM COLUMBIA OC 44378 (9.98) (CD)	STRAIGHT TO THE SKY
51	51	43	10	DIANA ROSS MOTOWN 6274 (8.98) (CD)	WORKIN' OVERTIME
52	45	44	47	ROB BASE & D.J. E-Z ROCK ▲ PROFILE 1267 (8.98) (CD)	IT TAKES TWO
53	43	38	13	UTFO SELECT 21629 (8.98) (CD)	DOIN' IT
54	61	81	3	BOBBY "BLUE" BLAND MALACO 7450 (8.98) (CD)	MIDNIGHT RUN
55	62	60	5	KOOL & THE GANG MERCURY 838 233/POLYGRAM (CD)	SWEAT
56	47	53	10	ANTOINETTE NEXT PLATEAU 1015 (8.98) (CD)	WHO'S THE BOSS
57	54	50	16	JOYCE "FENDERELLA" IRBY MOTOWN 6267 (8.98) (CD)	MAXIMUM THRUST
58	49	47	22	DINO 4TH & B'WAY 4011/ISLAND (8.98) (CD)	24/7
59	56	45	15	ATLANTIC STARR WARNER BROS. 25849 (9.98) (CD)	WE'RE MOVIN' UP
60	57	52	22	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD)	RAW
61	53	54	8	MAMADO & SHE WTG FP 45205 (CD)	WILD
62	60	71	5	SUCCESS-N-EFFECT ON TOP 9002 (8.98) (CD)	IN THA HOOD
63	71	91	3	ERIC GABLE ORPHEUS 75603/EMI (8.98) (CD)	CAUGHT IN THE ACT
64	64	61	40	EAZY-E ▲ RUTHLESS 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
65	63	64	56	PAULA ABDUL ▲ VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
66	65	59	44	NEW KIDS ON THE BLOCK ▲ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
67	59	49	11	JAMES INGRAM WARNER BROS. 25924 (9.98) (CD)	IT'S REAL
68	66	72	59	SIR MIX-A-LOT ● NASTYMIX 70123 (8.98) (CD)	SWASS
69	70	67	11	AL GREEN A&M 5228 (8.98) (CD)	I GET JOY
70	77	87	3	TRINERE PANDISC 8804 (8.98) (CD)	GREATEST HITS
71	74	79	44	JONATHAN BUTLER JIVE 1136/RCA (8.98) (CD)	MORE THAN FRIENDS
72	80	68	38	TODAY MOTOWN 6261 (8.98) (CD)	TODAY
73	NEW ▶	1	1	LITTLE JOHNNY TAYLOR ICHIBAN 1042 (8.98) (CD)	UGLY MAN
74	69	62	43	ANITA BAKER ▲ ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
75	73	57	10	10DB CRUSH 224/K-TEL (8.98) (CD)	STEPPIN' OUT
76	93	—	2	BREEZE ATLANTIC 81995 (8.98) (CD)	THE YOUNG SON OF NO ONE
77	78	73	24	EL DEBARGE MOTOWN 6264 (8.98) (CD)	GEMINI
78	72	80	5	BOBCAT ARISTA 8596 (8.98) (CD)	CAT GOT YA TONGUE
79	75	65	24	ALEX BUGNON ORPHEUS 75602/EMI (8.98) (CD)	LOVE SEASONS
80	76	56	61	VANESSA WILLIAMS ● WING 835 694/POLYGRAM (CD)	THE RIGHT STUFF
81	87	90	3	RENA SCOTT SEDONA 7511/JCI (8.98) (CD)	LOVE ZONE
82	NEW ▶	1	1	ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 91256 (9.98) (CD)	ONE BRIGHT DAY
83	99	—	2	CHRISTOPHER WILLIAMS GEFLEN 24220 (9.98) (CD)	ADVENTURES IN PARADISE
84	68	66	21	SIMPLY RED ELEKTRA 60828 (9.98) (CD)	A NEW FLAME
85	95	85	22	SKYY ATLANTIC 81853 (9.98) (CD)	START OF A ROMANCE
86	83	84	9	MILLIE JACKSON JIVE 1186/RCA (8.98) (CD)	BACK TO THE S—!
87	82	74	44	THE BOYS ▲ MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
88	86	86	21	KOOL G RAP & D.J. POLO COLD CHILLIN' 25820/WARNER BROS. (9.98) (CD)	ROAD TO THE RICHES
89	81	82	10	NENEH CHERRY VIRGIN 91252 (9.98) (CD)	RAW LIKE SUSHI
90	79	69	27	TONE LOC ▲ DELICIOUS VINYL 3000/ISLAND (8.98) (CD)	LOC'ED AFTER DARK
91	91	93	59	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
92	89	89	5	KINGS OF PRESSURE NEXT PLATEAU 1017 (8.98) (CD)	SLANG TEACHER
93	97	—	2	GLORIA ESTEFAN EPIC OE 45217/E.P.A. (CD)	CUTS BOTH WAYS
94	NEW ▶	1	1	EDDIE MURPHY COLUMBIA OC 40970 (CD)	SO HAPPY
95	NEW ▶	1	1	REDHEAD KINGPIN & THE F.B.I. VIRGIN 91269 (9.98) (CD)	A SHADE OF RED
96	84	75	13	VARIOUS ARTISTS HOT PRODUCTIONS 3312 (8.98) (CD)	THIS IS BASS
97	NEW ▶	1	1	TROY JOHNSON RCA 9690 (8.98) (CD)	THE WAY IT IS
98	88	78	14	MICA PARIS ISLAND 90970/ATLANTIC (8.98) (CD)	SO GOOD
99	85	70	20	BLUE MAGIC COLUMBIA FC 45092 (CD)	FROM OUT OF THE BLUE
100	92	98	24	MIAMI BOYZ ON TOP 9001/JOEY BOY (8.98) (CD)	GETTING OFF

○ 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.



B. J. NELSON

THE SINGER

Evidence of Love

THE NEW SINGLE
FROM HER FORTHCOMING DEBUT ALBUM
BJ NELSON

PRODUCED BY ROBERT PALMER. MANAGEMENT DAVID HARPER

THE HOT SINGLE FROM THE ALBUM SERIOUS,
THAT ALSO FEATURES THE NO. 1 SMASH,
"HAVE YOU HAD YOUR LOVE TODAY"

OUT OF MY MIND

EMI DON'T MISS THE O'JAYS ON TOUR ALL SUMMER.





TERRI ROSSI'S RHYTHM SECTION

HITBOUND! "Can't Get Over You" by Frankie Beverly & Maze garners the rare Power Pick Airplay and Power Pick Sales awards. This has happened twice in the past two years. Recently, in the issue dated July 29, "It Isn't, It Wasn't, It Ain't Never Gonna Be" by Aretha Franklin & Whitney Houston (Arista), currently at No. 5, accomplished this in its fifth chart week. It happened only once in 1988: In October, "Giving You The Best That I Got" by Anita Baker (Elektra) jumped to No. 40 in its second week. Six weeks later it moved to No. 1. More than 90% of the double power picks on the Hot 100 chart have gone to No. 1. If this same success rate applies, then "Can't Get Over You" should make it to No. 1.

The single moves 10-1 at WHUR Washington, D.C., and is No. 4 at WDKX Rochester, N.Y., and WVEE Atlanta. It is in the top 20 of 34 stations, and four report it as new: WOIC Columbia, S.C.; WZAZ Jacksonville, Fla.; WRBD Fort Lauderdale, Fla.; and KKDA-FM Dallas. It is on 95 stations, and combined with 44 new retail reports the single glides 34-23.

RAPPIN' IT UP: This week's Hot Shot Debut is "It's Funky Enough" by The D.O.C. (Ruthless/Atlantic). While radio is just starting to take to this single, the point total from retail is so large that the single makes it onto the chart. This same sales base is evident on the Hot Rap Singles chart, where it moves 7-3 in its fifth week. On the Hot Black Albums chart, "No One Can Do Better" vaults to No. 17.

And again, "Express Yourself" by N.W.A (Ruthless/Priority) makes a power move on the singles chart, 65-48. The point total for this record is almost entirely from retail. It holds at No. 2 on the rap singles chart, only a few points behind "Fight The Power" by Public Enemy (Motown).

"BIG TYME" by Heavy D. & the Boyz (MCA) makes it to No. 1 on the black albums chart. The first single from the album made it top 10 on the black singles chart, and it peaked at No. 3 on the rap singles chart. Ornetta Barber, VP of marketing, black music, WEA notes that of the top 10 albums, only four are not rap. One is the hugely successful "Guy" (MCA). The other three are distributed by WEA: Prince's "Batman" soundtrack (Warner Bros.), "Introducing... David Peaston" (Geffen), and "Keep On Movin'" by Soul II Soul (Virgin), which is already certified gold. It joins the ranks of gold and platinum artists on the label: Ziggy Marley & the Melodrama Makers, Paula Abdul, and Steve Winwood. "Keep On Movin'" is poised to move into the No. 1 spot next week.

OH, BY THE WAY: Bill Coleman, Billboard's dance music/singles reviews editor, notes the number of rap records that are now charted on the black singles chart. Since this much rap never appeared on the singles chart prior to the last six months, he wonders if the rap singles chart in some way legitimizes rap and now radio is more willing to report and to play these titles. Hmmm?

SINCERE CONDOLENCES go to Mike Bernardo, the former national director of promotion, black music & jazz, at Columbia Records. In the past week she has suffered the loss of two family members.

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 15 REPORTERS	SILVER ADDS 29 REPORTERS	BRONZE/ SECONDARY ADDS 53 REPORTERS	TOTAL ADDS 97 REPORTERS	TOTAL ON
I GO TO WORK KOOL MOE DEE JIVE	1	9	19	29	32
YOU ARE MY EVERYTHING SURFACE COLUMBIA	4	7	14	25	25
I'M IN DANGER MOTHER'S FINEST CAPITOL	3	7	13	23	56
ROCK WIT'CHA BOBBY BROWN MCA	2	9	11	22	22
STATE OF ATTRACTION RHONDA CLARK TABU	5	7	9	21	50
ALL I WANT FROM YOU THE TEMPTATIONS MOTOWN	3	6	10	19	68
I WANNA COME BACK JAMES INGRAM WARNER BROS.	2	6	10	18	50
SMILIN' LEVERT ATLANTIC	2	7	8	17	70
AIN'T MY TYPE OF HYPE FULL FORCE COLUMBIA	5	3	9	17	49
THIS HOUSE DIANA ROSS MOTOWN	2	4	11	17	19

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.

SURFACE

**HAS
EVERYTHING
RADIO
AND RETAIL
DEMANDS.**



Surface covers it all with
You Are My Everything.
The new single destined for even more
major crossover action than Surface's two No. 1 smash hits,
Shower Me With Your Love and Closer Than Friends.
It's all happening now on
"2nd Wave" — the Surface album with
sales over 780,000 and streaking toward platinum.
WE BROKE THE SURFACE.
NOW EVERYTHING'S GOING THRU THE ROOF!
On Columbia Cassettes, Compact Discs and Records.



Produced by David "Pic" ConEv, David Townsend and Bernard Jackson.
Management: Cole Classic Management
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10dB

The dynamic duo that has exploded onto the music scene

STEPPIN' OUT "TONIGHT"

(Crush #426)



The follow-up single to their TOP 10 hit "I SECOND THAT EMOTION" heard on major stations and seen on NIGHT TRACKS, HIT VIDEO U.S.A. and B.E.T.

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FOR WEEK ENDING AUGUST 26, 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	HOT BLACK POSITION
1	3	TWO WRONGS (DON'T MAKE IT RIGHT)	DAVID PEASTON	8
2	4	IT'S NO CRIME	BABYFACE	1
3	6	SPEND THE NIGHT (CE SOIR)	THE ISLEY BROTHERS	3
4	2	SOMETHING IN THE WAY	STEPHANIE MILLS	2
5	11	MY FANTASY	TEDDY RILEY FEATURING GUY	4
6	1	BATDANCE (FROM "BATMAN")	PRINCE	16
7	8	REMEMBER (THE FIRST TIME)	ERIC GABLE	6
8	10	IT ISN'T, IT WASN'T, IT AIN'T... A.FRANKLIN/W.HOUSTON		5
9	9	CONGRATULATIONS	VESTA	12
10	13	SARAH, SARAH	JONATHAN BUTLER	7
11	14	FIGHT THE POWER	PUBLIC ENEMY	20
12	16	THE WAY IT IS	TROY JOHNSON	14
13	21	TASTE OF YOUR LOVE	E.U.	10
14	18	LET GO	SHARON BRYANT	9
15	17	N.E. HEART BREAK	NEW EDITION	13
16	22	I DO	NATALIE COLE (DUET WITH FREDDIE JACKSON)	11
17	5	WE GOT OUR OWN THANG	HEAVY D. & THE BOYZ	27
18	26	PUT YOUR MOUTH ON ME	EDDIE MURPHY	15
19	12	ON OUR OWN	BOBBY BROWN	21
20	19	FUNKY DIVIDENDS	THREE TIMES DOPE	22
21	7	THEY WANT MONEY	KOOL MOE DEE	35
22	31	JUST GIT IT TOGETHER	LISA LISA & CULT JAM	19
23	28	IF YOU ASKED ME TO	PATTI LABELLE	17
24	27	SPEND THE NIGHT	GUY	18
25	25	II HYPE	ENTOUCH	24
26	20	I'M THAT TYPE OF GUY	L.L. COOL J	49
27	24	KEEP ON MOVIN'	SOUL II SOUL	38
28	23	SHOWER ME WITH YOUR LOVE	SURFACE	42
29	—	EXPRESS YOURSELF	N.W.A.	48
30	—	SWEET TALK	D'ATRA HICKS	26
31	36	RAINDROPS	KOOL & THE GANG	40
32	—	CAN'T GET OVER YOU	MAZE/FRANKIE BEVERLY	23
33	15	MY LOVE IS SO RAW	ALYSON WILLIAMS	41
34	—	BUST A MOVE	YOUNG M.C.	43
35	—	HEAT OF THE MOMENT	AFTER 7	25
36	—	MY SUGAR	ATLANTIC STARR	29
37	—	OUT OF MY MIND	THE O'JAYS	31
38	33	FRIENDS	JODY WATLEY WITH ERIC B. & RAKIM	52
39	—	SO WAT CHA SAYIN'	EPMD	46
40	—	BACK TO LIFE	SOUL II SOUL	32

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	IT'S NO CRIME	BABYFACE	1
2	1	SOMETHING IN THE WAY	STEPHANIE MILLS	2
3	6	MY FANTASY	TEDDY RILEY FEATURING GUY	4
4	4	IT ISN'T, IT WASN'T, IT AIN'T... A.FRANKLIN/W.HOUSTON		5
5	8	SPEND THE NIGHT (CE SOIR)	THE ISLEY BROTHERS	3
6	7	SARAH, SARAH	JONATHAN BUTLER	7
7	10	LET GO	SHARON BRYANT	9
8	9	REMEMBER (THE FIRST TIME)	ERIC GABLE	6
9	13	TASTE OF YOUR LOVE	E.U.	10
10	14	I DO	NATALIE COLE (DUET WITH FREDDIE JACKSON)	11
11	16	IF YOU ASKED ME TO	PATTI LABELLE	17
12	11	N.E. HEART BREAK	NEW EDITION	13
13	20	PUT YOUR MOUTH ON ME	EDDIE MURPHY	15
14	25	CAN'T GET OVER YOU	MAZE/FRANKIE BEVERLY	23
15	19	SPEND THE NIGHT	GUY	18
16	23	HEAT OF THE MOMENT	AFTER 7	25
17	21	JUST GIT IT TOGETHER	LISA LISA & CULT JAM	19
18	18	THE WAY IT IS	TROY JOHNSON	14
19	27	2300 JACKSON STREET	THE JACKSONS	28
20	3	CONGRATULATIONS	VESTA	12
21	5	TWO WRONGS (DON'T MAKE IT RIGHT)	DAVID PEASTON	8
22	26	SWEET TALK	D'ATRA HICKS	26
23	29	DON'T MAKE ME OVER	SYBIL	30
24	28	MY SUGAR	ATLANTIC STARR	29
25	30	OUT OF MY MIND	THE O'JAYS	31
26	31	II HYPE	ENTOUCH	24
27	36	BACK TO LIFE	SOUL II SOUL	32
28	33	BABIES HAVING BABIES	TERRY TATE	33
29	39	BABY COME TO ME	REGINA BELLE	39
30	34	JUST WHAT I LIKE	MICHAEL COOPER	36
31	32	WHERE DO WE GO?	TEN CITY	34
32	17	ON OUR OWN	BOBBY BROWN	21
33	40	TALK TO MYSELF	CHRISTOPHER WILLIAMS	37
34	35	FUNKY DIVIDENDS	THREE TIMES DOPE	22
35	37	THE FIRST TIME	CHRIS JASPER	44
36	—	ALL MY LOVE	PEABO BRYSON	45
37	—	FUN	GRADY HARRELL	47
38	—	SMILIN'	LEVERT	51
39	—	LOVE ALL THE WAY	SKYY	50
40	—	SPECIAL LOOK	DEBBIE ALLEN	53

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	CPP	BMI/Green Skirt, BMI) CPP
2 HYPE (Hitage, ASCAP/Turnout, ASCAP)		67 HEY YOUNG WORLD (Def American, BMI)	63 SHE'S NOT MY LOVER (Diva One, ASCAP/Spectrum VII, ASCAP)
2300 JACKSON STREET (Sigge, BMI/Ranjack, BMI/Rat Trap, BMI/Virgin Songs, BMI/Cal-Gene, BMI/EMI April, ASCAP) CPP		11 I DO (Les Estoiles De La Musique, ASCAP/Scaramanga, ASCAP) CLM	42 SHOWER ME WITH YOUR LOVE (Colgems-EMI, ASCAP) WBM
75 AIN'T MY TYPE OF HYPE (Forceful, BMI/Willesden, BMI)		90 I GO TO WORK (Willesden, BMI)	51 SMILIN' (Trycep, BMI/Fernciliff, BMI/Willesden, BMI)
54 AIN'T NOBODY'S BUSINESS (Trycep, BMI/Willesden, BMI)		78 I GOT IT GOIN' ON (Varry White, ASCAP)	79 SMOOTH OPERATOR (AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP)
55 ALL I WANT FROM YOU (Stanton's Gold, BMI)		70 I GOT IT MADE (Promuse, BMI/Howie Tee, BMI/Special Ed, BMI)	46 SO WAT CHA SAYIN' (Beat House, ASCAP/Paricken, ASCAP)
45 ALL MY LOVE (WB, ASCAP/Peabo, ASCAP)		65 I LIKE IT (Island, BMI/Onid, BMI) WBM	96 SOMEBODY LOVES YOU (Jobete, ASCAP) CPP
100 AS LONG AS WE'RE TOGETHER (Al Green, BMI/Irving, BMI) CPP		72 I WANNA COME BACK (Try-Cap, BMI/Willesden, BMI)	2 SOMETHING IN THE WAY (YOU MAKE ME FEEL) (Angel Notes, ASCAP/WB, ASCAP) WBM
33 BABIES HAVING BABIES (Micro-Mini, BMI/Chatterback, BMI)		17 IF YOU ASKED ME TO (FROM "LICENCE TO KILL") (Realsongs, ASCAP/EMI April, ASCAP/U.A., ASCAP)	80 SOMETHING REAL (El King, ASCAP)
39 BABY COME TO ME (Gratitude Sky, ASCAP/Penzafire, ASCAP)		92 IF YOU DON'T KNOW ME BY NOW (Assorted, BMI/Mighty Three, BMI)	76 SOUL PROVIDER (Mr. Bolton, BMI/Non Pareil, ASCAP)
32 BACK TO LIFE (Virgin, ASCAP)		24 II HYPE (Deep Sound, ASCAP/Bliss 69, ASCAP/Vintertainment, ASCAP)	53 SPECIAL LOOK (Black Lion, ASCAP/Captain Z, ASCAP/Thump West, ASCAP/II She Ran Ha, BMI/Almo, ASCAP) CPP
16 BATDANCE (FROM "BATMAN") (Controversy, ASCAP)		60 I'LL BE THERE (Abana, BMI/Virgin Songs, BMI)	18 SPEND THE NIGHT (Pending)
93 BIG OLE BUTT (D&D, ASCAP/L.L. Cool J, ASCAP/DJ, ASCAP)		64 I'M IN DANGER (Black Lion, ASCAP/Captain Z, ASCAP/Almo, ASCAP/Singh Sang, ASCAP/Satsongs, ASCAP)	3 SPEND THE NIGHT (CE SOIR) (Angel Notes, ASCAP/WB, ASCAP)
77 'BOUT DAT TIME (Cal-Gene, BMI/Virgin, ASCAP/1989 International, ASCAP/Colgems-EMI, ASCAP)		49 I'M THAT TYPE OF GUY (Def Jam, ASCAP/L.L. Cool J, ASCAP/D And D, ASCAP/Virgin, ASCAP) CPP	71 STATE OF ATTRACTION (Flyte Tyme, ASCAP/Avant Garde, ASCAP)
58 BREATHE LIFE INTO ME (Chappell, PRS/Unichappell, BMI)		5 IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE (Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP) WBM	84 SUMMERTIME (Entertaining, BMI/Dainica, BMI)
43 BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)		68 IT'S FUNKY ENOUGH (Dollaz n Sense, BMI/Dotted Lion, ASCAP/Sylo, ASCAP)	26 SWEET TALK (Cuddie B, ASCAP/Diner Dog, ASCAP)
23 CAN'T GET OVER YOU (Amazement, BMI)		1 IT'S NO CRIME (Epic/Solar, BMI/Kear, BMI/Greenskirt, BMI) CPP	37 TALK TO MYSELF (Vertim, ASCAP/Wokie, ASCAP/Whole Nine Yards, ASCAP)
88 CELEBRATE NEW LIFE (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Benny's Music, BMI)		19 JUST GIT IT TOGETHER (Forceful, BMI/Willesden, BMI/My! My!, BMI)	10 TASTE OF YOUR LOVE (Marvennis, ASCAP/Syce 'M' Up, ASCAP)
94 COLD FRESH GROOVE (Father Thunder, BMI/Bullwhip, ASCAP)		97 JUST IN TIME (Honey Look, ASCAP/Basamp, ASCAP)	35 THEY WANT MONEY (Zomba, ASCAP/Willesden, BMI)
91 COLD SWEAT (Cykus, BMI)		36 JUST WHAT I LIKE (Bee Germaine, BMI)	98 THIS LOVE'S FOR YOU (Songcase, BMI/Hit Boy, BMI)
12 CONGRATULATIONS (Catdaddy, ASCAP/MCA, ASCAP/Little Tanya, ASCAP/Vesta Seven, ASCAP/Almo, ASCAP) CPP		38 KEEP ON MOVIN' (Virgin, ASCAP) CPP	83 TURNED AWAY (Selessongs, ASCAP/Honey Look, ASCAP)
30 DON'T MAKE ME OVER (Blue Seas, ASCAP/Jac, ASCAP) CPP		9 LET GO (Almo, ASCAP) CPP	8 TWO WRONGS (DON'T MAKE IT RIGHT) (Venus Three, BMI/Pushy, ASCAP/Perfect Ten, ASCAP)
89 DOOWUTCHYALIKE (GLG II, BMI/Pubhowayalike, BMI)		50 LOVE ALL THE WAY (One To One, ASCAP)	14 THE WAY IT IS (Anointed, ASCAP)
48 EXPRESS YOURSELF (Warner-Tamerlane, BMI/Music Power, BMI)		57 MAKE THAT MOVE (Modernique, ASCAP)	27 WE GOT OUR OWN THANG (Zomba, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP/Bridgeport, BMI)
20 FIGHT THE POWER (FROM "DO THE RIGHT THING") (Def American, BMI)		95 MIDNIGHT SPECIAL (EMI April, ASCAP/Science Lab, ASCAP)	34 WHERE DO WE GO? (EMI April, ASCAP/Ackee, ASCAP/Guy Vaughn, ASCAP/EMI Blackwood, BMI/Been Stung, BMI)
44 THE FIRST TIME (Jasper Stone, ASCAP)		4 MY FANTASY (FROM "DO THE RIGHT THING") (Cal-Gene, BMI/Virgin, ASCAP) CPP	69 WHY IS THAT? (Zomba, ASCAP)
66 FORBIDDEN LOVE (Worlers, ASCAP/Songs Of PolyGram, BMI/O Dad, BMI)		41 MY LOVE IS SO RAW (Def Jam, ASCAP/Slam City, ASCAP)	74 WHY YOU WANNA (Avant Garde, ASCAP)
52 FRIENDS (EMI April, ASCAP/Ultrawave, ASCAP/A Diva, ASCAP/Rightsong, BMI/EMI Blackwood, BMI/Eric B & Rakim, ASCAP) HL		29 MY SUGAR (Jodaway, ASCAP/Production Lab, ASCAP/Praeger J., BMI)	87 YEARNING FOR YOUR LOVE (Temp Co, BMI)
47 FUN (Sex Friend, BMI/Juby Lavers, ASCAP/Tuff Coekie, BMI/Virgin Songs, BMI)		13 N.E. HEART BREAK (Flyte Tyme, ASCAP)	73 YOU BETTER DANCE (Colgems-EMI, ASCAP/Boston International, ASCAP)
22 FUNKY DIVIDENDS (Achnickulous, ASCAP/Pop Art, ASCAP)		21 ON OUR OWN (FROM "GHOSTBUSTERS II") (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP	56 (YOU'RE MY ONE AND ONLY) TRUE LOVE (Robi-Rob, ASCAP/Red Instructional, ASCAP/Free-Dome, ASCAP)
82 GIRL I'M GONNA MISS YOU (MCA, ASCAP)		81 ON THE STRENGTH (King Henry I, ASCAP/Carrier, ASCAP/Shaman Drum, BMI)	
95 GOING CRAZY (Cal-Gene, BMI/Virgin Songs, BMI) CPP		31 OUT OF MY MIND (Trycep, BMI/Willesden, BMI/WE, BMI)	
86 HAPPY (Captain Ed, BMI/Buff Man, BMI/Vanishing Breed, BMI/Watts Landing, BMI)		15 PUT YOUR MOUTH ON ME (Eddie Murphy, ASCAP/Gratitude Sky, ASCAP/Penzafire, ASCAP/Virgin, ASCAP) CPP	
62 HEART OF THE ROSEMARY (Epic/Solar, BMI/Kear, BMI)		85 QMEE GUY (Kiara's Tuff, BMI/Trisie Lou, BMI)	
29 HEAT OF THE MOMENT (Epic/Solar, BMI/Kear, BMI)		40 RAINBOWS (Selessongs, ASCAP)	
		6 REMEMBER (THE FIRST TIME) (Lazont Coward/Bright Light, BMI)	
		7 SARAH, SARAH (Zomba, ASCAP)	
		61 SECRET REMEMBRANCE (Kear, BMI/Epic/Solar)	

SHEET MUSIC AGENTS
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CLM Cherry Lane
CPP Columbia Pictures
HL Hal Leonard
WBM Warner Bros.
MSC Music Sales Corp.

Latin Notas



by Carlos Agudelo

MUSIC FESTIVALS, especially competitive ones, are very delicate affairs, requiring an enormous amount of logistical support, mastery of detail, knowledge, and experience. The fact that they instantly become the best idea in the world just as soon as they are conceived doesn't make them easier to produce. Neither does a fairly long track record, which doesn't guarantee success year after year. All these considerations come in handy when considering the recent XVI National and XII International Song Performers Festival held in Buga, Colombia.

Born as a national competition in 1971, the festival has grown along with its setting. Initially a makeshift stage in a country fair, it later became an acoustic bandshell to which regular improvements have been added as the event consolidates its image and prestige. Being a small city in an agricultural region, Buga's festival is to it what the Indianapolis 500 is to Indianapolis: a once-a-year opportunity to capture the limelight and call attention to its existence.

Internationally, the festival has been gaining recognition in the last few years, when it has attracted quite a few well-known names in the international music scene, such as **Alejandro Jaen, Basilio, Braulio, Jose Luis Rodriguez, Lucasita Benitez, Raphael, Palito Ortega, Yolandita Monge, and Danny Rivera**. It has also attracted contestants—singers from all over Latin America hoping to win and take an important step in their careers.

This year, besides a very capable field of contestants, the festival featured such recognized international stars as **Alvaro Torres, Postdata, Pasaporte,**

Myriam Hernandez, Tatiana, Laureano Brizuela, Alejandro Lerner, last year's winner, **Julia Zenko**, and, above all, **Vikki Carr**, whose performance was the high point of the event.

As for the contest itself, at the end five semifinalists emerged from the field of 12: **Daniel Lezica** from Uruguay, **Vito Poveda** from Cuba, **Hernan Visetti** from Mexico, **Rodolfo Nevech** from Chile, and **Viviana Vigil** from Argentina. Vigil won the contest with his performance of "Don't Cry For Me Argentina," and was followed closely by Nevech and Visetti. All three of them certainly have what is needed to become international stars.

While the talent displayed was excellent and the

Buga's annual music festival is gaining an int'l reputation

public that totally filled the 3,000-capacity space got more than their money's worth, the production was far from adequate for an international event. Sound, lighting, stage management, even broadcast production, which looked like an experiment run by college students, all were substandard. The impression was that the people in charge did not know—at least not very well—what they were doing. Let it be a lesson, then, for next year, when festival organizers should hire somebody who knows about these things. With that one glitch fixed, the Buga festival has all the potential to become one of the necessary stops in the international festival's circuit.

FOR THE RECORD. The label for **Martika**, the Cuban-born singer who has climbed the pop charts with her "Toy Soldiers" record and whose Spanish-language version was recently released, was misidentified. Her label is Columbia (CBS).

Classical KEEPING SCORE



by Is Horowitz

SELLING IN TODAY'S MARKET: More aggressive promotion and new approaches to repertoire and presentation. That's how the majors hope to combat the increasing product glut, once this sluggish summer is history.

At PolyGram Classics, **David Weyner**, VP/GM, talks of "street smarts" and how to adapt techniques developed by the pop community to overcome market inertia and instill excitement.

For one thing, it means a greater use of video. PolyGram has already used the medium both for developing artists and established names, and expects to step up this activity in the future. It was particularly effective in the cases of London artists **Joshua Bell** and **Ute Lemper**, Weyner recalls.

The promotional potential of video reaches beyond in-store play and TV broadcast. Weyner sees CD Video at retail playing a greater role in exposing classics, attracting a younger and affluent demographic to the joys of the genre. Projects are under way to achieve this goal, although Weyner is not prepared to describe them at this time.

As a product category, CDV at PolyGram will also serve an educational as well as entertainment function, says Weyner. He expects that new activity on the hardware side this fall will spur software sales and put new emphasis behind the company's current catalog of more than 60 classical CDVs.

Despite this upbeat view of videodisk potential, PolyGram Classics will be introducing its first videocassettes early next year. Weyner believes disk and tape can thrive side by side.

On the audio side, Weyner sees more diversity in

PolyGram Classics' repertoire. For one thing, catalog duplication and redundancy is likely to diminish and greater stress placed on contemporary and nonmainstream material.

This hardly portends neglect of basic repertoire, cautions Weyner. No matter how retailers may groan at the prospect of yet another Beethoven 9th, they'll often end up selling more of a new version with respectable artist credentials than of a fresh try at something new.

Weyner is well aware that new artists must be given the opportunity to measure themselves against the major masterworks for their instrument.

Meantime, innovative approaches aside, the basics

PolyGram Classics takes a pop approach to marketing

still apply, and PolyGram's sales convention in Miami earlier this month placed more than a modicum of reliance on more traditional marketing ploys. An ambitious discount and dating plan (9% on full price titles, plus advertising assistance), starting Aug. 7 and running through Nov. 17, will help get those PolyGram titles stocked.

PASSING NOTES: **Esa-Pekka Salonen** takes over the music directorship of the Los Angeles Philharmonic at the beginning of the 1992/93 season. The young Finnish conductor is under exclusive contract to Sony Classics/CBS Masterworks. He will retain his post as principal conductor of the Swedish Radio Symphony when he takes over the L.A. assignment.

Anthony Newman adds to his discography in September with a cluster of recording sessions for Newport Classic. In one week he will bite off a big chunk (three CDs' worth) of the Mozart piano sonata literature, as well as launch a cycle of the Beethoven violin and piano sonatas ("Spring" and "Kreutzer") with violinist **Evan Johnson**. Newman will perform on fortepiano. Newport chief **Larry Kraman** will produce.

FOR WEEK ENDING AUGUST 26, 1989

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TOP LATIN ALBUMS™

			Compiled from a national sample of retail store and one-stop sales reports.			
	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	13	JULIO IGLESIAS	RAICES	CBS 80123
	2	2	13	JOSE LUIS RODRIGUEZ	TENGO DERECHO A SER FELIZ	POLYGRAM 838351-4
	3	3	33	CHAYANNE	CHAYANNE	CBS 80051
	4	5	17	LUIS MIGUEL	EN BUSCA DE UNA MUJER	WEA LATINA 56119/WEA
	5	6	5	LOS BUKIS	Y PARA SIEMPRE	FONOVISA 8828
	6	9	29	ANA GABRIEL	TIERRA DE NADIE	CBS 80054
	7	4	71	ISABEL PANTOJA	DESDE ANDALUCIA	RCA 6956
	8	7	9	RUMBA TRES	RUMBAMANIA	TH-RODVEN 2621
	9	10	51	ROBERTO CARLOS	ROBERTO CARLOS 88	CBS 80002
	10	8	31	RICARDO MONTANER	RICARDO MONTANER	TH-RODVEN 2538
	11	11	41	ROCIO DURCAL	COMO TU MUJER	ARIOLA 8574
	12	17	21	JOSE JOSE	QUE ES EL AMOR	ARIOLA 9666-4
	13	16	11	FRANCO DE VITA	AL NORTE DEL SUR	CBS 80093
	14	12	25	VIKKI CARR	ESOS HOMBRES	CBS 80057
	15	15	7	ENMANUEL QUISIERA		CBS 80124
	16	13	33	GIPSY KINGS	GIPSY KINGS	ELEKTRA 60845
	17	14	69	BRAULIO	CON TODOS LOS SENTIDOS	CBS 10534
	18	20	3	PABLO RUIZ	UN ANGUEL	CAPITOL-EMI LATIN 42139/CAPITOL
	19	22	51	YOLANDITA MONJE	VIVENCIAS	CBS 10552
	20	18	9	ROCIO JURADO	PUNTO DE PARTIDA	CAPITOL-EMI LATIN 42011/CAPITOL
	21	23	3	MARISELA VERENA	SON DE LAS TRES DECADAS	GAD 1005
	22	19	33	EDNITA NASARIO	FUERZA DE GRAVEDAD	FONOVISA 8811
	23	—	7	MARISELA	MARISELA	ARIOLA 9577
	24	—	1	WILKINS	LOS ANGELES-NEW YORK	WEA LATINA 56549
	25	—	3	LOURDES ROBLES	NOCHE TRAS NOCHE	CBS 80080
TROPICAL/SALSA	1	1	11	EL GRAN COMBO	AMAME	COMBO 2060
	2	2	33	EDDIE SANTIAGO	INVASION DE LA PRIVACIDAD	TH-RODVEN 2575
	3	3	59	LUIS ENRIQUE	AMOR Y ALEGRIA	CBS 10546
	4	5	5	MAX TORRES	APRENDERE	CAPITOL-EMI LATIN 42134/EMI-CAPITOL LATIN
	5	4	11	DAVID PABON	ES DE VERDAD	TH-RODVEN 2620
	6	6	21	WILLIE COLON	TOP SECRET	FANIA 655
	7	7	69	LALO RODRIGUEZ	UN NUEVO DESPERTAR	TH-RODVEN 2517
	8	11	19	VARIOS ARTISTAS	SALSA EN LA CALLE 8	TH-RODVEN 2605
	9	14	15	WILLIE GONZALES	SIN COMPARACION	SONOTONE 1104
	10	19	3	TITO NIEVES	YO QUIERO CANTAR	RMM 1683
	11	13	39	LA PATRULLA 15	SOLO SE QUE FUE EN MARZO	TTH 010
	12	8	21	LAS CHICAS DEL CAN	CARIBE	SONOTONE 1422
	13	—	1	CHANTELLE	CHANTELLE CON UN TOQUE DE CLASE	WEA LATINA 56559
	14	10	25	TONY VEGA	YO NO ME QUEDO	RMM 1677
	15	9	5	JOE ARROYO	FUEGO EN MI MENTE	FUENTES 5674
	16	16	11	LA COCO BAND	COCO BAND	KUBANEY 20011
	17	23	5	LA SONORA MATANCERRA	65 ANIVERSARIO CELEBRANDO	TH-RODVEN 2630
	18	—	1	EDDIE PALMIERI	SUENO	CAPITOL-EMI LATIN 91353/CAPITOL
	19	12	33	JOHNNY Y RAY	SALSA CON CLASE	POLYGRAM LATINO 836647/POLYGRAM
	20	17	3	LA SOLUCION	EL ORIGINAL	TH-RODVEN 2624
	21	—	21	GRUPO NICHE	TAPANDO HUECOS	LA CLAVE 13380
	22	22	55	FRANKIE RUIZ	EN VIVO Y A TODO COLOR	TH-RODVEN 2531
	23	21	5	PAQUITO GUZMAN	AQUI CONMIGO	TH-RODVEN 2627
	24	—	11	BOBBY VALENTIN	BOBBY VALENTIN	BRONCO 153
	25	—	1	WILLIE ROSARIO	30 ANIVERSARIO	BRONCO 154
REGIONAL MEXICAN	1	1	5	VICENTE FERNANDEZ	POR TU MALDITO AMOR	CBS 80127
	2	3	39	LOS YONICS	SIEMPRE TE AMARE	FONOVISA 8809
	3	4	27	LOS TIGRES DEL NORTE	LOS CORRIDOS PROHIBIDOS	FONOVISA 8815
	4	2	41	BRONCO	UN GOLPE MAS	FONOVISA 8808
	5	5	29	LA MAFIA	EXPLOSIVO	CBS 80072
	6	7	7	YOLANDA DEL RIO	TE VOY A ESPERAR	FONOVISA 8812
	7	11	29	GRUPO MAZZ	STRAIGHT FROM THE HEART	CBS 80010
	8	9	37	ANTONIO AGUILAR	CON BANDA	MUSART 2021
	9	6	43	LOS CAMINANTES	INCONTENIBLES ROMANTICOS	LUNA 1173
	10	8	9	FITO OLIVARES	LA NEGRA CATALINA	GIL 2031
	11	12	41	LITTLE JOE	AUNQUE PASEN LOS ANOS	CBS 80004
	12	13	87	LINDA RONSTADT	CANCIONES DE MI PADRE	ELEKTRA 60765
	13	—	1	RAMON AYALA	TRISTES RECUERDOS	FREDDIE 1474
	14	16	11	LA MIGRA	CON BANDA	MAR 222
	15	10	15	LATIN BREED	BREAKING THE RULES	CBS 80094
	16	19	5	LOS MIER	AMAME	FONOVISA 8816
	17	15	15	EXCELENCIA	NI POR MIL PUNADOS DE ORO	CBS 80105
	18	23	55	JOAN SEBASTIAN	CON TAMBORA	MUSART 90014
	19	—	1	EMILIO NAVAIRA	EMILIO NAVAIRA AND THE RIO BAND	CBS CRL-80140
	20	20	3	YOLANDA DEL RIO	LOS 12 GRANDES EXITOS	GLOBO 9767
	21	14	21	RAMON AYALA	LA RAMA DEL MEZQUITE	FREDDIE 1461
	22	—	13	JUAN VALENTIN	ARBOLES DE LA BARRANCA	CBS 80081
	23	—	23	LOS BONDADOSOS	RECUERDA SIEMPRE QUE TE QUIERO	FONOVISA 8810
	24	24	3	GRUPO EL TIEMPO	ELEGANCIA MUSICAL	LUNA 1176
	25	—	37	GRUPO PEGASO	ADOLESCENTE Y BONITA	REMO 1019

(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.

Gospel LECTERN



by Bob Darden

This is the first of a two-part interview with Noel Paul Stookey.

NOEL PAUL STOOKEY. If he had done nothing else but be a part of Peter, Paul & Mary, his place in music history would be assured. If he had never written anything but "The Wedding Song," he would be justified in putting his pen down forever. And if he had only released "State Of The Heart" and "Wait'll You Hear This!" with **Bodyworks**, his reputation would be set in contemporary Christian music.

But Stookey is not the type to rest on laurels. He is still touring, still writing with PP&M. He is still involved in a host of social causes, nurturing a raft of new artists. And he has taken his group **Bodyworks** to the **Gold Castle** label for what music fans hope will be the first of many memorable releases.

"Gold Castle is known, if for nothing else, for being on intimate terms with its artists," Stookey says from his Maine studio/office/retreat. "I think perhaps it has a reputation for facing social issues as well. There are people who pooh-pooh that a person's religious beliefs are a social issue. I say, all you have to do is see the effects of religion on the revolution in Central America, the effects of faith in Poland, or even the short-lived expression for freedom in China to know that *something* is in the wind. It's not an easy road, but my particular calling has always been to connect my personal faith with social action. Of course, that doesn't always go down nicely with certain segments of either the mainstream or religious population.

"Consequently, there is a certain spirituality that may have emerged in my solo albums for Gold Castle

and with Peter, Paul & Mary. I have a glowing appreciation for the topics Peter writes about and those op-ed pieces and speeches on behalf of the Jewish community that Mary makes. I think, as a group, despite our diverse backgrounds, there has always been a freedom of expression. That, parenthetically, is not without limitations. I wouldn't say or sing anything that the other two would not feel comfortable with."

Naturally, it is not quite as cut-and-dried as that. Stookey has a song titled "All My Life" in which the lyric goes: "All my life, I've been living in mystery/All my life, I've been waiting for you/Soon my life will become a reality, and new." The listener doesn't know when the song begins that the words are being spoken

Peter, Paul & Mary's Stookey isn't resting on his laurels

by an unborn child. The song is a series of snapshots of the young girl, her boyfriend, the parents, the abortion clinic, all interacting—not speaking to each other but to the listener. What emerges from the storyline is an awareness of the dilemma of the situation—and, at the same time, a pleading on the part of this life. Perhaps it isn't a pleading—as much as it is an innocent statement about a life that is about to be.

"I didn't mean it as a political thing. It is essentially where I think life is," he says. "Too much Scripture has gone past these old eyeballs, there's been too much reinforcement from life for me *not* to believe that life begins at conception.

"However, this spring, Peter, Paul & Mary had an opportunity to be involved in the women's rights movement, which put me right on the edge of the thing and made me ask, 'How do I feel about all of this?' What I discovered was that despite what many polarizing proponents say to the contrary, this is not just a pro- and anti-abortion issue. So I spent a great deal of time studying the issue and, in the end, I've created a two-page document that outlines what I've discovered."

Jazz BLUE NOTES



by Jeff Levenson

A FEW YEARS BACK, VETERAN JAZZ WRITER **Ira Gitler** produced a tribute to piano giant **Bud Powell** at the **Kool** festival in New York. The evening featured many musicians who knew the pianist or were touched in personal ways by his greatness. They gathered on stage and the performances crackled with drama; each solo read like a cogently expressed love letter.

Two weeks ago, **Classical Jazz at Lincoln Center**, an annual festival that honors the works of deserving jazz masters (designated in the main by artistic director **Wynton Marsalis**), also paid homage to the architect of bop piano with its own star-studded affair.

One of the celebrated guests who graced both tributes was altoist **Jackie McLean**, whose affections for Powell are well documented. As a teenager growing up in New York during the late '40s and early '50s, McLean fell captive to Powell's genius and the sway of be-bop. He followed the leader as one would a spiritual guru, championing the fire and vitality of the pianist's play and becoming the jazz equivalent of a guardian angel.

Powell suffered through debilitating bouts of psychological instability and alcoholism, conditions that roused concern among his colleagues and eventually bested him in 1966. The bittersweet memories of his tragic life set against the creative exuberance of his music continue to occupy the thoughts of those who knew him. A telling indicator was the depth of feeling at his tributes.

McLean's emotions were evidenced in his performances at both events, though his earlier turn was by far the more poignant and affecting. His showcased

number was a duet with pianist **Walter Davis Jr.** (himself a **Bud Powell** devotee), titled "I'll Keep Loving You," one of Powell's most bewitching ballads. His alto sounded rich and shofar-like, a plaintive cry lamenting the frailties and passing of his dear friend.

"In the early years when I first met Bud," the reed man remembers, "I was awestruck by his greatness. I was so fortunate because I had only been playing music for two years when I met him. A lot of people think I studied with Bud—that's how they write about it in books. Actually, I was just around him, soaking him in. I never thought of it as studying. **Sonny Rollins** was another one who was bathed in Bud's genius. We all knew that Bud was as great a contributor to mod-

Altoist Jackie McLean paid tribute to Bud Powell

ern music as **Charlie Parker**.

"He was very special. Like [**Thelonious**] **Monk**, he was in a state of grace, and his great genius as a composer and a performer was quite amazing to witness up until his death. Near the end he lost his facility, but there was always a feeling of great drama and adventure in his music.

"I always referred to him as **D'Artagnan**. He was the one with the sword, the big hat with the feather. He led the charge."

The gallantry of Powell's efforts can be heard on volumes one and two of "The Amazing **Bud Powell**" on **Blue Note**, and "The Genius Of **Bud Powell**" and "Bud Powell, Jazz Giant" on **Verve**.

FOR THE NINTH YEAR RUNNING, the **Greenwich Village Jazz Festival** draws together the activities of New York's most renowned jazz nightspots in an 11-day celebration, Friday (25) through Sept. 4. The event is sponsored by **Hennessy Cognac** and will feature **Art Farmer**, **George Coleman**, **Kenny Barron**, **Steve Turre**, and **Arthur Blythe** among its highlight jazz stars.

FOR WEEK ENDING AUGUST 26, 1989

Billboard

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TOP INSPIRATIONAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	21	SANDI PATTI WORD 701 905 9503	★ ★ NO. 1 ★ ★ SANDI PATTI/FRIENDSHIP COMPANY
2	5	9	WHITE HEART SPARROW SPC 1194	FREEDOM
3	3	57	AMY GRANT A&M SP 5199	LEAD ME ON
4	2	49	MICHAEL W. SMITH WORD WR 8412/A&M	I 2 (EYE)
5	12	17	BRYAN DUNCAN WORD 701 460256X	STRONG MEDICINE
6	36	5	DEGARMO & KEY POWER DISK PWC01096	PLEDGE
7	6	21	SANDI PATTI IMPACT CO2544	MORE THAN WONDERFUL
8	14	157	AMY GRANT MYRRH SP 3900/A&M	THE COLLECTION
9	7	65	TAKE 6 REUNION 7010032-726	TAKE 6
10	8	33	BEBE & CECE WINANS SPARROW SPR1169	HEAVEN
11	10	13	MYLON & BROKEN HEART SPARROW/STARSONG SSC8120	BIG WORLD
12	29	5	DENISE WILLIAMS GATEWAY SPC1173	SPECIAL LOVE
13	NEW▶		KIM BOYCE WORD WC 8437	LOVE IS YOU TO ME
14	15	197	SANDI PATTI IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
15	4	13	AMY GRANT, MICHAEL SMITH & GARY CHAPMAN REUNION 9016179291	MOMENT IN TIME
16	13	73	CARMAN BENSON R2463	RADICALLY SAVED
17	9	73	SANDI PATTI WORD WR 8412/A&M	MAKE HIS PRAISE GLORIOUS
18	19	5	LARNELLE HARRIS BENSON CO2506	I CAN BEGIN AGAIN
19	21	45	RAY BOLTZ DIADEM 790 113 0296	THANK YOU
20	11	41	PETRA SPARROW/STARSONG SSC8106	ON FIRE
21	32	17	ALLIES WORD WC 8430	LONG WAY TO PARADISE
22	17	13	GLAD BENSON CO2507	ROMANS
23	18	49	RICH MULLINS REUNION 7010036527	WIND'S OF HEAVEN, STUFF OF EARTH
24	22	45	TWILA PARIS STARSONG SSR8102/SPARROW/STARSONG	FOR EVERY HEART
25	NEW▶		MASTEDON REGENCY 790-082-1716	IT'S A JUNGLE OUT THERE
26	27	17	ACAPPELLA CLIFTY RECORDS 0029	SWEET FELLOWSHIP
27	23	9	JON GIBSON FRONTLINE CO9051	BODY AND SOUL
28	31	9	THE NEW JERSEY MASS CHOIR LIGHT 7115-720-231	HERO'S
29	NEW▶		RICK CUA WORD 7010045526	MIDNIGHT SUN
30	40	5	THE MARANATHA KIDS MARANATHA 7100255848/MARANATHA	KIDS' PRAISE 8
31	26	65	GLAD BENSON R02445	THE ACAPPELLA PROJECT
32	NEW▶		MARANATHA MARANATHA 1100246849/MARANATHA	HALLALUJAH
33	20	69	LARNELLE HARRIS IMPACT R02370	THE FATHER HATH PROVIDED
34	NEW▶		NEW SONG WORD 7014176579	LIGHT YOUR WORLD
35	NEW▶		PRISM REUNION 7010047529	HITS
36	34	61	STEVE GREEN SPARROW SPC-1164	FIND US FAITHFUL
37	24	37	WAYNE WATSON DAYSPRING WR 8422/A&M	THE FINE LINE
38	NEW▶		JONI WORD 7019087507	LET GOD BE GOD
39	NEW▶		VICKIE WINAN LIGHT 7-115-73020-2	TOTAL VICTORY
40	NEW▶		ALTAR BOYS ALARMA CO9057	FOREVER MERCY

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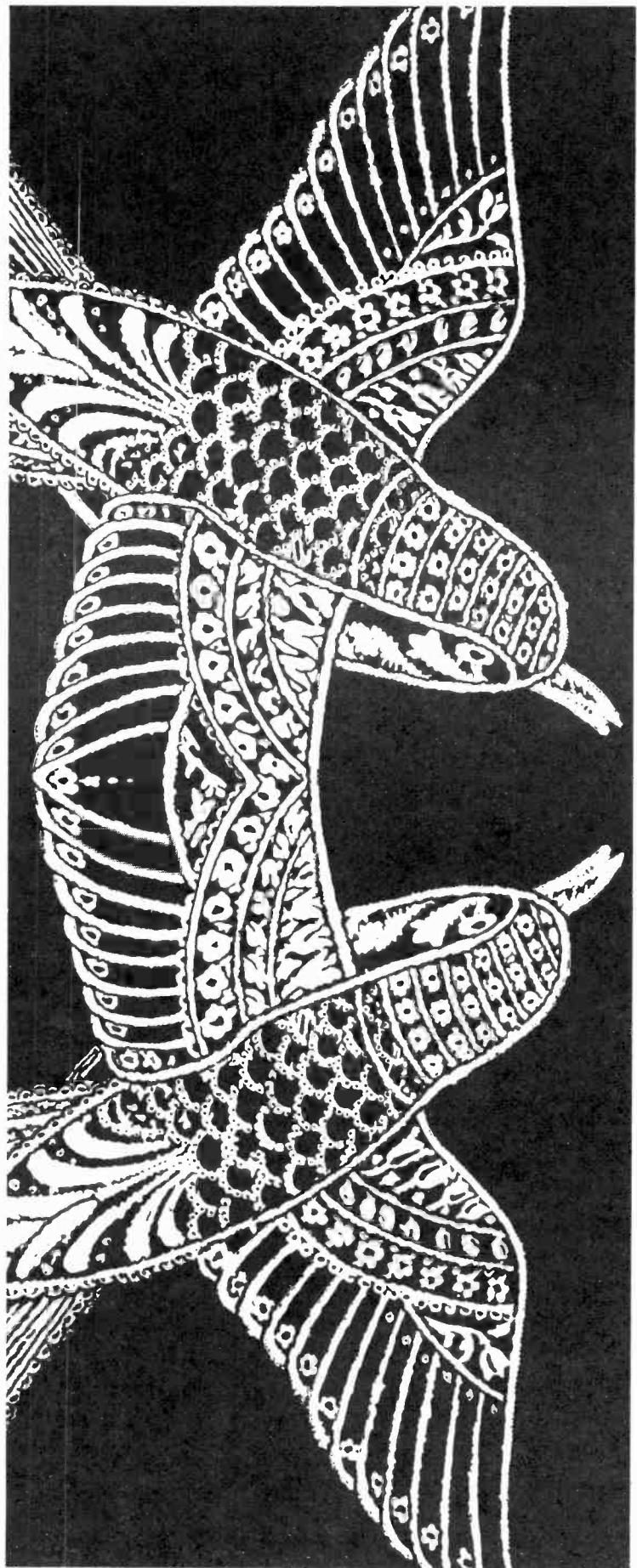
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(3 Column Format)



New Jacks Expand Boundaries Of The Music

Up-And-Coming Acts Launch A Rap Attack

SERIOUS MONEY: Rap continues to be a healthy music form and its makers ones who manage to surprise with inventive musical ideas, approaches and definitive characters. Besides the mainstays, there are quite a few new kids on the block who are making a whole lot of noise. The new jacks are coming on with unique and innovative personalities to accompany the beats, which translates well to video, sells records, and encourages artist development (Billboard, Aug. 19).

Let's take a look at some of the genre's latest offerings. **The Doc** is riding high with the new single "It's Funky Enough" from his label debut "No One Can Do It Better" (Ruthless/Atlantic) produced by **Dr. Dre**. The track jams with the rhythm hook from **Foster Sylvers'** oldie "Misdemeanor"; there a few other cuts from the album worth looking into: "The Formula," "Mind Blowin'," and the title cut. Love the first commercial breaks... "A Shade Of Red" (Virgin) marks the impressive debut of **Red-head Kingpin & the F.B.I.** Fiery rapper and crew pump on a number of cuts that combine some very raw elements with a production finesse. Besides the lead-off hit "Do The Right Thing," hardcore and club folks should look into the soulful "We Rock The Mic Right," the reggae-inspired "Kilimanjaro Style," the hip-house "Do That Dance," and the "Genius Of Love"-inspired title track. "Scram!" and "Pump It Hottie" are on the radio tip... We're a bit late on "The Great Adventures Of Slick Rick" (Def Jam) by **Slick Rick**, but this columnist can't seem to get enough of the inspired rapper's third single, "Hey Young World" which definitely merits crossover hit status. Just imagine if **Ziggy Marley, Dana Dane, and Laurie Anderson** made a record together and you've got the idea. Storyteller Rick's proficient narratives win on his stellar debut, combined with some tasty production work. Besides the singles, check out: "Mona Lisa," "The Moment I Feared," "Let's Get Crazy," and the X-rated "Indian Girl (An Adult Story)."

Teacher and "metaphysician" **KRS-One** keeps it happenin' with **Boogie Down Productions'** "Ghetto Music: The Blueprint Of Hip-Hop" (Jive). Collection features lyrics that enlighten and beats that on a few tracks hit as hard as the words. BDP manages to combine elements from both reggae and hip-hop effectively on the cuts "You Must Learn," "The Blueprint," "Hip Hop Rules," and the nasty-grooved "Ghetto Music." Listen to the man... **EPMD** have also returned with "Unfinished Business" (Sleeping Bag, 212-724-1440). Led by the kickin' new single, "So Wat Cha Sayin'," **Erick & Parrish's** delivery and "just the basics" approach on this follow-up to the gold "Strictly Business" remain well intact. The M.F.S.B.-inspired "It's Time To Party," "Jane II," "The Big Payback," and "Please Listen To My Demo" (which utilizes a personal fave "Riding High" by **Faze-O**) are choice cuts.

The **Beastie Boys'** hookup with hot production team **Dust Brothers** is culminated in the trio's label debut "Paul's Boutique" (Capitol). Ace production carries this effort, which finds the Boys' humor and beat-consciousness palatable. Best bets:

**DANCE
TRAX**



by Bill Coleman

"Shake Your Rump," "Johnny Ryall," "3-Minute Rule," "Car Thief," and "Shadrach"... Rivals **Kool Moe Dee** and **L.L. Cool J** have a few new jams to look into on each of their new albums ("Knowledge Is King" (Jive) and "Walking With A Panther" (Def Jam respectively). From **Moe Dee's** latest, "Pump Your Fist," "All Night Long," "The Avenue," and "I'm Blowin' Up" are key, while **Cool J** rocks with "Droppin' 'Em," "Nitro," "Big Ole Butt," "Smokin' Dopin'," and "1-900-L.L. Cool J."

BIG BEATS: **Salt-N-Pepa** will be back this fall with its new Next Plateau album "The Queens From Queens." The wealth of the album was produced by **Hurby Luv Bug** with two cuts produced by **Cheryl James**, aka "Salt." The Luv Bug is currently on the West Coast with **Kid-N-Play**, who are filming their first motion picture... "Cha Cha Cha" is **MC Lyte's** forthcoming single on First Priority/Atlantic, lifted from the new album "Eyes On This." Expect the single imminently and the album on Sept. 11... **Ric Wake** is currently finishing production chores on **Taylor Dayne's** forthcoming project due this fall. Wake has also completed "What Goes Down" for new Columbia signee **Hunter Hayes**.

Arthur Baker's long-awaited
(Continued on page 35)

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				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ NO. 1 ★★★					
1	3	8	5	BACK TO LIFE VIRGIN 0-96537 1 week at No. 1	◆ SOUL II SOUL
2	1	5	6	BATDANCE (FROM "BATMAN") WARNER BROS. 0-21257	◆ PRINCE
3	4	4	11	(YOU'RE MY ONE AND ONLY) TRUE LOVE VENDETTA VE-7021/A&M	SEDUCTION
4	7	11	7	HAPPINESS SLEEPING BAG SLX-40147	NICOLE
5	2	2	9	101 MCA 23960	◆ SHEENA EASTON
6	12	24	4	IT IS TIME TO GET FUNKY FFRR 886 627-1/POLYGRAM	◆ D.MOB
7	8	9	9	JUST GIT IT TOGETHER COLUMBIA 44 68819	◆ LISA LISA & CULT JAM
8	11	17	8	PEOPLE HOLD ON TOMMY BOY TB-939 ◆ COLD CUT FEATURING LISA STANSFIELD	
9	9	16	7	YOUR LOVE TAKES ME HIGHER ATLANTIC 0-86402	BELOVED
10	17	28	4	DO YOU LOVE WHAT YOU FEEL VIRGIN 0-96539	◆ INNER CITY
11	18	25	5	PAYBACK IS A BITCH JIVE 1239-1-JD/RCA	LIZ TORRES
12	5	3	10	ALWAYS THERE CAPITOL V-15482	CHARVONI
13	30	38	3	DON'T MAKE ME OVER NEXT PLATEAU NP50107	SYBIL
14	29	41	3	LIFE IS A DANCE (LP) WARNER BROS. 25946	CHAKA KHAN
15	21	30	5	PARADISE MOTOWN MOT-4673	DIANA ROSS
16	6	1	8	COME HOME WITH ME BABY EPIC 49 68777/E.P.A.	◆ DEAD OR ALIVE
17	25	32	6	DO IT TO THE CROWD PROFILE PRO-7255	TWIN HYPE
18	23	26	6	OH WELL CAPITOL V-15472	OH WELL
19	15	18	6	ON OUR OWN (FROM "GHOSTBUSTERS II") MCA 23957	◆ BOBBY BROWN
20	10	7	8	FRIENDS MCA 23956 ◆ JODY WATLEY WITH ERIC B. & RAKIM	
21	34	40	3	ON THE STRENGTH EPIC 49 68806/E.P.A.	FLAME (WITH TONY TERRY)
22	27	34	4	SHOUT IT OUT MERCURY 874 217-1/POLYGRAM	CLOCKWORK
23	24	29	5	LAY ALL YOUR LOVE ON ME TOMMY BOY TB-933	INFORMATION SOCIETY
24	13	10	9	LET'S PLAY HOUSE BIG BEAT BB-0008	◆ KRAZE
★★★ POWER PICK ★★★					
25	43	—	2	WORK IT OUT ATLANTIC 0-86325	STEVE 'SILK' HURLEY
26	19	22	7	BLOW THE HOUSE DOWN CHRYSALIS 4V9 43363	◆ LIVING IN A BOX
27	41	47	3	BUST A MOVE DELICIOUS VINYL DV1005/ISLAND	◆ YOUNG M.C.
28	38	43	3	HEY LADIES/SHAKE YOUR RUMP CAPITOL V-15483	◆ BEASTIE BOYS
29	40	46	3	DO THE RIGHT THING VIRGIN 0-96552	REDHEAD KINGPIN & THE F.B.I.
30	28	31	5	WHERE DO WE GO? ATLANTIC 0-86409	TEN CITY
31	32	35	4	THE SAME DREAM WARNER BROS. 0-21253	APOLLONIA
32	36	37	4	COLD HEARTED VIRGIN 0-96546	◆ PAULA ABDUL
33	45	—	2	BLIND HEARTS WING 889 633-1/POLYGRAM	XYMOX
★★★ HOT SHOT DEBUT ★★★					
34	NEW	1	1	LOVE SONG ELEKTRA 0-66687	THE CURE
35	16	14	8	LOVE HOUSE JIVE 1234-1-JD/RCA	◆ SAMANTHA FOX
36	42	44	4	I GIT MINZE ARISTA ADI-9827	◆ TOO NICE
37	14	12	8	ALL NIGHT PARTY RCA 9002-1-RD	◆ BUSTER POINDEXTER
38	44	—	2	IF I EVER ENIGMA 75527-0	RED FLAG
39	NEW	1	1	FRENCH KISS EPIC 49 68875/E.P.A.	LIL LOUIS
40	26	15	9	I'M THAT TYPE OF GUY DEF JAM 44 68792/COLUMBIA	◆ L.L. COOL J
41	48	50	3	CAN WE TAKE YOU HIGHER? WTG 41 68225/E.P.A.	◆ MAMADO & SHE
42	NEW	1	1	SOME PEOPLE A&M SP-12310	◆ E.G. DAILY
43	47	48	3	FALLEN ANGEL CAPITOL V-15471	MONDAY
44	20	6	9	LET IT ROLL ATLANTIC 0-86407	DOUG LAZY
45	NEW	1	1	SO MANY PEOPLE CURB CRB-10306	HUBERT KAH
46	49	—	2	KING FOR A DAY GEFEN PROMO/WARNER BROS.	XTC
47	50	—	2	LOVE RUSH SAM 5002	DISKONEXION FEATURING LINDA BURNETTE
48	22	21	7	ROCK THE HOUSE OCEANA 0-96562/ATLANTIC	NICOLE
49	NEW	1	1	IT'S NO CRIME SOLAR 429 68832/E.P.A.	◆ BABYFACE
50	NEW	1	1	ROCK TO THE BEAT KMS 022	REESE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	12-INCH SINGLES SALES	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	2	4	9	COME HOME WITH ME BABY EPIC 49 68777/E.P.A. 1 week at No. 1	◆ DEAD OR ALIVE
2	3	3	8	ON OUR OWN (FROM "GHOSTBUSTERS II") MCA 23957	◆ BOBBY BROWN
3	5	6	7	FIGHT THE POWER (FROM "DO THE RIGHT THING") MOTOWN MOT-4647	◆ PUBLIC ENEMY
4	4	5	10	(YOU'RE MY ONE AND ONLY) TRUE LOVE VENDETTA VE-7021/A&M	SEDUCTION
5	1	2	8	FRIENDS MCA 23956 ◆ JODY WATLEY WITH ERIC B. & RAKIM	
6	7	9	7	COLD HEARTED VIRGIN 0-96546	◆ PAULA ABDUL
7	16	—	2	BATDANCE (FROM "BATMAN") WARNER BROS. 0-21257	◆ PRINCE
8	21	—	2	BACK TO LIFE VIRGIN 0-96537	◆ SOUL II SOUL
9	8	8	9	GIVE YOU ALL MY LOVE ATLANTIC 0-86410	◆ STACEY Q
10	12	19	6	MY FANTASY MOTOWN MOT-4643 ◆ TEDDY RILEY FEATURING GUY	
11	9	13	9	I LIKE IT 4TH & B'WAY 483/ISLAND	◆ DINO
12	11	15	8	DEEP IN VOGUE EPIC 49 68801/E.P.A.	◆ MALCOLM MCLAREN
13	13	16	6	LAY ALL YOUR LOVE ON ME TOMMY BOY TB-933	INFORMATION SOCIETY
14	6	1	10	EXPRESS YOURSELF SIRE 0-21225/WARNER BROS.	◆ MADONNA
15	27	36	3	DON'T MAKE ME OVER NEXT PLATEAU NP50107	SYBIL
16	17	21	7	ALWAYS THERE CAPITOL V-15482	CHARVONI
17	28	43	3	IT'S NO CRIME SOLAR 429 68832/E.P.A.	◆ BABYFACE
18	18	26	6	BUST A MOVE DELICIOUS VINYL DV1005/ISLAND	◆ YOUNG M.C.
19	22	33	4	I NEED A RHYTHM VENDETTA VE-7023/A&M	THE 28TH ST. CREW
20	19	27	4	HEY LADIES/SHAKE YOUR RUMP CAPITOL V-15483	◆ BEASTIE BOYS
21	10	7	15	KEEP ON MOVIN' VIRGIN 0-96556	◆ SOUL II SOUL
22	14	12	12	WE GOT OUR OWN THANG UPTOWN 23942/MCA	◆ HEAVY D. & THE BOYZ
23	24	29	6	LOVE HOUSE JIVE 1234-1-JD/RCA	◆ SAMANTHA FOX
24	15	10	11	SECRET RENDEZVOUS (REMIX) WARNER BROS. 0-20962	◆ KARYN WHITE
25	32	39	4	EVERLASTING LOVE VIRGIN 0-96647	SANDRA
26	29	28	5	PEOPLE HOLD ON TOMMY BOY TB-939 ◆ COLD CUT FEATURING LISA STANSFIELD	
27	33	40	3	PAYBACK IS A BITCH JIVE 1239-1-JD/RCA	LIZ TORRES
28	36	44	3	DO IT TO THE CROWD PROFILE PRO-7255	TWIN HYPE
29	30	25	6	101 MCA 23960	◆ SHEENA EASTON
30	20	17	8	LET IT ROLL ATLANTIC 0-86407	DOUG LAZY
31	34	38	5	N.E. HEART BREAK MCA 23891	◆ NEW EDITION
32	23	14	12	THEY WANT MONEY JIVE 1215-1-JD/RCA	◆ KOOL MOE DEE
33	37	42	4	I'M GLAD YOU CAME TO ME NU GROOVE NG-017	BAS NOIR
★★★ POWER PICK ★★★					
34	44	—	2	WHERE DO WE GO? ATLANTIC 0-86409	TEN CITY
35	26	20	8	WHY IS THAT? JIVE 1231-1-JD/RCA	BOOGIE DOWN PRODUCTIONS
★★★ HOT SHOT DEBUT ★★★					
36	NEW	1	1	KISSES ON THE WIND VIRGIN 0-96532	◆ NENEH CHERRY
37	31	18	12	WHAT YOU DON'T KNOW ARISTA ADI-9837	◆ EXPOSE
38	38	41	4	HAPPINESS SLEEPING BAG SLX-40147	NICOLE
39	43	47	3	MACHINE GUN CURB 10304	◆ HUBERT KAH
40	48	—	2	FRENCH KISS EPIC 49 68875/E.P.A.	LIL LOUIS
41	35	37	5	SPEND THE NIGHT MCA 23958	◆ GUY
42	NEW	1	1	DO YOU LOVE WHAT YOU FEEL VIRGIN 0-96539	◆ INNER CITY
43	46	—	2	DO THE RIGHT THING VIRGIN 0-96552	REDHEAD KINGPIN & THE F.B.I.
44	NEW	1	1	IT IS TIME TO GET FUNKY FFRR 886 627-1/POLYGRAM	◆ D.MOB
45	39	34	7	II HYPE VINTERTAINMENT 0-66696/ELEKTRA	◆ ENTOUCH
46	NEW	1	1	SO WAT CHA SAYIN' FRESH FRE-801 33/SLEEPING BAG	EPMD
47	NEW	1	1	IF I EVER ENIGMA 75527-0	RED FLAG
48	RE-ENTRY	6	6	EXPRESS YOURSELF RUTHLESS PVL 07271/PRIORITY	◆ N.W.A.
49	NEW	1	1	ON THE STRENGTH EPIC 49 68806/E.P.A.	FLAME (WITH TONY TERRY)
50	NEW	1	1	YOU STOLE MY HEART ATLANTIC 0-86321	COMPANY B


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

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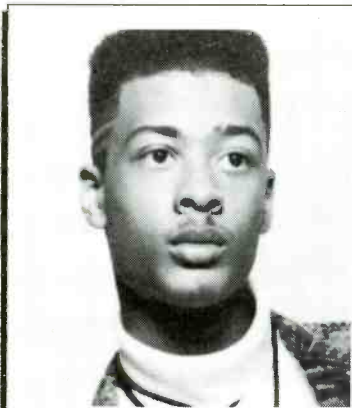
1989 Atlantic Recording Corp. A Warner Communications Co.

DANCE TRAX

(Continued from page 33)

Breakout/A&M project, titled "Merge," by Baker & His Backbeat Disciples is set for a mid-September release. If you don't know already, the collection features collaborations with New Order, ABC, Jimmy Somerville (formerly of The Communards), Shirley Lewis, Al Green, and more... Bruce Forest, who is having a grand ol' time in merry England on an extended trip, has recently remixed "Too Much" for Bros. and is planning to produce a house track with the duo called "Chocolate Box." Forest has also remixed the current Fuzzbox single, "Self," and will be handling remix chores on the band's Yoko Ono cover, "Walking On Thin Ice"; he has postproduced two tracks from Italian superstar Zucchero; has remixed two tracks from Terence Trent D'Arby's forthcoming album; and is producing a five-part musical piece for Trevor Horn's experimental "Magazine" series... For Epic, Shep Pettibone is currently remixing "Baby Don't Say Goodbye" by Dead Or Alive while "Get On Your Feet" by Miami Sound Machine is receiving the Justin Strauss postproduction treatment. Incidentally, Pettibone will be mixing "Miss You Much" by Janet Jackson; "Heartbeat Of Love" from Pia Zadora's forthcoming album produced by Narada Michael Walden; and "Sugar Daddy" by the Thompson Twins.

FAST PEGS: Other new rap releases that bear watching include: **III Most Wanted**, who make a promising debut with their self-titled Sutra album (212-779-1844)... "And The Winner Is..." (Select, 212-691-1200) is the new one from **Chubb Rock With Howie Tee**. Besides the single "Ya Bad Chubbs," "Bump The Floor" and "Same Old Thing" are faves... "The Rhythm" (Atlantic) is the latest single from **Kwame—The Boy Genius**. The soulful shuffle soothes and the artist's personality comes across well in its accompanying videoclip... Bilingual rapper **Mellow Man Ace** debuts with "Rhyme Fighter" (Capitol) which borrows a bit from War's classic "Galaxy," but it's the tough Spanish flip "Mas Pignon" that makes this 12-inch well worth the purchase... "Everything I Do" (Pow Wow, 212-245-3010) from **Poetry** slams with an arresting rhythmic hook that overshadows... Also worth looking into are hardcore female rappers **Frick & Frack** with **Grandmaster Vic**, who return to the scene via "Look Out"



REDHEAD KINGPIN

NEW ON THE CHARTS

Although 18-year-old Virgin recording artist Redhead Kingpin (real name: David Guppy) has been rapping since the age of 15, his life before signing with a major was that of any ordinary teenager.

In his native Englewood, N.J., "Red" made money as a barber, took karate lessons (which earned him a fourth-degree blue belt), and hung around with neighborhood rap crews, where he sharpened his trade and met his current posse, The F.B.I.

Last year, Redhead made a demo that found its way to super producer Gene Griffin, a connection that developed into a debut album, "A Shade Of Red," and single, "Do The Right Thing." The single (which now sports a Soul II Soul remix and exciting videoclip) is currently scaling Billboard's Club Play and 12-Inch Singles Sales charts and is shaping up to be both a club and pop smash in the U.K.

JIM RICHLIANO

(Invasion, 212-532-1414). Cut alters the vintage club hit "Heartbeat" for its base... **2 Live Crew** keep the censors real busy with "Me So Horny" (Luke Skyywalker, 305-573-0599), which is backed with the Farley "Jackmaster" Funk remix of "Get The F**k Out Of My House."

L'L PIECES: From the PWL camp, expect "Wouldn't Change A Thing," the current U.K. pop smash from **Kylie Minogue**, to be the new single stateside on Geffen, with an October album scheduled. **Pete Hammond** has produced **Sinitta's** cover of **Maxine Nightingale's** "Right Back To Where We Started From" to be released on Atlantic. **Phil Harding & Ian Curnow** are producing two tracks for Arista recording act **Jermaine Stewart's** new project.

Producer/remixer **Sergio Munzibai** is currently serving as a consultant to cable television's "Video Jukebox" and its new spinoff, "Latin Video Jukebox." The program is currently airing in 16 markets, including cities in Georgia, Florida, Texas, and New Mexico. The program features a wide variety of Latin music, including new and upcoming dance artists. The program is scheduled to debut in the northeast soon. For more information call 212-779-0656.

HOT DANCE BREAKOUTS

CLUB PLAY

1. IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA ARETHA FRANKLIN/W. HOUSTON ARISTA
2. OU EST LE SOLEIL? PAUL MCCARTNEY CAPITOL
3. TEARS FRANKIE KNUCKLES PRESENTS SATOSHI TOMIIE FFRR
4. YOU BETTER DANCE THE JETS MCA
5. VOICES IN YOUR HEAD PARIS BY AIR COLUMBIA

12" SINGLES SALES

1. ME SO HORNY 2 LIVE CREW LUKE SKYYWALKER
2. PUT YOUR MOUTH ON ME EDDIE MURPHY COLUMBIA
3. PARADISE DIANA ROSS MOTOWN
4. IT'S FUNKY ENOUGH D.O.C. RUTHLESS
5. WORK IT OUT STEVE 'SILK' HURLEY ATLANTIC

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

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BB

The Popular Songwriter Saved His Best Tunes For Himself Michael Bolton Bares His 'Soul' On Album

BY JIM BESSMAN

NEW YORK One of the keys to the success of Michael Bolton's new Columbia Records album, "Soul Provider," may be a certain degree of selfishness.

In the past, Bolton has given many of his best compositions to other singers, notes Columbia A&R director Joe McEwen, including acts as varied as Cher, Starship, and Kenny Rogers. This time, though, says McEwen, a "concerted effort" was made to save Bolton's best material for Bolton.

"When the album's done, then I begin writing for others," says Bolton, who hasn't wasted any time since completing "Soul Provider." Along with four credits on Cher's "Heart Of Stone" album, he and frequent collaborator Diane Warren have written "We're Not Making Love Anymore" for Barbra Streisand's upcoming album; he has co-written "Forever" with Paul Stanley for Kiss' forthcoming album; and he contributed to Foreigner vocalist Lou Gramm's next project—not to mention his participation in the Soviet-U.S. songwriters' summit, Music Speaks Louder Than Words.

"It's been a schizophrenic experience," says Bolton. But both he and McEwen note that on "Soul Provider," at least, an effort was also made to bring focus to Bolton's musical personality.

"We wanted to accentuate the more soulful side of Michael, moving away from rock'n'roll and really mining the [territory] between soul and pop which he straddles," says McEwen.

To extract the goods, producers with a black music track record like the Peter Bunetta/Rick Chudacoff team were sought for "crossover-type" songs like the title track and first single, which they produced. That type of song, says McEwen, "is Michael's forte."

"Soul Provider," with a pop-soul sax break from Kenny G, has cracked the top 40 on the Hot 100 Singles chart and also has crossed over to the Hot Black Singles chart.

In McEwen's opinion, Bolton's "soulful realness" hasn't been exploited enough beyond "Dock Of The Bay," his smash cover of the Otis Redding classic, from his 1987 album, "The Hunger." On "Soul Provider," Bolton tackles another soul star's signature song in "Georgia On My Mind," which features Richard Tee on keyboards.

"Like Ray [Charles], he's a feel player and perfectionist," says Bolton. "He was worried that with 'Georgia' we had big shoes to fill. But 'Dock Of The Bay' was no size 5."

Bolton decided to include the Charles cover, which he considers one of the album's high points, after he belted the song before a "cold" Russian nightclub audience—which

then plied him with champagne and cognac the rest of the night.

Of working on "Soul Provider," Bolton says, "Joe and I had a great rapport and were 98% in sync. I also liked working with different producers and songwriters." Other producers on the project included Michael Omartian, Desmond Child, and Bolton himself, while the singer collaborated with writers including Child, Andy Goldmark, Doug James, Guy Roche, Eric Kaz, and Barry Mann & Cynthia Weill.

"I don't care about points," says Bolton. "There's enough to go around. It's the environment that counts—trying to make a better album. You can't always outdo what you did before, but, in a different way, you can shine as much."



Dio's New Recruit. "He's the greatest guitarist I've ever heard and he's brought us into the '90s," Ronnie James Dio, left, says of Rowan Robertson, the axeman he invited to join his band after auditioning some 5,000 tapes. Robertson is 17 years old and, of course, quite video-genic. He will appear on the new Dio album set for release early next year, which will be followed by a tour. (Photo: Chuck Pulin)

Shaffer 'Coasts' Down Solo Path

BY CHRIS MORRIS

LOS ANGELES The title of Paul Shaffer's Capitol debut, "Coast To Coast," is meant to be interpreted literally.

The glib keyboardist and leader of The World's Most Dangerous Band on NBC-TV's "Late Night With David Letterman" trekked cross-country to cut his first solo album, recording its 11 tracks in eight cities with a host of all-star talent.

"I became fascinated with the concept of the regional sound of the U.S.A.," says Shaffer, a Canadian who moved to the States 15 years ago. "I wanted to meet and work with people I idolized when I was a kid."

Among the featured players on "Coast To Coast" are New Orleans' Alan Toussaint and Jesse Hill; Miami's K.C. (of the Sunshine Band); Memphis' Don Covay, Steve Cropper, and Donald "Duck" Dunn; Chicago's Koko Taylor, Buddy Guy, and Sugar Blue; and Detroit's George Clinton and Valerie Simpson. A surf instrumental, "Metal Beach," co-written by Brian Wilson, unites guitarists Joe Walsh, Joe Satriani, and surf titan Dick Dale.

The album's first single, the rap-doo-wop number "When The Radio Is On," is a tribute to the New York street sounds of yesterday and today; guest vocalists include Dion DiMucci, Johnny Maestro of the Crests, Jay Siegal of the Tokens, Ronnie Bright of the Coasters, Brill Building greats Carole King and Ellie Greenwich, and

contemporary rappers the Fresh Prince and Ecstasy of Whodini.

Shaffer was approached by Capitol two years ago to record an album, but it took a full year of studio work to complete the far-flung project.

"I have to go on TV every day, so I didn't get a chance to work on it every day," Shaffer says. "I had to work on my own schedule."

Shaffer describes the process of cutting individual tracks in cities around the nation as "incredibly exciting and hard to do."

Reassembling the Soul Clan—the group of soul men that includes Covay, Ben E. King, Wilson Pickett, and Bobby Womack—"was like saving a town in Mexico with the Magnificent Seven," says Shaffer. "Covay was like the [Steve McQueen] character helping me track them down."

Shaffer's own busy work schedule has allowed him to make a few concert appearances with what he calls an "augmented version" of The Coast To Coast Band.

"We're putting together a little act," Shaffer says of his current tour plans. "I'd love to put together an act with some of the performers [on the album] on tour."

Although Shaffer has played with innumerable musical stars on "Late Night," he still sounds a little star-struck when he speaks about the making of his album.

"It was not only wish fulfillment, but it seems like I had to do it," he says. "I'm a conglomeration of all these people."

The Stones Start Up Tour In New Haven; H'wood Nixes Hendrix; SBK Airs Roster

WHAT SEEMED LIKE a last-minute blast by the Rolling Stones at the New Haven, Conn., nightclub Toad's Place Aug. 12 had been in the works—and under—for weeks. After considering a hit-and-run, multi-club raid throughout Connecticut to tune up for their North American tour, the Stones opted for a single, frenzied performance at Toad's.

As the band rehearsed for the past six weeks at the vacated Wykeham Rise School in bucolic Washington, Conn., promoter **Jim Koplik** of Cross Country Concerts, who presented the band at the Hartford Civic Center in 1981, acknowledged there was no suitable venue in Connecticut where he could book the band's stadium tour.

But when tour producer **Michael Cohl** called, asking Koplik's help in setting up the Connecticut club hit, Koplik turned to longtime friend and Toad's Place owner **Mike Spoerndle**. Toad's, arguably the best showcase club between New York and Boston, was up to the task. In its 14-year history, the room has hosted impromptu performances by **Bruce Springsteen**, **Billy Joel**, and many others.

A Stones show at Toad's was secretly set for Aug. 5, then canceled, and rescheduled for Aug. 12. Koplik says he was advised that the Stones would drive past the club early that evening, and if there was a mob scene, the raid was off.

But Toad's had the ideal cover. It was, in fact, Koplik's 40th birthday, and on that pretext, some press and industry guests were invited. But not many, lest somebody catch on. Those present included **Walter Yetnikoff**, **Tommy Mottola**, **Donnie Ienner**, **Daryl Hall**, and **Joey Ramone**, among others.

It was the Stones' idea to hire a local band for the night as a further cover. Koplik thanked the group, **Sons Of Bob**, for coming to play at the last minute for his party. Spoerndle broke the news to them they were opening for the Rolling Stones.

Billboard's New Haven correspondent, **Randall Beach**, caught word of the show at 7 that evening. He reports:

When Spoerndle stepped up to the microphone and shouted "ROLLING STONES!" the small club was already in pandemonium. There they were, grinning amid the bedlam as they stood around Spoerndle—**Mick Jagger**, **Keith Richards**, **Bill Wyman**, **Charlie Watts**, and **Ron Wood**. Seven hundred people howled in glee as rumor became reality.

The band delivered a 55-minute set (no encore, but what do you want for a three-buck cover charge?) including "Start Me Up," "Bitch," "Brown Sugar," "Jum-

pin' Jack Flash," and the first public performance of two songs from the forthcoming "Steel Wheels" album: "Sad, Sad, Sad" and "Mixed Emotions." As Toad's rocked, several hundred Stones fans bopped out in the street. They had heard the rumor but arrived too late. If those inside had tried to call them, they were stymied. Every phone in the club was sealed with masking tape.

ON THE LINE: Singer **Scott Patrick** was raised in rural South Carolina, relocated to Britain, repatriated to New York, and now has been brought to PolyGram Records by A&R manager **Margot Core**. He's working with the writer/producer team of **Robbie Kilgore** and **Mary Kessler**, fresh from their collaborations on the new **Malcolm McLaren** album... Boston's **Galaxy 500** has signed to Rough Trade with an album due in mid October... **Colin Hay** of **Men At Work** fame has signed to MCA with a November re-

lease expected.

ON THE BEAT: The Los Angeles chapter of the Black Rock Coalition has been rejected in its request for a star on the Hollywood Walk Of Fame for **Jimi Hendrix**... The offbeat and outstanding **k.d. lang** brought her "Absolute Torch And Twang" tour to New York's Beacon Theater Aug. 11, where admiring guests backstage and at a postshow bash included Sire president **Seymour Stein**, Elektra Records chairman **Bob Krasnow**, **Connie Chung**, **Liza Minnelli**, and **Bernadette Peters**... "Charles has had me captive for four days," quipped CEMA president **Russ Bach**, as SBK Records co-founders **Charles Koppleman** and **Martin Bandier**, together with Capitol-EMI Music president and CEO **Joe Smith**, brought a four-day, coast-to-coast promotional swing for SBK's new talent lineup to New York. For a roomful of CEMA staff and radio and retail reps at the Gotham restaurant, the SBK team, including senior VP of A&R **Don Rubin**, played a video overview of the new label's roster, including **Katrina & the Waves**, whom SBK has carried back into the top 40 with "That's The Way"... Greenwich Village, N.Y., folk scene veteran **Eric Anderson** has returned with a new album, "Ghosts Upon The Road," on Gold Castle Records. Now, is this part of the 17th or 18th folk revival in recent years? I've lost track.

Assistance in preparing this column was provided by **Randall Beach** in New Haven and **Jim Bessman** in New York.

Caffey's Graces Showing Strong Debut Ex-Go-Go's Guitarist Forms New All-Female Band

BY CHRIS MORRIS

LOS ANGELES What do you do after you've been a member of the most successful all-girl band in rock history? In the case of ex-Go-Go's guitarist Charlotte Caffey, you find two new female singers and start another group.

Caffey, now partnered with vocalists Meredith Brooks and Gia Ciambotti in the A&M Records act the Graces, wasn't idle in the five years since her hit-making group split up. She had recorded and toured with former Go-Go's singer Belinda Carlisle and cut an album with the Police's Andy Summers.

Caffey's post-Go-Go's work as a leader began inauspiciously. After A&M co-founder Jerry Moss signed her to a solo deal in May 1987, she put together an all-male backing band. Her attempt to be "one of the boys," she says, "was a disaster."

"All of a sudden, the idea of working with females came up again. After that one experience, I thought, 'I know that I feel much more comfortable working with females.'"

The two vocalists/writers who

ultimately joined Caffey in the Graces had both been fronting their own groups. Ciambotti (daughter of former Clover bassist John Ciambotti) had led her own band in Los Angeles, while Brooks, who emigrated from the Pacific Northwest three years ago, worked as a solo act. Neither was happy in the spotlight.

"I wasn't really comfortable fronting a band," Ciambotti says. "I haven't had enough experience, or maybe it's just not in my nature."

"I went through a series of 'Meredith & thes,'" Brooks says. "I was the frontperson, and I was never really comfortable."

In February 1988, Caffey recruited her partners after seeing them play at local clubs. The group was in the studio two weeks later.

The idea for the Graces had germinated for several months, but the decision to form the band seemed almost spontaneous to Caffey: "I was at the Grammy party in New York, and I saw Jerry Moss. He said, 'Oh, so you found your band mates, huh?' And I went, 'Oh... I guess so.' Now the trick was to blend, and see if it

would work."

Another female collaborator helped the group jell: songwriter/producer Ellen Shipley, who had her own solo career on RCA Records in the early '80s. Shipley co-produced most of the debut album, "Perfect View," with Ralph Schuckett and co-authored a number of the songs.

"There aren't many women producers around," Caffey says. "I knew that, and I thought this would only add to the project. I asked her with that thought in mind."

With the album in stores and the single "Lay Down Your Arms" rising up the Hot 100 Singles chart, the Graces are preparing for their first tour and, astonishingly, their first live performance ever.

"We have done everything in the most backwards way you can possibly do it," Ciambotti says. "The only thing that we're doing in the right order is making the record and then going on tour."



Summerfest Feast. In Milwaukee they call it the Big Gig and this year's Summerfest—held June 29-July 9 on 11 Festival Park stages, including the 23,300-capacity Marcus Amphitheater—lived up to that name. As in the past, the musical offerings covered a wide stylistic range. Among this year's Summerfest acts were (clockwise from top) Guy, K.T. Oslin, Paul Revere & the Raiders, and Rod Stewart. (Photos: J. Peter VanGroll)

ARTIST DEVELOPMENTS

DEJA VU WITH B-52'S

Though it's not a step back a decade, "Cosmic Thing," the first new album from the B-52's in three years, does hark back to the band's more freewheeling days.

"The goal was to go at recording from a live-performance perspective and capture the spirit of the band as a whole, which we hadn't done on the last couple of records," says singer Kate Pierson.

Five of the album's tracks, including "Channel Z," which has topped the Modern Rock Tracks chart, were produced by Don Was; the other five, by Nile Rodgers.

For his part, longtime fan Was got to find out how the B-52's came up with their "stream-of-consciousness, totally out-of-nowhere songs" via what he calls the "legal pad, curtain style of songwriting."

Pierson explains: "We just hit a groove, jam, and sing or shout anything that comes to mind. If it sounds good, we write it down on a yellow legal-pad sheet and tape it to the wall." She says Rodgers was taken aback when the group started hanging paper all over the studio.

Pierson says that the band, which now includes former Gang Of Four bassist Sara Lee, has rejuvenated itself on its summer tour.

"We're feeling the same kind of energy—both from ourselves and the audience—that we got when we were the new kids on the block," she says. "It's very exciting."

DAVE WYKOFF

MORSE FLIES HIGH

Steve Morse, professional pilot and progressive rock guitar virtuoso,

has given up the friendly skies in hopes that his solo career will take off.

Not long ago, the former Dixie Dreg was flying a 35-passenger turboprop for a major Southeastern air carrier, and trying to fit gigs into his time off. "I just couldn't do it for too long, because of scheduling," says Morse. "I still fly to my own shows, though, and I have my own plane now."

After making six albums with the Dregs, two with his own group, the Steve Morse Band, and two with Kansas, Morse recently released "High Tension Wires" on MCA.

"This is my first true solo album," he says, "because I wrote all the material and did all the arrangements. It was a solo approach, with the one notable exception of 'Leprechaun Promenade,' which is a whole Dregs reunion."

"High Tension Wires" shows off Morse at his eclectic best, with a stylistic range that includes rock, folk, jazz, and classical influences, as well as high-voltage electric guitar.

"We wanted Steve to make the kind of record he wanted to make," says manager Budd Carr. "He's the guitar player's guitar player and we plan to expose that by getting him up front and personal in the clubs."

Morse, back in the cockpit, has been on a summerlong national tour, often flying himself and his band mates to shows. A European tour is also in the works.

CHRIS MCGOWAN

2 BELEWS MAKE 1 HIT

Adrian Belew, the guitarist whose
(Continued on next page)



KEVIN PAIGE

NEW ON THE CHARTS

"I was attracted to the funky stuff—soul music," says Chrysalis Records act Kevin Paige. "I grew up listening to Marvin Gaye, Stevie Wonder, Earth, Wind & Fire, and Kiss. That's such a bizarre contrast. 'Earth' was really exotic in its sound and image and Kiss was really wild. As a Joe Public kind of guy, that attracted me."

Paige, who makes his entrance on Billboard's Hot 100 Singles chart with "Don't Shut Me Out," hails from Memphis. The youngest of nine children, he's not the only member of his family to explore a career in music: His father was a big-band staff singer at NBC radio in the '40s, and his brother is a Memphis DJ.

In high school, Paige was a member of a pop-funk band called The Press, best known for its scorching covers of Prince songs. He embarked on a solo career in 1987, taking his urban mix to New York.

After knocking on a dozen record company doors, Paige was finally signed to Chrysalis early this year. He wrote and produced most of the songs on his self-titled debut album, which was released in July.

JIM RICHLIANO

Music-Business Expo Set For September

NEW YORK A three-day music-business exposition will be staged in Cleveland next month, sponsored by the Cleveland-based National Music Center, a component of the Rock and Roll Hall of Fame, and Entertainment Business Expositions Inc.

Entertainment Business Expo '89 will be held Sept. 7-9 at Cuyahoga Community College in Cleveland and is expected to feature panels on topics including electronic music, music video, record distribution, copyrights and licensing, artist management, product marketing, sound and lighting production,

broadcasting, songwriting, music publishing, and performing rights societies.

Among the panelists expected will be representatives of ASCAP, BMI, the Harry Fox Agency, the National Assn. of Music Publishers, the Songwriters Guild of America, the Recording Industry Assn. of America, the U.S. Copyright Office, Showco, music business writers, and other industry concerns.

Registration information is available from the National Music Center at 216-464-5055.

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ELTON JOHN	Meadowlands Arena East Rutherford, N.J.	Aug. 4-7	\$1,491,547 \$25	59,992 sellout	Ron Delsener Enterprises
THE WHO	Busch Stadium St. Louis	Aug. 11	\$1,040,873 \$22.50	47,181 sellout	Contemporary Prods.
GRATEFUL DEAD	Grandstand Cal-Expo Sacramento, Calif.	Aug. 4-6	\$844,072 \$20	42,000 sellout	Bill Graham Presents
DIANA ROSS	Universal Amphitheatre Universal City, Calif.	July 19-22	\$667,260 \$30/\$20	24,531 sellout	in-house
BON JOVI SKID ROW	Alpine Valley Music Theatre East Troy, Wis.	Aug. 4	\$579,956 \$25.50/\$18.50	30,353 40,000	Joseph Entertainment Group
RINGO STARR & HIS ALL-STAR BAND MASON RUFFNER	Jones Beach Theatre Wantagh, N.Y.	Aug. 12-13	\$508,750 \$25	20,350 sellout	Ron Delsener Enterprises
ROD STEWART	Hollywood Bowl Hollywood, Calif.	July 31	\$439,890 \$30/\$25/ \$22.50/\$17.50	17,959 sellout	Parc Presentations Nederlander Organization
ELTON JOHN	Starplex Amphitheatre Dallas	Aug. 11	\$395,755 \$25/\$17.50	20,053 sellout	MCA Concerts PACE Concerts
ROD STEWART	Meadowlands Arena East Rutherford, N.J.	Aug. 11	\$386,000 \$20	19,300 sellout	Ron Delsener Enterprises
RANDY TRAVIS K.T. OSLIN	Universal Amphitheatre Universal City, Calif.	Aug. 8-10	\$376,457 \$25/\$21.50	15,262 18,753	in-house
BON JOVI SKID ROW	Met Center Bloomington, Minn.	Aug. 1	\$301,643 \$18.50	17,325 sellout	Jam Prods.
ANDERSON, BRUFORD, WAKEMAN, HOWE	Spectrum Philadelphia	Aug. 3	\$280,237 \$17.50/\$15.50	16,777 sellout	Electric Factory Concerts
GIPSY KINGS	Greek Theatre Los Angeles	Aug. 3-4	\$268,126 \$24/\$20.50/ \$16.50	12,374 sellout	Nederlander Organization
ROD STEWART	Seashore Performing Arts Center Old Orchard Beach, Maine	Aug. 8	\$257,459 \$21/\$20	12,714 15,000	Frank J. Russo
PETER, PAUL & MARY	Wolf Trap Farm Park Vienna, Va.	July 28-29	\$237,191 \$20/\$13	14,179 sellout	in-house
RANDY TRAVIS K.T. OSLIN BUCK OWENS	Grandstand California Mid-State Fair Paso Robles, Calif.	Aug. 12	\$236,487 \$16/\$13/\$10	18,414 30,496	in-house
JULIE ANDREWS	Wolf Trap Farm Park Vienna, Va.	July 17-18	\$219,512 \$25/\$15	9,831 13,972	in-house
NEW KIDS ON THE BLOCK TOMMY PAGE	Mann Music Center Philadelphia	Aug. 8	\$208,963 \$22.50/\$17.50	12,999 sellout	Music Fair Prods.
BON JOVI SKID ROW	Arena, Omaha Civic Auditorium Omaha, Neb.	July 31	\$206,376 \$19.50/\$17.50	12,000 sellout	Jam Prods.
TIFFANY NEW KIDS ON THE BLOCK TOMMY PAGE	Seashore Performing Arts Center Old Orchard Beach, Maine	Aug. 10	\$202,831 \$19/\$18	11,114 sellout	Frank J. Russo
ANDERSON, BRUFORD, WAKEMAN, HOWE	Jones Beach Theatre Wantagh, N.Y.	Aug. 10	\$202,000 \$20	10,100 sellout	Ron Delsener Enterprises
B.B. KING MILLIE JACKSON BOBBY BLAND	Regal Theatre Chicago	Aug. 4-5	\$188,659 \$24.50	8,848 9,200 sellout	in-house
THE BANGLES JOHN EDDIE	Jones Beach Theatre Wantagh, N.Y.	Aug. 11	\$179,440 \$20	8,972 sellout	Ron Delsener Enterprises
HIROSHIMA GERALD ALBRIGHT	Greek Theatre Los Angeles, Calif.	July 29-30	\$177,384 \$21.50/\$20.50/ \$15	8,874 12,374	Nederlander Organization
JOE JACKSON	Beacon Theatre New York	Aug. 8-10	\$174,330 \$22.50	7,748 sellout	Ron Delsener Enterprises
BON JOVI SKID ROW	Arena, Five Seasons Center Cedar Rapids, Iowa	Aug. 2	\$170,110 \$19.50/\$17.50	10,000 sellout	Jam Prods.
BOSTON POPS	Wolf Trap Farm Park Vienna, Va.	July 23	\$147,034 \$30/\$25/ \$20/\$14	7,101 sellout	in-house
OAK RIDGE BOYS WILD ROSE	Wolf Trap Farm Park Vienna, Va.	Aug. 5	\$143,000 \$25/\$15	7,018 sellout	in-house
OZZY OSBOURNE WHITE LION VIXEN	Arco Arena Sacramento, Calif.	Aug. 5	\$136,417 \$18.50	7,117 8,500	Bill Graham Presents
PAT METHENY GROUP	Greek Theatre Berkeley, Calif.	Aug. 5	\$130,961 \$22.50/\$19.50	6,446 8,500	Bill Graham Presents
CHET ATKINS GARRISON KEELER	Wolf Trap Farm Park Vienna, Va.	July 20	\$126,972 \$25/\$20/ \$18/\$13	7,089 sellout	in-house BOTTOM

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TALENT IN ACTION

CAROLE KING
*Meadow Brook Music Festival
Rochester, Mich.*

THERE WAS A TOUCH of irony as Carole King started her show alone at the grand piano for an intimate rendition of "Home Again." Despite a string of hits as formidable as any songwriter's of the rock era, King has never exactly been at home on the concert stage, huddling behind her piano as she cooed her songs of love, hope, and angst.

Until now. During the course of her two-hour, 26-song show at the Meadow Brook Music Festival—part of her first tour since 1982—the 47-year-old King displayed a surprising and, in some cases, shocking maturity as a performer. She was animated behind the ivories, but frequently prowled the front of the stage, playing rhythm guitar or dancing a whirling dervish.

King's exuberant antics were merely the icing, however, since the musical aspect of the concert was simply splendid. Her vocals strong and assured, King covered every facet of her career for the crowd of 4,400, including her own solo hits ("Sweet Seasons," "Tapestry" "It's

ARTIST DEVELOPMENTS

(Continued from preceding page)

extensive credits read like a who's who of avant-rock (the Talking Heads, King Crimson, Laurie Anderson, David Bowie, Frank Zappa), may finally be transcending his cult status, thanks to the single and video "Oh Daddy."

The track from Belew's album "Mr. Music Head"—his first solo effort for Atlantic Records—features vocals by Belew's daughter Audie, who was 10 at the time.

"She's always been a singer," the guitarist says of his daughter, now 12, "a very good natural ear. When she was 5, I did a soundtrack for a documentary called 'Return Engagement,' and for the ending they wanted something really special that kind of tied in the American theme. So we had her sing 'America The Beautiful.' Really heartrending. I knew she was going to be a performer one way or another."

Atlantic A&R executive Peter Koepke, who heads its alternative-/progressive music department, says "Oh Daddy" was first promoted at AC and alternative radio, reaching the top 10 on the Modern Rock Tracks chart, and is now getting a push at top 40 radio.

Koepke, who signed Belew after hearing a demo tape that included "Oh Daddy," says, "I thought it could be a big hit, because it's something younger and older people can relate to. And the video's something different." MTV had the video in medium rotation earlier this summer and both father and daughter recently appeared on the Nickelodeon cable channel.

"I think if the single's a hit," Koepke says with a smile, "I'll have to sign Audie too."

MOIRA McCORMICK

TALENT

Too Late"), songs co-authored with ex-husband Gerry Goffin ("Up On The Roof," "Pleasant Valley Sunday," "Chains"), seven selections from her new Capitol release, "City Streets"—her first album in five years, and an encore of "(You Make Me Feel Like A) Natural Woman," "You've Got A Friend," and "Loco-Motion."

King's band, technically accomplished and tightly arranged, played her songs with all the detail and delicacy they required. Particularly noteworthy were reeds player Danny Pelfrey, guitarist Rudy Guess, and keyboardist Robbie Kondor. GARY GRAFF

CHRIS ISAAK
*The Paradiso
Boston*

WITH A MUSICAL STYLE that mixes Rick Nelson with Bryan Ferry, and looks befitting a movie heart-throb, Chris Isaak is no ordinary rock'n'roller—and this performance was no ordinary rock'n'roll show.

Playing in front of a packed house clearly on the adoring side, Isaak and his backing trio Silvertone slid through a sultry, slow-burning set that defied the rev-it-up, build-and-release nature of most rock shows.

Isaak's ethereal, prosaic songs were thrown in profile, as was Isaak himself, by the soft side-stage spots and blue lighting that enhanced the hypnotic effect of his material. The atmosphere was a plus to those well-acquainted with his style—but a minus to those looking to be won over. Between songs, Isaak's entertaining stories, though sometimes a little too practiced, provided much-needed levity. Highlights of the set included the feverish "Blue Spanish Moon," "Gone Ridin'," and "Blue Hotel."

Things finally loosened up at the show's finale, which culminated in a series of raucous covers ("Tequila,"

"Hippy Hippy Shake," "Wild Thing") and Isaak joining drummer Kenney Dale Johnson in a surprisingly entertaining drum solo.

DAVE WYKOFF

NEW POTATO CABOOSE
*Greenstreet's
Columbia, S.C.*

TIE-DYED T-SHIRTS and bandannas are the fashion of choice at a New Potato Caboose show, and for good reason. The Caboose's original music owes much to the Grateful Dead in style and live presentation.

A Washington, D.C., septet that has a reputation for turning nightclubs into frathouse keg parties, New Potato Caboose has been a big draw in Southeastern college towns for the past four years. Songs from the band's recently released debut for Rykodisc, "Promising Traveler," were greeted with cheers of familiarity by the sold-out crowd of 450 at Greenstreet's. "By-O," "Rust In Peace," and "Psychodelia" are free-spirited slices of retro-rock.

By relying on a rhythmically cohesive sound instead of individual virtuosity, the band was able to keep the energy level high. Fronted by three guitarists—Don Laux, Doug Pritchett, and lead player Rich Della Fera, the Caboose rolled through loose and lively extended jams.

John Redling's organ gave the sound a vintage richness, and the rhythm section of bassist Mike Mahoney, drummer John Trupp, and percussionist John McConnell kept the ride smooth and steady.

Although the band's original material lacks imagination, its unbridled execution is indeed refreshing. If the Caboose can take a more inventive songwriting track on future albums, even more fans will be climbing aboard this train.

MICHAEL MILLER

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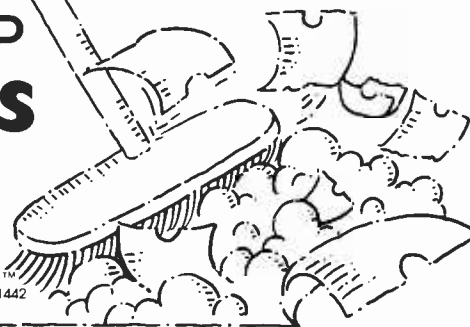
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Canada's Tragically Hip Hope For Happy Ending To Musical Story

BY KIRK LaPOINTE

KINGSTON, Ontario From the most unlikely place can come greatness. Such, at least, may be the case with a terrific band with an even more terrific name, the Tragically Hip, from this smart but small town of 60,000.

A betting man might be advised to shift some action its way.

In Gord Downie, the band has arguably the best new rock singer from Canada in a long time. In the other four band members, it has literate but vital composers and musicians.

In Jake Gold, it has a gung-ho veteran co-manager. In other co-manager Allan Gregg, it has a rock'n'-roll animal with a Ph.D. who has served as a political adviser and chief federal pollster for the last half-decade.

And in being signed directly to a U.S. deal—for MCA Records—the group has followed the route of today's most successful Canadian artists. In producer Don Smith (engineer for the Traveling Wilburys, Roy Orbison, and Keith Richards last year), it has a pro who wanted to work with a young band to help define its sound.

The album produced by Smith, "Up To Here," is due for release next month. Meanwhile, MCA has worked the group's Canadian independent EP, "The Tragically Hip," from 1987. The seven-cut release,

which musically hints of R.E.M. and traditional American rock but lyrically connects with a Canadian sensibility, has slowly but surely built the band a following outside the college town of Kingston.

"Things are never easy," says Downie, "but we seem to have found the most uneasy route."

Which is not to say the group disparages its setting. Its compelling "Smalltown Bringdown" track led some to believe it was heaping

abuse on its hometown, but in the same way Downie sings proudly the title line in "Last American Exit" about driving home to Canada, there is much the band likes about where it lives.

There's valid hope that this Canadian-made record can strike the same chord with U.S. audiences that did a similarly modest release from compatriots the Cowboy Junkies.

The band went to Memphis to record with Smith, who Downie says

"was the sort of guy we needed, with good suggestions but none of the things that producers are famous for, like changing your sound."

With plans for the album release this fall, there will likely be pressure for the band to move to a large Canadian city such as Toronto. It's tough enough coming from Canada, but when you come from a small place there, it can be doubly difficult.

On a recent night, though, there was indication that the Tragically Hip have every reason to stay put.

In front of a sellout audience at home, the band sustained enormous energy and audience attention through a set that featured largely new material. Even friends and family are apt to grow impatient with unfamiliar tunes, but it's a testament to its new songs that the band was able to keep the house hopping.

Capitol-EMI Canada Artist Waiting For 'Right' U.S. Deal Will Debut Be The Charm For Ducharme?

OTTAWA Annette Ducharme makes it clear she isn't about to grab the first offer that comes along just to take a stab at America.

"I am waiting for the right deal," she says confidently. "I have waited this long. I can wait to get it right."

It does not seem all that long, however. Raised in Windsor, Ontario, across the river from Detroit, she moved more recently to Vancouver British Columbia. Ducharme says she knew in her teens she wanted to be a singer/songwriter.

Nurtured first by the supportive Vancouver scene and later by Capitol Records-EMI of Canada, she has written one of the strongest Canadian records of the year, "Blue Girl,"

produced in Britain by veteran Mike Howlett.

Her debut, a mature blend of progressive pop, may earn her a Juno nomination as best new female vocalist.

"No doubt, America is important," she says. "But it's important to get the commitment when you get a deal. I see it happen all the time, with good Canadian records just disappearing."

Indeed, many of the country's biggest new names are signed directly to American firms to ensure such support. Ducharme starts at somewhat of a disadvantage, although Capitol-EMI Canada has spawned many of the country's

most promising artists.

A first single, "No Such Thing," charted widely across Canada on a variety of formats. The song and Don Allan-produced video brought her attention from abroad and a deal is likely within weeks. A second single, "Slavery," has just been issued.

The good thing, Ducharme notices, "is that the Canadian artists who are making it are changing it for the rest of us starting out."

As for problems in getting support abroad, "I know that's going to change for Canadian music, and I want to be around when it happens."

KIRK LaPOINTE



Oh, Darling. Gregory Darling, lead singer of the PolyGram Records act Darling Cruel, leads the band through a set at the Cat Club in New York that includes the group's single, "Everything's Over," which is drawing some attention from album-rock outlets. (Photo: Chuck Pulin)



L. Nesbitt '89



Merchant's Muse. As 10,000 Maniacs, current Elektra album "Blind Man's Zoo" hit the top 20 on the Top Pop Albums chart, lead singer Natalie Merchant captured an audience during the band's recent performance at Radio City Music Hall in New York. The group's tour continues in Southeast markets through the end of August. (Photo: Chuck Pulin)

CHESS MOVES REISSUES VIA CLUB-MEMBERSHIP COUPONS IN MAGAZINES

(Continued from page 6)

and Etta James, among others.

"One of the things about that elusive buyer is that he's not as easily homed in on as the usual music buyer," says McKaie. "Sometimes he's older, and not into reading music publications anymore—or sometimes he reads them but they don't cover enough for him, and he only learns about certain things and he wants to know about more. I was getting a lot of letters saying, 'What do you have out there? I want to know—I don't see things in the local racks.' Because a lot of the retailers outside of the major cities don't carry a lot."

To initially reach those people, McKaie says, MCA placed ads in two collectors' magazines—Goldmine and Living Blues—asking readers to join the club by merely filling out a coupon detailing their name, address,

and favorite record store, among other things. After receiving a "nice response" of more than 600, the label decided to insert similar coupons in its boxed-set reissues. Sales of both the Berry and Wolf set have "already exceeded our projections," says McKaie, and response to the enclosed coupons has so far generated a membership now approaching 5,000 fans in more than 25 countries.

"We've gotten responses from people as young as 12—a lot of teenagers and early 20s—to 60. They are reaching a *huge* demographic, and most of them have no concept of what's available. Most of them want the catalog right away—that's their initial comment, because they don't know what's available."

The two major priorities for the Chess Club were to let members

know what was available, and, says McKaie, "I also wanted some input from these people as to what they really want."

What they really want, he says, is what they will soon be getting: a Muddy Waters boxed set, due in late October, and the reissue of Chess' well-known "Fathers And Sons" album, as well as the four "London Sessions" albums by Waters, Wolf, Diddley, and Berry, respectively, all due this month.

Club member input was also responsible for at least one track on the recently issued "Wrinkles" compilation of Chess rarities. "We sent out a letter announcing its release in January," says McKaie. "I asked people for a response, telling them that we were putting this package together, and if they knew of any rare tracks

they'd like to see included, to please write in. Two people wrote in about the Megatons' 'Shimmy Shimmy Walk.' 'Shimmy Shimmy Walk' is one of the bonus tracks now."

McKaie admits that if he had his preference, he might put out some things rather than other things that have been reissued, "but at the same time," he says, "if that's what people want, I feel absolutely driven by that for several reasons. One, that's what they want. And two, that's what generates good income for this portion of this company—and makes it easier for me to do things like 'Wrinkles.' You take chances like that, and you hope that one of those chances stick. Willie Dixon was a bit of a chancy move when we first concocted the box—and the Dixon box *worked*, as simple as that."

TURTLES VS. DE LA SOUL

(Continued from page 6)

Volman. "The first thing that came into my mind wasn't the legal aspect, but the destruction of a wonderful piece of music we had made. I was upset as an artist."

Volman and his partner, Howard Kaylan (Eddie), recorded the song on White Whale Records. In a 1971 lawsuit, they won back all their sound recordings from the label.

Flo & Eddie's attorney, Evan Cohen, says litigation could have been avoided had his clients been contacted prior to the album's release.

"If [De La Soul] had asked, they would have had two choices. They could have either paid what Flo & Ed-

die wanted, or not used the song," Cohen says. He added that Tommy Boy's attorneys offered Flo & Eddie a settlement of "substantially less than a penny per unit."

Attorneys for Tommy Boy say De La Soul did not ask Flo & Eddie's permission because not enough of the song was used. "Because of its diminutive use or because it had been so substantially modified, it's not a violation of use," says attorney Ken Anderson. He contends that the song uses three seconds of the song, not 12, as the lawsuit states.

De La Soul's attorneys say there are several confusing wrinkles in the

case, including the fact that no sampling case has been completely litigated through the courts. Additionally, the U.S. Copyright Law does not protect sound recordings made prior to 1972. Therefore, Flo & Eddie's suit alleges that the sound recording is protected by California Civil Code 980, as well as by similar codes in other states.

"Our position is that the statute doesn't relate to sampling at all," says Tommy Boy attorney Anderson. "In order to be valid, the state law must be interpreted to contain a fair use provision which is at least as detailed and as accommodating to sam-

pling as is the U.S. Copyright Law, and we're saying that it doesn't."

Cohen is pressing for a trial so that some legal guidelines on sampling will be established.

Anderson contends that will come with a decision on a case already in the courts. In 1987, Jimmy Castor filed suit against the Beastie Boys, alleging the group's single "Hold It Now, Hit It" used vocals and drum beats from Castor's 1977 single, "The Return Of Leroy, Part One." That suit does use the 1972 U.S. Copyright Law as its basis, says Anderson, who is representing the Beastie Boys. However, no court date has been set.



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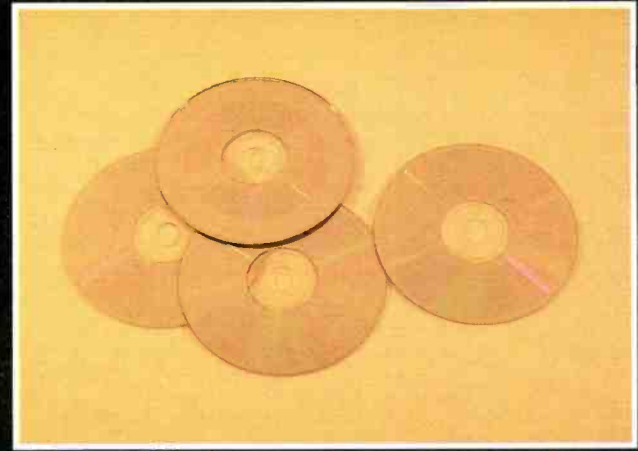
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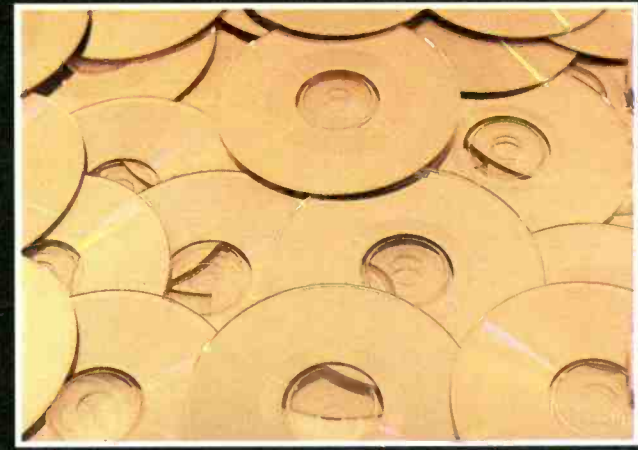
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Conclave Eases Summer Doldrums Record Stores Spell Relief: SEMINAR

BY JIM BESSMAN

NEW YORK Manhattan disk merchants loved last month's New Music Seminar for more than its retail-oriented panels.

Specialty shops and chain stores alike saw increased business during the July 15-19 event, though some experienced more significant surges than others.

Charlie Grappone, who owns four genre-distinct VinylMania stores on Carmine Street in the heart of Greenwich Village, was most ecstatic, having "easily doubled" his take during seminar week over that of an average week. Dance music and 12-inch singles were his biggest sellers, while his jazz and CD stores were comparatively unaffected.

"Even though the New Music Seminar is about new music, most of the clientele are DJs or small labels with dance music," says Grappone, who prepared for the onslaught of out-of-town buyers two months in advance. "On opening day, this [dance/12-inch] store was jumping. You couldn't get in, it was so packed."

While Grappone spent \$4,400 promoting VinylMania via an ad in last year's NMS guide and buttons in 6,500 delegates' goody bags, he did just as well this year with only a

quarter-page ad in a dance music tip sheet.

"We've built a big enough name that people from all over Europe, who heard about the store, came in to check it out. It's like if you go to England and see stuff you don't see in the States—they go crazy when they come over here."

To accommodate the influx of visiting customers, Grappone stayed open until 11 p.m., a couple hours later than usual. But he says that all the "great gigs" staged in Village vicinity clubs interfered with his after-hours potential.

At CBGB Record Canteen, the specialty shop adjoining the venerable CBGB new music nightery, the seminar meant "more stocking and more restocking" for manager Ned Hayden.

"Everything we sell, we sold more of," says Hayden, who reports specific increases in Amphetamine Reptile group the Cows and some of the newer hardcore titles.

Hayden notes that both day and night business was up, though he saw little correlation between acts showcasing next door and sales of corresponding product.

"Generally, it doesn't work like that," says Hayden. "Anybody who sees the show of a band probably already has the record."

At the downtown Tower Records, which is also easily accessible to clubgoers, manager Howard Cespedes found it hard to discern any substantial increase that could be directly attributed to the seminar. Says Cespedes: "We ordered up indie product and 'crazy imports,' but I couldn't tell if [sales were due] to the decent stock on hand or the seminar crowd."

But B.J. Lobermann, GM of J&R Music World (and a seminar panelist), saw "definite increases in alternative music sales in all configurations" at J&R's massive downtown store complex, located way below the Village's club-hopping area.

"We ran a Village Voice ad directing people to the store, because it's not convenient to the [Marriott] Marquis, [the seminar's midtown hotel base]," says Lobermann. "The ad worked: We found tremendous interest in indie product across the board—advertised and not."

The New Music Seminar, then, seemed the perfect antidote to summer retail doldrums.

Grappone says that "summer business is always down when it's hot and people go to the beach, but the seminar picked things up. I wish they'd have it every three months!"

Consignment Operation Offers Indie Bands Retail Medium Record Mail-Order Service Blooms In Colo.

BY BRUCE HARING

NEW YORK "The whole point with consignment is that anybody can get in touch and sell," says Patrick Barber, the owner of Mosh Pit Records of Colorado Springs, Colo., explaining why his independent record mail-order service is thriving.

Started in June 1988, Mosh Pit Records serves as an umbrella encompassing an underground music magazine, record label, and mail-order catalog, the latter offering recordings, magazines, and T-shirts sold on consignment from independent bands and labels around the world.

The catalog, called "The Pit," is published every two to three months, and boasts a circulation of 4,000. "It's a catazine," Barber says. "It's got about one-third catalog, and the front part is interviews with bands in the catalog and Colorado bands."

The consignment idea came to Barber as a way to move an EP by his own band, Expatriate. "We had 500 copies of this 7-inch, and we didn't know what to do," Barber says. "So we started a mail-order operation."

Soon thereafter, other local bands joined the fold. From an initial offering of 20 records, the Mosh Pit catalog now contains 150 releases. Thrash and hardcore make up most of the offerings, "But we can take anything and do," Barber maintains. "We've got everything from hard metal to jazz, a pretty big collection of underground and home-

made music."

Each band contributes 10 or more pieces of product, Barber says. "Depending on the appeal, whether the band is known, the way it looks, it can usually move in a couple months."

Mosh Pit marks up the consigned product 25% and adds postage for mail-order deliveries. On merchandise sold through Colorado stores, Mosh Pit sells for the band cost plus 25%.

Barber says the venture is

"breaking even because of sales on the magazine," but he hopes to expand by luring retail stores to the consignment idea. "There are a lot of stores aware of the thrash thing, but the buyers don't have a full knowledge of the music, and they end up stuck with a huge stack of alternative records and tapes," he says. "We're helping them out; there's a large audience for this music, but it's hard to tell what they're going for. Consignment is risk-free."

Ohio Store's Music Is Better The Second Time Around

BY LARRY FLICK

NEW YORK With the number of used-record stores increasing seemingly by the minute, the quality of stock can be hit-or-miss. One outlet that is trying to stand out in this crowded field is Second Time Around Record And Tape Exchange in Dayton, Ohio.

Within the tight confines of roughly 1,000 square feet, Second Time Around jams what store manager David Schmidt claims is "the largest selection of used LPs, cassette tapes, and CDs in the Dayton area."

Unlike most stores of its kind, Second Time Around does not snap up every piece of vinyl that crosses its counter; Schmidt and his staff

adhere to a fairly strict system of choosing what goes into the bins. Records must not only be in top condition but also must have the potential to move fairly quickly. And, since Second Time Around's average customer is a student at the nearby Univ. of Dayton, one is not likely to find Ethel Merman disks in Schmidt's bins.

"Since there aren't any other stores like ours in this area, it would be easy for us to just throw anything out there for people to buy, but that's not what this business is all about to me," Schmidt says. "We have a good reputation as a result of being so selective."

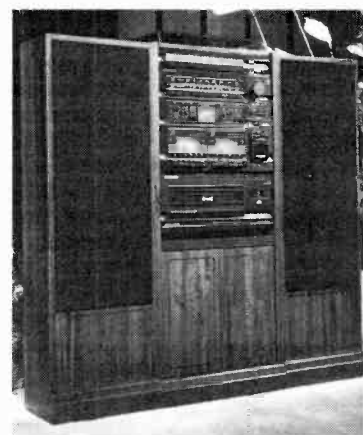
Part of the store's reputation also has been built on the depth of rare
(Continued on page 46)

NEW PRODUCTS

Compiled by
Caryn Bruce



Logical Protection. Case Logic introduces a protective case for removable car stereos. The case, made of nylon backed with extra-thick foam, includes a double-flap Velcro fastener and a handy pocket for radar detectors or other accessories. Suggested retail is \$19.95. Contact: 303-530-3800.



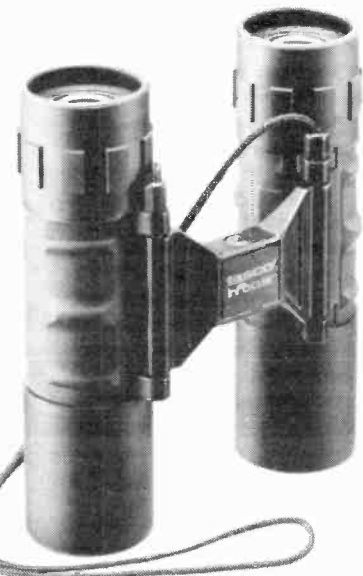
Racked Up. Soundesign's newest rack system boasts an AM/FM/FM-stereo with a wireless remote control, dual cassette deck, semi-automatic turntable, and tower speakers set in a wood-grain-finish rack. The unit retails at \$229.95. Contact: 201-434-1050.



Album-Deco. Frame-Ups, customized frames for album covers developed by Genius Marketing Inc., are made of acrylic and come with two pressure-sensitive strips of Velcro, already attached to the frame, to mount on any surface. Contact: 800-323-5089.



Put On A Bib. Bib's new A-640 Compact and Laser Disc Polish will prolong a disk's life by correcting fingerprints, dust, static, and light scratches. The set includes a polishing cloth and enough spray to clean 500 CDs. Suggested retail is \$12.95. Contact: 303-972-0410.



Binocularity. Tasco's InFocus binoculars have been developed to use the human eye as their focusing device, allowing for outstanding clarity. Available models include a wide-angle, the first zoom model on the market, and four compact models, each weighing less than 9 ounces. Contact: 305-591-3670.



Self-Selling Package. Gemini Industries Inc. introduces its Open Stock packaging, featuring bright, full-color display cartons for audio, video, and CD storage systems. Each storage system retails for \$8.99. Contact: 201-526-7452.

RETAIL TRACK



by Geoff Mayfield

VIVA, LAS VEGAS: As one would expect, there was a sizable flock of representatives from music chains in attendance when the Video Software Dealers Assn. held its Aug. 6-9 convention in Las Vegas. Spec's Music & Video president Ann Loeff, one of four from her chain, attended her first VSDA confab. Gary Arnold, VP of merchandising for Trans World Music Corp., led his company's first-ever VSDA delegation. Camelot Music senior VP Joe Bressi, video director Mike Dungan, and video buyer Pat Tidwell brought along their chain's four regional directors, marking the first time that Camelot's RDs made the trip.

Ned Berndt, VP at five-store Miami combo Q Records & Video and a member of the National Assn. of Recording Merchandisers board, not only attended, but also pinch-hit as a last-minute replacement on the panel at one of the VSDA seminars. Another NARM board member, Wherehouse Entertainment president Scott Young, raised his profile here, gaining one of the three appointed seats on the VSDA board (Billboard, Aug. 19). Another member of the Wherehouse contingent, assistant VP of store design and construction Debi English, was a seminar panelist.

As usual, Tower Records/Tower Video was conspicuous at the VSDA meet, with president Russ Solomon and senior VP Stan Goman leading the chain's delegation. Even more conspicuous were the troops from Show Industries/Music Plus; for the fourth straight year, Music Plus brought its store managers here, allowing them to see the exhibit area and attend VSDA seminars. Also seen at the meet were Terry Worrell, president of Sound Warehouse; Doug Harvey, director of Target Stores' internal rack Jetco; Steve Bennett, VP of marketing at The Record Bar; and a group from Turtle's Records & Video, led by chain topper Alan Levenson. By the way, sources close to Levenson say he refutes recent rumors that Turtle's is up for sale. Despite widespread scuttle that Record Bar, Shamrock Holdings, and British retail giant W.H. Smith are bidding for his company, Levenson told a vendor he met with at VSDA that "the first we heard about it was when we read it in Billboard."

ANOTHER NARM MAINSTAY who attended VSDA was Barney Cohen, president of Valley Record Distributors, but he was hard to recognize because, uncharacteristically, he wore suits and ties the whole week. Usually seen wearing flannel shirts and other casual apparel at NARM functions, Cohen brought a more formal wardrobe to VSDA because "we have a booth here," he explained to Retail Track. Showing primarily CDs, Cohen was downright giddy about the business Valley wrote at the Vegas convention.

THREE CHEERS TO TWO VSDA speakers, Peter

Glen and Mike Shalett, who are familiar figures to many NARM members.

Street Pulse Group maven Shalett delivered the Nielsen Media Research home video numbers that were reported in the Aug. 19 Billboard. Thanks to Shalett's interactive system, in which attendees were invited to guess the results of the consumer poll for each question, the presentation avoided being a dry dissertation. As might be expected, suppliers and dealers often differed in their opinions, but both camps underestimated the public's appetite for sell-through video. The survey said 63% of VCR households had bought at least one prerecorded videocassette in the last year, a percentage much higher than that guessed by either the retailers or the video manufacturers. This was the first time that most VSDA members had seen Shalett do his statistical thing, and they seemed to like his style—even if they think he *does* resemble Danny DeVito.

Repeat performer Glen, the retail consultant who might better be described as a consumer activist, seemed to raise more of a reaction than he did at his first VSDA two years ago—and that's really saying something. In an Aug. 8 morning session with his trademark theme, "100 Ideas In 100 Minutes"—many of them constructive ideas that had been submitted to him by VSDA members—he seemed startled by the hissing that ensued when he mentioned industry pacesetter Blockbuster Video. "Jealous, that's all," said Glen of the negative reaction to Blockbuster. "They're a very innovative company."

Actually, a big part of Glen's mission, both in his morning session and in twice-repeated afternoon seminars, was to convince smaller retailers that there are plenty of ways they can survive and prosper, even if the fast-growing Blockbuster invades one's turf.

The irreverent Glen served up plenty of sarcastic wit, particularly in addressing the sameness that one finds in the world of video retail. Showing a slide of sheep during the morning session, he said, "These are the video stores of the world... You'll wait for your 'Batman' poster and put it up with Scotch tape; what an original, renaissance idea." And, in his afternoon talk, Glen lashed out against the preponderance of video stores that have the word "Video" in their name, and the fact that so many stores resemble one another. "There are too many stores called Video. I've never seen a retail industry as boring as video. I'm surprised you don't drive in to the wrong store some mornings."

VIEW FROM WALL STREET: New York Stock Exchange members Silberberg, Rosenthal & Co. are very bullish on LIVE Entertainment, the diversified entity that is parent of rack Lieberman Enterprises, video supplier International Video Entertainment, and chain Strawberries Records, Tapes & Compact Discs. In a 47-page report, Silberberg analyst Keith Benjamin wrote, "LIVE's growth potential is not reflected in its stock... We expect the markets LIVE serves and LIVE's strong position in those markets should support annual sales growth of 10%-15% over the next five years."

Benjamin's report holds high praise for Strawberries, in part because the \$40.5 million that LIVE paid to gain 96% of the chain earlier this year is a bargain compared to the lofty price tags fetched by other mu-

(Continued on page 51)

FOR WEEK ENDING AUGUST 26, 1989

Billboard

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TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
★★ NO. 1 ★★					
1	1	1	16	TOM PETTY FULL MOON FEVER	MCA MCAD 6253
2	2	3	6	DON HENLEY THE END OF THE INNOCENCE	GEFFEN GHS 2-24217
3	5	5	15	RICHARD MARX REPEAT OFFENDER	EMI E2-90380
4	3	2	8	PRINCE SOUNDTRACK: BATMAN	WARNER BROS. 25936
5	4	4	25	FINE YOUNG CANNIBALS THE RAW & THE COOKED	I.R.S. D-6273/MCA
6	6	6	5	GLORIA ESTEFAN CUTS BOTH WAYS	EPIC EK 45217/E.P.A.
7	8	9	28	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
8	11	11	20	MILLI VANILLI GIRL YOU KNOW IT'S TRUE	ARISTA ARCD 8592
9	NEW		1	DANNY ELFMAN BATMAN MOTION PICTURE SCORE	WARNER BROS. 2-25977
10	9	7	13	10,000 MANIACS BLIND MAN'S ZOO	ELEKTRA 60815-2
11	10	8	16	GREAT WHITE TWICE SHY	CAPITOL C2-90640
12	12	10	9	STEVIE RAY VAUGHAN & DOUBLE TROUBLE IN STEP	EPIC EK 45024/E.P.A.
13	18	18	5	NEW KIDS ON THE BLOCK HANGIN' TOUGH	COLUMBIA CK 40985
14	13	16	11	INDIGO GIRLS INDIGO GIRLS	EPIC EK 45044/E.P.A.
15	15	14	4	SKID ROW SKID ROW	ATLANTIC 2-81936
16	7	12	3	BEASTIE BOYS PAUL'S BOUTIQUE	CAPITOL C2-91743
17	14	—	2	ZIGGY MARLEY & THE MELODY MAKERS ONE BRIGHT DAY	VIRGIN 2-91256
18	21	24	3	SOUL II SOUL KEEP ON MOVIN'	VIRGIN 91267-2
19	17	23	6	PAT METHENY LETTER FROM HOME	GEFFEN 2-24245
20	16	13	46	BOBBY BROWN DON'T BE CRUEL	MCA MCAD 42185
21	22	22	5	VARIOUS ARTISTS GREENPEACE: RAINBOW WARRIORS	GEFFEN 2-24236
22	19	15	21	MADONNA LIKE A PRAYER	SIRE 2-25844/WARNER BROS.
23	23	19	12	SIMPLY RED A NEW FLAME	ELEKTRA 2-60828
24	NEW		1	THE B-52'S COSMIC THING	REPRISE 2-25854/WARNER BROS.
25	NEW		1	SOUNDTRACK WHEN HARRY MET SALLY	COLUMBIA CK 45319
26	30	20	20	BONNIE RAITT NICK OF TIME	CAPITOL C2-91268
27	29	26	6	BODEANS HOME	SLASH 2-25876/REPRISE
28	20	17	8	LOVE & ROCKETS LOVE & ROCKETS	RCA 9715-2R
29	24	27	3	MARTIKA MARTIKA	COLUMBIA CK 44290
30	26	29	14	JOHN COUGAR MELLENCAMP BIG DADDY	MERCURY 838 220-2/POLYGRAM

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Rainbow Records, WEA Team Up For Silver-Screen Promo

NEW YORK Rainbow Records and WEA's San Francisco sales office have hooked up with 20 local movie theaters in the Bay area to promote the distributor's best-selling releases through an audio/visual intermission show.

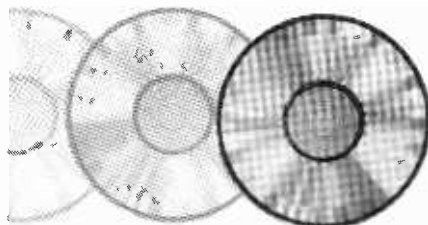
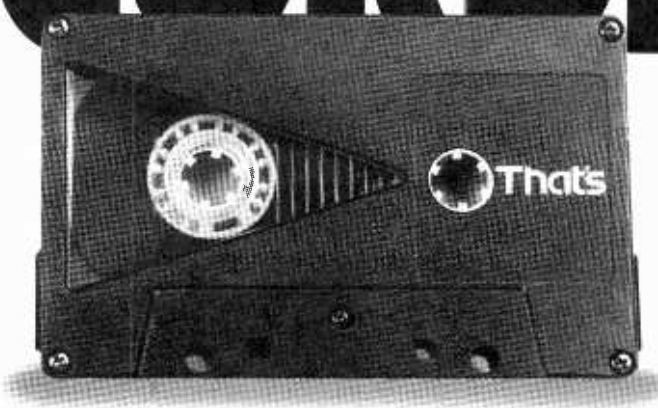
The ongoing presentation, which will continue through September, includes a slide show featuring graphics from album covers along with music from a WEA artist. New selections are featured each month, including the "Batman" soundtrack, the soundtrack from the latest "Indiana Jones" movie, Neneh Cherry, and 10,000 Maniacs. Following each slide presentation, the audience is informed that their ticket stubs are worth \$2 toward the purchase of cassettes and CDs marked \$6.99 or more at any Rainbow Records location.

Jack Shue, WEA's San Francisco sales manager, and Helen Cleland, Rainbow's advertising director, agree that the demographics for the motion picture and record markets are virtually identical. "We're targeting the outgoing person that goes out seeking good entertainment," says Cleland.

In addition to the 20 theaters with slide shows, 74 theaters in the area have been booked to exhibit audio-only intermission shows. Both programs were launched June 23 and will run through September 23.

CARYN BRUCE

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CALIFORNIA: Soundwaves (Capitola) Mad Jacks (San Diego, Escondido, Oceanside, Chula Vista, La Mesa, Carlsbad) Digital Ear (Orange) **COLORADO:** Good Beginnings, Inc. (Denver)
CONNECTICUT: County Hardware (Stamford) **ILLINOIS:** Fun Tech (Chicago) Appletree Records (Batavia, Dekalb, Elgin, Rockford, Normal, Springfield) Crows Nest (Crest Hill) Entertainment Express (Dekalb)
Hegewisch Records (Calumet City) Stereo Studio (Niles, Schaumburg, Palatine, Villa Park, Vernon Hills) Stereo Systems (Aurora, Joliet, Naperville) **MAINE:** New England Music (Scarborough)
MASSACHUSETTS: Harvard Coop (Harvard Square, Cambridge, Boston) **NEW JERSEY:** Compact Disc World (Woodbridge) North American Digital (Bergenfield) **NEW YORK:** Long Island Uncle Phil's (Massapequa,
Levittown) Superstuff (Levittown) CD Express (Sayville) **UPSTATE:** Gordon Electronics (Syracuse) Cavages Records & Tapes (Buffalo, Syracuse, Rochester) **Westchester:** CD Express (White Plains) **OHIO:** Reunited Electronics
(Niles) Ohio Sound (Highland Heights) **RHODE ISLAND:** Stereo Discount Center (Providence) **VIRGINIA:** Audio Connection, Inc. (Virginia Beach) **WASHINGTON, D.C.:** Graffiti Records (Washington, DC)

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

POP/ROCK

DANIELLE ALEXANDER First Move

◆ LP PolyGram 838352-1/NA
CA 838352-4/NA

DEBBIE ALLEN Special Look

◆ LP MCA 6317/NA
CA MCAC-6317/NA

SHANE BARMBY Let's Talk About Us

◆ LP PolyGram 838353-1/NA
CA 838353-4/NA

REGINA BELLE Stay With Me

◆ LP Columbia FC-44367/NA
CA FCT-44367/NA

BRIDGE TOO FAR Bridge Too Far

◆ LP Epic FP 45150/NA
CA FPT-45150/NA

CLARENCE CLEMONS

A Night With Mr. C.

◆ LP Columbia FC-40917/NA
CA FCT-40917/NA

H.R. Singin' In The Heart

◆ LP SST-224/\$8.98
CA SST-224/\$8.98

WAYNE MASSEY Wayne Massey And Black Hawk

◆ LP PolyGram 836517-1/NA
CA 836517-4/NA

THE TEMPTATIONS Special

◆ LP Motown 6275/NA
CA 6275/NA

JAZZ/NEW AGE

CHET BAKER Let's Get Lost (The Best Of Chet Baker Sings)

◆ LP Pacific Jazz 92932/NA
CA 92932/NA

CHET BAKER AND ART PEPPER The Route

◆ CD Pacific Jazz 92931/NA

RUSS FREEMAN AND RICHARD TWARDZIK Trio

◆ CD Pacific Jazz 46861/NA

WILLIAM ELLWOOD Vista

◆ LP Narada N-1024/NA
CA NC-1024/NA

AGNES BUEN GARNAS/JAN GARBAREK Rosenfole: Medieval Songs From Norway

◆ LP ECM 839293-1/NA
CA 839293-4/NA

SCOTT HAMILTON Scott Hamilton Plays Ballads

◆ LP Concord Jazz CJ-386/NA
CA CJ-386-C/NA

DAVID HAYES Logos Through A Sideman

◆ LP Gold Castle 71325/NA
CA 71325/NA

RICHARD "GROOVE" HOLMES AND GENE AMMONS Groovin' With Jug

◆ CD Pacific Jazz 92930/NA

KAREN MANTLER My Cat Arnold

◆ LP XtraWATT 839093-1/NA
CA 839093-4/NA

MICHAEL MANTLER Live

◆ LP ECM 833384-1/NA

LES McCANN Les McCann, Ltd. In New York

◆ CD Pacific Jazz 92929/NA

MINIMAL KIDS No Age

◆ LP Intuition 46879/NA
CA 46879/NA

JAMES MOODY Sweet And Lonely

◆ LP Novus 3063-1-N9/NA
CA 3063-4-N9/NA

AMINA CLAUDINE MYERS In Touch

◆ LP Novus 3064-1-N9/NA
CA 3064-4-N9/NA

MONGO SANTAMARIA Oie' Ola

◆ LP Concord Picante CJP-387/NA
CA CJP-387-C/NA

GEORGE SHEARING George Shearing In Dixieland (With The Dixie Six)

◆ LP Concord Jazz CJ-388/NA
CA CJ-388-C/NA

STEVE WEISBERG I Can't Stand Another Night Alone (In Bed With You)

◆ LP XtraWATT 831334-1/NA
CA 831334-4/NA

GERALD WILSON Moment Of Truth

◆ CD Pacific Jazz 92928/NA

VARIOUS ARTISTS Commotion

◆ LP Windham Hill WH-60119/NA
CA WT-60119/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.

OHIO STORE'S MUSIC

(Continued from page 43)

collectibles. Next to a copy of Bon Jovi's "New Jersey" one might find rare or import editions of records by the Beatles, George Jones, and the Who.

Second Time Around also offers a mail-order service through its catalog. Although a new venture for Schmidt, he sees it as a successful means of advertising his store.

"I don't foresee any immediate plans for making [mail order] a priority part of the business, but it does increase the visibility of what we are doing here in general."

Additionally, mail-order sales provide opportunities for Schmidt to sell rare product that might not otherwise move, particularly the reasonably large amount of jazz and country music in stock.

Second Time Around is undergoing extensive remodeling to provide a little more room for stock, including a quickly increasing selection of CDs.



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FOR WEEK ENDING AUGUST 26, 1989

Billboard

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NEW AGE ALBUMS™

			Compiled from a national sample of retail store sales reports.	
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
			LABEL & NUMBER/DISTRIBUTING LABEL	
			★★ NO. 1 ★★	
1	1	19	DANCING WITH THE LION COLUMBIA OC 45154 17 weeks at No. 1	ANDREAS VOLLENWEIDER
2	2	15	NO BLUE THING MUSIC WEST MW-103	RAY LYNCH
3	3	7	PASSION GEFFEN 24206	PETER GABRIEL
4	4	45	CRISTOFORI'S DREAM NARADA LOTUS 61021/MCA	DAVID LANZ
5	5	23	WINDHAM HILL SAMPLER '89 WINDHAM HILL 1082/A&M	VARIOUS ARTISTS
6	6	13	THE NARADA COLLECTION TWO NARADA N-39117/MCA	NARADA ARTISTS
7	7	29	WATERMARK ● GEFFEN 24233	ENYA
8	9	25	ISLAND NARADA EQUINOX N-63005/MCA	DAVID ARKENSTONE
9	8	45	DEEP BREAKFAST ● MUSIC WEST MW-102	RAY LYNCH
10	11	7	CROSS CURRENTS NARADA EQUINOX 63007/MCA	RICHARD SOUTHER
11	10	17	A JOURNEY HOME GLOBAL PACIFIC ZK 45152/CBS ASSOC.	GEORGIA KELLY/DUSAN BOGDANOVIC
12	17	5	LIVING THE NORTHERN SUMMER MUSIC WEST MW-133	JIM CHAPPELL
13	12	13	SWITCHBACK WINDHAM HILL WH-1081/A&M	SCOTT COSSU
14	14	41	THE NARADA COLLECTION NARADA 39100/MCA	NARADA ARTISTS
15	18	9	THE NATURE OF THINGS SHINING STAR SSP 113	BRUCE BECVAR
16	19	7	BLUE CHIP MCA 6291	ACOUSTIC ALCHEMY
17	13	27	WINTER INTO SPRING ▲ WINDHAM HILL 1019/A&M	GEORGE WINSTON
18	21	7	MYSTIC WATERS SILVER WAVE SD 506	DAVOL
19	16	29	WORLD DANCE GLOBAL PACIFIC ZK 40734/CBS ASSOCIATED	DO'AH
20	15	13	45TH PARALLEL PORTRAIT OR 44465/E.P.A.	OREGON
21	23	41	DECEMBER ▲ WINDHAM HILL 1025/A&M	GEORGE WINSTON
22	NEW ▶		MYSTIC ISLAND HIGHER OCTAVE 7021	CUSCO
23	22	3	JARED STEWART SEDONA SDD 7501	JARED STEWART
24	20	9	OPTIMYSTIQUE PRIVATE MUSIC 2052	YANNI
25	24	19	ENYA ATLANTIC 81842	ENYA

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Relix To Roll Out Millionth Copy; Marilyn Sings

PRIZE RELIX: About 16½ years ago this month, the husband and wife team of **Les Kippel** and **Toni Brown** began to publish **Dead Relix**, a tape-trading bulletin for Dead Heads.

A name change and years later, **Relix** magazine is about to issue its one-millionth copy, having grown into a conglomerate that includes an independent record label, video distributorship, T-shirt franchise, and CD production unit.

To celebrate the release of the millionth issue, the magazine will offer \$5,000 worth of prizes to the recipient of its magic millionth, said reader to be notified when he or she finds an insert card in one copy of Relix's October issue.

Prizes to the winner include T-shirts, tie-dyed apparel, records and tapes, posters and other music mementos, plus an all-expenses-paid Windjammer Caribbean cruise. More info from Relix, 718-258-0009.



MONDO MONROE: Marilyn Monroe sings? Yes, on "Some Like It Hot," a new CD picture disk that's the first CD single from **DRG Records**.

The maxisingle, which uses excerpts from a long-ago Monroe album on DRG called "Never Before And Never Again," features a remix of "I Wanna Be Loved By You (Mr. President Mix-1989)," an update of a European 12-inch single that includes the star's breathy "happy birthday" to **President John F. Kennedy**; the original version of that single; and "Heat Wave." The title track and the remix of "Mr. President" are commercially available for the first time.

Suggested list on the CD picture disk single is \$8.98. More information from DRG, 212-582-3040.

SEEDS AND SPROUTS: **Dr. Dream Records** of Los Angeles has signed **Food For Feet**, a trio featuring **Oingo Boingo's John Avila** and **Johnny "Vatos" Hernandez** as well as guitarist **Mike Tovar**. The band plans an EP release on the label in September. More from 714-997-9387 . . . **The National Assn. Of Recording Merchandisers Wholesalers Conference** is set for Oct. 21-25 at the **Arizona Biltmore** in Phoenix. Indie business will be conducted Oct. 21-23, followed by one-stops and rackjobbers. Register by calling **NARM** at 609-596-2221.

ADVANCE WORD: **Identity's** "All In One" covers the usual reggae song topics of Jah and unity, but does it in a strong melodic framework with ultraclean production. More from **Mango Records**, 212-477-8000 . . . **The Fuzztones** rip it up and turn it loose in just under nine minutes on "Hurt On Hold," a
(Continued on page 51)

New Age Music

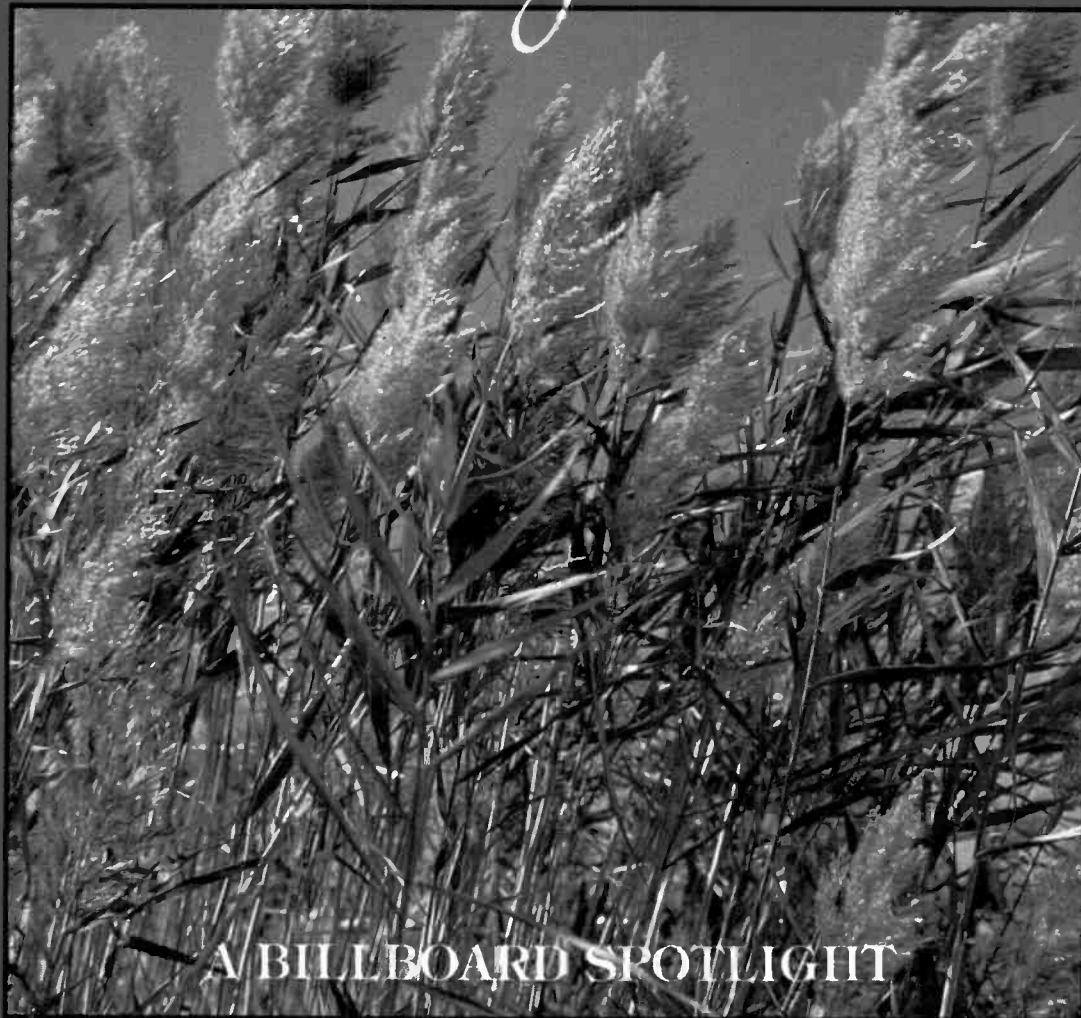


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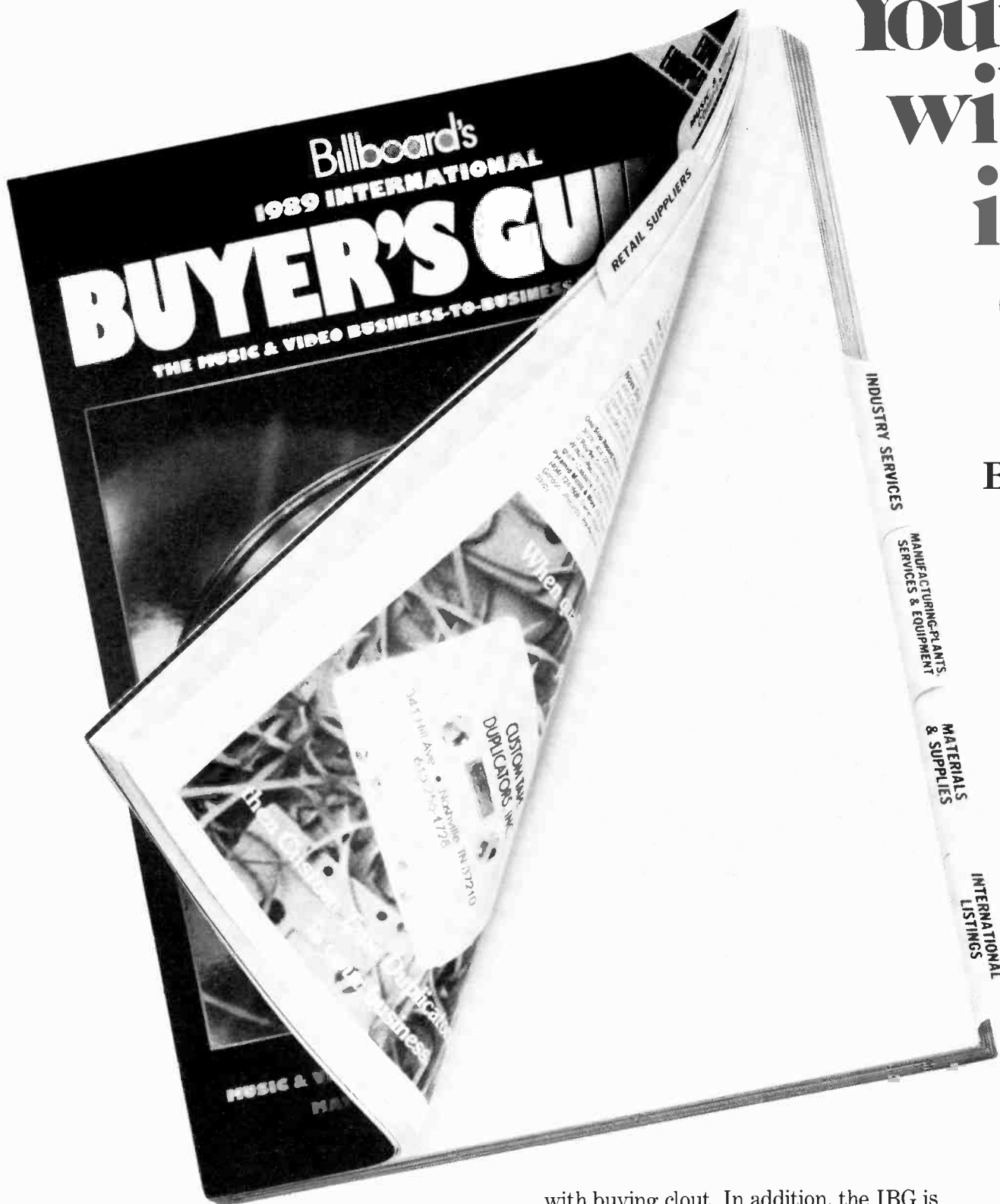
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PUBLICATION DATE: DECEMBER 1989 RESERVATIONS DUE: OCTOBER 11 MATERIALS DUE: OCTOBER 23

RETAIL TRACK

(Continued from page 44)

sic retail operations that were sold in the last two years. A table revealing Strawberries' historic statement of operations also impresses the analyst—particularly in the area of comparative store gains. The table says the web earned a gross profit of \$14.9 million on \$43.7 million gross sales in 1987, while posting a same-store increase of 25%. In 1988, the Silberberg report has Strawberries posting a 15.4% comp-store gain, with net sales of \$54.7 million earning \$18.6 million in gross profit.

The update also gives a high rating to Lieberman, which accounts for roughly 39% of LIVE's operating profits. Although conceding that the Handelman Co., the industry's largest rack, is "not as leveraged or speculative as LIVE," Benjamin believes that "Lieberman's earnings deserve a multiple comparable to that of Handelman." The analyst opines that LIVE holds potential for faster earnings growth than Handelman: "While we continue to view Handelman as an attractive long-term investment, we view LIVE as relatively more attractive" . . . Speaking of Strawberries, there's still no word on who will end up being that web's new president, but more than one source has confirmed that LIVE will go outside the music industry to find someone with experience operating at a fast expansion pace. In the meantime, the web has beefed up its management team, adding Paul Grasso as

director of advertising and Mark Briggs as director of real estate. Briggs, who was manager of real estate for Brighams in Boston, will be a familiar face at the Milford, Mass.-based company, because he worked for Strawberries from 1977 to 1986, the last seven years as director of operations. And, Strawberries' ad terrain will be familiar to Grasso because he previously held the title of entertainment sales manager at two Boston-area concerns, most recently at radio station WFNX, and prior to that at newspaper The Boston Phoenix.

ANOTHER VIEW FROM THE STREET: Following a mushy June, mass merchants saw a comparable store sales increase of 3.5% in July, according to a report by Prudential-Bache Securities analyst Wayne Hood. Wal-Mart and Dayton Hudson subsidiary Target Stores showed the strongest sales gains for the month, while Wal-Mart, K mart, and Dollar General had that industry's hottest stocks in July. In addition to the aforementioned chains, Hood's report reflected data from Venture, Caldor, Ames, Hills, Jamesway, Montgomery Ward, and Sears.

Entertainment software retailers can find some cheerful indicators in Hood's update. Although mass merchants saw a decline in durable goods, the one product line in that category that held steady was elec-

tronics—products that are often the razors for music and video stores' blades. Huge increases shown by apparel also offer optimism for our camp, because music and video products, like clothing, tend to be on the cheaper end of a mass merchant's price scale. And, like clothing, music and video purchases often satisfy a consumer's need to express hipness . . . By the way, Prudential-Bache initiated coverage of Handelman. Senior analyst Craig Bibb opened with a 3-3 rating, which means he sees the rack's stock as being fairly valued, despite the fact that it is trading above its historical valuation norms.

OFF THE BEATEN TRACK: You've gotta love Bar/None Records for coming up with a clever promotional goodie on behalf of They Might Be Giants. It's a copy of the duo's "Purple Toupee" on, of all things, 8-track. We noticed that our copy originally contained a Motown album . . . In the life-imitates-art department, I could not help finding a striking similarity between the storyline of a late-season "L.A. Law" episode and the recent real-life case that had the current Yes lineup sue Anderson, Bruford, Wakeman, Howe (Billboard, July 1, July 15). On the TV show, a veteran doo-wop quartet called the Sensations overcame an injunction by a younger band, called the New Sensations, that had bought the older

act's name. In both the fictitious trial and the Yes trial, the judge ruled on behalf of the sued parties. The "L.A. Law" episode was written, shot, and aired prior to filing of the Yes suit . . . Is it just me, or does anyone else find sheer poetry in a label called Obvious Records going to one named Enigma Entertainment for its distribution?

FORE: Jason Blaine, president of Oakland, Calif. one-stop Music People was pleased with the turnout that his company's annual golf tour-

namment attracted on Aug. 11. More than 50 people showed up at the Marin County Country Club, including parties from WEA and MCA that traveled all the way from Los Angeles. The scramble's special guest was Joe Morgan, the two-time National League MVP and one of Retail Track's true all-time heroes.

Quick, before Retail Track flies off to the next convention, phone your news and views to Geoff Mayfield at 212-536-5240, or fax him at 212-536-5358.

GRASS ROUTE

(Continued from page 47)

three-song EP on Situation Two Records . . . Jack Quist is a Hank Williams Sr. clone on "Where Does Love Go," an album filled with those cryin'-in-my-whiskey songs that every truckin' man loves. More from Grudge Records, P.O. Box 836, Nyack, N.Y. 10960 . . . Rotondi delivers straight pop with a satiric edge on "Preaching And Confessing," on ROM Records. "TV Barbecue" will bring back a few memories to the baby boomer in your house. More from ROM, 213-471-5000 . . . Also from ROM is new music from actor/trick roper/songwriter Randy Erwin, who honky-tonks his way through "Back Home." The label expects to reissue Erwin's two major label releases in the next month . . . Oliver Wilde is

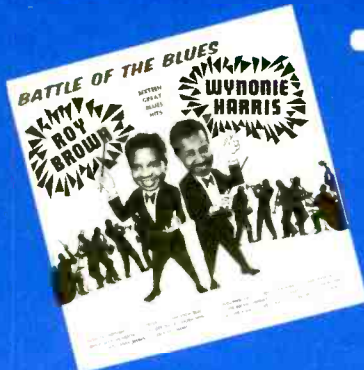
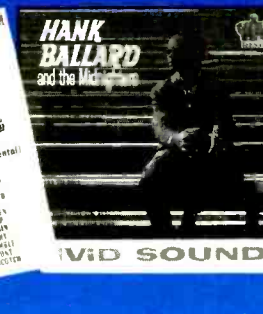
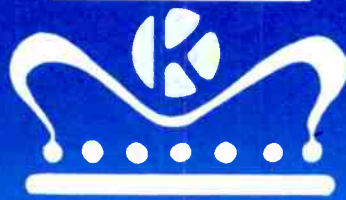
the latest incarnation of several veterans of the Jersey bar circuit. The band's new three-song, self-titled EP is FM radio-ready, led by "American Way." More from 201-983-2595 . . . HiFi veers between rock and electronic dance music on its new CD single, "Bad Attitude," available through Generic Records, 433 Limestone Road, Ridgefield, Conn. 06877 . . . The hardcore version of the creation and death of the universe is covered by DBC on "Universe," available on Combat Records, 213-212-0801 . . . Azymuth returns with its particular brand of Brazilian fusion on "Tudo Bem," a killer album redolent of the best of Return To Forever. Available on Intima Records through Enigma, 213-390-9969.

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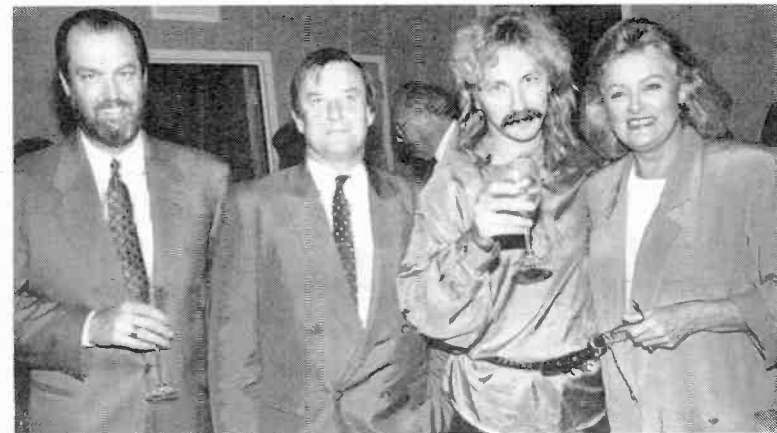
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Good Graces. Celebrating the A&M release of the debut album by the Graces, front row from left, are group members Gia Ciambotti, Meredith Brooks, and Charlotte Caffey; ASCAP's Joyce Caffey and Loretta Munoz; and Danny Goldberg, president of Gold Mountain Entertainment. At rear is producer Rick Nowels.



A Sound Memorial. NARAS president Mike Greene presents the recording academy's first-ever collegiate endowment to Dr. Betty Seigel, president of Kennesaw (Ga.) State College. The \$10,000 endowment was presented to the college's Fine Arts School in memory of Sam Wilhoit, who served as president of the NARAS chapter in Atlanta and as national trustee. At the presentation from left, are Charles Hall, president of the Atlanta chapter of NARAS; Kelly Wilhoit, widow of Sam Wilhoit; Seigel; Greene; and Bobbie Bailey, NARAS Atlanta chapter national trustee.



Glasnost, BMI-Style. BMI president and CEO Frances Preston hosts a reception in New York welcoming four Soviet songwriters and three executives of VAAP, the Soviet copyright agency, on their BMI-sponsored tour of the U.S. music business. Shown, from left, are Bob Buziak, president of RCA Records; Ekke Schnabel, BMI VP International; Soviet songwriter Igor Nikolaev; and Preston.



Big Mick Attack. Atlantic Records executives preview the self-titled debut album by Foreigner's Mick Jones. Gathered at the listening party, from left, are Mel Lewinter, senior VP; Jones; Ahmet M. Ertegun, chairman; Perry Cooper, VP of artist relations and media development; and Mark Schulman, senior VP/GM.



Tokyo Treat. Conductor Riccardo Muti, right, receives an anniversary gift from Gordon Collins, resident director of EMI Music in Japan, on behalf of EMI Music and Toshiba-EMI. The presentation was made after a sellout performance in Tokyo by Muti's Philadelphia Orchestra.



Heavy Petal. Rupert Perry, left, managing director of EMI Records U.K., presents a bouquet of pink hybrid tea roses to Paul McCartney. The roses, grown in the south of France, were named for McCartney as a special birthday gift. McCartney also received a gold record award for his current album, "Flowers In The Dirt." At right is French rose grower Bernard Derand.



Murphy's Main Men. Eddie Murphy visits the CBS Records executive offices in New York upon learning that his single, "Put Your Mouth On Me," became the most-added record at black radio. On hand to congratulate Murphy are, from left, Tommy Mottola, president, CBS Record Division; Cecil Holmes, VP of A&R; Ruben Rodriguez, senior VP of black music; Murphy; and Don Ienner, president of Columbia Records.

HANK WILLIAMS JR.

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THE ENTERTAINMENT GROUP, INC.



By GERRY WOOD

It's been a busy California sweep, with Hank playing late June dates at the Universal Amphitheatre in Universal City, Bakersfield, Del Mar, and then on to Sacramento on a Friday night before hitting Mountain View's Shoreline Amphitheatre on Saturday and the Concord Pavilion on Sunday. I gain an appreciation of what a vastly talented rocking country entertainer he has become as I watch his rousing performance. We sit down and talk.

BILLBOARD: You're getting into songwriting even heavier now.
HANK: It's all in spurts. I've been in it a long time and a lot heavier than people realize. If you look at every one of my albums, I've been into it real heavy because I've written 60% to 70% of everything that's out there. If you look at the big country singles, I've written every one of them except "Ain't Misbehavin'." It's easier to put across.

BILLBOARD: You're getting into producing—not only your own records, but your band, the Bama Band on Universal Records.
HANK: Whenever they want to go and get their songs together. We've put two to three songs together on this tour. They've got some time of their own. When it's right, we'll be ready. It'll be by the end of this year for sure.

BILLBOARD: You've got a good blend of the public/showbiz scene and then just getting away for the private time.

HANK: Yeah, I've had a lot of people tell me that, including the big lawyers in Nashville that make the deals who tell me that a lot of stars are envious of my position. I said why would that be? And they said, "Because you don't work your ass off all the time. Because you've already done that. You're out there with those elk and bears and beautiful ranches and in that jet, and y'all are having barbecues and fishing tournaments. Man, that's a dream." And I said, "Sure, I rode in those cars and buses for 25 years, too. That's for sure. That's why I like to collect those old Cadillacs. In the rear decks of those old cars that mother traveled in. I slept back there in the '59, and for a little 19-year-old boy, it was great. I could just sleep up there and look out the glass. That was neat. I could see me getting in there now."

BILLBOARD: When the show business world corners you, what are your favorite getaways?

HANK: Outdoors. Fishing. Hunting. Reloading those old-timey guns that you have to make the casings for out of different kinds of brass. I get a lot of enjoyment out of that. And taking people—guiding, more or less—in Montana, or wherever, a

He Likes What He Does, and Does What He Likes . . . HANK WILLIAMS JR.: THE SON ALSO RISES

great fishing trip in Tennessee, offshore Florida, things they haven't seen or enjoyed. My place in Montana is like having your own Yellowstone. I've had some very high-dollar income people from the movie business, the gun business, the executives from the Northeast, all say the same thing, "No wonder you come here all the time." They look out the window. They catch 50 or 60 trout until they get tired of catching them.

BILLBOARD: How about big-game hunting?

HANK: You read your history and find that it's all through the ages like that—the big boys like to hunt those lions right back to Caesar's times, or the dudes that came up from Boston on the train and get in Colorado and shoot buffalo from the train. And there was the poor Russian guy who killed his horse when Smith & Wesson gave him a big contract. Buffalo Bill Cody was guiding him. He put Smith & Wesson in business really. He was galloping along and the thing went off and he killed his horse. They kept that quiet, too. A lot of things are kept quiet in America since recorded history has been going on. I've killed some elephants myself. That was '71, before they started using the AK-47 and all these blasters from communist armies and just slaughter them. I've been national spokesman for the National Shooting Sports Foundation for two years. I'm dealing with those guys every day, and friends, companies, and promoting target shooting, registered matches. I'm not one of the Uzi lovers. I don't have any of that kind of stuff. We deal in the old-timey buffalo guns, and we have thousand-yard matches. That's a long way to shoot an old gun. That's kind of fun to do.

BILLBOARD: Any movies in your future?

HANK: I've had acting things, but those guys work like crazy. I could have had the "Lonesome Dove" thing. I've been in just

enough movies to know that you start at daylight and stop at dark. They wanted me to move to Hollywood when I was 18 years old. That's not me, that's not my makeup. I would be right down in the old Happy Acres after about two months on the set. By the time I shot a gun at a can, they'd be saying, "Oh, this guy's a psycho." And they say you can make this [much money]. Do you know how much money I can make in six months time on the road? It's a lot. For hillbilly music, this ain't '51 anymore with hay bales. I remember when we played shows we'd have a hay bale on each side of the stage and a wagon wheel. It wasn't that long ago. A lot of people think we're a bunch of farmers. It's not quite that way. Merle was trying to explain that to a gentleman whose gun collection we were looking at and he said, "How much money do you think Hank makes a year? What if I told you \$38 million last year? Would that freshen you up a little bit?" The man said, "Oh, let's look at the nice stuff, then. Let's get the good guns out." When Daddy died it was "Hillbilly Singer Dies." I use that term all the time. I'll say, "Well, I've got to get my hillbilly stuff on." And that's what I mean, because that's how I was raised up. We'll say, "We're doing all right for hillbillies." And "Where is my hillbilly hat?" or "Where is my hillbilly guitar?" Of course, I'm saying it in a joking term. A lot of people who don't know about the music business get a big kick out of it. Especially the ballplayers. They say, "Man, this is great, we're in the Nashville crowd now." They really get off on it.

BILLBOARD: A lot of major-league baseball players are into country music, like Jerry Reuss of the Milwaukee Brewers.
HANK: A lot of them are. Rick Honeycutt was there [at the concert] last night. Mike Morgan of the Dodgers. All through the years, baseball and football players really go for country music, and that's been great for us. Basketball, baseball, and football players like hunting and fishing too. You mention it, and they're ready to go.

BILLBOARD: Do you spend any winter time in Montana?
HANK: Oh, yeah, I've been there in the winter. I made quite a hike this last winter when the snowmobile broke. It was three miles, and the snow was up to your thighs. It wasn't real cold—that was the savior. You can put your hand on the door to a pickup and it'll freeze your hand to it. It's a whole different ballgame when you're up there in December or January. It's not like being in Alabama. I enjoy the snowmobiling and you can see a lot of the wildlife. Eagles and coyotes start doing their winter-time thing. The rabbits turn solid white. A lot of geese, a lot of waterfowl come in there.

(Continued on page H-12)

Hank accepts his second CMA Entertainer of the Year Award, October 1988. (Photo: Beth Gwinn)



Hank accepts his first CMA Entertainer of the Year Award, 1987. (Photo: Hope Powell)



For the first time in the history of NSSF (National Shooting Sports Foundation), Hank was asked to serve as Honorary Chairman for a second year (1988 and 1989).



ACM Entertainer of the Year Award for Hank, 1989. (Photo: Jasper Dailey)



Hank and Waylon get together on TNN's "Nashville Now" show, August 1988. (Photo: Terry Calonge)



With Hank, from left: Frances Preston, CEO of BMI; Shelton Williams, Hank's son; and Dick Clark. (Photo: Lester Cohen)



With Hank at the '89 ACM Awards show, from left: Merle Kilgore, Del Bryant and Frances Preston of BMI.



Merle Kilgore outside Hank Williams Jr. Enterprises.



Hank Williams Sr. and Hank Williams Jr.

An Interview With Manager MERLE KILGORE PERSONAL DIRECTION: 'A Family Tradition' Comes Full Circle

By RAY WADDELL

Center, Texas in 1947 marked the inauspicious professional debut of Merle Kilgore in the music industry, as aide-de-camp (gofer) for Hank Williams Sr. and the Louisiana Hayride.

"I was about 14 years old at the time and they wanted me to ride around the courthouse square and ballyhoo the show while Hank and the others ate breakfast," Kilgore remembers. "We traveled in an old Packard limousine with a P.A. system mounted on the roof. I was scared to death because I didn't have a driver's license, and I didn't shift very well."

Kilgore learned a valuable and long-lasting lesson that day. "Because I was nervous trying to drive the car and handle the microphone, I was speaking in a high-pitched voice, as fast as I could go, 'Hank Williams tonight, in person, with the Drifting Cowboys.' I looked over and saw Mr. Williams outside the diner waving me over.

"'Boy,' he said to me, 'Speak lower and slower.' That's why I speak with a low voice today."

Kilgore's association with the Hayride came about as a result of working for the Bailes Brothers, carrying instruments in and out of the studio in Shreveport, La., home of the famed Louisiana Hayride.

"One day I saw this old Chrysler pulling up—actually, I heard it before I saw it," he says. "This fellow got out of the car in the best-looking white suit you've ever seen, at six o'clock in the morning and I knew it was Hank Williams."

The station's elevator was not operational until 7 a.m., so Kilgore offered to carry the legendary performer's guitar upstairs. "He said, 'Grab it, Hoss,'" Kilgore laughs.

Kilgore himself was signed as a member of the Hayride in the late '50s by Tillman Franks, performing with the likes of Slim Whitman, Faron Young, Webb Pierce, and working many dates with Elvis Presley. After signing on with Imperial Records, Kilgore wrote "More And More," a song that became his first million-seller when Webb Pierce covered the song six months later.

"That really opened the door for me," Kilgore says. "I was only 18 years old and had a big hit under my belt. It came so easy for me that I thought I had invented songwriting, but I forgot the formula, because it took me five years before I got another hit, Johnny Horton's million-seller, 'Johnny Reb'."

In 1956, Kilgore became manager of KCIJ in Shreveport, one of the few full-time country music stations around at the time. "I was a disk jockey, programmer, sold advertising. I did it all," he says. "And I was still writing and performing at the same time. In fact, that's what got me in to see a lot of the advertisers. They wanted to meet me in person.

"Johnny Hill, owner of radio station KBSF in Springhill, La. made me an offer to manage the station, disk jockey, and concentrate on my music. That changed everything. I had a chance to relax, write, and perform on the Louisiana Hayride every Saturday night when I moved to Springhill."

It was in Springhill that Merle wrote his most famous song, "Wolverton Mountain." A visit to his uncle, a man named Clifton Clowers, provided the inspiration for Claude King's country and pop million-seller in 1962. Merle credits Claude and his manager, Tillman Franks, in believing in the song when no one else did. It has sold over 10 million copies and was featured 20 years

later in the movie, "Volunteers." The actor John Candy insisted he sing the song in the movie. "They paid us and he did," Kilgore says with a laugh.

When Kilgore moved to Nashville in 1962, a friendship with Johnny Cash paired the two on the road for a time. "Johnny said, 'Alright, Kilgore, you're in the big time now and I'm gonna put you on my road shows.' Man, he was hot." During this time, Merle and June Carter wrote Johnny's biggest hit, "Ring of Fire."

Kilgore first "met" Hank Williams Jr. when the future superstar was three days old. "I started opening for Hank Jr. in 1964 when he was 12 years old," Kilgore says. "For 21 years, I was his opening act."

At that time they were on the road with Audrey Williams' Calvacade of Stars, featuring such acts as Waylon Jennings, Merle Haggard, and, of course, Audrey Williams. "We went everywhere," Kilgore says. "Buddy Lee was Hank's manager then."

Eventually, the young Williams grew tired of singing his legendary father's songs. "He started playing rock'n'roll," Kilgore says. "And Buddy was getting complaints from the people who didn't want to hear that. So in 1973, Hank left Buddy and went to Cullman, Ala. to stay with a friend of mine, J.R. Smith, who later became his manager.

"Hank's doctor told him to get out of Nashville," Kilgore says. "He spent a year down there in Cullman, sitting out his contract and in 1974 he started up again, doing things the way he wanted to."

The comeback was shortlived due to Williams' near fatal tumble from Montana's Ajax Mountain in August of 1975. "I was out of work then, so George Jones gave me a job at Possum Holler [a popular Nashville nightspot] as the singing host," Kilgore says. "It was great for me because I got to keep in contact with everyone in the music business, and it also led to a lot of extra bookings from visiting club owners. It was a high-profile gig."

When Hank recovered from his injuries in late 1976, he came to Possum Holler and said, "Pack your bags, brother. You're moving to Alabama. Let's get the show on the road."

In those days, people didn't know quite what to make of Hank Williams Jr., Kilgore says. "We'd be in a hall with about 3,000 people and Hank would break into 'Sweet Home Alabama,' and there'd be about 200 left by the time he finished. But he would stay and do a three-hour show for those 200 people.

"People in Nashville would say, 'Talk to him, Merle, all that great talent's going to waste.' But I had a gut feeling that this ole boy knew what he was doing. He's on to something."

"Family Tradition" was the song that turned the corner for Hank Jr., and he's been on a roll ever since. "It first broke in California, believe it or not," Kilgore says. "A bricklayer in Santa Rosa called Hank's manager and said he wanted to book Hank for \$5,000. We needed the date and he sold out. That man made around \$10,000 profit. He threw a hell of a party."

As Hank got bigger, this left more and more responsibilities for Kilgore as PR person, etc. In fact, it was during a backstage press conference at the taping of a Nashville television show that Hank gave Merle the title of "Vice President In Charge Of Everything."

"Then one day, Hank said to me, 'We're moving to Paris,' (Continued on page H-14)

HANK AND HISTORY: Passing the Torch of Musical Genius from Generation to Generation

By MICHAEL BANE

Hank Williams Jr. did, in fact, inherit the most famous name in country music—perhaps the most enduring name American music has ever produced. Old Hank is as much a part of American folklore as Billy the Kid, as deeply entrenched in the collective unconscious as the prostitute with the heart of gold.

Hank Williams Sr., began with nothing, but in six short years he changed country music from a quaint Appalachian anomaly into a national pastime, riding such tunes as "Your Cheatin' Heart," and "I'm So Lonesome I Could Cry" from stardom to legend. Then, on New Year's Day, 1953—while his song "I'll Never Get Out Of This World Alive" was climbing up the national charts—Hank was gone.

He died in the back seat of a Cadillac en route to a performance. His friends thought he was sleeping. Stopped at a gas station in Oakhill, W. Va., they tried to wake him and discovered he was dead. Most people agree that the heart attack that killed him at the age of 29 was brought on by excessive doses of pills and liquor that he used to keep himself going—he was the victim of his own unerring rush toward destruction.

Thirty-six years later, fans still file past the towering marble monument in Oakwood Cemetary Annex, Montgomery, Ala., and pause a few moments in silence with their legend.

It was natural that Hank Williams Jr., three years old at the time of his daddy's death, would have a silver guitar thrust into his hands at the earliest possible moment, living proof, as his record-company biography puts it, that musical genius can be passed from generation to generation. "Was there ever a doubt?" says Hank Jr. "There you are. No, I was born right into it. You know, when I was growing up, there were some super people over at the house. Perry Como would be there. Fats Domino would be there. Jerry Lee Lewis, Charlie Rich, Al Hirt—I was around them all the time. I dunno; I got to be a regular show-off, I guess."

"Besides," he adds, "the situation was not without its inherent advantages. You should have seen me. Every time I would walk out onstage, people would say, 'He'll walk out there, and they'll go crazy because he's who he is. He can do anything and get an ovation.' And it was true."

So, at the age of eight, when most kids are trying to figure out how to stay out of school, Hank Williams was on the circuit. He made his first appearance on the "Ed Sullivan Show" at 14 and recorded an album with Connie Francis at 15. Living proof, as they said, of his daddy's musical genius.

"God, when I was growing up, between the ages of eight and 14... all those years, that voice. You know, your voice is changing. I could go out there and fall on my ass, and they'd all yell 'AAA! it's Hank's boy!'" he screams in mock adulation. "And they'd go crazy. It was fun.

"Yeah, it was fun at the time," Hank says. "When you get up around 17 or 18, it can start getting cruel. You know: 'I knew your daddy, and he did this and he did that. Why don't you do it?' Why, my God, he'd have done it if he was here!"

Lots of drunks were at backstage doors, and they'd all been (Continued on page H-10)

MERLE AND HANK
TWENTY-FIVE YEARS AGO



HANK AND MERLE
"ENTERTAINER OF THE YEAR ONE MORE TIME"

THANKS

FOR THE

OPPORTUNITY

OF SHARING

25

WONDERFUL

YEARS

TOGETHER.

Merle Kilgore



HANK WILLIAMS JR.



Hank and The Bama Band, top, from left: "Cowboy" Eddie Long, steel guitar; Hank; Wayne "Animal" Turner, vocals/guitar; Jerry McKinney, saxophone; Billy Earheart, piano. Bottom, from left: Bill Marshall, drums; Ray Barrickman, bass. Not pictured is the newest Bama Band member, Dominic Congiardo, on saxophone. Dominic joined the band earlier this year. (Photo: Jasper Dailey)

It can come across sounding kind of hokey to say what we really feel about Hank," says Jim Ed Norman, president of Warner Bros. Nashville division and one-third of Williams' production team. "And that's not the way we mean it to sound, nor the way that Hank would like to hear it."

So, in lieu of the traditional accolades, we've drawn out excerpts from talks with Warner Bros. and Curb executives who work closely with Williams and his management team.

Dick Whitehouse, president of Curb's country division: "It's kind of ironic that Hank now records with Warner Bros. and Curb because his first two records for Warner/Curb, following the end of his relationship with PolyGram and falling off the mountain, weren't particularly successful. Things really began to take off a few years later with his first sides for Elektra/Curb, produced by Jimmy Bowen, and they resulted in the album, 'Family Tradition.' The irony is that Elektra subsequently merged into Warner/Curb and Hank's ended up doing his best work and selling unheard-of amounts with Warner/Curb."

Vic Faraci, senior VP of marketing, Warner Bros. Nashville division: "Hank doesn't sell records on a par with the vast majority of country acts. I'd liken it more to a long-standing rock or pop act, where there's consistently growing gold-to-platinum sales with each release. As of now, we have 16 gold, 5 platinum, and one double-platinum with Hank. And, sooner or later, I'd look for the majority of his catalog of over 50 releases to close in on gold sales levels."

Whitehouse: "Hank's singles sell numbers far greater than most that reach the top of the radio charts. 'Tear In My Beer' would probably still be No. 1 if you figured sales in the trade charts."

Nick Hunter, senior VP of sales & promotion, Warner Bros. Nashville division: "Though it's not exactly a love-hate relationship, it's always interesting to see what radio does with Hank because most of his singles aren't totally mass appeal. With

WARNER/CURB: Forging Fresh Connections Far Beyond Country's Brightest Borders

By DAVID WYKOFF

each new release, we get an incredible range of responses. Some radio people will love it, and others will say that it's not enough or too country for them. Take, for instance, 'Tear In My Beer.' A lot of people thought that was too traditional for country radio, and one person even asked why they weren't singing a Hank Jr. song."

Norman: "A lot of the time when you see a current record that crosses over to pop, you don't think that it's really country. Only in retrospect or hindsight do you see the connection between the two markets. And, Hank's one of the very few these days who can forge that connection between country and rock radio."

Hunter: "The only problem that I see with Hank is that there's no real album play on country radio. I think that Hank's much better understood when his albums are viewed as a whole, not as a bunch of individual singles. If there were a way to get that across, as well as his presence as a live entertainer, Hank would

be twice as big as he is."

Faraci: "The biggest thing that strikes me about Hank is how very contemporary everything he does is.

It seems like he's right on the edge of where the market is going both musically and technologically. You can hear it in his music and see it in his videos. I mean, who else has done videos with both Van Halen and Hank Sr.?"

Norman: "Hank's really tried to explore beyond the agreed-upon bounds of country and expand upon his very solid base of country fans. And, because everything that he does turns out sounding natural and a logical extension of his personality, he can get away with doing some very different things. It's the rare artist who can expand the boundaries of country with the likes of 'Born To Boogie' and 'If The South Woulda Won' and then sing a duet with his father."

Mo Ostin, chairman of the board, Warner Bros. Records: "His music has introduced the tradition of country to a new generation. He's remained true to the spirit while going to places it's never been before."

Whitehouse: "Hank is a peoples' artist. I think that he connects with fans in a way that's unique in the business now. No matter what the formats or consultants think, it's the people who listen and go see him that ultimately make him what he is."

Hunter: "Hank surprises me more and more with each record. He never does the same thing twice. I think that keeps people in the business somewhat off balance because they prefer

(Continued on page H-10)

An Interview With Agent DAN WOJCIK ON THE ROAD: 'Nobody Does the Kind of Business Hank Does'

By RAY WADDELL

About the time that Hank Williams Jr. started turning it up loud was about the time that his association with Dan Wojcik began. "My relationship with Hank began about 13 years ago, right after the mountain," Wojcik says. Now his Nashville-based Entertainment Artists books Williams exclusively. "Back then we did a lot of shows opening for people like Waylon and Willie and the Marshall Tucker Band. Hank liked those Southern rockers' style."

The promoters who work with Williams today are some of the best in the business, Wojcik says. "The promoters Hank deals with are some of the biggest rock'n'roll promoters in the country," he explains. "We use John Scher, Tony Ruffino, Alex Cooley and the people from Pace. People who do Bon Jovi one night and Hank the next."

Wojcik knows what works, especially when dealing with Hank Williams Jr. "About 40% of the commercials we buy when we go into a town are on the rock stations. In fact, we cut two commercials, one for the rock stations and one for the country stations."

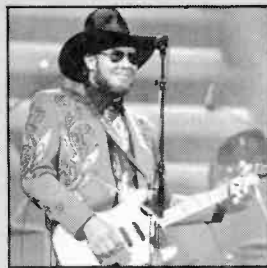
Wojcik remembers the days when Hank and band traveled on one bus. Now it's two Silver Eagles, four semis and a Cessna Citation jet and a million-dollar stage, lighting and sound set-up. "It's changed slightly," he understates.

There's no country show on the road quite like Williams' entourage, Wojcik admits. "It's like moving Patton's army."

Road manager Don McLemore concurs. "It's as big as any full-scale rock'n'roll show out there," he says. The audio is handled by Rock N' Road and the staging and lighting is handled by R.A. Roth. Both companies are well-known in rock touring circles.

"The scope and size of this Double Eagle tour—everything is bigger, including the money," McLemore says. He estimates that the daily moving tab is around \$20,000 per day, including jet landing fees, jet fuel, hotel rooms, etc. "The crew on this tour is absolutely the best. They're not just the top of the line technically, but they have a great attitude, too. We get praise from everybody we work with. Or at least 99 out of 100."

Venues need to be prepared to feed 30 people lunch and 50



Performing at the 1988 CMA Awards. (Photo: Beth Gwinn)

Hank in concert. (Photo: Sherrie Buzby)



for supper, McLemore says. "The crew never leaves the building, that's their home for the day," he continues. "We need a limo at Hank's disposal from the time he hits the airport. And we ask for tight security. All of that falls into my lap."

Williams tends to attract a certain type fan that might be aptly referred to as a little rowdy, to put it mildly. "Hank must hold records in three dozen venues for beer sales," Wojcik laughs. "When we played Starwood Amphitheatre in Nashville, they started out with 51,000 large beer cups, with beers going for \$3.50 each, and there were 800 left at the end of the night." Williams and his Bama Band tend to work with promoters on a regional basis. "Hank is very loyal. We get offers from some guys who talk more money, but in the early days, some of our promoters got killed on Hank's shows," Wojcik says. "The good ones will hang in there like a rusty fish hook. Now we know we're doing something right."

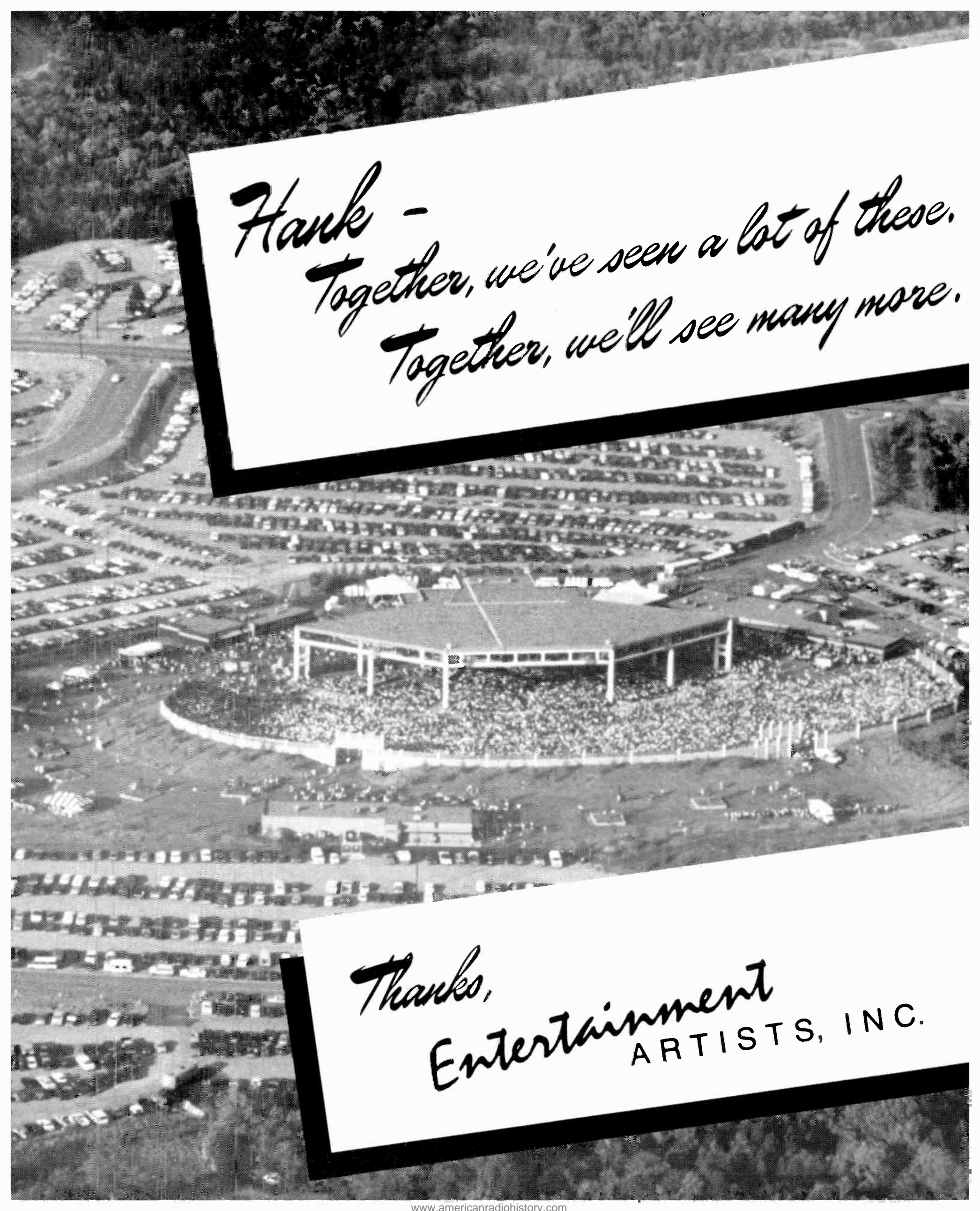
The ticket sales prove it—15,000 in Birmingham, 20,000 in Charlotte, 15,000 in Lexington, 18,000 in Louisville and 16,000 in Nashville, to name a few. Williams used to do about 130 shows a year, but has cut that number to just about half that amount, Wojcik says. "But the shows are bigger," he

(Continued on page H-17)

With Hank holding his CMA Entertainer of the Year and Album of the Year Awards, 1988, at left, Dan Wojcik, booking agent, and at right, Merle Kilgore.



Hank in concert. (Photo: Sherrie Buzby)

An aerial black and white photograph of a large outdoor arena, possibly a racetrack or stadium, filled with a dense crowd of people. The arena has a flat roof and is surrounded by parking lots and other buildings. A large white rectangular box with a black border is overlaid on the top half of the image, containing handwritten text.

Hank -
Together, we've seen a lot of these.
Together, we'll see many more.

Thanks,
Entertainment
ARTISTS, INC.

25 YEARS OF RECORDING: Capturing the Spontaneous Combustion of One of Musicdom's Liveliest Talents

By ELLEN SHAW

Many artists consider themselves fortunate to compile one or two "Greatest Hits" packages. Hank Williams Jr. just celebrated gold certification of his "Greatest Hits, Vol. III." "Greatest Hits, Vol. II," released in 1985, is also certified gold. "Hank Williams Greatest Hits" from 1982 bagged him a double-platinum record for his wall.

These albums are not, however, to be confused with 1969's "Greatest Hits" or "Greatest Hits, Vol. II" from 1972.

Not that they would be. More than anything else, these two separate groups of hit packages point out the major changes in Williams' prolific recording career that now spans 25 years.

The first two contain few songs written by Williams. The latter three are dominated by Williams'-penned tunes. The first two are more testament to the Nashville Sound than the artist. The latter three speak from the very soul of Bocephus.

Williams has truly enjoyed two recording careers, though he would probably confess to having enjoyed the last 15 years more than the first 10.

First, face the facts. Since 1964, he has released 57 albums. (Of those, 35 were released from May 1964 to May 1975).

He has released 81 singles in 25 years. Since 1979, every one of his albums has sold gold or platinum. And he still stands as the only living artist to have had nine albums on the Billboard charts at the same time (for two weeks in October 1982). Career record sales total nearly 25 million.

His recording career can be easily broken into two periods: pre-"Hank Williams Jr. And Friends" and post-"Hank Williams Jr. And Friends."

The landmark album, recorded in 1975 and released in

1976, was written and recorded in the aftermath of emotional and career turbulence (including an averted suicide attempt) and completed just before his nearly fatal 500-foot fall down the side of a Montana mountain.

The "Friends" album was a spiritual and emotional catharsis and allowed him to tap into a personal creative pool that has yet to run dry.

"Sessions in the '60s were basically mainstream with strings and a lot of background vocals," explains personal manager Merle Kilgore. "Jim Vienneau was Hank's producer and they had a great relationship. Jim allowed Hank to experiment with covering old rock'n'roll hits like 'Ain't That A Shame,' 'I've Got A Right To Cry,' and doing some Hank Jr. originals. There were some great releases with Vienneau, and lots of hits, but Hank didn't have the excitement recording then as he does today. Basically, I think Hank was bored with the 'Nashville sound' of the '60s and '70s. When he heard the 'Outlaw' sound of Waylon and Willie, that turned him on."

In 1975, Williams went to Muscle Shoals, Ala. and enlisted the help of friends Dickie Betts, Chuck Leavell, Toy Caldwell, and Charlie Daniels to record what some critics called the most powerful country-rock album of the era.

With songs like "Living Proof," "Montana Song," and "Stoned At The Jukebox," it also marked the beginning of the audio autobiography he is still recording today.

"With 'Friends,' the music became Hank's music," says Kilgore. Hank has said that "Friends" was the first album he ever recorded that he had fun doing and emphasized that they have all been fun since then.

The production teams of recent years would agree.

Noted Nashville producer (and personality) Jimmy Bowen shared the helm with Williams from 1979 through 1985, a

partnership that resulted in 12 albums.

"In November 1978 I signed the deal to take over Elektra," he recalls. "A few days after, I told them I wanted Hank Williams Jr. signed to the label. I said he's the best white blues singer I've ever heard and I want him."

"When I signed him, he was working on an album on the west coast with Ray Ruff ['Family Tradition']. His manager called me and said that Hank wasn't happy with the album and wanted me to come to Muscle Shoals and help him cut some new songs. When I got there, I asked Hank what he had written. He said, 'Nobody wants to hear what I write.' I told him they'd have to 'cause I didn't bring any songs with me. He took me aside and played 'Family Tradition.' I said, 'That'll do it.' We went to the studio and cut it and that's how we began working together."

Kilgore cites two things as key to Bowen's success with Williams. "Bowen has a great ability to see people's strengths and not their weaknesses. And, Bowen knows how to get that 'get down' sound, that hot rhythm sound. He gets the right groove on the basic rhythm track. Then, Hank comes in with a microphone and he'd say 'Okay, I want a fiddle right here to do this' and he'd imitate with his voice what he wants the fiddle to do. They'd get a fiddle player and he'd listen to that and do it the way Hank said it. Hank still does it that way in the studio."

As coproducer with Williams, Bowen felt that it was his job to make sure the audio was good, that Hank had the right microphone and the right group of musicians.

"I never told him how to make his arrangements, how to write his songs. I was there to capture it and make sure that it sounded good, as good as it possibly could." Bowen compares Hank in the studio to a mad painter. "He would come in and play a song and I'd say, 'hey, that's a great song,' and two days later, he might have a whole new set of lyrics. He'd just make up whole verses as he went along."

"Very little was planned. He'd bring in these songs on little pieces of paper, napkins and things. He'd keep them in his guitar case or a little box he carried around with him. He'd pull out a song or a part of a song and play it for the guys on his guitar."

In 1986, Williams began working with a new team, Jim Ed Norman and Barry Beckett.

Norman is a veteran producer and president of Warner Bros. (Continued on page H-18)



Hank with Hank Sr. lookalike Dennis Stone and son Shelton Hank Williams during filming of "A Tear In My Beer" video. (Photo: Kathy Gangwisch)



Hank with rock group Van Halen during the taping of Hank's award-winning video "My Name Is Bocephus."

VIDEO MAGIC: Award-Winning Productions Provide 'Full Access' to Music and the Man

Hank Williams Jr. is no stranger to celluloid. The 1966 movie based on his father's life and brief career, "Your Cheatin' Heart," introduced young Hank to the vagaries of Hollywood. In one of filmdom's oddest casting decisions, eternally tan George Hamilton starred as the eternally wan Hank Sr., but the world was spared from hearing him sing, too. Publisher Wesley Rose, who held the cards to the songs, forbid it. Instead, Hank Jr. recorded the song track, which eventually sold over a million copies.

The movie was also quite the hit and naturally the decision was made to produce more just like it.

Without appearing in one single frame of film, Hank Jr. was signed to a three-picture deal with MGM and by the time he was 18, the first flick was in production.

"A Time To Sing" was the story of a tobacco farmer who wanted to go to the "Big City" and be a country music star. Everyone but the loyal girlfriend thinks he's crazy. Of course, at the drop of a guitar pick, the tobacco farmer breaks into song. His co-stars were Academy Award winner Ed Begley Sr. and Shelly Fabares.

On Aug. 15, 1968 tout de Nashville turned out for the world premiere and the big-screen debut of their homeboy. As it turned out, the debut was also his swan song, for the other two movies were never made.

Dissolve to October 1985. The Music City glitterati assembled in the Grand Ole Opry House rise collectively to their feet when Williams receives his first-ever award from the Country Music Assn., Video of the Year for "All My Rowdy Friends."

His short acceptance speech, "You know, I do a little audio too" is delivered with a mischievous grin (and evidently prods the reluctant organization into awarding him the coveted Entertainer of the Year two years later.)

Personal manager Merle Kilgore recalls that Hank's film

comeback got off to a rocky start. "Hank turned down a lot of movie roles over the years," he says. "He didn't want to do them. He just hated the idea."

Nashville, however, discovered video with a vengeance in the early '80s and Williams tested the waters with his song "Queen Of My Heart." Set in 1850, the three-minute clip finds Hank dressed in period costume, moping dejectedly around an ante bellum mansion over the flight of his lady love to another dude.

According to Kilgore, it wasn't a pleasant experience. "Hank was very uncomfortable with that video. I think it shows in the clip. He really hated it."

The following year, Warner Bros. proposed a video for "Rowdy Friends." Now, that seemed more like it.

"Warner Bros. called the shots on this one and they deserve the credit," says Kilgore. "But it was Hank's idea to get the celebrity guests. We were watching television one night and laughing at Cheech & Chong. Hank said, 'Boy, wouldn't it be great to have them on my video?' I said, 'hey, you're a big star. Let's call them and see if they'd do it.' So they said yes and once we got them we thought of others we'd like to have. It was just a matter of calling them. If they were available, they came."

Kilgore had found the secret to a happy marriage between Hank and video—make it fun.

"My Name Is Bocephus," a Fisher & Preachman Production, was shot at an American Legion Hall in Van Nuys, Calif. Van Halen was featured as Hank's back-up band and comedian Gallagher, Bobcat Goldthwaite, and Dan Haggerty made cameo appearances. The Legion Hall's regulars made up the eclectic cast. It won the CMA's video of the year.

Forty-four guest celebrities, including Walter Payton, the Georgia Satellites, Suicidal Tendencies and Les Paul appeared in (Continued on page H-16)



Father and son together in "There's A Tear In My Beer" video.

THANKS HANK.
WE'RE GLAD OUR
VIDEO LIVES UP TO
YOUR TALENT!



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CABIN FEVER
ENTERTAINMENT, INC.

Hank Williams Jr.
FULL ACCESS





HANK AND HISTORY

(Continued from page H-4)

friends of his old man. They all wanted to have a drink with the living proof, and maybe give Hank's boy a few pointers on the music business. After all, they knew he really wasn't nearly so good as his daddy. He'd probably appreciate the advice.

"Then I started resenting the hell out of it. Just don't want to see 'em. I've been in a lot of that, and I just want to let the past rest."

The past refused to rest, and it finally found more insidious ways to worm itself into Hank's career. No sooner had Hank Williams Jr., the singer and songwriter, begun to make some waves on his own than his personal life began crumbling around the edges. His marriage hit the rocks with a vengeance. His man-

agement in Nashville was becoming more and more of a heavy albatross, concerned with perpetuating and packaging the Hank Williams myth instead of Hank Williams Jr. Even the touring—up to 230 days a year cruising the country in his bus, the "Cheatin' Heart Special"—became a godawful chore, and Hank began taking out his frustrations on his audiences. The whispers began backstage that maybe there was a devil in these Williamses that pushed them to self-destruction, and that Hank Jr. was heading for the same cold, dead end his daddy had rushed down. The whispers were dead right.

"There's a little devil and a little fire in there when you get to the beer joint and hear the amps going and the glasses tinkling and the girls drifting in the breeze.

"I'd been off for a pretty while, and, boy, I really wanted off bad. I did pills . . . Darvon. Then I went off to the hospital in Nashville, and they put me in there for a while. I did a lot of

thinking, and I decided I was going to do this music for my own enjoyment. When it started getting to that stage, when it wasn't fun anymore, I'd take it out on them [the audience]. I would crank it wide open, and you can destroy yourself very easily that way."

It's almost a living thing, the urge for self-destruction. "It gets hold of you, and it won't let go," Hank claims. "There's so many that gave in; so many legends that didn't make it.

"It's too much at once," he says. "Daddy's was too much at once. He went from a one-room log cabin and selling peanuts to . . . well, it was only about a seven-year career, really. Sometimes he didn't want to be in Wichita Falls, Texas, or Baltimore, Md. He wanted to be out hunting squirrels."

So Hank Jr. quit the road and headed back to Alabama, to the sleepy little town of Cullman and the A-frame house set back in the pinewoods. He brooded and walked and shot and hunted; then he gathered a few friends and headed for the recording studios of Muscle Shoals, Ala., to put together the first album of his own career. He chose Muscle Shoals, with its funkier rock'n'roll pickers, over Nashville and its placid country-music establishment. Hank had a good idea of what he wanted to do, and Charlie Rich's slick sound and Chet Atkins's strings didn't have anything to do with it.

Hank's choice of friends also started tongues wagging: rock'n'rollers. Toy Caldwell, the firebrand lead guitarist from the Marshall Tucker Band, whose Southern funk was thick enough to cut with a knife, joined him in Muscle Shoals. Tennessee fiddler Charlie Daniels, riding his wicked fiddle to a cult following, came along, as well as Chuck Leavell, then keyboardist with the Allman Brothers Band.

The most revered name in country music and the cream of Southern rock cloistered themselves in an Alabama backwater and emerged a few months later with "Hank Williams Jr. and Friends"—the surprise album of the year. Virtually overnight, Hank Williams Jr., exploded to the forefront of the "progressive" country movement. The Toy Caldwell-composed "Can't You See"—virtually an anthem for Southern rock freaks—leaped onto the charts. The album was devastatingly effective, from a superb series of Hank Williams Jr., ballads and the painfully beautiful "On Susan's Floor," written by one of Nashville's most outstanding and unrecognized talents, Vince Matthews, right down to the Toy Caldwell rockers.

An finally, "Living Proof," the exclamation point at the end of the old Hank Williams Jr.

Hank's life is neatly divided into two segments: before the fall and after the fall. The pivotal point is Aug. 8, 1975, when his foot slipped on a patch of ice high in the Montana Rockies. A few seconds later, he came to a stop 500 feet below. He landed on his face.

"By golly, the Lord spared me there. I had my brains in my hands, literally. My face was just about gone, and now everything is all right."

He's done a lot of meditating, and there were just too many "ifs" involved—too many things that just fell into place to keep Hank Williams Jr., from dying on that cold mountainside. As suddenly as it had come to dominate his life, the urge for self-destruction was gone.

"All that Williams stuff had been pounded into me for 26 years. 'Yeah, you probably won't live long'—all that crap—'you're just like your daddy, living too fast. Poor this and poor that'—to hell with that. Not anymore. I guess it's just made me muleheaded or something, but I sure do enjoy life a lot more."

WARNER/CURB

(Continued from page H-6)

to be able to pigeonhole artists. And, you can't do that with Hank because he won't let you."

Faraci: "Hank is the Rock of Gibraltar of our Nashville division. We can count on him to do very, very well with each record, and every one better than the previous."

Hunter: "Hank was here selling records when we weren't doing so well. We look at him as a cornerstone of our operations. Before the development of some of the newcomers, he was it here. Hank's also served as an important model for what we've been able to do with Dwight Yoakam. They're both very strong individuals who aren't afraid to tell you just what they're thinking."

Norman: "In retrospect, I'm never surprised by what Hank's done. It seems that every time we do something, he just knocks over with it. But, after a while you come to realize that he's capable of just about anything, and it's only a matter of him getting excited about it."

Ostin: "Our involvement with Hank and his entire organization has been one of the most upbeat of my career in this business. Our own personal friendship and warm feelings between him and his staff are a source of great pride and pleasure."

Whitehouse: "You just can't do better than Hank in my book."

Little Wing

July 17, 1989

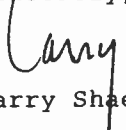
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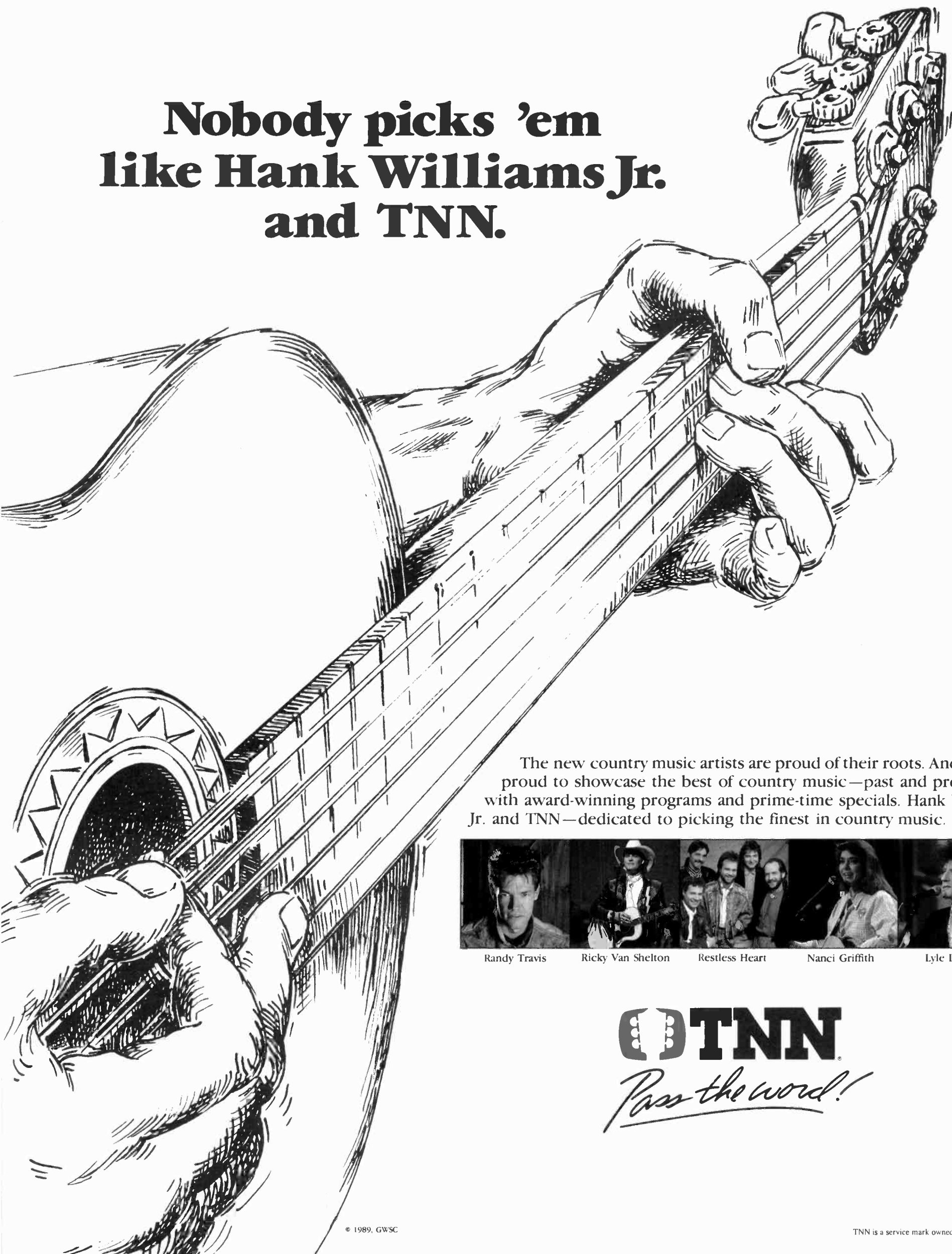
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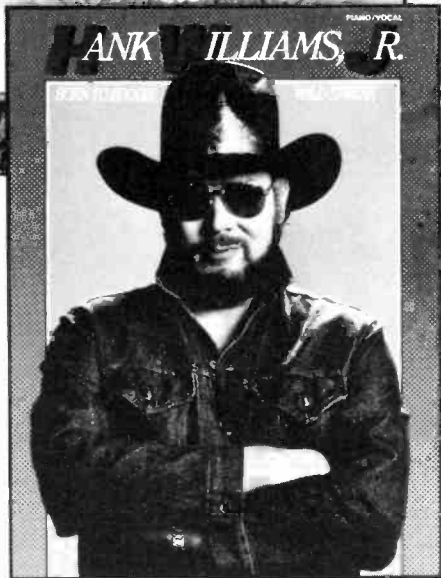
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THE SON ALSO RISES

(Continued from page H-3)

BILLBOARD: Where else do you have homes?

HANK: Just Tennessee and Montana. I sold everything I had in Florida. Too many people there—that place is shot. All I got is Tennessee and Montana—and that's enough for me.

BILLBOARD: You're financially secure now, but it hasn't always been that way.

HANK: It's always a letdown to see all these guys who don't have a thing after their whole career is over. They've got nothing. Absolutely nothing, zero. They couldn't buy a 22 cartridge. Maybe I'm an awful practical kind of guy—I watch that so much and all the misery and heartache and suffering of a lot of folks and I say I'm never going to get in that trap because I was in that trap for a long time. When I was going berserk in the early '70s, playing all those honky-tonks. You're living week to week. People don't realize it hasn't always been fantastic.

BILLBOARD: How did you get out of that?

HANK: Well, I quit. I moved to Cullman, Ala., and stayed at Granddaddy's. I made a decision to do things my way and make it or I'm going to stay home and do something different. I was really kicked around back then—you know, Hank's crazy, he's a nut, he's ego, he hangs around with Skynyrd's, and the Tuckers, and that filthy stuff and that crazy-ass Waylon. I had been more or less "go out there and clone your Daddy—don't think about doing anything on your own." Hell, that had to end.

BILLBOARD: Do you have any memories of your Dad at all?

HANK: I can remember him just as plain as day laying down on the couch and watching TV, and there was a desk I used to bang on with a hammer. And I remember him sitting in an airplane, all legs and hat. And I remember him on a morning radio show. I remember those three snapshots of him, and that's all.

BILLBOARD: Most of your songs are much happier than your father's songs.

HANK: That's what I decided to do a long time ago—be happy, and let somebody else sing about all the sad stuff. That's what I try to do in music. All goodtime type songs, and I have a nice young audience out there. One time Merle asked Lonzo and Oscar why they planned to retire and they said because all their fans had died. He told me that and I said, "Oh, my God." He said, "You were smart getting all those kids." Maybe that's been good for me to try to do all sides, whether I'm playing the fiddle or dobro or rock stuff.

BILLBOARD: In some of the videos, especially the last one, "There's A Tear In My Beer," it's almost like you still communicate with your father.

HANK: Oh, yeah.

BILLBOARD: Do you?

HANK: Oh, yeah.

BILLBOARD: Do you dream about him?

HANK: No, just talk. "Got those bastards now." We talk a lot. I call it the buddy-buddy plan. I can see mother climbing out of those old yellow Cadillac convertibles. On stage, I say to my Dad, "How do you like that? There's 16,800 out there." When I shoot a big elk or something . . . He really loved hunting and fishing. He had a pile of guns. He had cases full he'd carry around. He nearly shot Faron Young once. Faron said, "If I'd only been thinking I should have done that and they could have stuffed me and put me in the Hall of Fame with a plaque that said "Killed By Hank Williams."

BILLBOARD: You feel it was a drugged drink that caused the aborted show in Baton Rouge earlier this year?

HANK: To go down and mingle [with fans in the hotel lobby] a little bit, and then somebody more or less tries to kill you. That's the bottom line. I learned a lot from that. They say how do you think the big boys do it? They don't do it with guns. And even talking to the law enforcement, "How are you going to prove that, when you drop a pill in a drink?" What a world.

BILLBOARD: Has the investigation made any progress?

HANK: They've got a darned good idea.

BILLBOARD: Back to music, what kind do you listen to now?

HANK: I listen to symphonies, classical, all the old Southern rock stuff, Segovia, flamenco guitars, black blues, lots of Delta blues, Lightning Hopkins, I love that. I used to listen to the blues guys on WLAC radio, and that's how it all got started. That and the Jimmie Rodgers stuff, Daddy's stuff, and the early Southern rock—that's what my roots would be.

BILLBOARD: Will there be a son of a son of a singer named Hank Williams on stage some day?

HANK: My son, Shelton Hank Williams, is 16 now, and taller than me. And he can play guitar and drums fantastic, way better than I could when I was 16. He's got a band, and one of these days . . . you never know. I might start managing him. If you think Mama was rough . . .

BILLBOARD: Then you could manage Merle, too.

HANK: Oh, I've been doing that for years. He's just paying me back now.

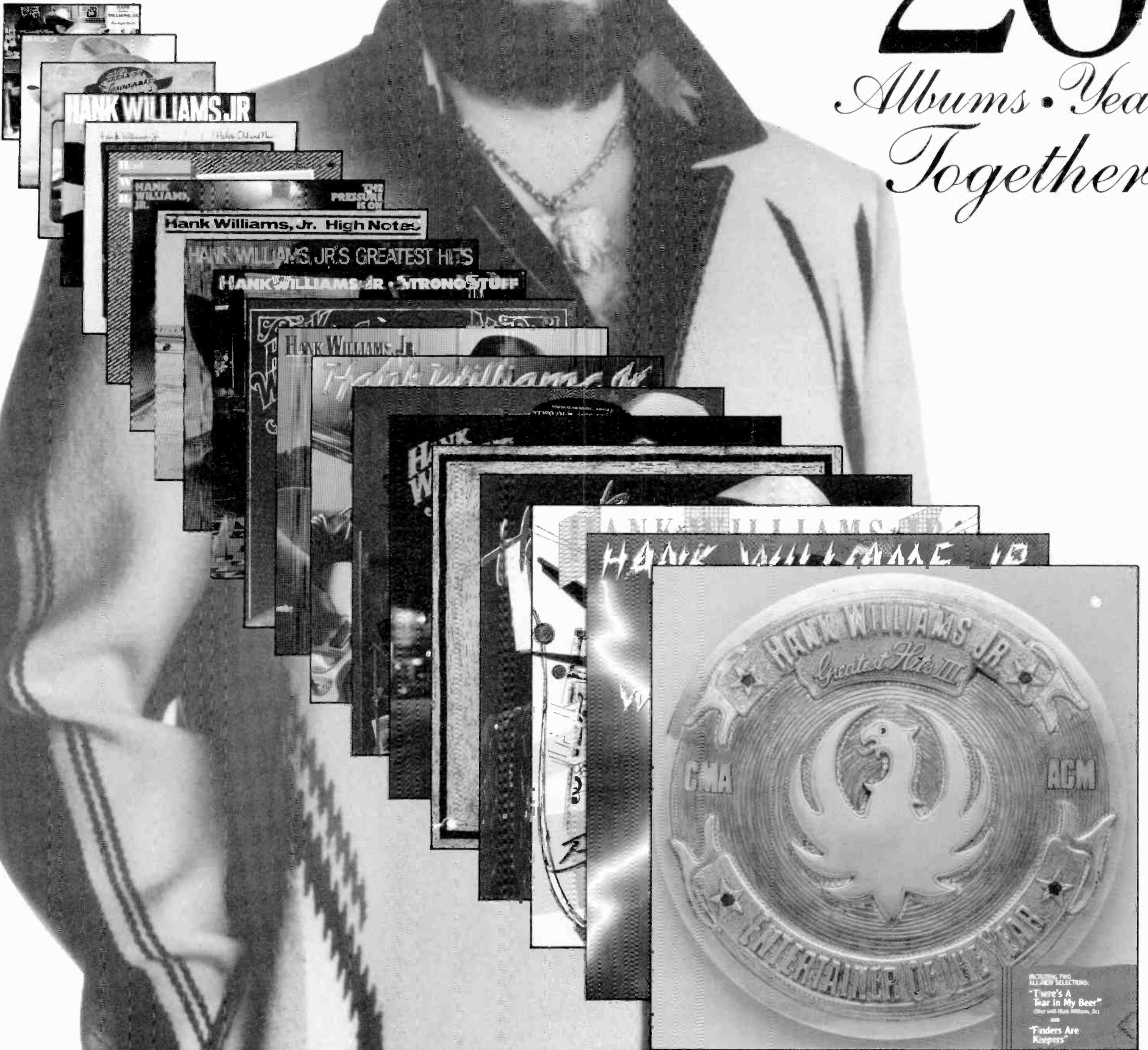
(Continued on page H-18)

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Salutes

20

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Together*



MERLE KILGORE

(Continued from page H-4)

Tenn.," Kilgore recalls. At that time, Smith and Williams parted ways. "Hank said to me, 'Merle, I've been thinking. It's time you started making the big bucks. You're going to be my manager.'"

Hank knew that Merle was no stranger to the management business. He had managed Shapiro-Bernstein Publishing, Al Gallico Music, as well as his experience in radio station management. Kilgore told Williams he liked the deal, especially the part about the bucks.

"I guess my days of stardom are over," reminisces Kilgore, although Warner Bros. still carries Merle's name on the WB roster, and the loud, raspy voice you hear proclaiming "Bocephus

is here" at all of Hank's shows still belongs to Merle.

"My new career began on April 6, 1986, when I took over as personal manager of Hank and executive VP of Hank Williams Jr. Enterprises," Merle Kilgore says. "We sold Hank's properties in Alabama; renovated his night club in Paris for offices; built the store [Kaw-Liga Korner's]; and the museum [Hank's Collectibles]; and moved in on July 3, 1986."

Hank Williams Jr. Enterprises employs 17 people in the Paris offices, 32 on the road, which consists of a seven-piece band, crew, four semi-trucks, two buses, one jet, and one gigantic stage. Kilgore manages all of Williams' personal business. "I don't handle his ranching, because I don't know crap about cows," he says. Kilgore also oversees Williams' publishing companies, Bocephus Music, Inc., a BMI firm, and Six Shooter, Inc., his ASCAP firm, both administered by David Burgess.

"Hank had been selling millions of records and was filling up all of the buildings, but he wasn't winning any awards," Kilgore says. "He got stiffed for years. I said I'm going to find out why Hank doesn't win awards." Kilgore was told by a member of the country music high society that he didn't think that Williams cared anything about getting awards. "I knew then my job was to tell people he did want them," Kilgore says. "The lines of communication were now open because I could be reached to spread the message, that not only did Hank deserve the awards, but he would cherish them and carry the banner high."

On April 6, 1987, one year after Merle started managing Hank, Bocephus won his first of three Entertainer of the Year Awards from the ACM, and two CMA Entertainer of the Year Awards, one Producer of the Year Award, one Album of the Year Award, and two Video of the Year Awards. Needless to say, Kilgore feels a lot of satisfaction.

Kilgore's management obviously augmented by Williams' huge success has seen Fan Club membership climb to more than 20,000 and the souvenir business has tripled. Hank Williams Jr. Enterprises is now a \$30-million-a-year-operation. In addition, Merle takes pride in managing the career of Hank's Bama Band. "The boys go in the studio in November for a new product on their new label, Universal. Hank and Jimmy Bowen will be producing," Kilgore says.

An especially personal highlight of Merle's music business career was his recent election to the Board of Directors of the Country Music Assn.

Merle says, "So many factors have made our success possible. Especially a great agent, Dan Wojcik; a great label, Warner Bros., and we've hired some great people, from our office manager, Jerry Richardson; in-house CPA, Jerry Bailey; road manager, Don McLemore; production manager, Gary McMurray; tour director, Doug Walton; Eddie Pleasant, T-shirt concessions [for 21 years]; John Nightengale, Hank's pilot; secretaries; to the super staff that keep them aware that Hank is boss."

Ironically, Kilgore now oversees some of Hank Williams Sr.'s music and business affairs, so it's kind of come full circle—"A Family Tradition."



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VIDEO MAGIC

(Continued from page H-8)

his "Young Country" video. Another Fisher & Preachman production, it was shot in Nashville, Atlanta, and Los Angeles, and earned Williams another video award this spring from the Academy of Country Music.

The shooting of his most recent "A Tear In My Beer" was a more intimate affair. Not surprising, considering his co-star was the late Hank Williams Sr.

As soon as Williams discovered the lost acetate of his father's song, he knew he wanted it to be a video. Kilgore chose Ethan Russell to direct on the strength of Russell's work on Emmylou Harris' "Sandman" video.

"Hank had the idea that he would be dreaming that he was singing with his father," says Kilgore. "Ethan said, why dream it, let's make it happen."

Russell worked in Nashville with the production team from Acme Pictures headed by Joanne Gardner. The shoot took place at the Tennessee Performing Arts Center.

Central to the success of the video was making the kinescope footage of Hank Williams Sr. singing "Hey, Good Lookin'" appear to be singing "Tear In My Beer."

That was accomplished through a complex process that required a frame-by-frame transference of actor Dennis Stone's lips, filmed singing "Tear" onto Hank Sr.'s lips. Eventually the compositing on the video resulted in six layers of film and some 4,000 edits.

All the way to Five Star Power Rotation on VH-1. According to Norman Schoenfeld, director of talent & artist relations for the cable network, "We don't program country videos in our rotation and we haven't for some time. But, 'Tear In My Beer' was as compelling as video gets. From an historic point of view, from a musical point of view, it was something our audience would want to see. It was not a big challenge to put it on. We saw it, and we said, 'that's fantastic.' It is everything that makes video special."

Jeff Walker, president of Aristo Video Promotions in Nashville, says, "'Tear In My Beer' has probably been the most programmed video of the year. It has had tremendous crossover success. No doubt, the video was an event."

Aristo serviced this video (as it has Williams' other videos) and reports that it was played on 121 outlets. The total broke down to 90 strictly country outlets, 14 outlets programming it on both their country and AC programs and 17 outlets programming it solely on their AC or pop programs.

Besides VH-1, the video was seen on Night Tracks, Houston's Hit Video, Much Music (Canada's MTV) and the syndicated Tracks 'N Facts. It stayed at No. 1 for three weeks on CMTV and received repeated airings at The Nashville Network.

Nearly complete is Williams' organization's most ambitious video project to date, a 90-minute film which will go on sale (\$24.95) on Sept. 1.

The video is a joint venture of Hank Williams Jr. Enterprises and Cabin Fever Entertainment, headquartered in Greenwich, Conn.

Tom Molito, Cabin Fever's president, says the one-year-old subsidiary of UST Enterprises is a "marketing company. We did the Lynyrd Skynyrd Tribute Tour video and have sold over 25,000 units. We looked at Hank's demographics and their similarity to Skynyrd's. Aside from that, Hank's talent and success are obvious."

Cabin Fever approached Merle Kilgore with the project. Georgian Communications (of California) was contracted as the creative team. They submitted a concept and budget for approval by HWJ Enterprises and Cabin Fever.

Director George Bloom (producer is Ken Brown) says, "The video was scripted to a degree, but elements of it are documentary in nature. Mostly we tried to develop an environment that would relax Hank in order to interview him and show him as he has rarely been seen. We wanted to get him at his most relaxed off the road and at his peak performance on tour."

Filming began in February at Atlanta's Omni, where Hank was booked for two nights.

"We chose the Omni because we knew it would be a big crowd, a good crowd," explains Bill Doble, director of business development and executive producer for Cabin Fever. "There were two shows so we were able to go in the first night and do a run-through and then shoot the actual concert footage on the second night."

Ten Panavision cameras shot the concert and sound was captured live on 24-track recording equipment. The creative team first listened to the audio mix to choose the songs. "We wanted to end up with Hank's 'greatest hits,'" explains Bloom. After the song selection, they began transferring the film to tape for the edit.

In early May, the crew went out to Hank's Montana ranch for five days. "It was important to be where Hank wanted to be," says Bloom. "And that was on his ranch, doing what he loves,

It was good being part of your family tradition, Bowen.

CONGRATULATIONS! CONTINUED SUCESS!

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Thanks,

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**HANK
WILLIAMS JR.**

hunting, fishing, walking, horseback riding." It was there, Doble says, that he came upon the idea for the video's title: "Full Access."

"It connotes not only the most coveted of all backstage passes, but also is reflective of what we are presenting on this video. Full access to the man and his music."

In late May, they shot Hank's homecoming concert at Nashville's Starwood Amphitheatre.

"We did more concert ambience at Starwood," says Bloom. "We shot in slo-mo and black and white, which allow more closeness. There were some things I had seen Hank do in concert that I really wanted to capture. Sometimes with slo-mo and b&w, you can make a very small moment into a big moment."

Filming was completed at Hank's 40th birthday party at his Paris, Tenn. home.

ELLEN SHAW

ON THE ROAD

(Continued from page H-6)

adds.

"He gives them a show," Wojcik continues. "For two and a half hours, those people are entertained. Nobody does the kind of business he does. He covers it all and he keeps it fresh."

Is the next step stadium tours? Wojcik would rather not see it. "When you get into stadiums, the expenses are so high," he says. "You can do 35,000 and make less than doing 15,000 inside. I'd rather do two days in an arena."

Wojcik likes the healthy relationship between Hank Williams Jr. Enterprises and Entertainment Artists. "We're constantly bouncing ideas off each other," he says. "We're all professionals with one common cause—keep Hank hot."

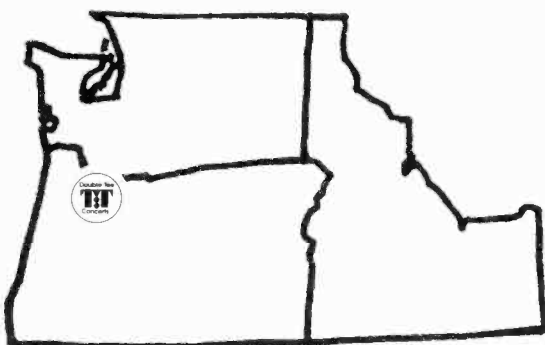
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25 YEARS OF RECORDING

(Continued from page H-8)

Nashville. Beckett, a keyboard wizard, came to Nashville in 1984 after a 17-year career as a mainstay of the Muscle Shoals sound. Says Kilgore, "With Beckett and Jim Ed, Beckett is the rhythm. He is a musician's musician. He gets out there in the studio with the band and gets them in the groove. It's got to be in a perfect strike zone and Beckett leads them there. Jim Ed is the technical end of it and he's a great song man. Both are super talents and you put them with Hank and you have three super talents together in there and it makes magic, man!"

Beckett went through a lot of Williams' product to familiarize himself with the artist.

"You can learn a lot about Hank, almost everything, through his music, he is what he is singing about. And any big artist that writes his own material knows his direction. You let the artist have his own way and just stop him if in some way he may be unintentionally hurting his career.

"Hank's sessions are a lot of fun because you get to do so many different things, so many different sounds, you never know. The common thread is that there is usually a harder edge to it than other things being recorded in Nashville. A rock edge. He's always coming up with new ideas. He gets a good feel for that from his audience. They let him know what they like, what they don't. He tries out new things in his shows. That's why I try to get to as many of his shows as I can."

Williams will go into the studio in September to record the "Hot To Trot" album as it's being called. He writes all through the year, pieces of songs or ideas, and finishes them up as recording time gets closer. Bowen believes that the artist's greatest growth has been in his songwriting.

"He has developed a lot of confidence in the last 15 years. When your father is known as the greatest writer of all time, it's hard to believe you are good. I think 20 years from now, people will think of Hank as equal to or better than his father as a songwriter."

"There is no rehearsal," says Kilgore with a laugh. "That's the secret to Hank Williams Jr. Nobody has any idea what he's going to do. So it's just live. That's the formula, that's the trick. Make him sound live. When his fans are driving down the road in a pickup truck, listening to a Hank Williams Jr. tape, they want to feel like they're at a show. They want Hank live."

THE SON ALSO RISES

(Continued from page H-12)

BILLBOARD: What do you want to do in the future? I take that back. I'm sure you're doing what you want to do now and will continue to do so.

HANK: There's the answer right there. I will do what I want to do. The best review that was ever written [about a Hank, Jr. album] said, "Look, the guy's got hundreds of thousands of fans, he's going to do whatever he wants to do on his albums—it may be George Thorogood, it may be Hank Williams, it may be Jimmie Rodgers, or it may be Lynryd Skynyrd. He's going to do what he's going to want to do, he's going to have fun doing it, and he's going to sell a ton of records, what the hell else am I gonna tell you, go out and listen to it." That was the best one they ever wrote. He figured me out real quick.

HANK & MERLE

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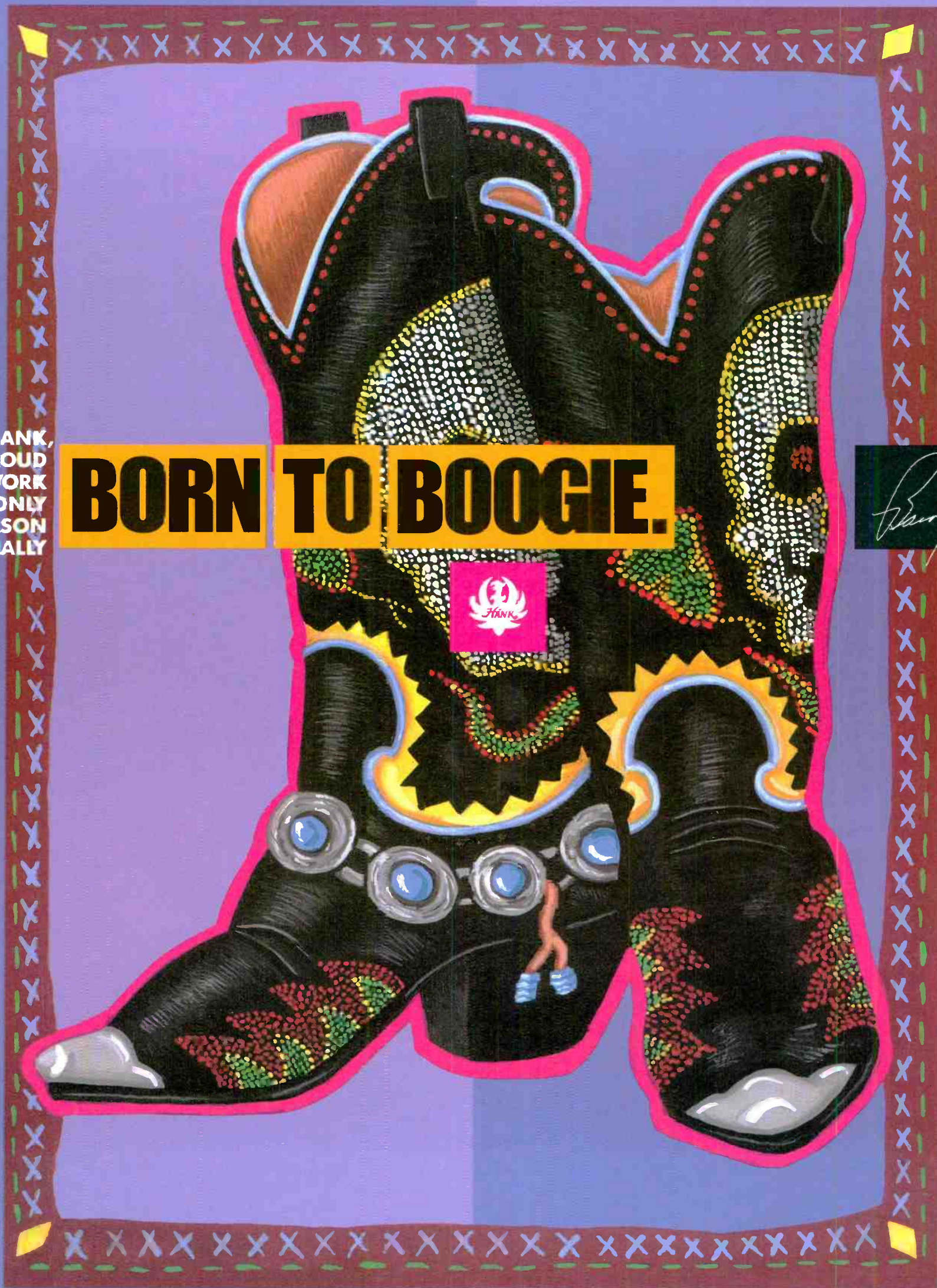
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Opryland Music Group Mines Hits From Rich Catalog

BY DEBBIE HOLLEY

NASHVILLE The Opryland Music Group has spent the past couple of years breathing new life into the Acuff-Rose catalog—one of Nashville's largest country music publishing catalogs. Since January 1989, the organization led by president/GM Jerry Bradley has seen more than 40 songs hit the Billboard Hot Country Singles chart.

According to Jerry Flowers, director of publishing, "the harder we work, the luckier we get." With approximately 14 songwriters on staff and a "tremendously loyal corporate team," Flowers says the organization's success was achieved by a 100% team effort. "We assembled a core of people who are good in their areas and have a terrific amount of

experience from creative to financial to royalties, struck on a common purpose, and went to work."

Flowers says that after joining the company two years ago, he began efforts to "systematize everything." Song-pitching records had previously been handled manually. This information is now on computer, "so we can see what has been pitched, to whom, and how many times," says Flowers. "With the manual system, there was no way to tell how the catalog had been worked." Also, writer royalty accounting has been computerized. A team of programmers has been developing a custom system for the company over the past two years. "When it is installed," says Flowers, "we'll have one of the more advanced systems in the world for handling publishing."

With more than 50,000 songs in the catalog, "we knew that the first priority was to find out exactly what was here. We wanted to work the old material and found through our researching the catalog that we have more standards than any other publishing company in Nashville—including Tree. And, they were relatively underexploited." Other than the original cuts, most of the Acuff-Rose catalog had shown little activity. And, over the past 10 years, there had been little concentrated effort to exploit the songs.

"We decided that we had nuggets of gold that we just needed to work on a little," says Flowers of songs by such writers as Hank Williams, Whitney Shafer, John D. Loudermilk, Mickey Newbury, Dallas Frazier, and Roy Orbison.

When Charlie Monk, director of creative services, joined the Opryland force, "he shared the same philosophy—that we should develop new writers while working with the material we already had," says Flowers.

Monk is responsible for all creative activity. His job involves identifying and signing new writers, working with them and his staff, and running with the material. Each writer has
(Continued on page 60)

TBEM Targets Promo Plans

NASHVILLE The 18th annual Country Music Assn.'s Talent Buyers Entertainment Marketplace is slated for Oct. 6-8 at the Hyatt Regency Hotel here.

Promoters, club owners, managers, record label executives, and representatives from fairs, parks, and auditoriums across the country are expected to attend.

Themed "Making Money With Country Music—Winning Ideas For the '90s," TBEM will offer panel presentations as well as two talent showcases. Presentations by industry leaders will focus on strategies for increasing music-event profits. Scheduled to perform in the showcases are Garth Brooks, the Burch Sisters, Canyon, Lionel Cartwright, J.C. Crowley, Linda Davis, Robin Lee, Shelby Lynne, Scott McQuaig, Lorie Morgan, Shenandoah, Russell Smith, Marty Stuart, and Jason D. Williams.

A new feature at TBEM is a contest to reward the most profitable and successful promotional ideas. Ideas should be submitted no later than Sept. 11. Cash prizes totaling \$2,000 will be awarded for the best promotions and all submitted ideas will be published in a handbook and distributed to all seminar registrants.

TBEM is being held concurrently with the International Marketplace Of Festivals (see story, below). A joint cocktail reception will be held

for participants of both seminars, with the IMOF's Nashville Gala show to be held afterward.

The TBEM registration fee for current CMA members and new members is \$150 if paid by Sept. 16; after the deadline, the fee is \$200. Non-member registration is \$215 before Sept. 16, and \$265 after. Companies registering three to six people will receive a \$25 discount for each registrant. For seven or more people, the discount is \$50 per person.

For additional TBEM information, contact the CMA's special projects department, 7 Music Circle No., P.O. Box 22299, Nashville, Tenn. 37202; 615-244-2840. DEBBIE HOLLEY

Eclectic Band Plays Rousing Showcase For Radio Leaders Billy Hill Bullets Up The Singles Chart

BANDS ON THE RUN: How many great new bands can country music absorb? There's **Restless Heart**, **Canyon**, **Highway 101**, the **Desert Rose Band**, **Shenandoah**, **Southern Pacific**, the **Shooters**... and now make room for **Billy Hill**. A delicious blend of rock and country, Billy Hill is an electric group grooving on eclectic songs. In the fine and time-honored tradition of Nashville amalgamation, the troupe consists of a semimotley crew of Nashville songwriters and musicians: **Dennis Robbins**, **Martin Parker**, **Reno Kling**, **Bob DiPiero**, and **John Scott Sherrill**.

No hillbillies, these Billy Hill boys hail from North Carolina, Missouri, New Hampshire, and Ohio—and their music benefits from the blend of regions and personalities. Most of them have been playing together as a band between writing and road gigs for various artists. A 1987 reunion show at that

famed Nashville talent palace, the Bluebird, led **Kerry O'Neill**, the band's official "nonmanager," to approach Warner Bros. Nashville chief **Jim Ed Norman** to seek a record deal. The first album, "I Am Just A Rebel," has just been released on Reprise, and Billy Hill's first single, a cleverly written disappearing dollar drama titled "Too Much Month At The End Of The Money," climbs to a bulleted 33 on this week's Hot Country Singles chart. "Rolling Dice" made the soundtrack of the **Clint Eastwood** movie "Pink Cadillac."

Introducing the group to key radio leaders, Warner hosted a showcase at the Holiday Inn Feathers club in the near-Chicago metropolis of Rolling Meadows, Ill., a town that appears to be completely without meadows, rolling or not. Joined by keyboard whiz **Jay Spell** and former **Poco** member **Rusty Young**, Billy Hill took advantage of the Aug. 9 set, performing such Sherrill-Robbins-DiPiero songs as the bluesy smoothie "What's A Boy To Do" (bolstered by some wondrous guitar work), "Church On Cumberland Road" (a No. 1 hit for Shenandoah earlier this year), and the hauntingly hurtful "Drive On By." Before ending with some mean and nasty guitar licks on "No Chance To Dance," the group replanted such off-the-wall evergreens as "Little Bitty Pretty One" and "I Can't Help Myself (Sugar Pie Honey Bunch)." The Warner contingent of **Bob Saporiti**, **Janice Azrak**, **Paige Levy**, **Neal Spielberg**, **Bill Mayne**, **Ronna Rubin**, **George Bryner**, and **Maxine Creech** had reason aplenty to feel good, judging from radio's reaction to the Billy Hill band which is trying to win the

country musical chart game of king of the Billboard hill.

NORTH TO ALASKA: The **Sanders** have returned from a promotional trip to their home state of Alaska. **Dale** and **Vicki Sanders** hosted four winners from **KKFO**, station owners **Ann** and **Bill Zawila** and **Warren** and **Beverly Johns** of Coalinga, Calif. The group visited Anchorage, Fairbanks, Livengood, and took a scenic train ride from Anchorage to Fairbanks. The Sanders stopped by **KFAR** for **Lowell Purcell's** show in

Fairbanks and visited with **Dave Dolan** and **Matt Gilion** at **KASH** Anchorage. **Airborne/Allegiance** is releasing the duo's next single, "Walking On The Moon," from the debut album, "Into Every Life." ... Another **Airborne** artist, **Stella Parton**, is preparing for a European trip supporting her "Always Tomorrow" album on **Emerald Records** in England. She will perform in Switzerland and also appear on Irish singing star **Daniel O'Donnell's** TV show. ... **Airborne** addition: **Jeff Goodwin** has joined **Airborne** as director of publishing.

SOUTH TO NASHVILLE: A dozen young American bald eagles arrived in Nashville from Juneau, Alaska, and were officially adopted and named by Capitol Records country stars. The action benefits the cause of protecting the fine-feathered national symbol of the U.S. The bird-dubbers were **Garth Brooks**, **Suzy Bogguss**, **Dean Dillon**, **David Slater**, **Buck Owens**, **Dan Seals**, **Sawyer Brown**, **Marie Osmond**, **Murray McLachlan**, **Dana McVicker**, **T. Graham Brown**, and **Mel McDaniel**. With new names ranging from Geronimo to Ghost Dancer, the eagles were then transported to a nesting and release site at Chickamauga Lake near Chattanooga. The Adopt-An-Eagle program is being coordinated by the National Foundation To Protect America's Eagles in cooperation with the Tennessee Wildlife Resources Agency. ... Meanwhile, Capitol artist **Anne Murray** is keeping busy this summer and fall. The Anne Murray Centre has been opened in her hometown of Springhill, Nova Scotia. The displays include her first U.S. gold record—for "Snowbird" in 1970. She's preparing to tour, supporting the September release of her new album, the second volume of greatest hits. The coast-to-coast swing hits such cities as Washington, D.C., Chicago, Reno, and Las Vegas. The lead single from the album will be a duet with **Kenny Rogers**.



by Gerry Wood



STEVEN WAYNE HORTON

NEW ON THE CHARTS

Nashville To Get Int'l Accent During IMOF Event

NASHVILLE The International Marketplace of Festivals will be held in Nashville for the first time, Oct. 5-9. Previously held in Los Angeles, the event, bringing more than 100 international music-festival organizers, industry executives, talent buyers, production companies, artists, and songwriters from more than 30 countries together, focuses on the exchange of ideas and information relating to music, culture, and business.

It was decided to move the event to Nashville at the International Federation of Festival Organizations' (FIDOF) annual meeting in France, where the Nashville Assn. of Talent Directors extended the invitation to relocate the event.

IMOF was established two years ago by FIDOF president Jim Halsey and general secretary Armando Moreno. The event originally served as the organization's annual meeting, but grew into an international forum.

Sonny Simmons, president, and Tandy Rice, first VP of NATD, are
(Continued on page 60)

Memphis native Steven Wayne Horton makes his first appearance on Billboard's Hot Country Singles chart with "Roll Over," a song from his eponymous debut album on Capitol Records.

As a child, Horton mastered the guitar and did his first public performances in school talent shows. Later, he joined a band called The Youngsters and earned money as a singing waiter in Chattanooga, Tenn.

When Horton moved over to Nashville, he joined forces with Jack Holder, who produced Jimmy Davis & Junction and won recognition for session work he did on Tracy Chapman's debut album. In addition to producing Horton's album, Holder has just completed session work on Chapman's forthcoming project.

Songs on Horton's debut like "Roll" and John Hiatt's "Tennessee Plates" fuse country music with rock. Of this melodic union, Horton says, "Country was one of the cornerstones of rock'n'roll, and that's something everyone in country music should be proud of. We're all connected, and that's the feeling we strived to preserve on this album." JIM RICHLIANO

Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store and one-stop sales reports.	
1	1	1	14	REBA MCENTIRE MCA 6294 (8.98) (CD)	★★ NO. 1 ★★ SWEET SIXTEEN <small>10 weeks at No. 1</small>
2	2	5	15	CLINT BLACK RCA 9668-1 (8.98) (CD)	KILLIN' TIME
3	3	3	26	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
4	5	4	18	THE JUDDS ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
5	4	2	26	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
6	7	7	56	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
7	6	6	10	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
8	9	8	49	K.T. OSLIN ● RCA 8369 (8.98) (CD)	THIS WOMAN
9	8	12	46	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
10	11	9	45	RICKY VAN SHELTON ● COLUMBIA 44221/CBS (CD)	LOVING PROOF
11	12	13	69	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
12	10	11	14	KENNY ROGERS REPRISE 1-25792 (8.98) (CD)	SOMETHING INSIDE SO STRONG
13	15	16	27	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
14	13	10	14	NITTY GRITTY DIRT BAND UNIVERSAL 12500/MCA (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
15	14	14	62	KEITH WHITLEY ● RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
(16)	16	15	11	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
17	17	17	27	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
(18)	18	23	25	BILLY JOE ROYAL ATLANTIC AMERICA 91064/ATLANTIC (8.98) (CD)	TELL IT LIKE IT IS
(19)	22	22	53	THE JUDDS ▲ RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
20	19	21	118	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
(21)	25	—	2	WILLIE NELSON COLUMBIA 45046 (CD)	A HORSE CALLED MUSIC
(22)	24	30	5	VERN GOSDIN COLUMBIA 45104/CBS (CD)	ALONE
23	20	18	7	RICKY SKAGGS EPIC 45027/CBS (CD)	KENTUCKY THUNDER
24	21	19	18	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
25	27	27	108	K.T. OSLIN ▲ RCA 5924-1 (8.98) (CD)	80'S LADIES
26	23	20	23	ROSANNE CASH COLUMBIA 45054/CBS (CD)	HITS 1979 - 1989
27	26	24	14	THE OAK RIDGE BOYS MCA 42294 (8.98) (CD)	GREATEST HITS, VOL. III
(28)	NEW ▶	1	1	KEITH WHITLEY RCA 9809 (8.98) (CD)	I WONDER DO YOU THINK OF ME
29	31	28	7	MERLE HAGGARD EPIC 44283/CBS (CD)	5:01 BLUES
30	32	25	53	DWIGHT YOAKAM ● REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
31	29	29	15	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
32	34	32	183	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
33	30	26	23	GEORGE JONES EPIC 44078/CBS (CD)	ONE WOMAN MAN
34	28	31	10	LORRIE MORGAN RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
35	35	33	43	THE STATLER BROTHERS MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS
(36)	36	36	7	MICHAEL MARTIN MURPHEY WARNER BROS. 25894 (8.98) (CD)	LAND OF ENCHANTMENT
37	33	39	4	HOLLY DUNN WARNER BROS. 25939 (8.98) (CD)	THE BLUE ROSE OF TEXAS
(38)	39	40	106	PATSY CLINE ▲ ² MCA 12 (8.98) (CD)	GREATEST HITS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	38	35	166	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
40	43	43	100	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
41	37	41	23	RONNIE MILSAP RCA 9587 (8.98) (CD)	STRANGER THINGS HAVE HAPPENED
42	40	42	19	STEVE WARINER MCA 42272 (8.98) (CD)	I GOT DREAMS
43	46	44	9	SUZY BOGGUSS CAPITOL 90237 (8.98) (CD)	SOMEWHERE BETWEEN
44	48	55	66	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
45	42	34	10	EDDY RAVEN UNIVERSAL 76003/MCA (8.98) (CD)	TEMPORARY SANITY
46	45	38	129	RICKY VAN SHELTON ▲ COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
(47)	47	47	8	CONWAY TWITTY MCA 42297 (8.98) (CD)	HOUSE ON OLD LONESOME ROAD
48	41	37	28	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
(49)	58	48	67	REBA MCENTIRE ● MCA 42134 (8.98) (CD)	REBA
50	44	45	7	LIONEL CARTWRIGHT MCA 42276 (8.98) (CD)	LIONEL CARTWRIGHT
51	55	62	63	ALABAMA ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
(52)	62	63	81	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
53	50	51	7	THE BELLAMY BROTHERS MCA/CURB 42298/MCA (8.98) (CD)	GREATEST HITS, VOL. III
54	53	54	120	REBA MCENTIRE ▲ MCA 5979 (8.98) (CD)	GREATEST HITS
55	56	49	9	MOE BANDY CURB 10609 (8.98) (CD)	MANY MANSIONS
56	52	50	24	ROY ORBISON VIRGIN 90158 (9.98) (CD)	MYSTERY GIRL
57	49	46	12	GARY MORRIS UNIVERSAL 76005/MCA (8.98) (CD)	STONES
58	65	—	6	DON WILLIAMS RCA 9656-1 (8.98) (CD)	ONE GOOD WELL
59	54	52	7	THE FORESTER SISTERS WARNER BROS. 25897 (8.98) (CD)	GREATEST HITS
60	57	53	250	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
(61)	74	69	47	HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD)	101 2
62	60	60	16	THE SHOOTERS EPIC 44326/CBS (CD)	SOLID AS A ROCK
63	61	65	197	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
64	66	61	9	CANYON 16TH AVENUE 70556 (8.98) (CD)	RADIO ROMANCE
65	67	72	4	BILLY HILL REPRISE 25915/WARNER BROS. (8.98) (CD)	I AM JUST A REBEL
66	59	64	24	LARRY BOONE MERCURY 836 710 1 (CD)	SWINGIN' DOORS, SAWDUST FLOORS
67	63	58	56	KEITH WHITLEY RCA CPL1-7043 (8.98) (CD)	L.A. TO MIAMI
68	51	56	6	RAY STEVENS MCA 42303 (8.98) (CD)	BESIDE MYSELF
(69)	71	—	2	MARY CHAPIN CARPENTER COLUMBIA 44228 (CD)	STATE OF THE HEART
(70)	RE-ENTRY	51	51	TANYA TUCKER CAPITOL 48865 (8.98) (CD)	STRONG ENOUGH TO BEND
(71)	RE-ENTRY	62	62	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
72	73	71	23	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE
(73)	RE-ENTRY	47	47	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
74	68	66	5	LEE GREENWOOD MCA 42300 (8.98) (CD)	IF ONLY FOR ONE NIGHT
75	75	70	16	JOHN CONLEE 16TH AVENUE 70555 (8.98) (CD)	FELLOW TRAVELERS

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	14	ARE YOU EVER GONNA LOVE ME C.WATERS,H.DUNN (C.WATERS, T.SHAPIRO, H.DUNN)	HOLLY DUNN WARNER BROS. 7-22957
2	6	6	14	I'M STILL CRAZY B.MONTGOMERY (V.GOSDIN, S.GOSDIN, B.CANNON)	VERN GOSDIN COLUMBIA 38 68888/CBS
3	7	7	10	I WONDER DO YOU THINK OF ME G.FUNDIS,K.WHITLEY (S.D.SHAFFER)	KEITH WHITLEY RCA 8940-7
4	5	5	14	ANY WAY THE WIND BLOWS SOUTHERN PACIFIC,J.E.NORMAN (J.MCFEE, A.PESSIS)	SOUTHERN PACIFIC WARNER BROS. 7-22965
5	8	9	12	THIS WOMAN H.SHEDD (K.T.OSLIN)	K.T. OSLIN RCA 8943-7
6	10	12	12	NOTHING I CAN DO ABOUT IT NOW F.FOSTER (B.N.CHAPMAN)	WILLIE NELSON COLUMBIA 38 68923/CBS
7	4	4	15	LOVE HAS NO RIGHT N.LARKIN (R.SCRUGGS, B.J.ROYAL, N.LARKIN)	BILLY JOE ROYAL ATLANTIC AMERICA 7-99217/ATLANTIC
8	11	13	9	ABOVE AND BEYOND T.BROWN,R.CROWELL (H.HOWARD)	RODNEY CROWELL COLUMBIA 38 68948/CBS
9	12	14	11	HONKY TONK HEART P.WORLEY,E.SEAY (J.PHOTOGLIO, R.SMITH)	HIGHWAY 101 WARNER BROS. 7-22955
10	13	15	11	GIVE ME HIS LAST CHANCE T.BROWN,S.SMITH (L.CARTWRIGHT)	LIONEL CARTWRIGHT MCA 53651
11	14	16	8	LET ME TELL YOU ABOUT LOVE B.MAHER (C.PERKINS, P.KENNERLY, B.MAHER)	THE JUDDS CURB/RCA 8947-7/RCA
12	1	2	15	SUNDAY IN THE SOUTH R.HALL,R.BYRNE (J.BOOKER)	SHENANDOAH COLUMBIA 38 68892/CBS
13	16	20	9	I GOT DREAMS J.BOWEN,S.WARINER (S.WARINER, B.LABOUNTY)	STEVE WARINER MCA 53665
14	15	17	14	AND SO IT GOES R.SCRUGGS,NITTY GRITTY DIRT BAND (P.OVERSTREET, D.SCHLITZ)	JOHN DENVER/NITTY GRITTY DIRT BAND UNIVERSAL 66008
15	18	22	7	KILLIN' TIME J.STROUD,M.WRIGHT (C.BLACK, H.NICHOLAS)	CLINT BLACK RCA 8945-7
16	3	1	14	TIMBER I'M FALLING IN LOVE T.BROWN (KOSTAS)	PATTY LOVELESS MCA 53641
17	17	18	9	PROMISES K.LEHNING (R.TRAVIS, J.LINDLEY)	RANDY TRAVIS WARNER BROS. 7-22917
18	19	21	10	DON'T YOU W.WALDMAN (O.YOUNG, J.PIERCE)	THE FORESTER SISTERS WARNER BROS. 7-22943
19	20	25	9	(I WISH I HAD A) HEART OF STONE K.LEHNING (W.HOLYFIELD, R.LEIGH)	BAILLIE AND THE BOYS RCA 8944-7
20	9	10	15	NEVER GIVIN' UP ON LOVE S.GIBSON,J.E.NORMAN (M.SMOTHERMAN)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-22970
21	21	27	13	CROSS MY BROKEN HEART W.WALDMAN (V.THOMPSON, K.FLEMING)	SUZY BOGDUSS CAPITOL 44399
22	22	28	8	HELLO TROUBLE P.WORLEY,E.SEAY (E.MCDUFF, O.COUCH)	THE DESERT ROSE BAND MCA/CURB 53671/MCA
23	23	29	8	FINDERS ARE KEEPERS H.WILLIAMS, JR., B.BECKETT, J.E.NORMAN (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-22945/WARNER BROS.
24	25	30	10	THE COAST OF COLORADO J.BOWEN,S.ewing (S.ewing, M.D.BARNES)	SKIP EWING MCA 53663
25	26	31	6	LIVING PROOF S.BUCKINGHAM (J.MACRAE, S.CLARK)	RICKY VAN SHELTON COLUMBIA 38 68994/CBS
26	29	34	5	SAY WHAT'S IN YOUR HEART T.DUBOIS,S.HENDRICKS,RESTLESS HEART (D.SCHLITZ, D.LOWERY)	RESTLESS HEART RCA 9034-7
27	28	32	7	ACT NATURALLY J.CRUTCHFIELD,J.SHAW (V.MORRISON, J.RUSSELL)	BUCK OWENS AND RINGO STARR CAPITOL 44409
28	32	46	3	HIGH COTTON J.LEO,ALABAMA (R.MURRAH, S.ANDERS)	ALABAMA RCA 8948-7
29	31	35	9	YOU'LL NEVER BE SORRY T.BROWN (H.BELLAMY, D.BELLAMY, D.SCHLITZ)	THE BELLAMY BROTHERS MCA/CURB 53672/MCA
30	33	41	6	A BETTER LOVE NEXT TIME M.HAGGARD,M.YEARY (J.CHRISTOPHER, B.WOOD)	MERLE HAGGARD EPIC 34 68979/CBS
31	36	51	3	ACE IN THE HOLE J.BOWEN,G.STRAIT (D.ADKINS)	GEORGE STRAIT MCA 53693
32	35	40	9	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.
33	37	42	8	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.
34	39	45	6	DADDY AND HOME J.CRUTCHFIELD (J.RODGERS, E.MCWILLIAMS)	TANYA TUCKER CAPITOL 44401
35	38	43	6	THE JUKEBOX PLAYED ALONG P.WORLEY,E.SEAY,G.BROWN (K.BELL, C.QUILLEN)	GENE WATSON WARNER BROS. 7-22912
36	48	—	2	BURNIN' OLD MEMORIES A.REYNOLDS (L.Boone, G.NELSON, P.NELSON)	KATHY MATTEA MERCURY 874 672-7
37	43	50	9	YOU AIN'T DOWN HOME S.FISHELL (J.O'HARA)	JANN BROWNE CURB 10530
38	44	47	6	HARD LUCK ACE J.BOWEN,J.STROUD,L.J.DALTON (L.J.DALTON, A.ANDERSON)	LACY J. DALTON UNIVERSAL 66015
39	42	48	7	YOU JUST CAN'T LOSE 'EM ALL W.ALDRIDGE (W.ALDRIDGE, J.JARRARD, L.PALAS)	THE SHOOTERS EPIC 34-68955/CBS
40	24	8	16	MORE THAN A NAME ON A WALL J.KENNEDY (J.FORTUNE, J.RIMEL)	THE STATLER BROTHERS MERCURY 874 196-7
41	27	11	17	WHY'D YOU COME IN HERE LOOKIN' LIKE THAT R.SKAGGS (B.CARLISLE, R.THOMAS)	DOLLY PARTON COLUMBIA 38-68760/CBS
42	57	—	2	BAYOU BOYS B.BECKETT (F.J.MEYERS, T.SEALS, E.RAVEN)	EDDY RAVEN UNIVERSAL 66016
43	47	53	5	WRITING ON THE WALL B.SHERILL (B.FISCHER, F.WELLER)	GEORGE JONES EPIC 34-68991/CBS
44	52	64	4	LET IT BE YOU R.SKAGGS,S.BUCKINGHAM (K.WELCH, H.STINSON)	RICKY SKAGGS EPIC 34 68995/CBS
45	56	—	2	AN AMERICAN FAMILY J.BOWEN (B.CORBIN)	THE OAK RIDGE BOYS MCA 53705
46	49	54	6	SHE'S THERE H.SHEDD (D.ALEXANDER)	DANIELE ALEXANDER MERCURY 874 330-7
47	30	19	19	ONE GOOD WELL D.WILLIAMS,G.FUNDIS (K.ROBBINS, M.REID)	DON WILLIAMS RCA 8867-7
48	53	60	4	DO YOU FEEL THE SAME WAY TOO? R.BENNETT (B.HOBBS)	BECKY HOBBS RCA 8974-7
49	45	36	23	MUCH TOO YOUNG (TO FEEL THIS DAMN OLD) A.REYNOLDS (R.TAYLOR, G.BROOKS)	GARTH BROOKS CAPITOL 44342
50	41	23	19	SHE'S GOT A SINGLE THING IN MIND J.BOWEN,C.TWITTY,D.HENRY (W.ALDRIDGE)	CONWAY TWITTY MCA 53633

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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	34	24	16	CATHY'S CLOWN J.BOWEN,R.MCENTIRE (D.EVERLY)	REBA MCENTIRE MCA 53638
52	40	26	18	YOU AIN'T GOING NOWHERE R.SCRUGGS,NITTY GRITTY DIRT BAND (B.DYLAN)	CHRIS HILLMAN & ROGER MCGUINN UNIVERSAL 66006
53	54	55	7	THERE I'VE SAID IT AGAIN L.BUTLER (R.EVANS, D.MANN)	MICKEY GILLEY AIRBORNE 75740
54	59	68	4	IF YOU HAD A HEART J.STROUD,J.RUTENSCHEIDER,T.MALCHAK (T.MALCHAK, B.NELSON)	TIM MALCHAK UNIVERSAL 66013
55	61	67	4	TWIST OF FATE A.ROBERTS,C.BLACK,B.FISCHER (B.FISCHER, C.BLACK, A.ROBERTS)	CEE CEE CHAPMAN CURB 10547
56	NEW		1	YELLOW ROSES R.SKAGGS (D.PARTON)	DOLLY PARTON COLUMBIA 38-69040
57	46	33	20	DEAR ME B.BECKETT (C.WHITSETT, S.MATEER)	LORRIE MORGAN RCA 8866-7
58	68	79	3	HOT NIGHTS R.CHANCEY (J.F.KNOBLOCH, J.WEATHERLY)	CANYON 16TH AVENUE 70433
59	80	—	2	CRY CRY CRY R.BENNETT,T.BROWN (J.R.CASH)	MARTY STUART MCA 53687
60	70	77	3	HONKY TONK AMNESIA J.BOWEN,S.MCQUAIG (A.LOWENS, S.D.SHAFFER)	SCOTT MCQUAIG UNIVERSAL 66001
61	78	—	2	SUZETTE B.LLOYD,R.FOSTER,R.WILL (B.LLOYD)	FOSTER & LLOYD RCA 9028-7
62	71	80	3	SAD EYES J.BOWEN (R.J.PEDRICK)	TRADER-PRICE UNIVERSAL 66022
63	NEW		1	ALL THE FUN J.STROUD (P.OVERSTREET, T.DUNN)	PAUL OVERSTREET RCA 9015-7
64	NEW		1	HOUSE ON OLD LONESOME ROAD J.BOWEN (B.NELSON, D.GIBSON)	CONWAY TWITTY MCA 53688
65	50	37	18	WHAT'S GOING ON IN YOUR WORLD J.BOWEN,G.STRAIT (D.CHAMBERLAIN, R.PORTER)	GEORGE STRAIT MCA 53648
66	55	57	6	BENEATH THE TEXAS MOON J.LEO,L.M.LEE (J.C.CROWLEY, J.WESLEY ROUTH)	J.C. CROWLEY RCA 9012-7
67	79	93	3	IF YOU DON'T KNOW ME BY NOW R.CHANCEY (K.GAMBLE, L.HUFF)	JOE STAMPLEY EVERGREEN 1100
68	77	86	4	JUST ANOTHER MISERABLE DAY N.LARKIN (C.BROWDER, E.ROUSSELL, T.SMITH, E.KAHANAK, N.LARKIN)	BILLY "CRASH" CRADDOCK ATLANTIC 7-8885-1
69	87	—	2	I'M NOT OVER YOU M.LLOYD,M.DANIEL (S.NEELY)	JOHNNY LEE CURB 10552
70	88	—	2	STONE BY STONE B.MONTGOMERY (T.MENSY, G.DOBBS, GRAY)	TIM MENSY COLUMBIA 38 69007/CBS
71	NEW		1	THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) J.E.NORMAN (G.BURR, E.KAZ)	KENNY ROGERS REPRISE 7-22828/WARNER BROS.
72	58	44	18	HOUSTON SOLUTION R.MILSAP,R.GALBRAITH,T.COLLINS (P.OVERSTREET, D.SCHLITZ)	RONNIE MILSAP RCA 8868-7
73	NEW		1	I STILL MISS SOMEONE R.BENNETT,E.HARRIS (J.CASH, R.CASH)	EMMYLOU HARRIS REPRISE 7-22850/WARNER BROS.
74	51	38	10	THE HURTIN' SIDE B.MONTGOMERY (M.REID, R.BOURKE)	SHELBY LYNNE EPIC 34-68942/CBS
75	91	—	2	ROLL OVER J.HOLDER (B.BURNETTE, S.CROPPER)	STEVEN WAYNE HORTON CAPITOL 44350
76	93	—	2	HOPELESSLY YOURS B.LOGAN (K.WHITLEY, C.PUTMAN, D.COOK)	JOHN CONLEE 16TH AVENUE 70432
77	NEW		1	STEPPIN' STONE J.CRUTCHFIELD (C.SCRUGGS, K.WELCH)	MARIE OSMOND CAPITOL/CURB 44412/CAPITOL
78	92	—	2	HOW I LOVE YOU IN THE MORNING G.KENNEDY (E.JONES, E.JONES)	JOANN WINTERMUTE DOOR KNOB 330
79	67	49	19	IN A LETTER TO YOU B.BECKETT (D.LINDE)	EDDY RAVEN UNIVERSAL 66003
80	66	59	21	LOVIN' ONLY ME R.SKAGGS,S.BUCKINGHAM (E.STEVENS, H.KANTER)	RICKY SKAGGS EPIC 34-68693/CBS
81	74	62	10	CALIFORNIA BLUE J.LYNNE (R.ORBISON, J.LYNNE, T.PETTY)	ROY ORBISON VIRGIN 7-99202
82	62	61	6	ANGER AND TEARS S.BUCKINGHAM (R.SMITH, C.CHASE)	RUSSELL SMITH EPIC 34 68964/CBS
83	75	63	20	HOW DO J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY CHAPIN CARPENTER COLUMBIA 38 68677/CBS
84	65	65	5	YOU GOT THE JOB W.MASSEY,J.COTTON (L.MARTINE, JR.)	CHARLY MCCLAIN MERCURY 872 998-7
85	83	92	3	IF IT WASN'T FOR THE HEARTACHE R.ADCOCK,C.WATERS (C.WATERS, K.BROOKS)	JILL HOLLIER WARNER BROS. 7-22966
86	82	83	3	JACKIE BROWN J.MELLENCAMP (J.MELLENCAMP)	JOHN COUGAR MELLENCAMP MERCURY 874 644-7
87	NEW		1	IT'S LOVE THAT MAKES YOU SEXY R.L.SCRUGGS,D.DILLON (D.DILLON, F.DYCUS)	DEAN DILLON CAPITOL 44400
88	NEW		1	HOLDIN' ON TO NOTHIN' B.REED (B.REED, A.PHILLIPS)	ROGER ROBE TRUE 98
89	63	66	5	WHEN WILL THE FIRES END R.PENNINGTON (R.BALL, J.SHOFFNER)	MATT BENSON STEP ONE 406
90	NEW		1	HARD-HEADED HEART J.ALLISON,D.CHAUVIN (D.CHAUVIN, J.ALLISON)	BRUCE VAN DYKE ARIA 51689
91	64	56	20	COME FROM THE HEART A.REYNOLDS (S.CLARK, R.LEIGH)	KATHY MATTEA MERCURY 872 766-7
92	86	84	24	THEY RAGE ON K.LEHNING (B.MCDILL, D.SEALS)	DAN SEALS CAPITOL 44345
93	90	85	21	SOWIN' LOVE J.STROUD (P.OVERSTREET, D.SCHLITZ)	PAUL OVERSTREET RCA 8919-7
94	94	74	18	HEAVEN ONLY KNOWS R.BENNETT,E.HARRIS (P.KENNERLEY)	EMMYLOU HARRIS REPRISE 7-22999/WARNER BROS.
95	95	89	22	BEYOND THOSE YEARS J.BOWEN (T.SEALS, E.SETSER)	THE OAK RIDGE BOYS MCA 53625
96	60	39	8	FOOL'S PARADISE R.BAKER (G.NELSON, P.NELSON)	LARRY BOONE MERCURY 874 538-7
97	76	58	7	YOUR OLD FLAME'S GOIN' OUT TONITE J.BOWEN,C.HARDY (W.PERRY)	JOE BARNHILL UNIVERSAL 66014
98	89	69	20	UP AND GONE P.WORLEY,E.SEAY (B.CASWELL, V.THOMPSON)	THE MCCARTERS WARNER BROS. 7-22991
99	69	73	5	NOT FADE AWAY COCHISE PROD. (C.HARDIN, N.PETTY)	TRISH LYNN OAK 1062
100	84	81	4	ANCIENT HISTORY J.COOK,C.DAVIS,B.ROWAN (I.STANTON, W.P.WALKER)	SUSAN LEDFORD PROJECT ONE 6189

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Marie Osmond

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Marie turns up the heat on her fourth Capitol LP "Steppin' Stone." With the help of veteran producer Jerry Crutchfield and first-rate material from some of Nashville's premier songwriters, Marie steps forward with a fresh new sound and an album destined to be the hottest of her career.

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COUNTRY CORNER



by Marie Ratliff

"ONE OF THE FRESHEST SOUNDS to come around," is how PD Ken Johnson, WYRK Buffalo, N.Y., describes Marty Stuart's first MCA single, "Cry Cry Cry." "He may be overlooked by some because he had a lot of records on other labels that didn't do that well, but I love the way he does this Johnny Cash song—it's exciting." "Cry Cry Cry" was Cash's first chart single, staying on for only one week in 1955. Stuart's version goes to No. 59 in its second chart week.

Johnson adds that George Strait's "Ace In The Hole" (MCA) is predictably hot. "It's a great summertime record," he says, "and the title is an interesting switch. Usually a band gets named after a hit record. In this case, Strait's band has had this name for some 10 years and they're just now doing a song about it."

PD Greg Mozingo, WLWI Montgomery, Ala., sums up the reaction of many programmers: "George Strait has a home run." It is currently at No. 31 in its third week on the Hot Country Singles chart.

"BECKY HOBBS has a good chance to really make a breakthrough with this one," says PD R.G. Jones, WQBE Charleston, W.Va., of Hobbs' initial RCA release, "Do You Feel The Same Way Too?" "This is certainly one of the most playable records to come across my desk in quite a long while."

PD Chip Douglas Mosley, WTNT Tallahassee, Fla., agrees. "We have had strong response on her last two or three releases on MTM, so she already has a following here. Initial requests have been very good, so I look for it to go a long way." Hobbs moves to No. 48 this week.

"ANOTHER GREAT SONG," raves PD Rick Braswell, WPAP Panama City, Fla., of Ricky Van Shelton's "Living Proof" (Columbia). "It has the capability of doing as well as his 'Somebody Lied.'"

"I think this is Shelton's best vocal ever," says MD Max Raines, WHOK Columbus, Ohio. "We had it on as a hot album track before the single came out." It moves to No. 25 on the Hot Country Singles chart.

Both Braswell and Raines are also sold on Lacy J. Dalton's "Hard Luck Ace" (Universal), charted at No. 38. "I think it's a downright smash," says Braswell. "It's an excellent story song that compares with '16th Avenue' [Dalton's top 10 songwriter's anthem of 1982]."

"It's my dark-horse candidate," adds Raines, "a personal favorite. We added it right out of the box."

THIS WEEK, the Top Country Albums chart reflects the annual revision and weighting changes of the retail reporting panel. We welcome two new reporters—CD One Stop in Bethel, Conn., and Best Buy in Minneapolis—and the reinstatement of Kemp Mill in Beltsville, Md. The panel now consists of 67 accounts, whose reports represent thousands of record outlets. The weighting changes include the addition of three new categories, making a total of 11, ranging from 0.5 up to 10.0.

While the overall change in the resulting chart is not dramatic, the important relative weight of the accounts is now more accurately reflected than ever before.

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
BAYOU BOYS					
EDDY RAVEN UNIVERSAL	4	19	26	49	102
AN AMERICAN FAMILY					
THE OAK RIDGE BOYS MCA	2	21	25	48	96
YELLOW ROSES					
DOLLY PARTON COLUMBIA	7	13	27	47	49
BURNIN' OLD MEMORIES					
KATHY MATTEA MERCURY	7	14	20	41	120
ALL THE FUN					
PAUL OVERSTREET RCA	3	9	25	37	41
HOUSE ON OLD LONESOME...					
CONWAY TWITTY MCA	4	10	15	29	36
LET IT BE YOU					
RICKY SKAGGS EPIC	3	11	14	28	96
THE VOWS GO UNBROKEN					
KENNY ROGERS REPRISE	2	10	15	27	27
CRY CRY CRY					
MARTY STUART MCA	0	14	11	25	49
I STILL MISS SOMEONE					
EMMYLOU HARRIS REPRISE	2	7	16	25	25

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

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OPRYLAND MUSIC GROUP MINES HITS FROM CATALOG

(Continued from page 53)

had some publishing activity this year. Just jogging the memory of a producer or artist has been all it has taken in many cases to get some of the old tunes cut. "Then," says Flowers, "there are cases like Reba McEntire's recent No. 1 hit 'Cathy's Clown,' where Charlie had an idea, ran after [Jimmy] Bowen, and connected, and it worked."

One advantage the Opryland Music Group has over a number of local publishers, Flowers adds, is that "we are able to make all decisions regarding writers and our catalog here in Nashville. This gives us a great deal of flexibility and, frequently, a competitive advantage, since all functions from royalty accounting to payroll to

licensing, are housed under one roof."

In addition to the traditional marketing of a song catalog, Gerry Teifer, director of licensing, spends much of his time promoting the catalog for commercial and motion picture use. Film credits over the past year include "Mississippi Burning," "Pink Cadillac," "Bull Durham," "Heartbreak Hotel," "Cocktail," "Stealing Home," "Tougher Than Leather," and "Great Balls Of Fire."

To date, the Opryland Music Group peaked June 24 with 14 singles on Billboard's Hot Country Singles chart. The Opryland Music Group is scheduled to move Nov. 1 to new facilities at 65 Music Square West.

NASHVILLE SET FOR INT'L MARKETPLACE OF FESTS

(Continued from page 53)

chairing IMOF, scheduled to take place at the Doubletree Hotel. NATD is a trade association consisting of more than 100 agents and managers. Officials say the event will not only benefit the music industry, "but introduce Nashville to a whole new contingent of international contacts."

The five-day event is slated to include showcases and panels on the international music scene. Topics include the expansion of the global market, changing currency regulations, artist touring, and festival production. Panelists will include industry and festival organization leaders, as well as experts in inter-

national law, banking, and corporate sponsorship.

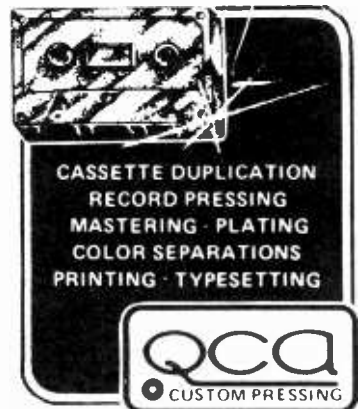
IMOF is being sponsored by Dominion Bank, American Airlines, BMI, and Red Man Tobacco; the Country Music Assn. Riverfest—an annual Music City celebration produced by Metro Parks and Recreation, Y-107 radio, and the Nashville Area Junior Chamber of Commerce—is working in conjunction with IMOF and will feature a number of national and international artists, including Roy Clark, Brenda Lee, Patti Page, Pat Boone, Johnny Rodriguez, and the Latin teen group Menudo, as well as winners from the top 25 international festivals. A Friday night gala will feature Roy Clark.

Riverfest is a one-day event, Oct. 7 from 10 a.m. to 11 p.m., and features the Tennessee Open Chili Cook-off, two stages of music, and a variety of food and drink.

The International Musicfest, part of Riverfest, will begin at noon on a floating stage on the Cumberland River and will be hosted by Rodriguez.

IMOF coincides with this year's CMA Talent Buyers Entertainment Marketplace. Schedules for both events have been coordinated, and some joint events have been planned.

For additional information, contact Rick Runyon at 615-248-6000. **DEBBIE HOLLEY**



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FOR WEEK ENDING AUGUST 26, 1989

Billboard. POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations

WMZQ 98.7FM 1390AM

Washington P.D.: Gary McCartney

1	2	Holly Dunn, Are You Ever Gonna Love Me
2	3	Southern Pacific, Any Way The Wind Blows
3	4	Billy Joe Royal, Love Has No Right
4	5	Keith Whitley, I Wonder Do You Think Of Me
5	6	K.T. Oslin, This Woman
6	7	Vern Gosdin, I'm Still Crazy
7	8	Michael Martin Murphey, Never Givin' Up On Love
8	9	Rodney Crowell, Above And Beyond
9	10	Willie Nelson, Nothing I Can Do About It Now
10	12	The Judds, Let Me Tell You About Love
11	14	Lionel Cartwright, Give Me His Last Chance
12	13	Highway 101, Honky Tonk Heart
13	15	Steve Wariner, I Got Dreams
14	1	Shenandoah, Sunday In The South
15	18	John Denver/Nitty Gritty Dirt Band, And So It G
16	17	Randy Travis, Promises
17	19	The Forester Sisters, Don't You
18	20	Baillie And The Boys, (I Wish I Had A) Heart Of
19	21	Suzy Bogguss, Cross My Broken Heart
20	22	Clint Black, Killin' Time
21	23	The Desert Rose Band, Hello Trouble
22	24	Ricky Van Shelton, Living Proof
23	25	Skip Ewing, The Coast Of Colorado
24	27	Restless Heart, Say What's In Your Heart
25	11	Partly Loveless, Timber I'm Falling In Love
26	29	K.D. Lang & The Reckless, Full Moon Full Of Lov
27	28	The Bellamy Brothers, You'll Never Be Sorry
A28	—	Alabama, High Cotton
29	30	Cee Cee Chapman, Twist Of Fate
A30	—	Merle Haggard, A Better Love Next Time

104 WQXR

Winston Salem P.D.: Les Acree

1	4	Holly Dunn, Are You Ever Gonna Love Me
2	3	Vern Gosdin, I'm Still Crazy
3	1	Shenandoah, Sunday In The South
4	5	Keith Whitley, I Wonder Do You Think Of Me
5	6	Highway 101, Honky Tonk Heart
6	2	Patty Loveless, Timber I'm Falling In Love
7	10	Rodney Crowell, Above And Beyond
8	9	Steve Wariner, I Got Dreams
9	5	Garth Brooks, Much Too Young (To Feel This Damn
10	12	The Desert Rose Band, Hello Trouble
11	4	Chris Hillman & Roger McGuinn, You Ain't Going
12	14	Randy Travis, Promises
13	15	Willie Nelson, Nothing I Can Do About It Now
14	19	The Judds, Let Me Tell You About Love
15	17	The Bellamy Brothers, You'll Never Be Sorry
16	18	Skip Ewing, The Coast Of Colorado
17	20	Clint Black, Killin' Time
18	11	The Statler Brothers, More Than A Name On A Wal
19	24	Ricky Van Shelton, Living Proof
20	25	Tanya Tucker, Daddy And Home
21	23	Billy Joe Royal, Love Has No Right
22	16	Conway Twitty, She's Got A Single Thing In Mind
23	28	Baillie And The Boys, (I Wish I Had A) Heart Of
24	29	John Denver/Nitty Gritty Dirt Band, And So It G
25	30	The Forester Sisters, Don't You
26	21	Lorrie Morgan, Dear Me
27	22	George Strait, Ace In The Hole
28	26	Dan Seals, They Rage On
29	33	George Jones, Writing On The Wall
30	22	Reba McEntire, Cathy's Clown

ATLANTA'S COUNTRY LEADER KICKS 101.5 fm

Atlanta P.D.: Neil McGinley

1	2	Shenandoah, Sunday In The South
2	3	Billy Joe Royal, Love Has No Right
3	4	K.T. Oslin, This Woman
4	5	Southern Pacific, Any Way The Wind Blows
5	6	Holly Dunn, Are You Ever Gonna Love Me
6	7	Vern Gosdin, I'm Still Crazy
7	8	Willie Nelson, Nothing I Can Do About It Now
8	9	Highway 101, Honky Tonk Heart
9	10	Keith Whitley, I Wonder Do You Think Of Me
10	11	Randy Travis, Promises
11	12	Rodney Crowell, Above And Beyond
12	13	The Judds, Let Me Tell You About Love
13	14	Clint Black, Killin' Time
14	16	Hank Williams, Jr., Finders Are Keepers
15	18	Lionel Cartwright, Give Me His Last Chance
16	1	Patty Loveless, Timber I'm Falling In Love
17	19	Steve Wariner, I Got Dreams
18	20	Baillie And The Boys, (I Wish I Had A) Heart Of
19	25	Ricky Van Shelton, Living Proof
20	21	Michael Martin Murphey, Never Givin' Up On Love
21	23	Buck Owens And Ringo Starr, Act Naturally
22	24	The Forester Sisters, Don't You
23	26	Restless Heart, Say What's In Your Heart
24	28	The Shooters, You Just Can't Lose 'Em All
25	27	The Desert Rose Band, Hello Trouble
26	29	The Bellamy Brothers, You'll Never Be Sorry
A27	—	Alabama, High Cotton
A28	—	George Strait, Ace In The Hole
A29	—	Skip Ewing, The Coast Of Colorado

STEREO WFMS FM 95.5 ...is Country Music

Indianapolis P.D.: Russ Schell

1	2	Patty Loveless, Timber I'm Falling In Love
2	3	Holly Dunn, Are You Ever Gonna Love Me
3	5	Southern Pacific, Any Way The Wind Blows
4	1	Billy Joe Royal, Love Has No Right
5	7	Vern Gosdin, I'm Still Crazy
6	8	Keith Whitley, I Wonder Do You Think Of Me
7	10	K.T. Oslin, This Woman
8	11	Willie Nelson, Nothing I Can Do About It Now
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14	15	The Judds, Let Me Tell You About Love
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26	30	The Desert Rose Band, Hello Trouble
27	32	Restless Heart, Say What's In Your Heart
28	31	The Bellamy Brothers, You'll Never Be Sorry
29	EX	Tanya Tucker, Daddy And Home
30	EX	Gene Watson, The Jukebox Played Along
31	EX	K.D. Lang & The Reckless, Full Moon Full Of Lov
32	EX	Merle Haggard, A Better Love Next Time
EX	EX	Alabama, High Cotton
EX	EX	George Strait, Ace In The Hole
EX	EX	Kathy Mattea, Burnin' Old Memories
A	—	George Jones, Writing On The Wall
A	—	Danielle Alexander, She's There
A	—	Chris Hillman & Roger McGuinn, You Ain't Goin
A	—	Billy Hill, Too Much Month At The End Of The Mo

KPLX 99.5

Dallas P.D.: Bobby Kraig

1	2	Patty Loveless, Timber I'm Falling In Love
2	3	Billy Joe Royal, Love Has No Right
3	4	Keith Whitley, I Wonder Do You Think Of Me
4	6	Michael Martin Murphey, Never Givin' Up On Love
5	1	Shenandoah, Sunday In The South
6	8	The Forester Sisters, Don't You
7	9	Rodney Crowell, Above And Beyond
8	10	K.T. Oslin, This Woman
9	5	Conway Twitty, She's Got A Single Thing In Mind
10	12	The Judds, Let Me Tell You About Love
11	7	Garth Brooks, Much Too Young (To Feel This Damn
12	17	Clint Black, Killin' Time
13	14	Randy Travis, Promises
14	15	Vern Gosdin, I'm Still Crazy
15	16	Willie Nelson, Nothing I Can Do About It Now
16	19	Holly Dunn, Are You Ever Gonna Love Me
17	18	Highway 101, Honky Tonk Heart
18	22	Merle Haggard, A Better Love Next Time
19	20	Buck Owens And Ringo Starr, Act Naturally
20	21	Southern Pacific, Any Way The Wind Blows
21	25	Ricky Van Shelton, Living Proof
22	11	Reba McEntire, Cathy's Clown
23	24	Lionel Cartwright, Give Me His Last Chance
24	26	Restless Heart, Say What's In Your Heart
25	27	Steve Wariner, I Got Dreams
26	28	Danielle Alexander, She's There
27	30	The Bellamy Brothers, You'll Never Be Sorry
28	EX	George Strait, Ace In The Hole
29	EX	Alabama, High Cotton
30	EX	Hank Williams, Jr., Finders Are Keepers
A	—	Canyon, Hot Nights
A	—	The Desert Rose Band, Hello Trouble
A	—	K.D. Lang & The Reckless, Full Moon Full Of Lov
EX	29	Earl Thomas Conley, Love Out Loud
EX	EX	John Denver/Nitty Gritty Dirt Band, And So It G
EX	EX	Baillie And The Boys, (I Wish I Had A) Heart Of
EX	EX	George Jones, Writing On The Wall
EX	EX	Suzy Bogguss, Cross My Broken Heart
EX	EX	Skip Ewing, The Coast Of Colorado
EX	EX	Eddy Raven, Bayou Boys

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	(Major Bob, ASCAP)
8 ABOVE AND BEYOND (Tree, BMI) HL		
31 ACE IN THE HOLE (Sweet Tater Tunes, ASCAP)		
27 ACT NATURALLY (Tree, BMI) HL		
63 ALL THE FUN (Scarlet Moon, BMI)		
45 AN AMERICAN FAMILY (Famous, ASCAP/Bob Corbin, ASCAP)		
100 ANCIENT HISTORY (Cedarwood, BMI) WBM		
14 AND SO IT GOES (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/CLM		
82 ANGER AND TEARS (MCA, ASCAP) HL		
4 ANY WAY THE WIND BLOWS (Backlash, ASCAP/Bob A-Lew, ASCAP/Endless Frogs, ASCAP/Long Tooth, BMI)		
1 ARE YOU EVER GONNA LOVE ME (Cross Keys, ASCAP/Terrace, ASCAP/Lawyer's Daughter, BMI) HL/CPP		
42 BAYOU BOYS (Morganactive, ASCAP/You & I, ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP)		
66 BENEATH THE TEXAS MOON (Crowman, ASCAP/Warner-Elektra-Asylum, BMI/Kansas By The Sea, ASCAP/Mighty Nice, BMI) WBM		
30 A BETTER LOVE NEXT TIME (Johnny Christopher, BMI/Chris Wood, BMI)		
95 BEYOND THOSE YEARS (WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI) WBM		
36 BURNIN' OLD MEMORIES (BMG, ASCAP/Warner-Tamerlane, BMI/Bellevue Or Not, ASCAP/Screen Gems-EMI, BMI)		
81 CALIFORNIA BLUE (Orbisongs, ASCAP/EMI April, ASCAP/Gone Gator, ASCAP) HL/CPP		
51 CATHY'S CLOWN (Acuff-Rose, BMI) CPP		
24 THE COAST OF COLORADO (Acuff-Rose, BMI/Hidden Lake, BMI) CPP		
91 COME FROM THE HEART (EMI April, ASCAP/GSC, ASCAP/Lion Heated, ASCAP) HL		
21 CROSS MY BROKEN HEART (EMI April, ASCAP/Ideas Of March, ASCAP/Irving, BMI/Eaglewood, BMI) HL/CPP		
59 CRY CRY CRY (Stapic, BMI)		
34 DADDY AND HOME (Peer International, BMI) CPP		
57 DEAR ME (Acuff-Rose, BMI/Arin, BMI) CPP		
48 DO YOU FEEL THE SAME WAY TOO? (Careers, BMI/Beckaroo, BMI) CPP		
18 DON'T YOU (Little Big Town, BMI/Oh The Music, BMI/Pierce, ASCAP) WBM		
23 FINDERS ARE KEEPERS (Bocephus, BMI) CPP		
96 FOOL'S PARADISE (Warner-Tamerlane, BMI/Hear No Evil, BMI/Tioga Street, BMI) WBM		
32 FULL MOON FULL OF LOVE (Bug, BMI/Whiskey Drinkin'/Miss Kitty, ASCAP) CLM		
10 GIVE ME HIS LAST CHANCE (Silverline, BMI/Long Run, BMI) WBM		
38 HARD LUCK ACE (Blue Piggie, BMI)		
90 HARD-HEADED HEART (Radio-Active, ASCAP/Jim's Allisongs, BMI)		
94 HEAVEN ONLY KNOWS (Irving, BMI) CPP		
22 HELLO TROUBLE (Tree, BMI) HL		
28 HIGH COTTON (Shobi, BMI)		
88 HOLDIN' ON TO NOTHIN' (Bent Cent, BMI/Snake Hat, BMI)		
60 HONKY TONK AMNESIA (Hill & Range, BMI/Acuff-Rose, BMI)		
9 HONKY TONK HEART (Berger Bits, ASCAP/MCA, ASCAP) HL		
76 HOPELESSLY YOURS (Tree, BMI/Cross Keys, ASCAP)		
58 HOT NIGHTS (Colgems-EMI, ASCAP/Bright Sky, ASCAP/Milene, ASCAP)		
64 HOUSE ON OLD LONESOME ROAD (Colgems-EMI, ASCAP/Maypop, BMI)		
72 HOUSTON SOLUTION (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/WBM		
83 HOW DO (Getareajob, ASCAP/EMI April, ASCAP) HL		
78 HOW I LOVE YOU IN THE MORNING (Lodestar, sesac)		
74 THE HURTIN' SIDE (Almo, ASCAP/Brio Blues, ASCAP/Songs De Burgo, ASCAP/PolyGram International, ASCAP) CPP/HL		
13 I GOT DREAMS (Steve Warner, BMI/Screen Gems-EMI, BMI/Irving, BMI) CPP/WBM		
73 I STILL MISS SOMEONE (Song Of Cash, ASCAP)		
19 (I WISH I HAD A) HEART OF STONE (EMI April, ASCAP/Ideas Of March, ASCAP/Lion Heated, ASCAP) HL		
3 I WONDER DO YOU THINK OF ME (Acuff-Rose, BMI) CPP		
85 IF IT WASN'T FOR THE HEARTACHE (Cross Keys, ASCAP/Tree, BMI) HL		
67 IF YOU DON'T KNOW ME BY NOW (Mighty Three, BMI)		
54 IF YOU HAD A HEART (Life Of The Record, ASCAP/Malchak, ASCAP/Colgems-EMI, ASCAP)		
69 I'M NOT OVER YOU (Sam's Place, BMI/Ancient Springs, BMI/Southern Reign, BMI/Second Serve, ASCAP)		
2 I'M STILL CRAZY (Hookem, ASCAP/PolyGram International, ASCAP/Buddy Cannon, ASCAP) CPP		
79 IN A LETTER TO YOU (EMI Blackwood, BMI/Dennis Linde, BMI) HL		
87 IT'S LOVE THAT MAKES YOU SEXY (Music Corp. Of America, BMI/Jessie Jo, ASCAP/Fast Ball, BMI)		
86 JACKIE BROWN (Riva, ASCAP)		
35 THE JUKEBOX PLAYED ALONG (Next-O-Ken, BMI/Ensign, BMI/BMG Songs, ASCAP) CPP/HL		
68 JUST ANOTHER MISERABLE DAY (Noted, ASCAP/Lust-4-Fun, ASCAP/Joyna, ASCAP/Spider Jive, BMI)		
15 KILLIN' TIME (Howlin'/Hits, ASCAP)		
44 LET IT BE YOU (Cross Keys, ASCAP/Silverline, BMI) HL		
11 LET ME TELL YOU ABOUT LOVE (Brick Hithouse, BMI/Irving, BMI/EMI April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) CPP/HL		
25 LIVING PROOF (Intersong-USA, ASCAP/Hide-A-Bone, ASCAP) HL		
7 LOVE HAS NO RIGHT (Labor Of Love, BMI/Boondocks, ASCAP/Js4Fun, ASCAP)		
80 LOVIN' ONLY ME (ESP, BMI) CPP		
40 MORE THAN A NAME ON A WALL (Stalter Brothers, BMI) CPP		
49 MUCH TOO YOUNG (TO FEEL THIS DAMN OLD)		
20 NEVER GIVIN' UP ON LOVE (Unicity, ASCAP/Rowdy Boy, ASCAP) HL		
99 NOT FADE AWAY (Wren, BMI/MPL, ASCAP)		
6 NOTHING I CAN DO ABOUT IT NOW (WB, ASCAP/Refuge, ASCAP/Macy Place, ASCAP) WBM		
47 ONE GOOD WELL (Irving, BMI/Colter Bay, BMI/Almo, ASCAP/Brio Blues, ASCAP) CPP		
17 PROMISES (Three Story, ASCAP/Tennessee Hills, BMI) WBM		
75 ROLL OVER (Billy Beau, ASCAP/Tapadero, BMI)		
62 SAD YETTES (Unichappell, BMI/Careers, BMI)		
26 SAY WHAT'S IN YOUR HEART (Don Schlitz, ASCAP/Sheddhouse, ASCAP/PolyGram International, ASCAP) HL		
50 SHE'S GOT A SINGLE THING IN MIND (Rick Hall, ASCAP)		
46 SHE'S THERE (Lodge Hall, ASCAP) HL		
93 SOWIN' LOVE (MCA, ASCAP/Don Schlitz, ASCAP/Scarlet Moon, BMI/Screen Gems-EMI, BMI) HL/WBM		
77 STEPPIN' STONE (Irving, BMI/Cross Keys, ASCAP/Tree, BMI)		
70 STONE BY STONE (EMI, ASCAP/Music City, ASCAP)		
12 SUNDAY IN THE SOUTH (Screen Gems-EMI, BMI) WBM		
61 SUZETTE (Careers, BMI)		
53 THERE I'VE SAID IT AGAIN (Jefferson, ASCAP)		
92 THEY RAGE ON (PolyGram International, ASCAP/Ranger Bob, ASCAP/Pink Pig, BMI) HL		
5 THIS WOMAN (Wooden Wonder, SESAC) HL		
16 TIMBER I'M FALLING IN LOVE (Songs Of PolyGram, BMI) HL		
33 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) WBM		
55 TWIST OF FATE (Bobby Fischer, ASCAP/Five Bar-B, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Chappell & Co., ASCAP) HL		
71 THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) (Gary Burr, ASCAP/Zena, ASCAP)		
65 WHAT'S GOING ON IN YOUR WORLD (Milene, ASCAP/Ha-Deb, ASCAP) CPP		
89 WHEN WILL THE FIRES END (Almarie, BMI)		
41 WHY'D YOU COME IN HERE LOOKIN' LIKE THAT (Benny Hester, ASCAP)		
43 WRITING ON THE WALL (Bobby Fischer, ASCAP/Young World, BMI)		
56 YELLOW ROSES (Velvet Apple, BMI)		
37 YOU AIN'T DOWN HOME (Cross Keys, ASCAP/Tree, BMI) HL		
52 YOU AIN'T GOING NOWHERE (Dwarf, ASCAP) WBM		
84 YOU GOT THE JOB (Watch Hill, BMI/Unichappell, BMI) HL		
39 YOU JUST CAN'T LOSE 'EM ALL (Rick Hall, ASCAP/WB, ASCAP/New Crew, ASCAP/New John, ASCAP/Alabama Band, ASCAP) WBM		
29 YOU'LL NEVER BE SORRY (Bellamy Bros., ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) CPP		
97 YOUR OLD FLAME'S GOIN' OUT TONITE (Triage, BMI/Surespin, BMI)		

3 Chains Named As VSDA's Retailers Of The Year

BY GEOFF MAYFIELD

LAS VEGAS Erol's, Minneapolis/St. Paul chain Adventures In Video, and Houston's Audio/Video Plus snared retailer-of-the-year awards from the Video Software Dealers Assn. Manufacturers Advisory

Committee.

The tributes were announced the evening of Aug. 9 at the VSDA's Favorite Videos awards ceremony by David Mount, senior VP/GM of International Video Entertainment and chairman of the manufacturer's committee, a group comprising rep-

resentatives from more than 20 video suppliers.

The night also saw two key VSDA figures, Mickey Granberg and Arthur Morowitz, receive special recognition.

VSDA REPORT

Springfield, Va.-based Erol's and its 198 stores garnered top honors in the large-chain category, for companies with more than 21

locations. The other chains nominated in this category are music/video combo operations: West Sacramento, Calif.-based Tower Records/Tower Video and Los Angeles-based Music Plus.

Carl Bellini, who recently left a senior executive position at drug chain Revco to become Erol's president, accepted the award.

In the midsize category, for webs with six to 20 stores, Adventures In Video beat out Omaha, Neb.-based
(Continued on page 64)



David Mount, senior VP/GM of IVE and chairman of the VSDA Manufacturers Advisory Committee, presents a retailer-of-the-year award for chains of 21 or more stores to Erol's president Carl Bellini.

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
GONE WITH THE WIND (G) Clark Gable, Vivien Leigh MGM/UA/\$89.95	9/7/89 (9/26/89)	\$1.6 (14)	Poster
THE HORROR SHOW (R) Lance Henrikson MGM/UA/\$89.95	9/7/89 (9/26/89)	\$1.7 (444)	Poster
MIDNIGHT (R) Lynn Redgrave, Tony Curtis SVS/\$89.95	9/5/89 (9/27/89)	NA (NA)	Poster
OUT COLD (R) John Lithgow, Teri Garr HBO/\$89.99	9/5/89 (9/20/89)	\$0.2942 (142)	Poster, Counter Display
SALAAM BOMBAY! (NR) Shafiq Syed, Hansa Vithal Virgin/\$79.95	9/5/89 (9/20/89)	\$2.1 (27)	Poster
SING (PG-13) Lorraine Bracco, Patti LaBelle RCA/Columbia/\$89.95	9/6/89 (9/28/89)	\$2.2 (864)	Poster
SLAVES OF NEW YORK (R) Bernadette Peters, Mary Beth Hurt RCA/Columbia/\$89.95	9/6/89 (9/28/89)	\$0.3365 (13)	Poster
THE TERROR WITHIN (R) George Kennedy, Andrew Stevens MGM/UA/\$79.95	9/7/89 (9/26/89)	\$0.8585 (103)	Poster

* INFORMATION FURNISHED BY VIDEO FORECASTER.

OTHER TITLES

THE BEDROOM WINDOW Steve Guttenberg, Elizabeth McGovern Vestron/\$14.98 Prebook cutoff: 8/23/89; Street: 9/13/89	MOONSTRUCK Cher, Nicholas Cage MGM/UA/\$19.95 Prebook cutoff: 8/31/89; Street: 9/19/89
CARLIN ON CAMPUS George Carlin Vestron/\$19.98 Prebook cutoff: 8/23/89; Street: 9/13/89	OUT OF CONTROL Martin Hewitt New World/\$9.95 Prebook cutoff: 8/23/89; Street: 9/6/89
CODENAME: WILDGEESE Ernest Borgnine, Lee Van Cleef New World/\$14.95 Prebook cutoff: 8/23/89; Street: 9/6/89	PLATOON Charlie Sheen, Willem Dafoe Vestron/\$19.98 Prebook cutoff: 8/23/89; Street: 9/13/89
COUNTERFORCE George Rivero, Andrew Stevens IVE/\$89.98 Prebook cutoff: 8/30/89; Street: 9/21/89	PRIZZI'S HONOR Jack Nicholson, Kathleen Turner Vestron/\$14.98 Prebook cutoff: 8/23/89; Street: 9/13/89
CREEPSHOW 2 Lois Chiles, George Kennedy New World/\$19.95 Prebook cutoff: 8/23/89; Street: 9/6/89	RED HEAT Arnold Schwarzenegger IVE/\$19.95 Prebook cutoff: 8/23/89; Street: 9/14/89
THE FRENCH LIEUTENANT'S WOMAN Meryl Streep MGM/UA/\$19.95 Prebook cutoff: 8/31/89; Street: 9/19/89	ROBIN WILLIAMS LIVE Robin Williams Vestron/\$19.98 Prebook cutoff: 8/23/89; Street: 9/13/89
GODZILLA 1985 Raymond Burr New World/\$9.95 Prebook cutoff: 8/23/89; Street: 9/6/89	SPACECAMP Lea Thompson, Kate Capshaw Vestron/\$14.98 Prebook cutoff: 8/23/89; Street: 9/13/89
LIGHT OF DAY Michael J. Fox, Joan Jett Vestron/\$14.98 Prebook cutoff: 8/23/89; Street: 9/13/89	TO LIVE AND DIE IN L.A. Dean Stockwell, Willem Dafoe Vestron/\$14.98 Prebook cutoff: 8/23/89; Street: 9/13/89
LIVE FROM WASHINGTON . . . Dennis Miller Vestron/\$19.98 Prebook cutoff: 8/23/89; Street: 9/13/89	WHOOPI GOLDBERG LIVE Whoopi Goldberg Vestron/\$19.98 Prebook cutoff: 8/23/89; Street: 9/13/89

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.

STORE MONITOR

by Earl Paige

REGIONAL SHOWS HOT: Video Software Dealers Assn. regional chapters are talking up more joint efforts in terms of regional trade shows, especially in areas where two or more chapters can link up, as in California and Florida. Tom Daugherty, who wears two hats, is among those who see the possibility of numer-

VSDA REPORT

ous regional trade shows like the one initiated by his own Spokane [Wash.] Chapter this past June. Daugherty, who is also chairman of the national buying co-op American Video Assn., says he doesn't see these regionals as competition for VSDA's national show because very

often exhibitors at regional shows do not trade nationally. More to the point is the Feb. 25 joint West Coast Video Expo in Reno, Nev., at the Nugget. This event will jointly involve the three Northern California groups, Northern California, Sacramento Chapter, and Central California Chapter. But Mitch Lowe, head of three-store Video Droid, Mill Valley, and president of the Northern California group, stresses that "we are working very closely with the Portland [Ore.] Chapter and Washington State Chapter so that we don't interfere with any events they are planning." The Northern California group has held three exhibit events, each increasingly successful, with Lowe and his board believing the expertise can be helpful for the newer groups. A flier was passed out during VSDA in Las Vegas and the reaction from potential exhibitors and panelists for seminars was positive, Lowe says.

TRACKING RENTRAK: At last year's VSDA convention, former National Video president Ron Berger drew plenty of fire from rank-and-file trade group members over the launch of Rentrak, his controversial pay-per-transaction distribution company. He had a much lower profile at this year's Aug. 6-9 confab, although he did try to recruit some new sign-ups. Rentrak had a hospitality suite at the host hotel, Las Vegas Hilton, Aug. 6-7, then held the company's three-hour, road-show seminar at the nearby Sahara

on the next two afternoons. Berger says some 80 dealers attended the first session. Rentrak is in the midst of a 55-city road trip.

WORKERS' COMP: The issue of workers' compensation has galvanized California chapters working together, with the six California groups pushing to have video stores reclassified. There will be much more on this. Lowe and the five other chapter presidents are undersigned on a letter requesting relief because video stores are paying at a \$4.69 per \$100 in payroll rate, in a classification that includes workers in safety-sensitive jobs. "Ours is a safe and relatively risk-free working environment," states the letter to a workers' compensation classification official.

JACK'S BACK: Perennial VSDA board member and former The Video Store president Jack Messer is back in the video biz. He is heading a new retail-related company called Gemstone Entertainment and has opened a 4,000-square-foot store called Gator Video in Port Orange, Fla. Messer is splitting time between Florida and Cincinnati, the city where he founded The Video Store.

AVA UPDATE: Trade association and buying co-op AVA came in at 4.83% for its rebate, meaning that AVA members will receive that percentage as a merchandising credit on their yearly total of purchases, says Daugherty in reviewing the board meeting at VSDA in Las Vegas. The search for a successor to John Power, founder and president since the trade group was purchased by its members, is down to two candidates.

VIDEO PARK III: The annual trek through Video Park stores in Las Vegas found many delegates from the VSDA meet looking over the new unit open just a month or so in the northeast section of town. The three 24-hour stores operated by partners Dale Clarke and Harold Vosko are a source of amazement and mystification. A contingent from Miami-based Spec's Music & Video, a 41-store chain of combos, visited No. 3, which, like the second one, is about 15,000 square feet. The stores utilize an amusement park feel, with brick walkways and lamp posts along with green carpeting designed to resemble grass. Several in the group were wondering why there is so little emphasis on sell-through and blank tape. "There's no candy or popcorn," exclaimed one visitor. At least the three major sell-through titles are featured on a sign prominently positioned up front offering three free rentals with purchase sign-up: "Who Framed Roger
(Continued on page 63)

Creative Media Promos Net 'Viddies' For 21 Dealers

BY EDWARD MORRIS

LAS VEGAS In a nod to imaginative newspaper, radio, and television advertising, the Video Software Dealers' Assn. bestowed 21 "Viddie" awards on individual video stores, chains, and rackjobbers here Aug. 8. Jointly sponsored by VSDA, the Newspaper Advertising Bureau, the Radio Advertising Bureau, the Television Bureau of Advertising, and the Cablevision Advertising Bureau, the awards were started last year.

Pat Thavenot, regional VP of the Newspaper Advertising Bureau, told winners and well-wishers at a cocktail party convened for the awards ceremony that "there's been sort of a synergy between newspapers and videos" and noted that there was an abundance of provocative entries to choose from.

Retail consultant Peter Glen, who handed out the radio and television honors, noted that the winners had in common a humorous approach, a current events theme, and a problem-solving aim.

The following are the daily newspaper categories, winners, and themes: retail/single location with annual sales of less than \$250,000—Video Village, Chicago, "It's Better On Video"; retail/single location with annual sales of more than \$250,000—Home Video, Duluth, Ga., "Now Premiering"; retail/local market chain (tie)—Michigan Video, Flint, Mich., "The Definition Of A Great Video Store," and Keene City Video, Keene, N.H., "Raining?"; retail/national chain—Erol's, Springfield, Va., "Member Ship Sale."

In the magazine division, winners included: retail/regional chain—RKO Warner Video, New York, "The Slick & The Sobering"; free-standing insert, retail/local market chain—Videosmith, Allston, Mass., "Movie Buff's Guide"; retail/national chain—Erol's, "Erol's Video Club Gift Catalog"; rackjobber—Handleman, Troy, Mich., "That Special Gift."

Daily newspaper honorable mentions were: retail/single location with sales of less than \$250,000—Southside Videos, Killeen, Texas—"In Full Appreciation"; retail/local market chain—HEB Video Central, San Antonio, Texas, "50 Cents Rents"; and retail/national chain—

Blockbuster Video, Fort Lauderdale, Fla., "17 Plus Youth Restricted Viewing."

Radio winners were: retail/single location with sales of less than \$250,000—Popcorn Video, Decatur, Ind., "Video Freedom Brigade"; retail/local market chain (tie)—Megavideo, Easton, Pa., "Megaman To The Rescue," and Title Wave Stores, Plymouth, Minn., "Star Trek"; and retail/national chain—Erol's, "As The Video Turns."

Cable television winners were: retail/single location with sales of less than \$250,000—Landmark Video World, Lowell, Mass., "Fantasy," and retail/local market chain—Premier Video, Louisville, Ky., "You've Got To See It."

The television winners were: retail/single location with sales of less than \$250,000—Video Etc., Barbourville, Ky., "Reagans"; retail/local market chain—Premier Video, Louisville, "You've Got To See It"; and retail/national chain—Blockbuster Video, "Attribute Differences."

Panel Broaches Subject Of Nintendo Rentals

BY EARL PAIGE

LAS VEGAS The threat posed by Nintendo's vigorous efforts to curb rentals hung over the first of the seminars on video games at the Video Software Dealers Assn. convention Aug. 7 here. Early in his remarks, moderator Bernie Rawitch warned, "We suspect Nintendo is monitoring this session."

Actually, even before the session commenced, a caveat was offered by Rick Karpel, VSDA regional director—an unusual move itself. And numerous times, Rawitch, head of Sacramento, Calif., distributor and single-store operation Sierra Amusement Corp., took his cue from Charles Ruttenberg, VSDA counsel, who ensures that antitrust considerations are not trampled at these affairs.

(Continued on page 66)



FOR WEEK ENDING AUGUST 26, 1989

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TOP VIDEOCASSETTES RENTALS™

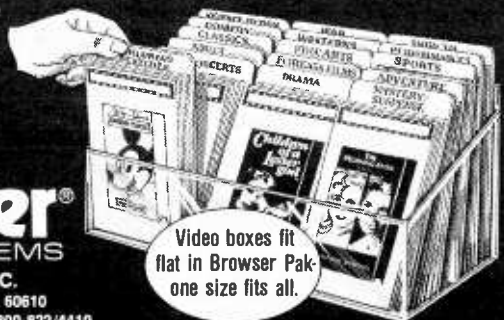
Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	1	8	TWINS	Universal City Studios MCA Home Video 80873	A. Schwarzenegger Danny DeVito	1988	PG
2	2	7	DIRTY ROTTEN SCOUNDRELS	Orion Pictures Orion Home Video 8725	Steve Martin Michael Caine	1988	PG
3	5	4	DANGEROUS LIAISONS	Warner Bros. Inc. Warner Home Video 11872	Glenn Close John Malkovich	1988	R
4	3	6	THE ACCIDENTAL TOURIST	Warner Bros. Inc. Warner Home Video 11825	William Hurt Kathleen Turner	1988	PG
5	4	12	COMING TO AMERICA	Paramount Pictures Paramount Home Video 32157	Eddie Murphy Arsenio Hall	1988	R
6	10	2	MISSISSIPPI BURNING	Orion Pictures Orion Home Video 8730	Gene Hackman Willem DaFoe	1988	R
7	6	5	COCOON: THE RETURN	CBS-Fox Video 1710	Don Ameche Wilford Brimley	1988	PG
8	7	8	ALIEN NATION	CBS-Fox Video 1585	James Caan Mandy Patinkin	1988	R
9	8	9	MY STEPMOTHER IS AN ALIEN	Weintraub Ent. Group RCA/Columbia Home Video 6-21028	Dan Aykroyd Kim Basinger	1988	PG-13
10	13	3	TRUE BELIEVER	RCA/Columbia Pictures Home Video 6-25012	James Woods Robert Downey, Jr.	1989	R
11	NEW ▶		TEQUILA SUNRISE	Warner Bros. Inc. Warner Home Video 11821	Mel Gibson Michelle Pfeiffer	1988	R
12	9	14	THE ACCUSED	Paramount Pictures Paramount Home Video 32149	Kelly McGillis Jodie Foster	1988	R
13	11	6	THE LAST TEMPTATION OF CHRIST	Universal City Studios MCA Home Video 80885	Willem DaFoe Barbara Hershey	1988	PG
14	14	3	WHO'S HARRY CRUMB?	Tri-Star Pictures RCA/Columbia Home Video 6-27013	John Candy	1989	PG-13
15	12	20	BIG	CBS-Fox Video 4754	Tom Hanks	1988	PG
16	16	17	COCKTAIL	Touchstone Pictures Touchstone Home Video 606	Tom Cruise Bryan Brown	1988	R
17	30	2	HEATHERS	New World Entertainment New World Video A88041	Winona Ryder Christian Slater	1988	R
18	NEW ▶		THE FLY II	CBS-Fox Video 1725	Eric Stoltz Daphne Zuniga	1989	R
19	15	9	DEEPSTAR SIX	IVE 61700	Greg Evigan Taurean Blacque	1989	R
20	NEW ▶		TALK RADIO	Universal City Studios MCA Home Video 80894	Eric Bosogian	1988	R
21	29	2	POLICE ACADEMY 6: CITY UNDER SIEGE	Warner Bros. Inc. Warner Home Video 11873	Bubba Smith Michael Winslow	1989	PG
22	17	4	THE BOOST	Hemdale Film Corp. HBO Video 0230	James Woods Sean Young	1989	R
23	18	4	PHYSICAL EVIDENCE	Columbia Pictures Vestron Video 5284	Burt Reynolds Theresa Russell	1988	R
24	20	6	I'M GONNA GIT YOU SUCKA	MGM/UA Home Video M901641	Isaac Hayes Bernie Casey	1988	R
25	19	9	A CRY IN THE DARK	Cannon Films Inc. Warner Home Video 11868	Meryl Streep Sam Neill	1988	PG-13
26	21	17	GORILLAS IN THE MIST	Universal City Studios MCA Home Video 80851	Sigourney Weaver Bryan Brown	1988	PG
27	23	5	TORCH SONG TRILOGY	New Line Cinema RCA/Columbia Home Video 6-22829	Harvey Fierstein Anne Bancroft	1988	R
28	22	11	EVERYBODY'S ALL-AMERICAN	Warner Bros. Inc. Warner Home Video 11827	Jessica Lange Dennis Quaid	1988	R
29	24	21	CROCODILE DUNDEE II	Paramount Pictures Paramount Home Video 32147	Paul Hogan Linda Kozlowski	1988	PG
30	25	8	KINJITE: FORBIDDEN SUBJECTS	Cannon Films Inc. Cannon Video 31036	Charles Bronson	1988	R
31	26	6	HEARTBREAK HOTEL	Touchstone Pictures Touchstone Home Video 609	Charlie Schlatter David Keith	1988	PG-13
32	27	11	HIGH SPIRITS	Media Home Entertainment M012009	Peter O'Toole Daryl Hannah	1988	PG-13
33	28	24	A FISH CALLED WANDA	CBS-Fox Video 4752	John Cleese Jamie Lee Curtis	1988	R
34	NEW ▶		1969	Atlantic Releasing Corp. Media Home Entertainment M012482	Robert Downey, Jr. Kiefer Sutherland	1988	R
35	37	8	PARENTS	Vestron Pictures Inc. Vestron Video 5278	Randy Quaid Mary Beth Hurt	1989	R
36	32	17	TUCKER: THE MAN AND HIS DREAMS	Paramount Pictures Paramount Home Video 32144	Jeff Bridges Martin Landau	1988	PG
37	33	28	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R
38	38	17	CROSSING DELANCY	Warner Bros. Inc. Warner Home Video 11826	Amy Irving Peter Riegert	1988	PG
39	31	16	CHILD'S PLAY	MGM/UA Home Video M800951	Catherine Hicks Chris Sarandon	1988	R
40	35	24	BIG BUSINESS	Touchstone Pictures Touchstone Home Video 605	Bette Midler Lily Tomlin	1988	PG

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

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STORE MONITOR

(Continued from page 61)

Rabbit" (\$22.99); "Land Before Time" (\$24.95); and "Bambi" (26.99).

Others questioned the security risk in having open-floor shelf fixturing so tall and all the special rooms, though most of the latter are under the surveillance of cameras. Video Park utilizes cut boxes with the actual movie in the generic storage case.

One major change in No. 3 is the music video section, a room with a huge jukebox replica in front, as compared with the now-famous 40-foot-long yellow submarine that houses the genre in the second unit. Also new, the tombstone inscription in the graveyard outside the horror section's haunted house. On the tombstone is the comment "Heat Kills Tapes,"—most apt, agreed VSDA attendees, what with all the talk about defective tapes and efforts to mount a consumer education program on better VCR maintenance. Yet another new twist is the rather subdued motif in the adult video room. There is no vivid bordello wallpaper and no red telephone (at No. 2, a recorded message details new releases with, as might be anticipated, no suggestion of titillation).

Most delegates were awed at how Video Park makes a dramatic statement with its major genre sections. Out on the floor are several rack sections, also featuring genres or various categories, with one housing what the store declares as "The Worst Movies Of All Time."

AT THE GROCERY: In the same shopping center where the newest Video Park is positioned in the middle, there is a **Smith's** grocery anchor. Inside is one of the most together video stores found anywhere, according to VSDA attendees. "Their merchandising is incredible," said **Ann Lieff**, Spec's president. An odd feature of the store is that it cannot be fully appreciated from the floor of the grocery store. This is because the store is carved out in a letter T shape with the arms of the T not visible from the front. The effect is one of discovery when the customer comes in and sees the two deep sections on either side (one side contains prerecorded audio cassettes).

MUSIC VIDEO: Maybe most video specialty retailers have yet to see this category take off, but with **Eugene Lemon**, **Video Network**, Oakland, it's more of not talking it up for fear of other retailers finding out. Lemon says he has sold about 70 copies of both **Anita Baker's** "One Night Of Rapture" and **Shirley Caesar's** "Hold My Mule: Live In Memphis." Says Lemon, "We sell them at full list, \$24.95, and mark them up 66%. We can never have enough, we're always running out. They're hard to find, but we found a distributor."

MORE SELL-THROUGH: "Chucky" dolls, a spin-off from the home video "Child's Play," should be hot, says Lemon. After obtaining one in New Orleans in April during the AVA convention, Lemon says he stuck one in the window of his office. "People have nearly broken the window trying to buy it," he says.

TWO GREAT LEADING LADIES IN TWO GREAT FILMS!

LUCILLE BALL

Lucy is one tough cookie in a powerful change of pace role as the loyal secretary of a private eye who's being framed for murder. Clifton Webb, William Berdix and Mark Stevens co-star in this top-notch film noir that crackles with great dialogue and sizzles with tension. (Cat. #1743)

Suggested Retail \$59.98

MAGGIE SMITH

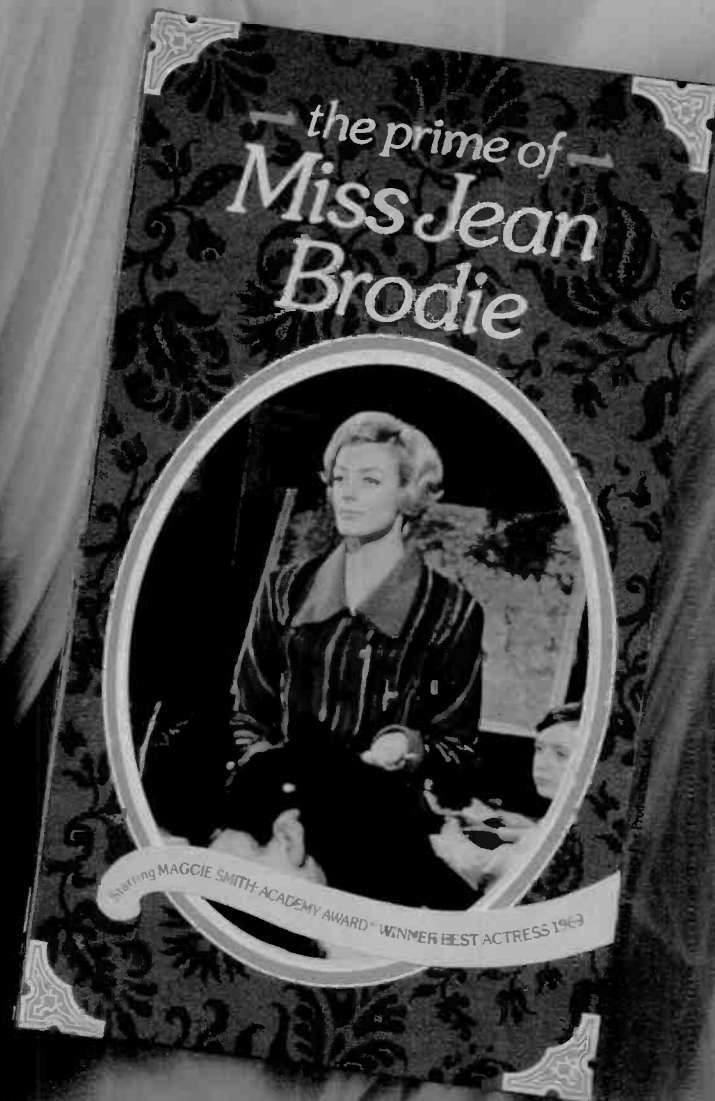
Maggie Smith is superb in an Oscar®-winning performance (Best Actress, 1969) as an outspoken non-conformist at an exclusive girls school who turns out prize pupils and learns a few lessons of her own. Oscar® nominated for Best Original Song ("Jean," by Rod McKuen). (Cat. #1744)

Suggested Retail \$79.98



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Order Cut-Off: 9/19/89 Street Date: 10/5/89



Site, Demographics, Lease Terms Seen Pivotal To New Vid Stores

BY KEN TERRY

LAS VEGAS Location, area demographics, and lease terms are the most important factors to consider in selection of sites for new video stores, according to panelists at a Video Software Dealers' Assn. session on the subject here.



Jack Messer, head of Gemstone Entertainment and former owner of The Video Store, an 82-unit web now operated by Vestron, said the most important demographic information concerns potential video renters living within 1 square mile of

the proposed site. Although renters are found in all segments of the population, he noted, it is necessary to determine which kinds of product will move in a particular location.

He added that there are organizations that specialize in demographic surveys. Retailers can also go to marketing companies that will give them locations, depending on what kind of operation they want to have.

Dawn Weiner, a partner in Austin, Texas-based Home Video Plus Inc., listed a number of criteria for choosing a store site in a strip shopping center, including demographics, visibility of the center and of the store, identity of the anchor tenant, tenant mix, signage needs, the landlord's stability, local competition, and the

broker's reputation.

Regarding location, she cautioned, "Don't let heavy traffic fool you. Brokers will always cite their traffic count when they have nothing else to support a center." The site could be on a busy highway where it is difficult for cars to stop, she noted, or there could be traffic jams near the light at the center, limiting access.

She emphasized convenience of access, advising retailers to make sure the parking lot near the location has at least 40-60 spaces.

She also noted that, for night shopping, the center and the store should be brightly lit to make customers comfortable.

Finally, she stressed that "a strong anchor will draw many potential customers" and advised retailers to make sure the anchor has a long-term lease.

Becki Reno, owner of Video Excitement in Kalispell, Mont., who has moved her store three times since 1980 and now has 5,500 square feet, warned of the many pitfalls in store leases. First, she urged the audience to "negotiate the rental rate last," since agreement on a rental rate generally tells the broker that the potential customer has decided to take the

lease, leaving little room for bargaining.

Reno advised retailers to get the pro forma numbers on a new project, find out who the lessor is, and make sure the landlord takes written responsibility for the center's commencement date. She noted that one should never sign a personal guarantee of lease payments unless it is absolutely necessary; and even then, one should ask for a short-term lease with renewal options.

She also suggested that the potential lessee be clear about the improvements a landlord is committed to make in new stores. A flat dollar figure in the lease is insufficient, she

noted, if one does not have the plans or know which contractors will be used.

Messer, asked to estimate the average cost of tenant improvements for video stores, projected \$7 per square foot. Weiner said the cost could be as much as \$10-\$12 per square foot.

Reno also advised tenants to include in their leases a cap on "pass-throughs," including such items as building maintenance, cleaning, snow plowing, and insurance. She had two other items of advice: Retain the right to sublease the space, and make sure the lease has a buyout option in case of business failure.

Profits Dip 45% At Schwartz Bros.

NEW YORK Schwartz Brothers Inc., a distributor of videocassettes, recorded music, and accessories, reported a 45% drop in profit for the first quarter, compared with the same period last year.

For the period that ended April 30, net income was \$107,022. Revenue rose 12.6% to \$23 million.

The Lanham, Md.-based company attributed the profit decline to costs incurred in "expanding the customer base and entering new markets."

Schwartz Brothers operates in Georgia, Maryland, New Jersey, Ohio, and Pennsylvania.

VSDA HANDS OUT RETAILER AWARDS

(Continued from page 61)

Applause Video and New York-area chain RKO Warner Video.

Dave Ballstadt, an active VSDA member who just began his second term as the trade group's national treasurer, runs the chain with his family. He had wife Sharon, and one of his sons, Don, join him on stage to receive the award from Mount.

On the same night that Lou Berg's re-election to a second term

Erol's won among large chains

as VSDA president was announced, Berg's two-store Audio/Video Plus won the trophy for one-to-five-store retailers. Also nominated were Movies Unlimited in Philadelphia and Twin Cities combo chain Title Wave.

Berg, president of Audio/Video Plus, and chain GM Susan Gee, another active VSDA member, accepted their firm's honor.

The Manufacturers Advisory Committee uses 10 criteria—including quality of service, ability to tie in with national campaigns, and fiscal responsibility—to determine the winners in each category.

Also during the Favorite Videos ceremony, Berg presented the VSDA President's Award to two-time trade group president Morowitz, head of the dismantled Metro Video distribution unit. Morowitz rotated off the board this year after serving the maximum two consecutive terms.

Morowitz and Berg also staged a tribute to Granberg, who recently retired as executive VP of VSDA and the National Assn. of Recording Merchandisers. As a parting gift on behalf of VSDA, Berg and Morowitz gave Granberg the keys to a new Cadillac.



Dave Ballstadt, left, and his dozen Adventures In Video units, based in Fridley, Minn., won the retailer trophy in the six-to-20-store category. Joining him for the presentation, from left, are his wife, Sharon; IVE's David Mount; and Ballstadt's son, Don.



IVE's David Mount, left, presents Retailer-of-the-Year honors in the one-six store category to VSDA president Lou Berg, head of Houston's Audio/Video Plus, and to Susan Gee, the chain's GM.

FOR WEEK ENDING AUGUST 26, 1989

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TOP KID VIDEO SALES™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
Compiled from a national sample of retail store sales reports.					
★★ NO. 1 ★★					
1	1	45	CINDERELLA Walt Disney Home Video 410	1950	26.99
2	2	13	TEEN MUTANT NINJA TURTLES: THE SHREDDER ... Family Home Entertainment 23981	1987	14.95
3	3	13	NUTS ABOUT CHIP 'N' DALE Walt Disney Home Video 447	1989	14.95
4	6	97	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
5	17	3	DAFFY DUCK'S QUACKBUSTERS Warner Bros. Inc./Warner Home Video 11807	1988	19.95
6	5	28	TEEN MUTANT NINJA TURTLES: HOT RODDING ... Family Home Entertainment 23980	1989	14.95
7	8	13	BONGO Walt Disney Home Video 546	1989	14.95
8	7	13	MICKEY AND THE GANG Walt Disney Home Video 445	1989	14.95
9	4	13	DISNEY'S SING ALONG SONGS: FUN WITH MUSIC Walt Disney Home Video 451	1989	14.95
10	9	167	WINNIE THE POOH AND TIGGER TOO ♦ Walt Disney Home Video 64	1974	14.95
11	14	12	BEN AND ME Walt Disney Home Video 460	1989	14.95
12	10	43	TEEN MUTANT NINJA TURTLES: HEROES ... Family Home Entertainment 23978	1988	14.95
13	13	153	WINNIE THE POOH AND THE HONEY TREE ♦ Walt Disney Home Video 49	1965	14.95
14	12	13	DUCKTALES: LOST WORLD WANDERERS Walt Disney Home Video 450	1989	14.95
15	15	148	SLEEPING BEAUTY ♦ Walt Disney Home Video 476	1959	29.95
16	RE-ENTRY		THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Home Video 1119	1987	29.95
17	21	94	DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH ♦ Walt Disney Home Video 480	1986	14.95
18	18	204	DUMBO ▲ ♦ Walt Disney Home Video 24	1941	29.95
19	11	13	DUCKTALES: DUCK TO THE FUTURE Walt Disney Home Video 449	1989	14.95
20	19	42	RAFFI IN CONCERT WITH THE RISE & SHINE BAND ♦ Troubadour Records Ltd./A&M Video VC61719	1988	19.98
21	16	163	WINNIE THE POOH AND THE BLUSTERY DAY ♦ Walt Disney Home Video 63	1968	14.95
22	20	49	DISNEY'S SING ALONG SONGS: YOU CAN FLY! Walt Disney Home Video 662	1988	14.95
23	24	167	ALICE IN WONDERLAND ▲ ♦ Walt Disney Home Video 36	1951	29.95
24	25	101	AN AMERICAN TAIL ♦ Amblin Entertainment/MCA Home Video 80536	1986	29.95
25	22	62	MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 690	1988	14.95

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Panel Pinpoints Financial Plans For Expansion

BY EARL PAIGE

LAS VEGAS Hundreds of U.S. video specialty retail firms are reaching that critical stage where they require more capital, a phase of rapid growth that "is very dangerous," said H. Kent Baker, one of two seminar leaders here

helping attendees plan financing during the eighth annual convention of the Video Software Dealers Assn. Aug. 6-9 at

the Las Vegas Hilton.

A more specialized seminar was conducted on how to create a business plan suitable to present a lending institution.

Baker, a professor in finance and real estate at American Univ. in Washington, D.C., sought to offer attendees at his seminar some solace by saying that at least those retailers here must have survived the first critical phase in business—the start-up. He said each year in America 600,000 new businesses start up and only 20% make it past the post.

Of the enormously high mortality rate, Baker said it boils down to two reasons: undercapitalization and poor management. A key reality is that as a business expands, the role of management must change.

As firms go from one to five stores, the problem becomes a lack of cash flow to fuel expansion. "This is what we call the rapid growth phase. It is a very dangerous stage. At this particular stage, it is very important that a professional management staff be in place. Too often, the manager or owner has what we call the John Wayne syndrome—I can do it all myself."

One of the key areas for retail firms is to have adequate expertise in accounting, to be able to assemble financial data, and formulate a business plan. There is enormous opportunity. In 1988 alone, \$4.2 billion in new investment was made by venture capitalists in the U.S., according to the Small Business Administration, said Baker, who referred repeatedly to this government agency.

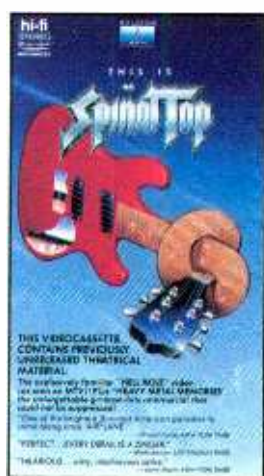
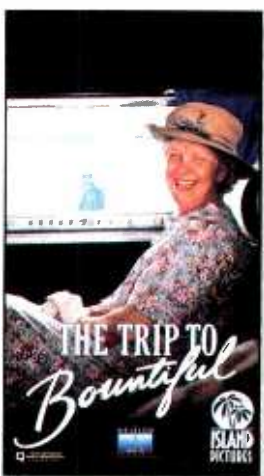
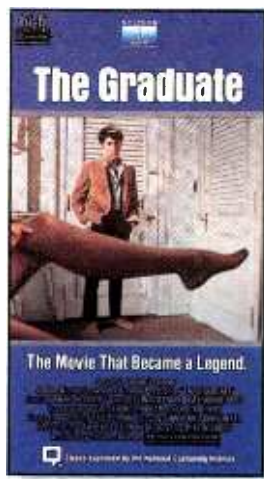
As retail firms arrive at the critical juncture of requiring capital for expansion, they will need to become familiar with a whole new lexicon, such as limited partners, venture capitalists, and eventually, the intricacies of going public.

Making the point that the venture capitalist is a different breed, Baker even used the term "vulture capitalist." He said, "Some are. They have ownership, and that's where their return is."

Venture capitalists come into the picture as a retail company goes into the rapid growth stage because retailers are caught between their former source of capital, the bank, and the new sources. At this point, "banks don't want to be your partner," said Baker.

The SBA, according to Baker, is a prime source of information. "And (Continued on next page)

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SESSION PINPOINTS FINANCIAL PLAN TO SURVIVE STORE EXPANSION

(Continued from page 65)

it's free—free consulting, free help in constructing a business plan, free in the sense that it is paid for by the taxpayers," not the loan applicant business person.

Venture capitalists usually are looking at three to five years for their involvement. "They're not looking for a marriage. What they hope to do is help build the company to a point where they can take it public or at least have a private offering so they can make money and get out and invest in more expanding businesses.

"Generally, venture capitalists look to obtain 30%-40% ownership, no more usually, because they want you, the owner, to have the major stake in the business, to have the motivation."

Again referring to the SBA, Baker said information on the 250 U.S.

venture capitalist firms is available via a SBA Venture Capital Primer by contacting Box 15434, Fort Worth, Texas 76119; also, the National Venture Capitalists Assn., Suite 700, 1655 W. Fort Myers Drive, Arlington, Va. 22209; or the SBA itself at 1156 15th NW, Washington, D.C. 20005.

Because of changes in the tax laws in recent years, venture capital firms are funded by an increasing variety of sources—"family trusts, pension funds are very, very big, major corporation endowments, foundations. Many universities, for example, because of the tax laws, now are committed with pension funds and endowments to invest in small business, up to 5% of their capital."

Another area of investment potential are the 500 U.S. Small Busi-

ness Investment Cos. "All of them, needless to say, don't lend to video stores, each tends to specialize in certain industries. So a smaller percent might lend to video stores. SBICs tend to be small, with about 40% capitalized at \$1 million or under, but they can go to the SBA and leverage their capital and obtain a loan of three times the amount of their capital."

Also possible is the formation of a syndicate where the SBA brings together a group of SBICs.

As for public offerings, the seminar suggested that selling issues to the general public can be a rather expensive undertaking. "But there are ways around that for smaller companies requiring smaller amounts of capital. There are two basic means of limited stock issues. One is a private placement, and

again, this is in association with a SBIC that will work with you. One way is with a limited group of investors. It could be just one, an insurance company, or it could be a venture capital firm. It could be a mutual fund, some of these specialize in small businesses. This limited stock issue is generally up to \$500,000.

"What happens if you need more than \$500,000? In that case, there are limited private placement avenues greater than that but there are more restrictions on what you have to do. For example, if you were to go out for \$5 billion, you might have 35 vendors who would buy your offering, who are called unauthorized or nonaccredited investors.

"A second kind of offering, is interstate. In this kind of offering you are not required to file such exhaustive amounts of papers with the Se-

curities and Exchange Commission. Again, there is no limit to the amount of capital that can be raised through an interstate offering."

Outlining some aspects of the formal public offering, Baker mentioned two problems. "One is finding an investment banking firm interested in your business. The other is that the opportunity for growth has to be great." Not only is there an inordinate amount of data required by the SEC S1 registration, the filing is expensive. "It's not unusual for an offering of \$10 million to cost \$1.2 million."

Still another variation on the public offering is the S18 registration in which a firm can raise up to \$7.5 billion. "These kinds of offerings do not involve the SEC in Washington, they are filed with the SEC offices in each state," Baker said.

PANEL BROACHES SUBJECT OF NINTENDO RENTALS

(Continued from page 62)

As an example of the sense of caution that prevailed at this seminar, neither Rawitch nor any of four panelists explored the suit brought by Nintendo against Blockbuster Entertainment, which seeks to halt copying of instructions (Billboard, Aug. 19). "This hasn't even been in the trades. Chuck [Ruttenberg] is sitting out there shaking like a leaf," said Rawitch, closing off discussion on that topic.

By the end of the session, Ruttenberg was on his feet at a floor mike seeking to halt what he termed "too many denigrating comments about Nintendo." The Washington, D.C., attorney had risen to explain why Nintendo might be sending warning letters to stores suggesting its brand name may only be used certain ways in response to a comment by Andrew Schmidt, owner of Video Update in Minneapolis. Schmidt told the audience that his store had been singled out for such a letter.

In his opening remarks, Rawitch spoke directly to the Nintendo representative he suspected might be in the packed room. "We don't want to fight with you," he said, referring to VSDA's beginning as a group protecting the First Sale Doctrine right to rent movies. "We have a pretty good relationship today with the studios," said Rawitch, extending the invitation for Nintendo and VSDA to be "partners."

The only mention of the issue of

copying instructions was Rawitch's description of a product on the VSDA exhibit floor from Amaray. He said college students "who have never seen a Nintendo booklet" came up with their own instructions, now offered on stickers by Amaray; Rawitch suggested this might eliminate the risk of copyright infringement.

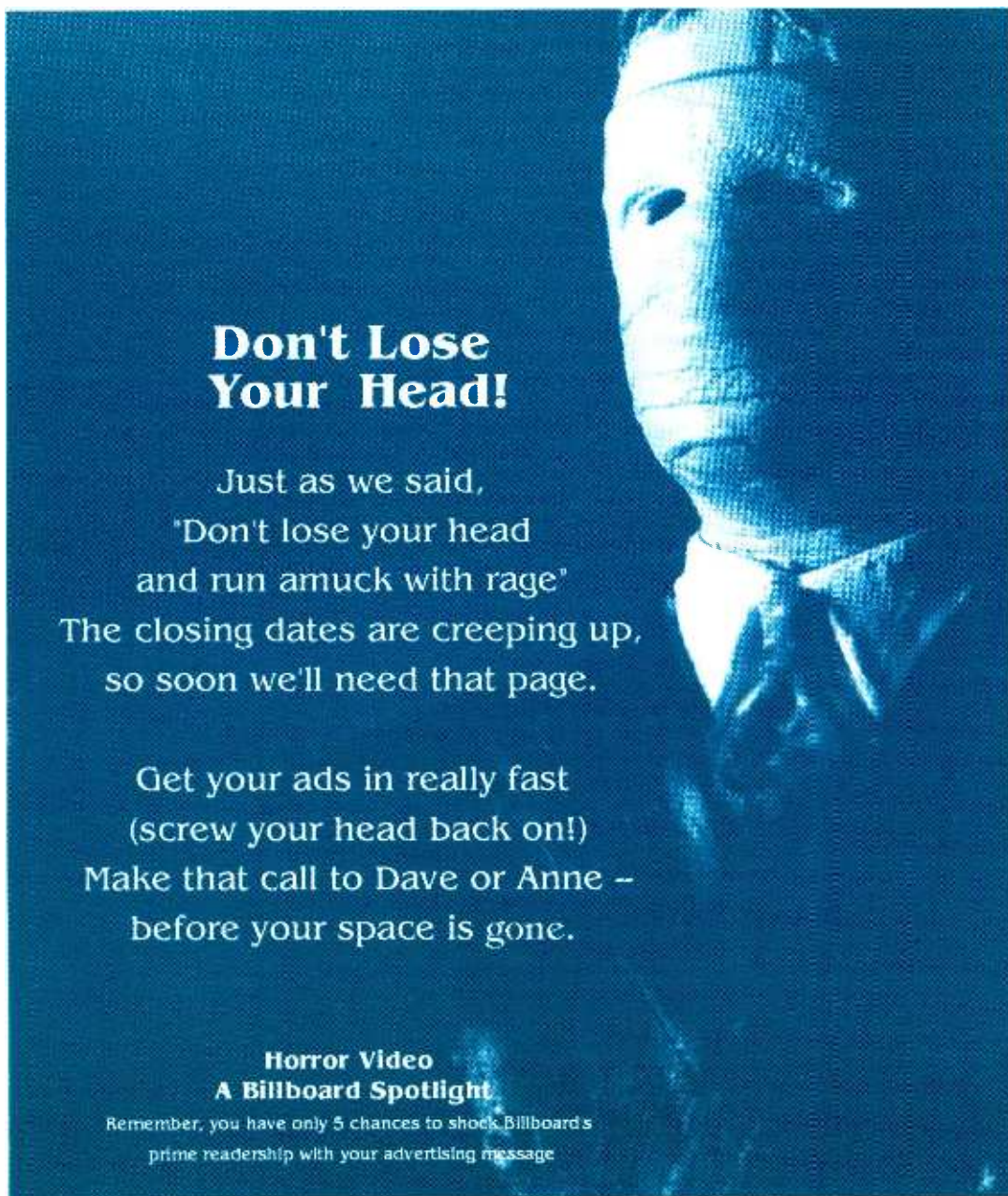
Possible spill-over from video games to the rental of computer software was tentatively explored as well. An attendee quizzed panelist Iris Konia, president of Mega Video, Easton, Pa., after she said that she rents Apple and IBM products.

Off the subject of Nintendo rentals, panelist Eric Heckman, manager of 10-store Video Place, Herndon, Va., the chain developed by founding VSDA president Frank Barnako, urged attendees to push sell-through. He warned that mass merchandisers and such outlets as Toys R Us have started to dominate Nintendo sales. "They might learn how to rent," he warned.

Conducting his own poll, Heckman learned that fellow panelist Jay Gruenwald, president of three-unit Apple Valley, Calif., chain Prime Time Video, has 200 games and has yet to sell that product. Mega Video stocks 100-200 titles in its 11 stores, again rental only. Video Place stocks 100 for rental and only 25-30 for sales.

Reviewing the history of video games was panelist Philip Rosenberg, national sales manager, NEC Home Electronics, which is about to hit the market with a cartridge described as being the size of a credit card. On whether NEC will oppose rental, Rosenberg said, "no comment," though Rawitch added that "at least he is up here with us."

Rawitch noted the contrast in volume in the video game business, which had fallen to as low as \$100 million annually prior to the video game comeback spurred by Nintendo. Comparing the \$6 billion home video industry with the projected \$3.4 billion that video games are expected to earn in 1989, Rawitch said, "half of that is thanks to us."



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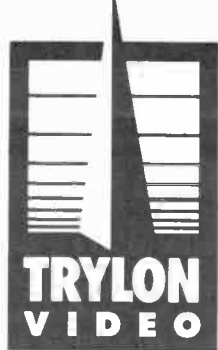
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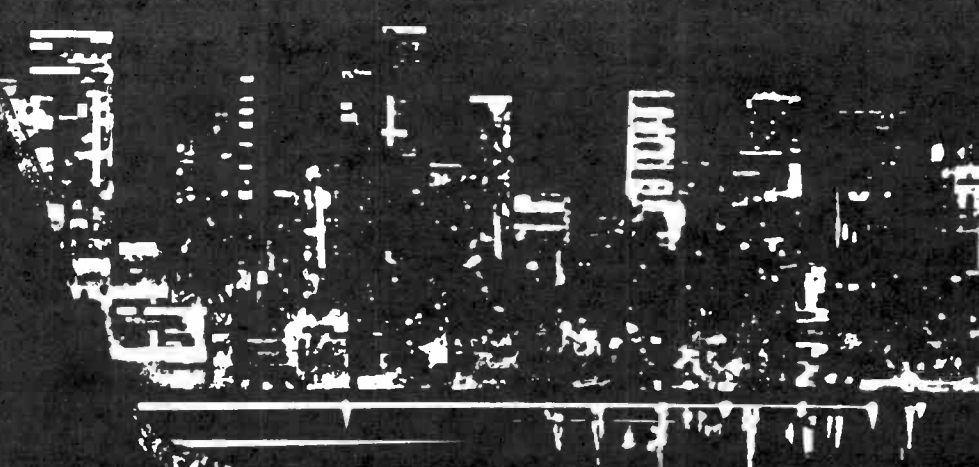
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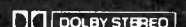
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Production Designer SALLY CAMPBELL • Co-producer Gary Hannam • Producer JOHN MAYNARD • Director VINCENT WARD

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

Produced by Arenafilm Pty Ltd and The Film Investment Corporation of New Zealand. An Australian and New Zealand Co-production. Arenafilm Pty Ltd.



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Special-Interest Market Expanding Suppliers High On Sell-Thru Prospects

BY KEN TERRY

LAS VEGAS Special-interest video suppliers were bullish about sell-through at the recent Video Software Dealers Assn. show here, despite the fact that video specialty retailers have been slow to enter the market. The main reason for optimism, they say, is that mass merchants and many other kinds of outlets are becoming more open to sell-through than ever before.

"The marketplace is expanding. If you set the price right, you can sell it in so many more places," noted Gary Needle, executive VP of Vidamerica, which has been producing special-interest videos since 1980.

Similarly, Jerome Bowie, president of JCI, said, "The whole business is bigger and sell-through is becoming increasingly important." Among the many outlets carrying video product for the first time, he said, are sporting goods stores, which now handle hunting tapes. "We've had exercise tapes in every place that moves," he added, "and most of those are places movies can't get into."

Carol Babeli, marketing manager for MPI, also saw growth in the sell-through market, observing that her company is penetrating drug stores for the first time. She said that video specialists are still tough to crack, but predicted that "big chains will set the pace" on sell-through, forcing smaller video retailers to react.

Both Babeli and Needle said they believe the key to video store sell-through will be rackjobbers, such as Handleman and Video Channels, that are offering their services to video specialists. "People should look into [being racked] as a viable way to get into the sell-through business," said Needle, adding that racking can solve the problem of limited open-to-buy dollars because all product is sold to the dealers on a guaranteed return basis.

Babeli pointed out that sell-through was expected to grow faster in video stores than it has. "It's just now starting to get through the layers of retail," she said. "It's a cash-flow problem for many dealers. As prices come down, more will get into it."

Meanwhile, many special-interest suppliers are continuing to hedge

their bets on sell-through vs. rental product. For example, Sportsmen On Film, specializing in hunting and fishing tapes, has both a \$29.95

'People should look into being racked as a viable way to get into the sell-thru business'

rental line for video stores and a \$14.95 sell-through series aimed at mass merchants. "Recently," said the company's Greg Summitt, "it seems we're getting more interest in our sell-through videos than in the past."

JCI has an \$11.99 hunting line and \$9.95 kiddie tapes intended for sale to consumers, but also has a number of \$19.95 titles that can be sold or rented, such as the "Final 4" (NBA basketball championships) and "Indy 500" tapes. Vidamerica, similarly, has a J. Arthur Rank film line, listing for \$19.98-\$29.98, that "is mainly a rental store item," according to Needle.

One obstacle to penetrating video outlets is the reluctance of distributors to stock special-interest titles. Suppliers such as Congress and Home Vision (which also handles fine-arts titles for Kultur, Paramount, and HBO) have crossed this barrier by selling some of the bigger chains direct, but that still leaves a big void in distribution.

Kultur, which specializes in classical music, opera, and literary adaptations such as "War And Peace" and "King Lear," has augmented its market reach by going through PolyGram distribution to record retailers. Much of its product is priced from \$19.95-\$39.95, which makes it much easier to sell through than earlier special-interest titles that were priced above \$40. Kultur president Dennis Hedlund said that a \$29.95 Kirov Ballet tape, released during the ballet's recent U.S. tour, sold 5,000 copies in its first three weeks.

Hedlund said he liked the studios' new \$14.95 price point for repriced movie titles, "because our programs will become that much more collectible" if people get used to buying videos.

Most other special-interest suppliers agreed that the majors' move could only help the sell-through market, which would aid them. But Jeff McGuire of Home Vision felt that "it puts pricing pressure on us. When you have blockbusters that are bringing in millions of dollars [at the box office], that can help subsidize those [\$14.95] prices."

McGuire, however, noted his company offers dealers a higher profit margin than they can get on studio-generated product. In addition, he pointed to the diversity of titles available from special-interest suppliers. "Different tastes are going to seek out different product lines," he said, "and that's where we fit in."



Market Research. Ernie Wilson of Leading Edge Video is one happy retailer as he meets a few Playboy bunnies at the recent Video Software Dealers Assn. Convention in Las Vegas. The action is at the HBO Video booth.

FOR WEEK ENDING AUGUST 26, 1989

Billboard

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TOP VIDEODISKS™

Compiled from a national sample of retail store sales reports.								
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	2	5	THE ACCIDENTAL TOURIST	Warner Bros. Inc. Warner Home Video 11825	William Hurt Kathleen Turner	1988	PG	24.98
2	1	11	COMING TO AMERICA	Paramount Pictures Paramount Home Video 32157	Eddie Murphy Arsenio Hall	1988	R	34.95
3	3	9	BIG	CBS-Fox Video Image Entertainment 4754	Tom Hanks	1988	PG	39.95
4	10	3	DANGEROUS LIAISONS	Warner Bros. Inc. Warner Home Video 11872	Glenn Close John Malkovich	1988	R	24.98
5	12	3	TWINS	Universal City Studios MCA Home Video 80873	A. Schwarzenegger Danny DeVito	1988	PG	34.98
6	9	7	GHOSTBUSTERS	RCA/Columbia Pictures Home Video Criterion Collection	Bill Murray Dan Aykroyd	1984	PG	49.95
7	8	21	DIE HARD	CBS-Fox Video Image Entertainment 1666	Bruce Willis Bonnie Bedelia	1988	R	39.95
8	4	13	CROCODILE DUNDEE II	Paramount Pictures Paramount Home Video 32147	Paul Hogan Linda Kozlowski	1988	PG	34.95
9	6	13	A FISH CALLED WANDA	CBS-Fox Video Image Entertainment 4752	John Cleese Jamie Lee Curtis	1988	R	39.95
10	5	5	BIRD	Warner Bros. Inc. Warner Home Video 11820	Forest Whitaker Diane Venora	1988	R	24.98
11	7	9	A CRY IN THE DARK	Cannon Films Inc. Warner Home Video 11868	Meryl Streep Sam Neill	1988	PG-13	29.98
12	NEW ▶		THE ACCUSED	Paramount Pictures Paramount Home Video 32149	Kelly McGillis Jodie Foster	1988	R	34.95
13	11	17	WILLOW	LucasFilm Ltd. Image Entertainment 11819	Val Kilmer Joanne Whalley	1988	PG	39.95
14	NEW ▶		ALIEN NATION	CBS-Fox Video Image Entertainment 6451	James Caan Mandy Patinkin	1988	R	39.95
15	17	5	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	34.95
16	NEW ▶		DIRTY ROTTEN SCOUNDRELS	Orion Pictures Image Entertainment 6481	Steve Martin Michael Caine	1988	PG	39.95
17	15	19	MIDNIGHT RUN	Universal City Studios MCA Home Video 80810	Robert De Niro Charles Grodin	1988	R	39.98
18	19	3	EIGHT MEN OUT	Orion Pictures Image Entertainment 6429	John Cusack Charlie Sheen	1989	PG	39.95
19	16	11	GORILLAS IN THE MIST	Universal City Studios MCA Home Video 80851	Sigourney Weaver Bryan Brown	1988	PG	39.98
20	13	3	WOODSTOCK	Warner Bros. Inc. Warner Home Video 11762	Various Artists	1970	R	39.98

◆ 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.

VIDEO PEOPLE

Richard Klinger is named president of King World Home Video, a new division of King World Productions, Los Angeles. He has held posts with RCA Video, Taft Entertainment, and Paramount.

Ernest Clark, formerly manager of acquisitions/production at Vestron Pictures, is named director of acquisitions for South Gate Entertainment, Los Angeles.

Dana Kornbluth joins the Video Software Dealers Assn. and the National Assn. of Recording Merchandisers, Marlton, N.J., as director of press relations/public affairs. She had been manager, West Coast press relations, for MTV Networks.

Panel: News Media Is Key To New Promos

BY JIM McCULLAUGH

LAS VEGAS Video retailers are limited only by their own imagination in developing product promotions that tie in to current news events.

VSDA REPORT

That was the main message at a Video Software Dealers Assn. seminar here titled "Capitalizing On Exposure In Other Media," moderated by Herb Fischer, executive VP at MGM/UA Home Video.

Panelists included Walt Disney Home Video's Ann Daly, Vestron Video's Al Reuben, Jim Salzer of Salzer's Video, and Video Droid's Mitch Lowe.

"Retailers have to be able to recognize a high-profile event and capitalize on it," said Fischer. As examples, he suggested dealers take advantage of the current megablockbuster film "Batman" by showcasing the entire catalogs of actors Michael Keaton and Jack Nicholson.

In addition, he suggested all the recent events in China provided an opportunity to showcase titles like "The Last Emperor," "The Good Earth," "The Empire Strikes Back," and even "The China Syndrome."

Other examples of events that could offer opportunities, he said, were the opening of the baseball season and Bastille Day. He also suggested that dealers could go home from VSDA and immediately promote the trade association's award winners.

In addition to jumping on current affairs, Daly reminded dealers that they should also take full advantage of manufacturers' set promotions and adapt those campaigns as fully as possible to individual stores and marketplace environments.

"Try to bring the national program down to the local level," she said. Reuben, in addition to saying "there are a million themes," suggested that dealers take better ad-

(Continued on page 73)



One Happy Camper. Shelley Long is the top wilderness girl trooper in "Troop Beverly Hills," a November rental release from RCA/Columbia Pictures Home Video.



NICK NOLTE

FAREWELL
TO THE
KING

In the midst of war
he came from nowhere
to be their king.

Now he alone can save
their lives.

A RUDY & MORGAN Production A JOHN MILIUS FILM

NICK NOLTE

NIGEL HAVERS "FAREWELL TO THE KING" MARIUS WEYERS FRANK McRAE Co-starring ELAN OBERON and MARILYN TOKUDA

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

Director of Photography DEAN SEMLER, A.S.C. Editor JOHN W. WHEELER, A.C.E. C. TIMOTHY O'MEARA and ANNE V. COATES

Music by BASIL POLEDOURIS Produced by ALBERT S. RUDY and ANDRE MORGAN

Written for the Screen and Directed by JOHN MILIUS

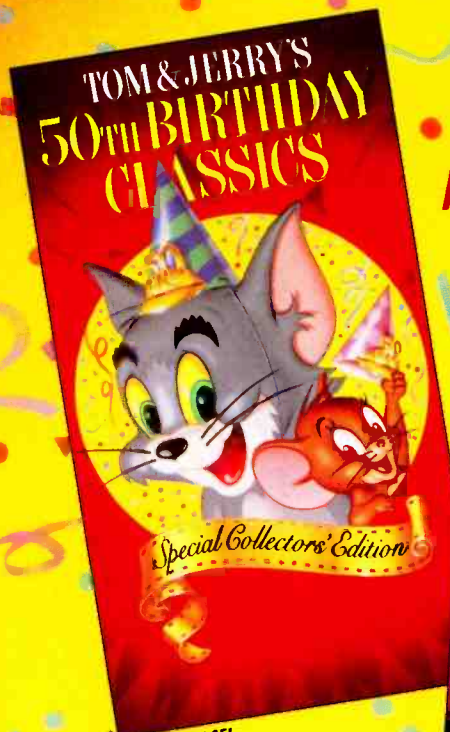
ORIGINAL MOTION PICTURE SOUNDTRACK AVAILABLE ON VARESE SARABAND RECORDS, CD'S AND CASSETTES



ORDER CUT OFF DATE: SEPTEMBER 12 STREET DATE: SEPTEMBER 28

TOM & JERRY'S 50TH BIRTHDAY IS COMING SOON!

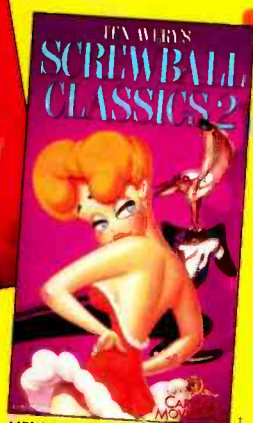
—And the Party's at Your Store!



NEW RELEASE!
\$14.95* Tom & Jerry's
50th Birthday Classics M201664



ONLY
\$14.95* EACH



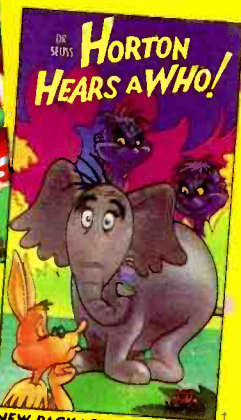
NEW RELEASE!
\$14.95* Tex Avery's Screwwall
Classics 2 M201667



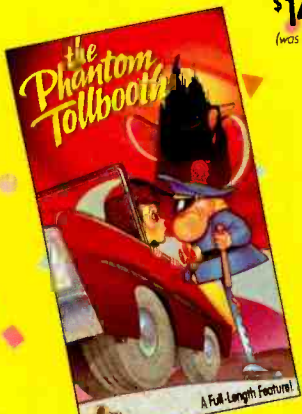
NEW PACKAGING!
\$14.95* The Adventures
of Droopy M300586
(was \$29.95*)



NEW PACKAGING!
\$14.95* MGM Cartoon Magic
M300230
(was \$29.95*)



NEW PACKAGING!
\$14.95* Horton Hears A Who
M200702



NEW PACKAGING!
A FULL-LENGTH FEATURE!
\$19.95* The Phantom Tollbooth
M500155
(was \$29.95*)

Invite your customers — along with 'guests' Horton the elephant, Droopy the deadpan dog, Screwy Squirrel and a menagerie of MGM's greatest animated stars — to join in the pre-celebration of Tom and Jerry's Golden Anniversary. Three packages contain collectible crack-and-peel stickers. With their LOW PRICE and ageless appeal, these cartoon classics make the perfect birthday and holiday gift!

PRE-ORDERS DUE: SEPTEMBER 7, 1989
STREET DATE: SEPTEMBER 26, 1989



*SUGGESTED LIST PRICE. PRICES SLIGHTLY HIGHER IN CANADA.
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FOR WEEK ENDING AUGUST 26, 1989

Billboard

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TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	8	PINK FLOYD: DELICATE SOUND OF THUNDER	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	NR	24.98
★★ NO. 1 ★★								
2	2	57	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
3	3	30	JANE FONDA'S COMPLETE WORKOUT	Jane Fonda Warner Home Video 650	Jane Fonda	1989	NR	29.98
4	4	14	MICHAEL JACKSON: THE LEGEND CONTINUES...	Motown Prod./Optimum Prod. Vestron Musicvideo 5358	Michael Jackson	1989	NR	15.98
5	5	7	METALLICA: 2 OF ONE	Elektra Records Elektra Entertainment 40109-3	Metallica	1989	NR	9.98
6	6	13	PLAYBOY WET AND WILD	HBO Video 0277	Various Artists	1989	NR	19.99
7	7	136	CALLANETICS ▲ ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
8	8	45	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
9	9	152	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	14.95
10	10	31	MOONWALKER ▲^B	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	NR	24.98
11	13	3	BEETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG	19.95
12	14	41	GHOSTBUSTERS ▲	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	29.95
13	31	2	HANGIN' TOUGH	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
14	17	5	I LOVE LUCY: VOLUME 1	CBS-Fox Video 2301	Lucille Ball Desi Arnaz	1952	NR	14.98
15	19	7	THE BEST OF GILDA RADNER	Broadway Video Warner Home Video 35148	Gilda Radner	1989	NR	19.98
16	21	25	U2 RATTLE AND HUM	Paramount Pictures Paramount Home Video 32228	U2	1988	PG-13	24.95
17	11	22	PLAYBOY'S SEXY LINGERIE	HBO Video 0156	Various Artists	1989	NR	19.99
18	15	26	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	Michael Jordan	1989	NR	19.98
19	20	73	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	14.95
20	18	16	DAZZLING DUNKS AND BASKETBALL BLOOPERS	CBS-Fox Video 2229	Marv Albert Frank Layden	1989	NR	14.98
21	16	83	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
22	25	9	\$19.98 HOME VID CLIFF'EM ALL! ▲	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	NR	19.98
23	29	6	NEW ORDER: SUBSTANCE 1989	Warner Reprise Video 38152	New Order	1989	NR	16.98
24	32	3	FIGHT THE POWER-LIVE	CBS Music Video Enterprises 19V-49020	Public Enemy	1988	NR	19.98
25	28	11	THE LOST BOYS	Warner Bros. Inc. Warner Home Video 11748	Jason Patric Dianne Wiest	1987	R	19.98
26	12	11	DISNEY'S SING ALONG SONGS: FUN WITH MUSIC	Walt Disney Home Video 451	Animated	1989	NR	14.95
27	22	12	PLAYMATE OF THE YEAR VIDEO CENTERFOLD 1989	HBO Video 0065	Kimberley Conrad	1989	NR	19.99
28	38	3	DAFFY DUCK'S QUACKBUSTERS	Warner Bros. Inc. Warner Home Video 11807	Animated	1988	G	19.95
29	23	42	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
30	24	20	SHIRLEY MACLAINE'S INNER WORKOUT	Vestron Video 5270	Shirley MacLaine	1989	NR	29.98
31	37	18	ANTHRAX: OIDIIVNIKUFESIN N.F.V. ●	Megaforce Worldwide Island Visual Arts 50135-3	Anthrax	1988	NR	19.98
32	NEW ►		WILL PENNY	Paramount Pictures Paramount Home Video 1967	Charlton Heston	1967	NR	14.95
33	27	15	FULL METAL JACKET	Warner Bros. Inc. Warner Home Video 11760	Matthew Modine Adam Baldwin	1987	R	19.98
34	30	37	PLAYMATE VIDEO CALENDAR 1989	HBO Video 0510	Various Artists	1988	NR	19.99
35	26	11	NUTS ABOUT CHIP 'N' DALE	Walt Disney Home Video 447	Animated	1989	NR	14.95
36	33	4	LEONARD/HEARNS SAGA	CBS-Fox Video 2287	Sugar Ray Leonard Thomas Hearns	1989	NR	19.98
37	39	8	DUCKTALES: DUCK TO THE FUTURE	Walt Disney Home Video 449	Animated	1989	NR	14.95
38	40	3	FIRST MEN IN THE MOON	RCA/Columbia Pictures Home Video 6-20958	Edward Judd Martha Hyer	1964	NR	19.95
39	34	149	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◇	Jane Fonda Warner Home Video 070	Jane Fonda	1986	NR	29.98
40	35	10	DUCKTALES: LOST WORLD WANDERERS	Walt Disney Home Video 450	Animated	1989	NR	14.95

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

VSDA: Meet Me At Eight
The Video Software Dealers Assn.
Holds 8th Annual Meet, Aug. 6-9



Just prior to being gifted with a Cadillac, retired VSDA executive VP Mickey Granberg, left, is saluted with a poem by two-time VSDA president Arthur Morowitz.



Veteran performer Ray Charles delivered a smooth and soulful set for RCA/Columbia.



Convention chairman Andy Lasky, left, shares a Las Vegas moment with keynote speaker Ted Turner.



Television pioneer Milton Berle has joined the video era and was on hand to sign autographs.



For several attendees, Bo Derek's visit at the Trans World Entertainment booth rated a 10.



Paramount Home Video, a company known for its lavish and unusual VSDA parties, chose to celebrate its own 10th anniversary at this year's affair.



Comic Jay Leno drew lots of laughs at HBO Video's breakfast.



Hulk Hogan had double duty at VSDA, appearing during RCA/Columbia Home Video's program and working the booth, above, for Coliseum Video.



"Late Night With David Letterman" regular Larry "Bud" Melman worked MCA's "Couch Potato Workout."



Film maker John Carpenter, right, was on hand to accept the favorite-science-fiction-video award for his movie "They Live" from MC Jeffrey Lyons.



Andrew Dice Clay, left, gets a grin out of Vestron Video president Jon Peisinger.

Charges Regular Stores Stress Sales, Rentals Of Majors Specialty Vid Assn. Eyes New Retail Bases

BY EDWARD MORRIS

LAS VEGAS Having just celebrated its first anniversary, the Special Interest Video Assn. is looking for ways to lessen its often fruitless reliance on conventional video stores. The organization, headquartered in



Denver, will hold its first convention April 30, 1990, in New York, and is raising money to pay for a permanent manager.

On Aug. 7, SIVA held a press conference at the Video Software Dealers Assn. meeting here to publicize its existence and intentions. So far, reported SIVA president William J. Bradburn, the organization has enrolled more than 200 members. It has appointed an activities chairman to develop ties with other trade organizations. And it has created its first chapter—a group in New York headed by SIVA VP Paul J. Caravatt, of Special Video Marketing.

While not repudiating regular

video stores as outlets for their product, Bradburn, Caravatt, and activities chairman Ron Weinstein stressed that these stores are too wedded to renting and selling movies to do the job special-interest video producers require. That being the case, they said, new outlets will have to be cultivated or developed—including book stores, mass merchants, and direct mail. "We're niche marketers," Caravatt asserted, noting that he is working through the American Bowling Congress to send direct-mail information about his bowling videos to 148,000 leagues.

While the prices of sell-through movies are falling, SIVA officials argued that pricing is less crucial for their products. Caravatt said he sells a military aircraft video for \$59.95, and that his experiments with pricing the tape at \$49.95 and \$39.95 did nothing to increase sales.

Recently, Bradburn said, SIVA instituted corporate sustaining memberships to help pay for the cost of hiring a permanent director. Winkler/AME and Knowledge In-

dustry Publications have both joined at the "gold" level (\$7,500). The other sustaining levels are "silver" (\$5,000) and "bronze" (\$2,500).

General membership in SIVA, Bradburn explained, "encompasses everything from preproduction planning to primary and subsidiary rights licensing within these markets, both national and international." There are also associate, non-profit, and teacher/student membership categories.

SIVA publishes a newsletter every other month. The association has retained Shelley Browning, of the Beverly Hills, Calif., law firm of Rosenfeld, Meyer & Susman, as its legal counsel.

Beginning in September, the New York chapter will meet the second Tuesday of every month. The Sept. 12 program will feature remarks from Dan Lipson, manager of home video for ESPN, and Joanne Salce, president of Salce Marketing. The meeting will be held at noon at the Halloran House.

SIVA can be reached at 303-850-0688.

'E.T.' Wins VSDA Vid-Of-The-Year Vote

LAS VEGAS MCA Home Video's "E.T. The Extra-Terrestrial" was voted video of the year by regular members of the Video Software Dealers Assn. during awards ceremonies here Aug. 9. In addition, 13 other videos were honored.



The awards show, hosted by Michael Medved and Jeffrey Lyons, who will soon bow a TV series

based on home-video reviews, also saw special tributes to Mickey Granberg, who recently finished her eight-year term as VSDA's executive VP, and to Arthur Morowitz, who received VSDA's presidential award for "outstanding

contributions" to the home video industry.

In the "favorite" category, the following were this year's winners: drama, "Fatal Attraction" (Paramount); comedy, "Three Men And A Baby" (Touchstone); classic, "The Manchurian Candidate" (MGM/UA); action/adventure, "Die Hard" (CBS/Fox); science fiction, "They Live" (MCA).

Also, horror, "Child's Play"

(MGM/UA); children's program, "Cinderella" (Walt Disney); foreign, "My Life As A Dog" (Paramount); sports, "WrestleMania V" (Coliseum); music video, "U2 Rattle And Hum" (Paramount); health & fitness, "Jane Fonda's Complete Workout" (Warner); how-to, "Secret Video Game Tricks, Codes And Strategies" (MPI); adult, "Miami Spice II" (Cballero); musical program, Michael Jackson's "Moon walker" (CBS).

Virgin Vision, Discwasher Aim To 'Clean Up'

LOS ANGELES Virgin Vision and Discwasher, the audio/video accessories company, are planning a Clean Deal cross-promotion that addresses the defectives issue.

Special November and December Virgin prepacks will include free Discwasher head cleaners with copies of "Scenes From The Class Struggle In Beverly Hills" and "How To Get Ahead In Advertising."

Virgin says "home-inflicted damage" is a primary cause of defective tapes returned to retailers. Heightening awareness of VCR maintenance, according to the company, should accomplish three objectives: consumers will gain improved performance from their VCRs, retailers will extend the life of their inventories, and manufacturers should see the defectives problem somewhat reduced.

Each Virgin double-cassette prepack will offer two free Discwasher dry head cleaners which have a coupon for retailers worth more than \$10 on additional head cleaners.



I Love Detectives. Lucille Ball didn't always play for laughs in movies. CBS/Fox Video is releasing the 1946 classic film noir "The Dark Corner" in which she plays a secretary to a private eye. Suggested list for the October release is \$59.98.

FOR THE RECORD

In the Aug. 12 and Aug. 19 issues, the wrong Public Enemy title was listed on the Top Videocassettes Sales chart. The correct title is "Fight The Power—Live." The CBS Music Video release is No. 24 on this week's sales chart.

FOR WEEK ENDING AUGUST 26, 1989


Billboard

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		
			TITLE	Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™					
				★ ★ NO. 1 ★ ★	
1	1	137	CALLANETICS ◇	MCA Home Video 80429	24.95
2	2	29	JANE FONDA'S COMPLETE WORKOUT	Warner Home Video 650	29.98
3	3	43	SUPER CALLANETICS	MCA Home Video 80809	24.95
4	4	137	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ◆	Warner Home Video 070	29.98
5	5	41	KATHY SMITH'S FAT-BURNING WORKOUT	Fox Hills Video FH1059	19.95
6	7	137	JANE FONDA'S NEW WORKOUT ◆	Warner Home Video 069	29.98
7	6	25	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	29.95
8	9	137	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video 8100	14.95
9	10	19	SHIRLEY MACLAINE'S INNER WORKOUT	Vestron Video 5270	29.98
10	12	137	KATHY SMITH'S BODY BASICS	JCI Video 8111	14.95
11	13	137	JANE FONDA'S EASY GOING WORKOUT ◆	Warner Home Video 058	29.98
12	8	31	RAQUEL: LOSE 10LBS. IN 3 WEEKS	HBO Video 9892	19.99
13	11	75	START UP WITH JANE FONDA	Warner Home Video 077	19.95
14	17	79	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	19.95
15	RE-ENTRY		RICHARD SIMMONS AND THE SILVER FOXES	Warner Home Video 158	24.95
16	15	115	20 MINUTE WORKOUT	Vestron Video 1033	29.95
17	16	9	THE 8 WEEK CHOLESTEROL CURE	Twin Tower Video	29.95
18	20	3	KATHY SMITH'S PREGNANCY WORKOUT	Fox Hills Video MO32223	19.95
19	19	119	JANE FONDA'S P. B. & R. WORKOUT	Warner Home Video 046	29.98
20	14	123	THE JANE FONDA'S WORKOUT CHALLENGE	Warner Home Video 051	29.98

◆ 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. Next week: Recreational Sports and Self Improvement.



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A939

Made-For-Home Finding A Home?

NOW PLAYING AT A LOCAL video store near you: Made-for-home video features may be an idea whose time has come, judging by some of the activity at the recent Video Software Dealers Assn. conclave in Las Vegas.

The notion that one could make video stores the first window for original dramas has been around for some time—dating back to **Karl/Lorimar** days and still actively pursued by a handful of such small companies as Dennis Donovan's **Raedon Entertainment Group**—but has been largely overshadowed by the tidal wave of blockbuster rental and, more recently, major-studio catalog sell-through.

But with VCR penetration above the 60% level and the proliferation of two-VCR homes, all those "screens" are potentially in place for the idea, according to **Michael E. Marcovsky**, chairman of **Gold N M Communications**, who was on hand to announce a slate of such offerings to be released through newcomer **NAC Home Video**. Marcovsky also believes that the growing force of the major studios will result in fewer independent films being made.

"The key," he says, "is good scripts, talent, and production. You can't fool retailers or viewers. These won't be exploitation or slasher films. Then you have to spend money stimulating consumers at the point of sale."

NAC Productions, he adds, has six films, all budgeted in the \$1 million-\$3 million range, which he thinks can initially sell on the 10,000-20,000-piece level.

Among the first films are "Surrounded By Fire," "Raven's Tales," "Clapton," "Broadway Is My Beat," "Takeover," and "Turkey Blaster."

The other major programming element to NAC, he adds, is special interest. Among the first of that product are such titles as "Mustang's 25th Anniversary," "Crash



by Jim McCullaugh

& Burn," "Clipping Coupons For Fun And Profit," "Dan Quayle: Just Kidding," "Happiness Is Being A Grandparent," and "Nashville Beat." On board as executive VP of sales and marketing is **Kevin Johnston**, formerly with **Karl/Lorimar**, **Vestron**, and **Radio Vision Video**.

Meanwhile, **Raedon** a Los Angeles-based production and distribution company specializing in made-for-home video features, also on hand at VSDA, claims it has "carved a \$2 million niche for itself in the already crowded" home video market. Recent releases include "The Evil Below," "L.A. Vice," and "Livin' The Blues." A new production, "Provoked," is set for a fall release.

STAR POWER: Independent **International Video Entertainment** has its eyes on becoming one of the top five suppliers, as evidenced by its formal—and very potent—VSDA presentation. IVE has acquired exclusive U.S./Canadian home video rights to five titles from **David Begelman's Gladden Entertainment Group**, including "Weekend At Bernie's," currently in theatrical release; "Millennium" with **Kris Kristofferson**, "The Fabulous Baker Boys" with **Jeff Bridges**, "Short Time" with **Dabney Coleman**, and "Mannequin II." In addition, IVE has locked up rights to "Wired," the film based on the life of the late comedian **John Belushi**.

For 1989-90, the company will also have the new **Silvester Stallone** flick, "Lock Up," "Eddie &

The **Cruisers II**, "Homeboy" with **Mickey Rourke**, "Signs Of Life" with **Arthur Kennedy** and **Beau Bridges**, "Cold Feet" with **Keith Carradine**, and "Johnny Handsome" with **Mickey Rourke** and **Ellen Barkin**.

From a pact with producer/director **Taylor Hackford's New Visions** company, additional films include "Defenseless" with **Sam Shepard**, "Long Walk Home" with **Sissy Spacek** and **Whoopi Goldberg**, and "Blood In, Blood Out," with **Sean Penn** and directed by **Edward James Olmos**. Then there's **Arnold Schwarzenegger's** "Total Recall," from **Carolco**.

CONVENTION POSTSCRIPT: "I understand VSDA is forming a committee to decide what next year's issues are going to be," quipped one major studio head in Las Vegas, referring to what he called a "no-issue show." One issue that wasn't discussed too much was the \$14.95 price point. The major studio camps remained divided at VSDA, with **Paramount**, **IVE**, and **HBO** offering product at that price point, while such other studios as **CBS/Video**, **MCA Home Video**, **RCA/Columbia Pictures Home Video**, and **Orion** holding the line at higher levels.

"We'll go down screaming before we bring prices down to \$14.94," says **Len White**, head of **Orion Home Video**. "But as far as the industry is concerned, it's inevitable. But we will hold \$19.95 for a year. You never say never in this industry, but you'll have to run a bulldozer over us before we go down to \$10."

SHORT SCANS: **Cabin Fever** has signed a pact with **Acme Pictures Inc.** to market the "Will The Circle Be Unbroken, Volume II" video. The 90-minute documentary features the actual studio recording of **The Nitty Gritty Dirt Band** together with the more than 50 musicians who created the recent album.

VSDA PANEL: NEWS IS KEY TO NEW PROMO IDEAS

(Continued from page 69)

vantage of celebrity appearances at VSDA or other trade shows.

Instead of having the celebrity merely sign an autograph, he suggested that a dealer have a colleague take a picture of the celebrity and the dealer together. After VSDA, he said, send the photo to a local newspaper to plug the store.

"The value of that is worth a hell of a lot more. You can't buy that kind of publicity," he said, adding that could be one ploy a smaller dealer can use on a larger competitor.

Agreeing with other panel members, he reminded dealers that catalog product is paid for. Thus, any revenue produced by catalog product from ongoing promotions goes right to the bottom line.

Salzer said dealers should always "look at their own interests and uniqueness to promote. I've always had a rack with a theme. We're in the entertainment business. You have to

create that feeling inside your store. Reach down and pull up the stuff that got you into the business in the first place."

In an effort to stimulate dealer imagination, the panel displayed slides and asked the audience for immediate promotional ideas.

"We don't mean to be morbid," said **Fischer**, "but these are facts of life. **Mel Blanc's** death, for example, was tragic but it can be turned into a celebration and tribute in video stores."

Among other kinds of suggested interactivity:

- "Batman": One dealer suggested a superheroes promotion.

- A Time magazine cover on the recent events in China: One dealer suggested the **Windham Hill China** video.

- A Time magazine cover on **Roe v. Wade**: Dealers suggested such women's rights and feminist-oriented ti-

tles as "Norma Rae" and "The Accused."

- A Time magazine cover on the **Exxon Valdez**: Environmental tapes were suggested.

- **Oliver North**: **Reuben** suggested promotion of "both sides of the issue," such as "All The President's Men," which deals with government corruption, and **John Wayne** movies.

- The **Warner-Paramount-Time** corporate struggle: Dealers suggested "Wall Steet" and other movies about big business.

- The explosion on the battleship **Iowa**: "Taps," "Platoon," and "Hamburger Hill" were suggested.

Salzer suggested dealers take advantage of the anniversary of "Woodstock" by promoting the movie of the same name as well as "Gimme Shelter" and other movies from the same era.

THE HOLLYWOOD REPORTER BOX OFFICE

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Parenthood (Universal)	9,672,350	1,300 7,440	1	30,328,876
2	The Abyss (20th Century Fox)	9,319,797	1,533 6,079	—	13,027,411
3	Nightmare on Elm Street 5 (New Line)	8,115,176	1,902 4,267	—	8,115,176
4	Turner & Hooch (Buena Vista)	6,337,422	1,888 3,357	2	38,855,407
5	When Harry Met Sally ... (Columbia)	6,197,100	1,171 5,292	4	45,911,983
6	Lethal Weapon 2 (Warner Bros.)	6,071,683	1,830 3,318	5	112,102,140
7	Batman (Warner Bros.)	5,026,358	1,777 2,829	7	222,976,331
8	Lock Up (Tri-Star)	3,342,360	1,384 2,415	1	11,983,564
9	Honey, I Shrunk the Kids (Buena Vista)	3,326,711	1,451 2,293	7	108,198,583
10	Young Einstein (Warner Bros.)	2,051,886	1,217 1,686	1	7,096,660
11	Dead Poets Society (Buena Vista)	1,777,013	846 2,100	10	81,084,878
12	Indiana Jones & Last Crusade (Paramount)	1,630,874	853 1,912	11	183,325,439
13	Licence to Kill (MGM/UA)	1,243,624	850 1,463	4	30,298,892
14	Ghostbusters II (Columbia)	1,065,431	831 1,282	8	106,489,692
15	Peter Pan (Buena Vista re-issue)	1,028,066	1,004 1,124	4	24,615,698
16	Friday 13th: Part VIII (Paramount)	862,145	924 933	2	13,038,025
17	Karate Kid III (Columbia)	712,231	768 927	6	36,012,707
18	Do the Right Thing (Universal)	687,470	322 2,135	5	22,371,871
19	sex, lies and videotape (Miramax)	602,760	28 21,527	1	904,432
20	Weekend at Bernie's (20th Century Fox)	589,470	438 1,346	5	24,666,007
21	Field of Dreams (Universal)	319,500	300 1,065	16	58,777,453
22	Shag: The Movie (Hemdale)	263,247	303 869	3	6,060,659
23	UHF (Orion)	154,657	270 573	3	5,580,417
24	Star Trek V: The Final Frontier (Paramount)	148,330	220 674	9	49,484,601
25	Great Balls of Fire (Orion)	129,027	228 566	6	13,414,156
26	Pet Semetary (Paramount)	90,270	118 765	16	56,955,590
27	Babar: The Movie (New Line)	71,059	137 519	2	950,233
28	Scenes From Class Struggle (Cinecom)	49,706	29 1,714	10	2,026,056
29	The Music Teacher (Orion Classics)	46,844	12 3,904	5	258,670
30	Major League (Paramount)	39,433	54 730	18	49,670,893
31	Chocolat (Orion Classics)	31,558	18 1,753	22	2,065,704
32	Women on the Verge (Orion Classics)	29,512	14 2,108	39	6,832,133
33	Murmur of the Heart (Orion Classics)	24,733	13 1,903	26	1,021,170
34	2nd Animation Celebration (Expanded)	21,261	5 4,252	2	189,258
35	Little Vera (IFEX)	20,772	16 1,298	17	1,078,245
36	La Lectrice (Orion Classics)	20,487	11 1,862	15	530,778
37	Lawrence of Arabia (Columbia)	16,733	9 1,859	26	6,689,177
38	Wuthering Heights (Samuel Goldwyn)	16,415	6 2,736	18	455,112
39	Eat a Bowl of Tea (Columbia)	15,373	2 7,687	3	95,231
40	Distant Voices, Still Lives (Avenue)	11,286	2 5,643	2	35,743

'Thunder And Mud' Features Live Acts, Matches, Jessica Hahn I.R.S. To Produce Metal, Wrestling PPV Special



Nipper & Co. RCA artist Grady Harrell and BET's Donnie Simpson pose with the little Nipper on the set of BET, following Harrell's recent appearance on Simpson's "Video Soul" program.

LOS ANGELES I.R.S. Media is set to produce "Thunder And Mud," a 90-minute pay-per-view special hosted by Jessica Hahn, featuring female mud wrestling and live heavy metal performances.

The special, directed by Penelope Spheeris ("The Decline of Western Civilization Part II—The Metal Years"), will be distributed by Reiss Media Productions for broadcast on Nov. 10 with a suggested price of \$9.50.

Featured acts include Nuclear Assault, Creature, Grave Danger, and Tuff. Of these, Nuclear Assault is the only one signed to the I.R.S. label. Paul Colichman, president of I.R.S. Media, an I.R.S. Records-associated production company, says Spheeris chose the bands "for the look of the show," not because of affiliation with the label.

I.R.S. chairman Miles Copeland says PPV's potential has not yet been fully realized. "Part of the mistake is they take rock'n'roll on its own, and it doesn't have the impact on TV as it does on the stage," he says. "But if you add something like mud wrestling, which does translate to TV, it works."

The special will also give new

acts exposure, Copeland says. "It has become harder and harder for a new act to tour, unless they have a record that is happening. For a pay-per-view special that is sold as a concept rather than a band, it is not important that the band is a huge draw. It provides exposure for a new band that they might not otherwise have."

Colichman adds that metal and

mud wrestling go together. "There are a lot of metal people at the mud wrestling clubs. It is not something that we created, it's just something we noted." He says there are plans for future specials, possibly "with a different bent."

CRAIG ROSEN

VIDEO TRACK

LOS ANGELES

LOW-FLYING HELICOPTERS hovered over the Sunset Strip recently, while **Planet Pictures'** director **Jim Shea** shot the new **Barbra Streisand** video, "We're Not Making Love Anymore." **Jessica Cooper** produced the clip, lensed at the St. James Hotel and various locations around West L.A.

Limelight's Russell Mulcahy directed **Elton John's** "Healing Hands," the first video from his new **MCA** album, "Sleeping With The Past." **Vicki Niles** produced the black and white performance clip.

Liza Minnelli lensed "Losing My Mind" recently, with **MGM** director **Brian Grant**. **Alex Abramowicz** produced the clip from Minnelli's album on **Epic Records**. **Edward Pei** directed photography.

BeBe & CeCe Winans "Celebrate New Life" is their newest **Capitol** clip, directed by **Mark Freedman's Jeff Zimmerman**. **Whitney Houston** makes a guest appearance in the video, shot at the **Coconut Grove** in L.A.'s **Ambassador Hotel**. **Marty Mondino** directed photography and **Craig Fanning** produced.

Meiert Avis directed "No Souvenirs," the latest video from **Melissa Etheridge's** eponymous album on **Island Records**. **Ben Dossett** produced the performance/concept clip for **Windmill Lane Productions**, and **Daniel Pearl** directed photography.

Vivid Productions' Andy Morahan has completed two new videos for **Spandau Ballet**: "Crashed Into Love" and "Be Free With Your Love." **Steven Brandman** and **Warren Hewlett** produced the clips, which come from the band's new **CBS** album.

NEW YORK

FRAGILE FILMS HAS wrapped one of its busiest months, highlighted by a new clip from funkmaster extraordinaire **George Clinton**. **Rupert Wainwright** directed "Why

Should I Dog U Out?," a clip that features cameos by such rappers as **M.C. Hammer**, **Fab Five Freddy**, and **Run D.M.C.'s Run and Jam Master Jay**. **Joey Ramone** even joined the fun. **Terance Power** directed the performance clip, which pays homage to **Clinton's** legacy.

Mick Jones was joined by **Billy Joel**, **Christie Brinkley**, **Ian Hunter**, and **Sean Lennon** during the shooting of "I Just Wanna Hold You" from his new album on **Atlantic Records**. **Meiert Avis** directed the clip, shot on a **Long Island, N.Y.**, location for **Windmill Lane Productions**. **Decklin Quinn** directed photography and **Ben Dossett** produced.

Gerry Wenner of **Planet Pictures** directed the latest **Guy** clip, "Spend The Night," with producer **John Hopgood**. **Wenner** shot footage at **Mother's Stage** and on the streets of **New York**.

Japanese metal rockers EZO lensed "Million Miles Away" during a performance at **Manhattan's Palladium**. Director **Paul Rachman** combined performance footage with location shots of industrial **New Jersey**. **Tina Surmelioglu** produced the clip for **N. Lee Lacy/Associates**.

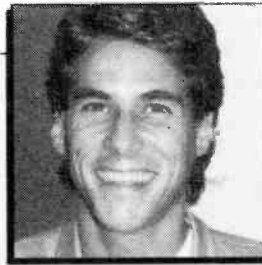
Gerry Wenner directed "The Promise," **Kirk Whalum's** new single from his album on **Columbia**. **Wenner** lensed footage in **New York, Paris**, and **L.A.** **Jessica Cooper** produced for **Planet Pictures**.

OTHER CITIES

DAVID LODGE DIRECTED the new **Paul McCartney** clip, "Ou Est Le Soleil," shot at **London's Grip-house Studios**. **Ed Lachman** directed photography and **Debbie Mason** produced.

Tears For Fears are "Sowing The Seeds Of Love" in their new video shot in **Portland, Ore.** **Limelight's Jim Blashfield** directed with producer **Paul Diener**.

The **Allman Brothers** are back, (Continued on next page)



by Steven Dupler

EYE LIKE: **Janet Jackson** is back, with a smoothly executed large-scale dance piece for the single, "Miss You Much," directed by **Propaganda Films' Dominic Sena**. The black-and-white, well-choreographed, well-shot clip is an extremely effective vehicle for **Jackson's** high-energy style. Further, **A&M Records** creative and marketing honcho **Jeff Gold** tells us that the clip—which premieres on **MTV Saturday (19)**—is only one part of a larger home videocassette, which will feature a second video for the album's title track "Rhythm Nation," as well as documentary-style "making of" footage for both clips. The 12-track album is due **Sept. 19**. The videocassette should follow shortly, **Gold** says.

OUTSIDE CHANNELS: **Shanachie Records**, which specializes in world-music acts like **South African reggae king Lucky Dube** and **German group Dissidenten**, knows it isn't likely to get much play for its artists on traditional videoclip outlets. So, the label tells our man on the street, **Jim Bessman**, it has hit upon a novel and potentially very effective alternative outlet to expose its artists: the evening news.

"We go to the local TV stations in the markets where our artists are touring, and convince the assignment editors to run our videos," **Randall Grass**, the label's executive VP, says. "We also try to use the clips as the clincher of the artist's visual appeal and excitement to get a news crew to a soundcheck."

Lucky Dube has been the label's biggest video success story in the TV news game, **Grass** says. "We had a number of news angles: The fact that he's from **South Africa**, that he's the **No. 1 reggae** star there, and his strong political message."

Shanachie serviced a stadium concert clip featuring **Dube**, along with conceptual clips for the anti-alcohol track "Liquor Slave" and "Together As One"—a plea for racial harmony—which **Grass** says was banned in **South Africa**. According to **Grass**, the clips received extensive play in the consumer news media, including shots on "A.M. Philadelphia," and a local **San Francisco** news program.

ONE OF THE most successful pairings of radio and television is "QZOO Tube," a production of **Tampa, Fla.-based Jones Intercable System**, which is broadcast locally on UHF broadcast channel **WTMV (V32)** in the **Tampa/Lakeland/St. Petersburg** areas, and on low-power station **TV24** in **Sarasota**, as well as on cable via the **JIS** network.

The 2-year-old **QZOO** is unique in that, rather than simply having forged an affiliation with local radio, it is actually a televised version of the **WRBQ-FM "Q105"** **Tampa** radio morning show. According to **Chris Clark**, executive producer, **Jones Intercable** owns the video entity, but the show itself is a joint venture between **Edens Broadcasting** which owns **WRBQ** and **Jones**.

"We actually operate our facilities right inside the radio station," says **Clark**, who describes the show as "a cross between 'Good Morning America,' 'Saturday Night Live,' and 'MTV.'"

"We have cameras right in the control room, and the viewers see morning-drive-time DJs doing their show," he continues. "There is video footage for features like news, weather, and sports, and we cover station promotions in photo-essay montages during the 20% of the playlist for which there is no video."

As for viewership, "QZOO" has a potential 1.3 million households in the **Tampa** area of dominant influence, which consists of 13 counties and is the 14th largest TV market in the country. "We're beating **CBS** in this market in the demos that matter," he notes.

In fact, of the nine TV facilities covered in the **May Arbitron Television Market Report** for **Tampa/St. Pete**, "QZOO" ranked third in a number of key demographic areas, including adults aged 18-49; adults aged 25-49; working women; and all men and women aged both 18-49 and 25-54.

"We're not just a music video program," **Clark** asserts. "We're a morning TV program that incorporates a lot of different elements, one of which is music video. The people who watch my show don't necessarily watch music video channels, and that is an important distinction to advertisers."

A LINEUP OF heavyweight artists—both presenters and performers—will spearhead the 1989 **MTV Video Music Awards** presentation **Sept. 6** at the **Universal Amphitheatre** in **Los Angeles**. In addition to second-time host **Arsenio Hall**, musical performances will be handed in by **Cher**, **Tone-Loc**, **Def Leppard**, **Paula Abdul**, **Bobby Brown**, the **Cult**, the **Cure**, **Jon Bon Jovi** and **Richie Sambora**, and a special live remote broadcast by the **Rolling Stones**.

Incidentally, in a welcome change from many TV music specials, most of the above acts will be singing either live to track or totally live (as opposed to the totally lifeless lip-synching still so prevalent in Europe). The "totally live" performers include the **Cult**, the **Cure**, and **Bon Jovi** and **Sambora**, who will be on hand for an acoustic set.

Awards presenters set so far include bombastic comic **Andrew Dice Clay**, musical artist **Jody Watley**, and TV actress **Christina Applegate**. **George Michael** is due to receive the **Video Vanguard Award** this year: no word on whether the semibearded one will make an appearance, or hand in his thanks on videotape, as did **Michael Jackson** when he was similarly honored.




REMINDER: Label submissions for the upcoming **Billboard Music Video Awards** are due **Sept. 1**. If you have not received a mailing describing the submissions process, please contact **Jolene Oldham** at 212-536-5088. Now is also the time to be registering early for the conference, which runs **Nov. 16-17** at the **Bel Age** hotel in **Los Angeles**. For information, contact **Peggy Dold** at 212-536-5089. Remember: programmers attending the conference for the first time are entitled to **ONE FREE REGISTRATION**, so don't let this opportunity go unnoticed.

CURRENTLY ON THE loose is **Jeff Newman**, who recently left his longtime post as senior producer at **Black Entertainment Television**, and is looking for new opportunities. **Newman** says he has been talking to a number of labels and video outlets.

Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.

Lists do not include videos in recurrent or oldies rotation.

 Continuous programming 1775 Broadway, New York, NY 10019	 Continuous programming 1775 Broadway, New York, NY 10019	 Black Entertainment Television 14 hours daily 1899 9th St. NE, Washington, DC 20018
ADDS	ADDS	ADDS
Doobie Brothers, Need A Little Taste Of Love Hoodoo Gurus, Come Anytime Indio, Hard Sun Elton John, Healing Hands Mick Jones, Just Wanna Hold Ziggy Marley, Look Who's Dancing Milli Vanilli, Girl I'm Gonna Miss You Motley Crue, Dr. Feelgood Tesla, Love Song Texas, I Don't Want A Lover	k.d. lang, Trail Of Broken Hearts Ziggy Marley, Look Who's Dancing Pat Metheny, Slip Away Expose, When I Looked At Him Paul Shaffer, When The Radio Is On Tuck & Patti, Castles Made Of Sand	Isley Brothers, Spend The Night After 7, Heat Of The Moment Third World, It's The Same Old Song Miles Jaye, I'll Be There Surface, You Are My Everything Donna Summer, Love's About To Change My Heart Ziggy Marley, Look Who's Dancing De La Soul, Say No Go Diana Ross, Paradise Full Force, Ain't My Type Of Hype
FIVE STAR VIDEO	FIVE STAR VIDEO	FIVE STAR VIDEO
Beach Boys, Still Cruisin' Harry Connick, Jr., It Had To Be You Nancy Griffith, It's A Hard Life Bonnie Raitt, Nick Of Time		
HIP CLIP	HEAVY	HEAVY
The Graces, Lay Down Your Arms	Paula Abdul, Cold Hearted Bee Gees, One Michael Bolton, Soul Provider Gloria Estefan, Don't Wanna Lose You Fine Young Cannibals, Good Thing Jeff Healey Band, Angel Eyes Don Henley, The End Of The Innocence Grayson Hugh, Talk It Over Love And Rockets, So Alive Richard Marx, Right Here Waiting Donny Osmond, Sacred Emotion Soul II Soul, Keep On Movin' Surface, Shower Me With Your Love	Babyface, It's No Crime Bobby Brown, On Our Own Sharon Bryant, Let Go Heavy D. And The Boys, We Got Our Own Thang Cold Cut, People Hold On Guy Featuring Teddy Riley, My Fantasy Eddie Murphy, Put Your Mouth On Me Prince, Batdance Tone Loc, I Got It Goin' On Vesta, Congratulations Stephanie Mills, Something In The Way... Jonathan Butler, Sara Sara New Edition, N.E. Heartbreak E.U., Taste Of Your Love
BUZZ BIN	MEDIUM	MEDIUM
B-52's, Channel Z The Call, Let The Day Begin Pixies, Here Comes Your Man	Jimmy Buffett, Take Another Road Dion, And The Night Stood Still Doobie Brothers, Need A Little Taste Of Love Tim Finn, How'm I Gonna Sleep Indigo Girls, Closer To Fine Mick Jones, Just Wanna Hold Little Feat, Rad Gumbo Paul McCartney, This One Van Morrison, Haven't I Told You Lately Eddie Murphy, Put Your Mouth On Me Poco, Call It Love Chris Rea, On The Beach Phoebe Snow, Something Real	Paula Abdul, Cold Hearted Debbie Allen, Special Look George Clinton, Why Should I Dog U Out Joyce "Fenderella" Irby, She's Not My Lover Robert Palmer, Tell Me I'm Not Dreaming Jody Watley W/Eric B., Friends Alyson Williams, My Love Is So Raw Eric Gable, Remember The First Time David Peaston, Two Wrongs Don't Make It Right Patti Labelle, If You Ask Me To Lisa Lisa & Cult Jam, Just Git It Together L.L. Cool J, I'm That Type Of Guy Perri, Feels So Good Maze Featuring Frankie Beverly, Can't Get Over You
SNEAK PREVIEW	ACTIVE	ACTIVE
Alice Cooper, Poison Fine Young Cannibals, Don't Look Back Living Colour, Glamour Boys Tom Petty, Runnin' Down A Dream	Bad English, Forget Me Not Beastie Boys, Hey Ladies Cher, If I Could Turn Back Time Neneh Cherry, Kisses On The Wind Darling Cruel, Everything's Over Indigo Girls, Closer To Fine Howard Jones, The Prisoner Junkyard, Hollywood Cyndi Lauper, My First Night Without You Eddie Murphy, Put Your Mouth On Me New Kids On The Block, Hangin' Tough Queensryche, I Don't Believe In Love Tangier, On The Line Jody Watley W/Eric B., Friends	Bad English, Forget Me Not Beastie Boys, Hey Ladies Cher, If I Could Turn Back Time Neneh Cherry, Kisses On The Wind Darling Cruel, Everything's Over Indigo Girls, Closer To Fine Howard Jones, The Prisoner Junkyard, Hollywood Cyndi Lauper, My First Night Without You Eddie Murphy, Put Your Mouth On Me New Kids On The Block, Hangin' Tough Queensryche, I Don't Believe In Love Tangier, On The Line Jody Watley W/Eric B., Friends
HEAVY	MEDIUM	MEDIUM
Paula Abdul, Cold Hearted Bobby Brown, On Our Own Great White, Once Bitten Twice Shy Don Henley, The End Of The Innocence Love And Rockets, So Alive Richard Marx, Right Here Waiting Skid Row, 18 And Life Warrant, Heaven White Lion, Little Fighter Winger, Headed For A Heartbreak	Big Bam Boo, If You Could See Me Now Deacon Play, Real Gone Kid Bee Gees, One The Jets, You Better Dance Lisa Lisa & Cult Jam, Just Git It Together Jody Watley W/Eric B., Friends Paula Abdul, Cold Hearted Gloria Estefan, Don't Wanna Lose You Waterfront, Nature Of Love Anderson, Bruford, Wakeman & Howe, Brother Of... Boris Grebenshikov, Radio Silence Trevor Rabin, Something To Hold On To Richard Marx, Right Here Waiting Allman Brothers Band, Statesboro Blues Doobie Brothers, Need A Little Taste Of Love Buck Owens/Ringo Starr, Act Naturally Little Feat, Rad Gumbo Gipsy Kings, Djibi Djoba The Graces, Lay Down Your Arms Then Jerico, Big Era 1927, That's When I Think Of You One 2 Many, Writing On The Wall	Paula Abdul, Cold Hearted Debbie Allen, Special Look George Clinton, Why Should I Dog U Out Joyce "Fenderella" Irby, She's Not My Lover Robert Palmer, Tell Me I'm Not Dreaming Jody Watley W/Eric B., Friends Alyson Williams, My Love Is So Raw Eric Gable, Remember The First Time David Peaston, Two Wrongs Don't Make It Right Patti Labelle, If You Ask Me To Lisa Lisa & Cult Jam, Just Git It Together L.L. Cool J, I'm That Type Of Guy Perri, Feels So Good Maze Featuring Frankie Beverly, Can't Get Over You
ACTIVE	CURRENT	CURRENT
Bad English, Forget Me Not Beastie Boys, Hey Ladies Cher, If I Could Turn Back Time Neneh Cherry, Kisses On The Wind Darling Cruel, Everything's Over Indigo Girls, Closer To Fine Howard Jones, The Prisoner Junkyard, Hollywood Cyndi Lauper, My First Night Without You Eddie Murphy, Put Your Mouth On Me New Kids On The Block, Hangin' Tough Queensryche, I Don't Believe In Love Tangier, On The Line Jody Watley W/Eric B., Friends	Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043	10 hours daily 1000 Louisiana Ave., Houston, TX 77002
MEDIUM	POWER	POWER
Bang Tango, Someone Like You The Bodeans, You Don't Get Much BulletBoys, Smooth Up Dangerous Toys, Teasin' Pleas'n Gorky Park, Bang Jeff Healey Band, Angel Eyes Heavy D. And The Boys, We Got Our Own Thang Katrina And The Waves, That's The Way Mr. Big, Addicted To That Rush Trevor Rabin, Something To Hold On To Replacements, Achin' To Be Stage Dolls, Love Cries Starship, It's Not Enough Tora Tora, Walkin' Shoes Stevie Ray Vaughan/Double Trouble, Crossfire	Richard Marx, Right Here Waiting Paula Abdul, Cold Hearted New Kids On The Block, Hangin' Tough Dino, I Like It Great White, Once Bitten Twice Shy Gloria Estefan, Don't Wanna Lose You Surface, Shower Me With Your Love Karyn White, Secret Rendezvous Warrant, Heaven Prince, Batdance Skid Row, 18 And Life Jeff Healey Band, Angel Eyes Martika, Toy Soldiers	Richard Marx, Right Here Waiting Paula Abdul, Cold Hearted New Kids On The Block, Hangin' Tough Dino, I Like It Great White, Once Bitten Twice Shy Gloria Estefan, Don't Wanna Lose You Surface, Shower Me With Your Love Karyn White, Secret Rendezvous Warrant, Heaven Prince, Batdance Skid Row, 18 And Life Jeff Healey Band, Angel Eyes Martika, Toy Soldiers
BREAKOUTS	VIDEO TRACK	VIDEO TRACK
Allman Brothers Band, Statesboro Blues Blue Murder, Jelly Roll Eddie Brickell & New Bohemians, Love Like We Do Boris Grebenshikov, Radio Silence King's X, Over My Head The Outfield, My Paradise Kevin Paige, Don't Shut Me Out	14 hours weekly 6311 Romaine St., Los Angeles, CA 90038	14 hours weekly 6311 Romaine St., Los Angeles, CA 90038
BTNN	ADDS	ADDS
The Nashville Network 13 Hours Weekly 2806 Opryland Dr., Nashville, TN 37214	Expose, When I Looked At Him 1927, That's When I Think Of You Tangier, On The Line Great White, The Angel Song Paul McCartney, This One Kevin Paige, Don't Shut Me Out Ozzy Osbourne, Miracle Man Christopher Williams, Talk To Myself Cinderella, Gypsy Road Starship, It's Not Enough Neneh Cherry, Kisses On The Wind Cold Cut, People Hold On	Expose, When I Looked At Him 1927, That's When I Think Of You Tangier, On The Line Great White, The Angel Song Paul McCartney, This One Kevin Paige, Don't Shut Me Out Ozzy Osbourne, Miracle Man Christopher Williams, Talk To Myself Cinderella, Gypsy Road Starship, It's Not Enough Neneh Cherry, Kisses On The Wind Cold Cut, People Hold On
CURRENT	HEAVY	HEAVY
Highway 101, Honky Tonk Heart Crash Craddock, Another Miserable Day In Paradise Ricky Skaggs, Let It Be You Sawyer Brown, The Race Is On Kenny Rogers, Planet Texas Dolly Parton, Why'd You Come In Here... Ronnie Milsap, Houston Solution Marty Stuart, Cry Cry Cry Kathy Mattea, Come From The Heart Reba McEntire, Cathy's Clown Clint Black, Killin' Time New Grass Revival, Callin' Baton Rouge Paul Overstreet, All The Fun Paul Overstreet, Seein' My Father In Me Tanya Tucker, Daddy And Home Buck Owens/Ringo Starr, Act Naturally New Grass Revival, They Rags On New Grass Revival, Making Of Home To Alaska... Alabama, Forty Hour Week Carl Perkins, Hambone	Jeff Healey Band, Angel Eyes Great White, Once Bitten Twice Shy Donny Osmond, Sacred Emotion New Kids On The Block, Hangin' Tough Richard Marx, Right Here Waiting Gloria Estefan, Don't Wanna Lose You Don Henley, The End Of The Innocence Dino, I Like It Jody Watley W/Eric B., Friends Bobby Brown, On Our Own Paula Abdul, Cold Hearted Soul II Soul, Keep On Movin' Karyn White, Secret Rendezvous	The Wagoneers, Sit A Little Closer Clint Black, Killin' Time Randy Travis, Promises Michael Martin Murphey, Never Givin' Up On Love Shenandoah, Sunday In The South New Grass Revival, Callin' Baton Rouge Highway 101, Honky Tonk Heart Billy Joe Royal, Love Has No Right Buck Owens/Ringo Starr, Act Naturally Southern Pacific, Any Way The Wind Blows Dolly Parton, Why'd You Come In Here... Alabama, High Cotton Keith Whitley, I'm No Stranger To The Rain Reba McEntire, Cathy's Clown Ricky Skaggs, Let It Be You Lorrie Morgan, Dear Me Witty Gritty Dirt Band, Will The Circle Be Unbroken... Shane Sawyer, Rollin' And Popin' Shelby Lynne, The Hurtin' Side Sawyer Brown, The Race Is On

MUSIC VIDEO

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.

ONE 2 MANY
Writing On The Wall
Mirror/A&M
Phi Barnes
Greg Masuak

RED HOT CHILI PEPPERS
Higher Ground
Mother's Milk/EMI
Steven Brandman/Lyn Healy/VIVID Productions
Drew Carolan

RED HOT CHILI PEPPERS
Knock Me Down
Mother's Milk/EMI
Steven Brandman/Lyn Healy/VIVID Productions
Drew Carolan

RUNNING WILD
Conquistadores
Port Royal/Noise International
Hagen Muller/Modern Music
Sasa Behrend

BILLY SQUIER
Don't Say You Love Me
Hear & Now/Capitol
Steven Brandman/Luc Roeg/VIVID Productions
Andrew Morahan

THE STEMS
At First Sight
Young Einstein: Original Motion Picture Soundtrack/A&M
Donton Pty. Ltd.
Mart Kelley

TRANSVISION VAMP
Landslide Of Love
Velveteen/MCA
Roger Hunt/VIVID Productions
Tory Vanden Ende

DWIGHT YOAKAM
Long White Cadillac
Lockin' For A Hit/Warner Bros.
Nina Dluhy/Lyn Healy/VIVID Productions
Neil Abramson

DEL AMITRI
Kiss This Thing Goodbye
Waking Hours/A&M
Roger Hunt/VIVID Productions
Tony Vanden Ende

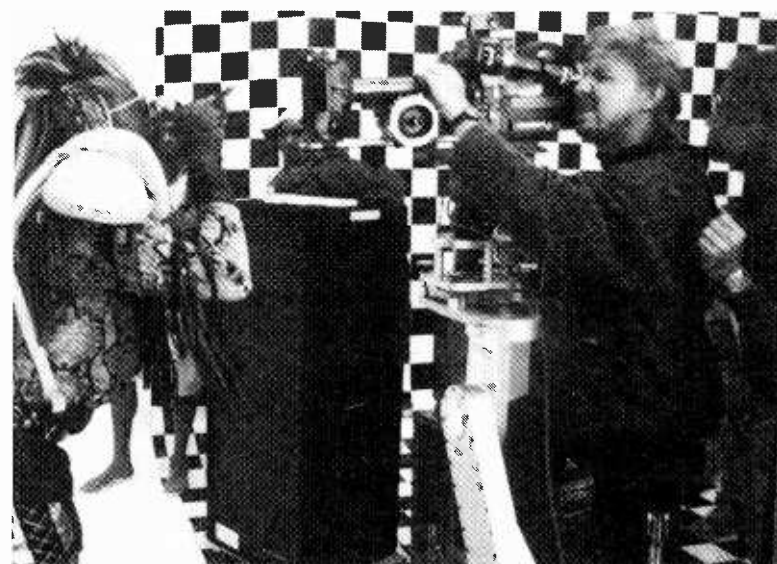
EXTREME
Little Girls
Extreme/A&M
Lisa Hollingshead/Propaganda Films
Nigel Dick

THE GRACES
Lay Down Your Arms
Perfect View/A&M
Jonathan Gribetz/Stiefel Co./Lucky Films
Peter Kagan

JASON & THE SCORCHERS
Find You
Thunder And Fire/A&M
Billy Proveda/Oil Factory
Harris Savides

LOVE TRAIN
Rags To Riches
Human Feelings Return/Siren
Roger Hunt/VIVID Productions
Tony Vanden Ende

THE NYLONS
Wildfire
Rockapella/A&M
Dodonna Bicknell/Champagne Motion Picture Ltd.
Kari Skogland



The Dog Daze. Dr. Funkenstein himself, better known as George Clinton, mugs for the camera during the filming of his "Why Should I Dog U Out?" for Fragile Films director Rupert Wainwright. The album, "The Cinderella Theory," is on Paisley Park/Warner Bros. (Photo: Ingrid McReynolds)

VIDEO TRACK

(Continued from preceding page)

and director Marius Penczner shot the group's "Statesboro Blues" video during rehearsals for the band's first tour in eight years. Penczner included some never-before-seen footage of the band shot during the July 1970 Love Valley Festival in North Carolina. Len Epand produced the video for Flash Frame Inc. Annette Cirillo executive produced for PolyGram, and Sherry Merola managed production. Gil Heren operated second camera.

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.

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A Billboard Spotlight

AUDIO 2000

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- Studio Engineers Tell All Concerning Artist's Recording And Mixing Preferences

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Sony DADC Plant To Add Videodisks, Up CD Output

BY STEVEN DUPLER

NEW YORK A major expansion drive planned for early 1990 at Sony's Digital Audio Disc Corp. CD plant in Terre Haute, Ind., will see the facility begin full videodisk production, and increase CD capacity from 8 million to 10 million disks per month.

DADC plans to open in the second quarter of next year a 58,000-square-foot addition to its existing 250,000-square-foot operation to handle both the increased audio CD output and the new videodisk operation, according to Scott Bartlett, director of marketing and sales for the facility.

Bartlett says that despite a "slight slacking off in June," DADC has been running at full capacity for months, and expects to do so "well into December and January."

The videodisk operation, with a planned initial capacity of 100,000 disks per month, will combine pre-production and production services, including mastering, mastering, disk pressing, jacket fabrication, and drop shipping, according to Jim Frische, president of DADC.

The plant will be able to handle virtually all international audio and video standards, Frische notes, and will also provide clients with assistance on standards and format con-

versions, color correction, sweetening, and consultation. Full graphics preparation for videodisk jackets and liner-note printing will also be available, he adds.

Although it has existed as a configuration for nearly 10 years, the videodisk has been slow to catch on with consumers. Now, increased awareness of the benefits of optical disk technology in the form of the CD, and heavy consumer advertising campaigns by Pioneer and other hardware makers are leading to increasing hardware sales—particularly on the new generation of combi-players, which have the capability to play both 3- and 5-inch CDs and 8- and 12-inch videodisks—and are spurring the growth of software manufacturing facilities. The latest Electronic Industries Assn. figures for videodisk hardware make the point: in 1988, 120,000 units were sold; estimates for 1989 and 1990 are 180,000 and 215,000 units, respectively.

Currently, Pioneer, Technidisc, 3M, and Disctronics operate videodisk manufacturing facilities in the U.S. While Bartlett is unable to give per-unit price estimates, he says the planned Sony plant will be "price competitive" with other facilities.

"Although it sounds like it should be no problem making videodisks once you've been manufacturing

CDs," says Bartlett, the similarity ends with the fact that both disks are round and silver. For one thing, you're using an acrylic material, rather than a polycarbonate as you do with CD. When you look at a videodisk, you're actually looking at two disks bonded together. Also,

you're working with analog video and digital audio, rather than simply a digital audio master."

Videodisk production is not the only new development at DADC. According to Bartlett, the current "RIAA blessing" of DAT has led the plant to reactivate its real-time

DAT duplication service, which currently has the capacity to turn out about 10,000 cassettes per month. While no major labels have yet approached DADC for DAT duplication, Bartlett says the plant is ready for them. "We're letting the market drive us in this instance," he notes.

AUDIO TRACK

NEW YORK

AT POWER PLAY, Ivan "Doc" Rodriguez was in with Biz Markie, EPMD, M.C. Lyte, Antoinette, and the Chosen One. Joey "Ghost" Lachiana assisted. Also, Todd Terry worked on various projects, including Black Riot and She Rockers. Lachiana engineered. Producer Sidney Mills of Steel Pulse worked on tracks for artist Sheville. Dwayne Sumal was at the board with Dilip Harris assisting.

The No Sweat Horns worked on two tunes for the upcoming Ian Hunter/Mick Rouson album on Mercury/PolyGram at Power Station. Bernard Edwards produced with David O'Donnell at the board.

Howie Morrel was in at Prime Cuts producing "Do Ya" on MCA's Missing Lynks. Bill Esses engineered. Nayay was in recording vocals for Pieces Of A Dream's cut "Bout That Time" on EMI. Tuta Aquino and Esses engineered. Latin Rascal Albert Cabrera was in producing "Good Girl, Bad Girl" by the Fat Boys (Tin Pan Apple/PolyGram). Aquino was at the desk.

Slider was in cutting tracks at Pyramid with engineer/producer Kirk Yano. Doron Lev assisted. Tomo Pomposello, in association with Frank Doyle and John Mitchell of Native Jam Productions, produced "The Big Show" for MTV. Doyle programmed keyboards and Sound FX with assistance from Rick Botari and Steve Bailey. Werner F, Tim Hatfield, Mark Plati, and Laura Freed engineered. Joe Warda, Lev, Angela Dryden, and Frankie Cardello assisted. Ed Driscoll played drums.

LOS ANGELES

POCO COMPLETED overdubs and mixes at Lion Share for a new RCA album. David Cole produced 10 songs and Richard Marx produced one. Cole engineered with Laura Livingston assisting.

At the Enterprise, Warner/Reprise act 5440 mixed the release "Fighting For Love." David Ogilvie produced with Jim Barton engineering. Dave Radin assisted.

The most recent releases by Dave Grusin, Lee Ritenour, Phil Perri, and Charlie Landis as well as three reissues by John Prine were mastered for CD by Robert Vosgien at CMS Digital.

At Galaxy Sound Studios, French act Passion Fodder completed overdubs and mixes for an album on Barclay, distributed by PolyGram. Dan Bates engineered with Bill Zalin and Matt Pakucko assisting. Steve Soles produced. RCA artist Troy Johnson was in at GSS making last-minute changes on

a video in support of his new RCA album. Capitol artist Suave worked on his second release for the label. Overdubs and mixes were handled by Paul Arnold, assisted by Carl Burnette and Zalin. Eban Kelly produced for Urban Sounds of America with Suave.

Dana Strum (producer/bassist for Ozzy Osbourne and the Vinnie Vincent Invasion) and vocalist/guitarist Mark Slaughter completed an album at Red Zone for Chrysalis. The project, titled "Slaughter," was engineered by Andy Chappel. Bernadette Cooper was in recording her new album for MCA. Sabrina Buchaner and Jared Held were at the board. Darius completed recording and mixing on his album for Goldcastle with Duncan "King" Aldrich co-producing and mixing. Engineers included Denis Degher, Steve Shepherd, and Scott Lovelis. The album is scheduled for a mid-September release and is titled "Cardboard Confessional."

Ian Broudie produced Human Drama at Westlake Audio for RCA. Paul Coobald engineered with Mark Hagen assisting. Howard Hewett was in with producers Bernard Terri and Johnny Lee to work on a new album. Terri engineered with Marvin Morris assisting. Dennis Nelson was in studio E producing mixes on Cool E. and Icy B. Darryl Dobson engineered with Steve Burdick assisting.

Smokey Robinson was in at Summa's studio B, recording overdubs for a Motown project. Iris Gordy produced with Fil Brown and Steve MacMillan at the board. Kyle Bess and Paula "Max" Garcia assisted. At Planet, artist Luther Vandross was in tracking with producer Richard Perry. Paul Brown engineered the session, assisted by Garcia. Cats N Boots was in mixing a new album for EMI. Mark Opitz produced with Garth Richardson at the board. Garcia assisted.

At Artisan Sound, engineer Greg Fulginiti mastered albums for World Trade with producer Keith Olsen; Jerry Lee Lewis with producer Bob Shaper; Loz Netto with producer Gene Simmons; Kim Mitchell with producer Brian Foraker; Night Ranger, Triumph, and Lynyrd Skynyrd with producer Andy McKaie; and the "Homeboy" and "March From The River Kwai" soundtracks.

Chuckii Booker was in at AIRE L.A. mixing his single "Touch" for Atlantic. Craig Burbidge ran the board, assisted by Anthony Jeffries. Also, Eban Kelley produced tracks on the Stylistics for Warner Bros. Jimi Randolph was at the board, assisted by Jackie Forsting.

NASHVILLE

BARBARA MANDRELL was in at

the Music Mill with producer Tom Collins to track vocals for a Capitol Records album. Ben Harris, George Clinton, and Paul Goldberg were at the board. George Jones was in for CBS with producer Billy Sherrill. Jim Cotton and Goldberg were at the board. The Jones project is a duet album that includes Dolly Parton and Vern Gosdin. Mason Dixon worked on tracks and vocals for Capitol. Dennis Ritchie and Goldberg were at the board. Terry Choate produced.

Jack Gale and Jim Pierce were in at Reflections producing Carol Persell and Mark Brainard for Ridgewood Records. Ronny Light and Don King engineered.

Highway 101 mixed an album project for Warner Bros. at the Sound Emporium. Paul Worley and Ed Seay produced. Seay engineered. Jo-El Sonnier mixed tracks for BMG with engineer Bill Halverson. Halverson and Richard Bennett produced.

OTHER CITIES

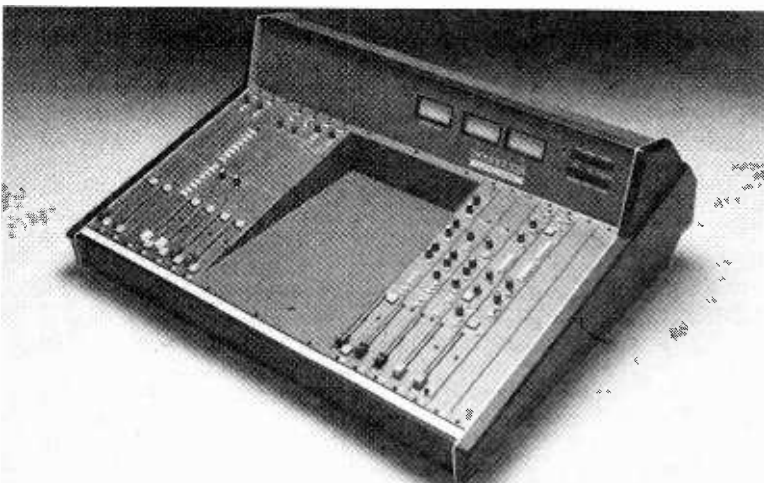
RECORDING ENGINEER/producer/musician Magic Moreno was in Sofia, Bulgaria, recently mixing a three-record set for the Bulgarian government record company Balkanton. The tracks feature the group Rose Fever. The music was mixed in the Bulgarian television studios—there are no recording studios in Bulgaria. Moreno used a Neve 8108 mixing console and several pieces of his own equipment.

At Island Media in West Babylon, N.Y., De La Soul (Tommy Boy) was in with producer Prince Paul to put down tracks for the single "Say No Go" and to remix several other tunes. Al Watts was at the board, assisted by Curt Frasca. M.C. EZ & Troop put finishing touches on a new album for Sleeping Bag Records. Watts was at the console with Frasca.

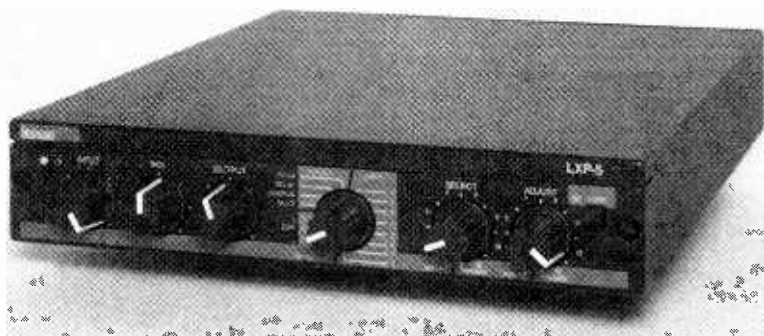
Sigma Sound in Philadelphia had Dick Clark Productions in studio one working on tracks for "Freedom Festival '89." Jim Gallagher was at the board with Sal Vaiarelli and Joe Krakow assisting. Ann Jilian, Nell Carter, Frankie Avalon, and Peter Niro were at the mike. And, Lenny Stack produced. In two, Teddy Pendergrass recorded and mixed for his upcoming album. Terry Price produced with Bruce Weeden at the board. CBS artist Grover Washington Jr. mixed with Peter Humphries at the board. Vaiarelli assisted.

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

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W. Germany Bows Top 100 Singles Chart

BY WOLFGANG SPAHR

HAMBURG, West Germany In a bid to stimulate the flagging singles market, the German chart is being reorganized as a joint project between the German Phono Assn., Media Control, the Baden Baden airplay monitor organization, and the Musikmarkt trade magazine.

Previously, the West German Top 75 was based solely on retail sales. Now there will be a Top 100, with the last 50 positions decided by a mix of sales and airplay.

Says Musikmarkt chief editor Uwe Lencher: "In order to ensure that a Top 100 singles chart is statistically reliable, it is no longer sufficient just to survey record sales.

"Airplay will now be taken

'Airplay will now be taken into account, as it has been in the U.S.'

into account as it has in the U.S. for a number of years. The Top 100 album chart will be computed on sales only, but the singles equivalent will recognize airplay for the last 50 places as well as sales."

Lencher explains that the singles chart positions from Nos. 51 to 100 will be decided by combining a 75% appraisal of sales in record stores and 25% of airplay.

This entails connecting the two data systems at a 3-to-1 ratio. Additional criteria may be introduced at a later date to accommodate TV play or disco performances.

Each single release will be eligible for the chart, irrespective of genre or language, vocal or instrumental. The basis of the chart will remain unaltered: weekly sales returns of singles and LPs from about 800 record stores in West Germany.

The forms used contain 92 pre-printed titles and 10 blank spaces for record retailers to complete according to their sales of singles and albums not on the printed list. Each week some 350 completed forms will be mechanically scanned by the Media Control computer.

Airplay sampling is decided on the range, structure, and independence of artistic direction of the radio stations monitored. Both public service and commercial stations will be sampled.

New titles achieving 5% or more in the dealer notifications will be added for a month for airplay monitoring by Media Control around the clock throughout each week.

(Continued on next page)

Japan's CD Output Surges

BY SHIG FUJITA

TOKYO Japanese production of CDs in June this year came to 17.5 million units, up 77% on the same month in 1988, while their trade value was up 57% to \$187.7 million.

But production of analog disks here was down to just 922,000 units, a cutback of 70%, with their value down 74% to \$4.84 million. The ratio of CDs to analog disks was 95:5 in this month.

Production of prerecorded cassettes in June was up 4% to 6.48 million units, and their monetary value down 3% to \$30.33 million.

The June statistics, culled from the Japan Phonograph Record Assn., mean that the value of total CD, analog disk, and tape production for the month came to \$247 million, up 27% on the same month in the previous year.

Total CD production in Japan for the first six months of this year was 79.42 million units, up 62% on the first half of 1988, with a total value up 38% to \$870.5 million, an upturn of 38%. Analog disk production in the first half of the year was 6.98 million units, down 72%, at a value of \$35.96 million, down 75%.

Audiocassette production was

35.65 million in January-June this year, down 4% on 1988, at a value of \$311 million, down 10%. Total value of all software formats together for the first six months came to \$1.218 billion, up 8% from the first half of the previous year.

Video industry statistics have also been released by JPRA. For the first six months of this year, video-disk production in Japan came to 4.32 million units, down 8% on the same period of 1988, with a value of \$174.5 million (down 14%), while videotape production totaled 5.56 million units (up 61%), with a value up 37% to \$246 million.

D'Arcy Will Form Label—Perhaps Under Butterfly's Wing Ex-Chrysalis Int'l President Takes Flight

BY ADAM WHITE

LONDON Will there still be a butterfly in Doug D'Arcy's future?

D'Arcy, the outgoing president of Chrysalis Records International (Billboard, Aug. 12), is forming his own label. The options: a custom deal with Chrysalis, which might also see him still involved with certain of the company's artists, or a different situation—perhaps a split logo or similar joint venture—with a major.

D'Arcy says he will make a decision soon. Though currently vacationing in the South of France, he will see Chrysalis Group chairman Chris Wright there: They have holiday homes close to each other. Wright confirms a deal is under discussion, and could be closed imminently.

Aside from custom-label talk, the two are certain to discuss D'Arcy's 1.5% shareholding in the Chrysalis group. With the latter's departure, Wright has the first option to acquire that stake, currently worth more than \$800,000. The Chrysalis chief says he is not obliged to buy the shares, however.

Whatever his new label's destination and financial structure, D'Arcy says it will provide him with the opportunity to segue from corporate duties to a more A&R-oriented, hands-on role—as well as the chance to enjoy the direct benefit of any success his artists may have in the marketplace.

He intends a roster of three to five acts in the first year, drawn from U.S. and U.K. sources. He will appoint an A&R executive on each side of the Atlantic, pledging that they—and he—will search for talent in places others do not.

D'Arcy won't disclose his preferred label name; an early choice, Desire Records, belongs to another U.K. music entrepreneur.

At Chrysalis, the artists with whom he has been associated in recent years include Debbie Harry, the Waterboys, and Sinéad O'Connor. Observers speculate that the Waterboys, at least, may join D'Arcy if his new venture takes flight. Chris Wright agrees that an arrangement could be made that would see D'Arcy involved in an A&R capacity for some Chrysalis artists, but says such acts would

stay on the mother label.

The longtime (21 years) Chrysalis exec says he recognizes that life on his own professionally will be much different, and arguably tougher. He contends that the decision to leave was his own, made about a year ago when it was apparent that the record company would have to significantly restructure to survive in the '90s—which eventually led to the Thorn-EMI buy-in.

But D'Arcy adds that he was asked by Wright not to depart during the uncertainty of the past 12 months, especially since another Chrysalis veteran, Terry Connolly, was also leaving. It made sense to wait and see what would happen, he agreed. When the Thorn-EMI deal gathered momentum, D'Arcy started making firm plans.

Nevertheless, he is bullish on future prospects for Chrysalis, believing his successor, Paul Conroy, will contribute to the revitalization of the company needs—all the more so, now that its flagship act, Huey Lewis & the News, has made headlines by switching to EMI.

Wright, meanwhile, has no comment on the Lewis & the News development beyond pointing out that the band is still under contract to Chrysalis.

D'Arcy has been Chrysalis Records International president since the spring of 1987, and was previously its managing director. After co-founder Terry Ellis left the company in early 1985, D'Arcy assumed wider responsibilities. Before that, he was managing director of Chrysalis Records U.K.

Singapore Firm Prospers In Indie Distribution Arena

BY CHRISTIE LEO

SINGAPORE Despite the poor performance by specialist independent labels here in the past, Odyssey Music is convinced the local market can now absorb a fair quantity of music by new and esoteric acts via growing consumer demand, especially in the CD format.

Says Margaret Leong, Odyssey product manager: "A number of small companies have tried handling exclusive distribution of specialist indies, many of which are no longer in business. Without the support of a major, the risk factor for labels is much greater."

But Odyssey has one distinct advantage over others in the field. It's the distribution arm of the eight-store Sing Discs chain, and so has the opportunity to not only handle exclusive rights to specialist indies, but also service other retail outlets needing such product for a well-balanced on-shelf mix.

Odyssey currently handles exclusively a string of Japanese-based labels, including JVC, Watanabe, Teichiku, King, and Crown.

"Obviously, the financial returns are small compared to handling the majors," says Leong. Apart from

JVC, whose catalog covers a broader repertoire range including jazz and mainstream instrumental product, the other labels are headlined mainly by Japanese artists.

There's room for improvement in sales of Japanese talent, she notes. Due to limited exposure and virtually no airplay here, Japanese acts sell almost entirely to the small hardcore Japanese community based in Singapore.

Leong says: "We launched JVC in the CD format to test-market the product. The results have been surprisingly good. Now we're launching JVC cassettes in a bid to widen our sales base."

She adds that recordings by Perez Prado, Selina Jones, Lee Ritenour (an early recording), Ernie Watts, and Sadao Watanabe are proving consistent sellers in this territory. "Response to other material, including ethnic works, is building, too. But we have to handle release experiments with caution, because they can be costly."

Leong says the secret to staying in business is to assume that the market for specialist music is small, and plan accordingly.

Odyssey recently acquired distri-

(Continued on next page)



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Finn Radio Prompts Promotional Pressing Of Local Hits On CD

BY KARI HELOPALTIO

HELSINKI, Finland With radio stations in Finland planning this fall to use more and more compact disks in their programming, Finnish record companies are linking with the Discopress manufactur-

ing group to produce limited-edition promotional CDs featuring new domestic single material otherwise unavailable in the format.

Says Discopress executive Pentti Teravainen: "We plan to release one new CD each month, with each new edition featuring

around 20 songs. Expenses will be split between participating record companies in proportion to the number of tracks they have on each release."

According to Teravainen, each release in the Suomi-CD series will have the "cream" of new domestic releases and items of heavy chart potential. The package will also include a leaflet with background information on the product featured.

The first Suomi-CD is set for October distribution, with each radio station getting a maximum of two copies. Regional stations will be serviced along with those based in Helsinki.

Discopress has long been supplying radio stations outside Helsinki—those outside the normal "reach" of record company promotion staff—with vinyl versions of new releases. The firm also compiles local disco/dance charts and maintains an independent information service specializing in entertainment industry news.

In the meantime, Finnish independent radio stations, and there are now nearly 60 nationwide, are creating their own areas of cooperation in a bid to cope with the changing industry climate and increased competition.

In Helsinki itself, for instance, the three rival stations, Radio Etan, Radio City, and Radio Syke, are now using the same recently

built antenna tower, thereby increasing their signals, especially to the north outside the Helsinki metropolitan area.

Also, Radio Kolme in Nurmijarvi and Radio Lohi in Vantaa, both within a 20-mile radius of the Finnish capital, have combined their marketing and programming operations and transmit the same programs on their respective FM frequencies, with more emphasis on local news coverage using a jointly

acquired outside-broadcast van.

Elsewhere, members of the Local Radio Federation are planning their own news network to serve their particular needs. This project includes a daily exchange of key regional news items between various independent stations. Major international and national news features are fed mainly through the Finnish News Bureau (STT).

DAT To Take Center Stage At Confab 38th Japan Audio Fair Set

TOKYO Some 81 companies are participating in the 38th Japan Audio Fair here, Oct. 4-8, which is staged under the sponsorship of the Japan Audio Assn. Digital audiotape will be strongly featured, with at least 26 types of DAT decks on display and more than 80 DAT software titles from the U.S. and European countries on sale.

The fair is again supported by the Japanese ministry of international trade and industry, the education ministry, the Tokyo metropolitan government, Electronic Industries Assn. of Japan, the Japan Broadcast Corp., Japan Phonograph Record Assn., and Japan Commercial Broadcasting Federation.

Among the major participating companies are Sony, Victor Co. of

Japan (JVC), Hitachi, Matsushita Electric Industrial, Mitsubishi, Yamaha, Nippon Columbia, King Records, Pioneer, and Aiwa.

The organizers say at least 10 clear vision or high-definition color television sets will be showcased in anticipation of the start of high-definition transmissions here from October this year.

Last year's fair attracted 241,278 visitors as against 252,405 in 1987. Nearly 50% were in their 20s and teenagers accounted for nearly 30% of the total.

Organizers say that of the 1988 visitors quizzed, some 67% said they wanted to see and hear new technology and new products, while 40% were looking for new ranges they would buy next.

Asian Nations Meet For Music Symposium Summit Called For Improvements, Int'l Cooperation

TOKYO The Asian Music Symposium, held Aug. 5 in Nagoya, brought together representatives of the music industries of China, Hong Kong, South Korea, the Philippines, Malaysia, Singapore, Thailand, Indonesia, and Japan—the first time such a multinational "summit" has been staged in this region. A key theme was "let's work for greater acceptance of Asian music at global level."

The symposium, likely to become a regular event, took the form of a three-hour report and discussion session, with delegates from the nine countries outlining the state of their domestic music industries and also submitting proposals aimed at widening contacts and encouraging full cooperation among all Asian territories.

Kim Kang-Seop, director and conductor of the Korean Broadcasting System of South Korea, said the fact that this was "an age of global song festivals" was all the more reason why Asian nations should not just copy music currently fashionable in the West but should make stronger efforts to introduce quality Asian material to the rest of the world.

Marina Ng, manager of the record division of Capital Artists Ltd. of Hong Kong, pointed out that songs from the U.S., Japan, Taiwan, China, and other countries had been introduced into Hong Kong and now enjoy growing popularity. "The Hong Kong music industry is booming and we have a real need for new compositions and product to feed

that healthy appetite. We want record companies in other Asian countries to keep sending product tapes to our own labels."

The current Chinese music scene was covered by Tang Bing-Ruo, professor and dean of musicology at Shanghai Conservatory of Music. In a lengthy report on Chinese popular songs, he said: "This genre in China has to be in pursuit of lofty artistic levels rather than mere low-grade stimulation and the songs must contain elements of aesthetic education in entertainment terms."

He noted that efforts were being made to establish an experimental school of popular music in China since this kind of music "is sure to achieve much greater development in our country."

Danilo P. Olivares, president of AMIA, the Asian industry umbrella group, and of the Philippine Assn. of the Record Industry, told delegates that he would propose at the AMIA meeting in Bali in September that AMIA should be expanded to include other Asian nations "to make it fully representative of the region."

Rick Loh, managing director of CBS Records Malaysia, said the new copyright law of December 1987 had resulted in a "drastic reduction in piracy" in Malaysia. "Now we're looking forward to taking an increasing number of songs from other Asian countries, notably the Philippines, Japan, South Korea, and China."

And Jimmy Wee, of WEA Records Singapore, reported that En-

glish-language recordings and instrumentals from other countries, including several of the Asian nations, are enjoying growing popularity in his territory.

Participants acknowledged the importance of the ASEAN (Assn. of South-East Asian Nations) Popular Song Festival and the Asian Music Festival each year in showcasing regional music and performers. Hiroshi Matsuyama, chairman of the International Friendship Assn., which co-ordinates the events, gave an assurance the festivals would continue "so that singers from all over Asia can participate."

SHIG FUJITA

WEST GERMANY BOWS TOP 100 CHART WITH AIRPLAY INPUT

(Continued from preceding page)

Helmut Fest, EMI managing director, believes the new chart will be more representative than its predecessor. He expects the airplay monitoring element will give a chart chance to records bought by people older than the 12-19 age group hitherto considered the prime singles market.

"The Top 100 will be a fairer way," he says. "Nevertheless, it is sales figures in the end which decide a hit and it is sales figures that will count."

Herbert Kollisch, Intercord managing director, views the innovation as fulfilling a long-held wish of the music industry.

"It is especially in the national

SINGAPORE FIRM PROSPERS

(Continued from preceding page)

buton rights to Playa Sound, a French independent specializing in international music. "The deal had no preset quota. The label understands the depth of our market and mainly just wanted to establish a presence here."

Odyssey is new to the distribution field, Leong says, and is still "on a fact-finding mission in this area."

Apart from distributing specialist indie labels, Odyssey also imports se-

lected items not released locally by the majors. "The retail price-cutting war is a serious issue. But our priority is customer service, in which distribution plays a small role."

The majors in Singapore are also increasingly involved in acquiring distribution of specialist labels. EMI has gained rights to GRP, while PolyGram forges ahead with China Records and BMG with the Ryko and Roir labels.

product field that we now expect some records to achieve a chart placing," he points out. "Particularly those from newcomers, who often sell only moderately but get strong airplay."

Music publisher Guenter Ilgner applauds the good will and cooperation that has brought about the new chart method. He is not sure the new rules will be watertight, however.

"Wasn't the old system 'sold' to us in the same way as not being manipulable?" he asks. "After all, it's just human beings who are operating the system and they're not infallible."

Hans Blume, Hansa managing di-

rector in Berlin, is openly skeptical about the chart's prospects.

"I don't see any change for the better if it contains a mixture of sales and airplay," he declares. "It's well known that radio presenters prefer Anglo-American material when arranging their programs. Titles from the Top 20 in the U.K. and U.S.A. are often recorded blind, even if they've had little acceptance among the German audience."

"Hansa titles, which with few exceptions are 'made in Germany,' will be disadvantaged and handicapped in terms of their chart placing chances. Once again the German music industry has done a disservice to German music makers."

Greek Government Gives Go-Ahead To Private TV

BY JOHN CARR

ATHENS Private commercial television will finally make its long-awaited debut in Greece this year, says the Greek government, which issued the green light July 25.

The move came after months of campaigning by leading commercial radio stations and national newspapers, demanding that the 50-year monopoly of the airwaves be broken for good.

The newspaper publishing consortiums, one including Athens' most successful radio station, Antenna, have been picked to start up private transmissions, most likely in the fall.

When they do, Greece becomes the last country in the European Community to allow commercial television to compete with the state networks.

After the first two private channels start up in Athens, say insiders, two more will be established in Thessaloniki to cover northern Greece.

The government says the state will keep a 5% share in the profits of commercial channels as a way of keeping things within the letter of the national constitution, which stipulates that some state control must be exercised over television

transmission here.

The first two consortiums granted operating licenses scored on the basis of their "seriousness, creditworthiness, financial health, and experience in the media."

The government's decision, termed "historic" in the media here, has not met with overt criticism from the state-run ET-1 and ET-2 channels, though their socialist-controlled unions staged a protest strike several days after the announcement.

But it is a decisive step in what has been a gradual chipping away at the state media monopoly. The introduction of successful private radio stations here whetted the public appetite for private television.

Earlier this year, Antenna anticipated the government's move by investing \$16 million in TV station equipment, intending to go it alone. But the high cost of setting up a television station, put at \$12.5 million at a conservative estimate here, turned the company toward a deal with the press barons.

Just before the July 25 announcement, there were unconfirmed reports that "a large foreign television group" had applied for a stake in the Greek plans, but officials still decline to comment.

Finns To Break Ground On Nat'l Pop Museum At Nokia Complex

HELSINKI Nokia, a central Finnish town, is to be the site of Finland's first museum devoted to preservation of national pop and rock culture. It will open next year as part of the Nokia Spa Hotel complex. The museum, with state-of-the-art lighting and sound to highlight the exhibits, will also be used for concerts, gold disk presentations, and music industry meetings.

KARI HELOPALTIO

Polish Country Fest Biggest In Europe

WARSAW, Poland The Country Picnic international country music festival, staged here July 28-31 in Mragowo, northern Poland, confirmed that it is possibly one of the biggest events of its kind in Europe. Alongside the top Polish country bands, there were visiting acts from Norway and Estonia, plus Dave Trevis (U.K.), Kelly's Revenge (Australia), Mick Newberry (U.S.), and a 40-strong American folk dance ensemble from Brigham Young Univ., Utah. Artistic director was Korneliusz Pacuda, honorary citizen of the state of Tennessee and Poland's "Mister Country Music."

ROMAN WASCHKO

U.K. Sees Jump In Summer Vid Rentals

LONDON Despite record-breaking hot weather this summer, the U.K. home video industry continues to flourish. A survey covering the April-June quarter shows that 91 million video programs were rented, roughly 1 million a day, some 13% ahead of the same period in 1988. With the average rental charge up to a record 1.44 pounds a night, revenue was up by 16% on last year to 131.3 million pounds (\$210 million). The British Video Assn. cites the main reasons as a VCR-penetration-level upturn to 62% of all British homes and "a steady flow of top films, moving from cinema to cassette faster than ever before." PETER JONES

Ex-CBS Holland Exec Now Heads Retail Co.

AMSTERDAM, the Netherlands After 10 years as managing director of CBS Holland, Koos de Vreeze, 43, has become president of Dutch holding company Vedior, a division of Vendex, Holland's biggest retail and service company. Vedior, with a work force of 1,000, has branches in Belgium, France, and the U.K., as well as in Holland. Richard Dene-kamp, 37, takes over as md of CBS Holland.

WILLEM HOOS

Pindoff Says Contract Broken Over Export Issue CBS Music Products Slapped With Suit

BY KIRK LaPOINTE

OTTAWA CBS Music Products Inc. has won only a partial, perhaps temporary, victory in the early going of its defense of a major lawsuit from Pindoff Record Sales Ltd. The dispute is over the refusal by CBS in 1987 to ship Pindoff product when it would not assure CBS the goods would not be exported.

Pindoff, one of Canada's largest record and tape distributors, is seeking damages for breach of contract and loss of both money and reputation while it alleges that CBS Music Products, CBS Inc., and three officials conspired to breach the federal Competition Act.

An Ontario Supreme Court

judge's ruling made public Aug. 4 allowed on technical grounds CBS' motion to strike down part of Pindoff's statement of claim in the case, which alleged a conspiracy by CBS Inc. to lessen competition. But Justice Robert Montgomery left the door open for Pindoff to amend that part of the claim.

Meanwhile, Montgomery rejected bids by CBS that other parts of the statement of claim be deleted. It will be up to a trial judge to decide those issues.

The court had been told earlier that the action resulted from the fact that one of Pindoff's main wholesale customers is Exile International, a direct competitor of CBS in the U.S.

Pindoff responded to a CBS discount offer in late 1987 by ordering roughly \$1 million of recordings. When CBS demanded assurances that the goods would not be shipped abroad, Pindoff refused to accede and the goods were never sent.

The plaintiffs in the case include Pindoff, Exile, and Music World Ltd., a Pindoff subsidiary. They allege that CBS Music Products' reluctance resulted from instructions from its New York-based parent to cut exports of Canadian-made products into the U.S.

The firms also say that Pindoff has not been able to take advantage of trade discounts to other large customers since the dispute began.

George Fox Leads Pack In CMA Nominations Canadian Country Awards Will Be Given Sept. 9

OTTAWA George Fox, the acknowledged up-and-comer in his field, leads the way with an unprecedented six nominations for the 1989 annual Canadian Country Music Assn. awards.

Michelle Wright, who, like Fox isn't yet well-known outside her native land but seems bound to be, snagged an impressive five nominations, while four-time nominees include k.d. lang, Family Brown, and Gary Fjellgaard. Anne Murray secured three nominations for the awards, which will be broadcast live nationally Sept. 9 from Ottawa's National Arts Centre.

Fox, who recently grabbed four RPM Big Country awards, is nominated for best male vocalist, entertainer, single, album, song, and rising star. It is a phenomenal feat, given that there are only 10 categories, three of which he could never qualify for—female vocalist, group, and duo categories.

Wright, meanwhile, grabbed two of her nominations in the best-single category. She is also up for best female vocalist, entertainer, and album of the year.

The awards show is the highlight of the weeklong industry gathering known as Country Music Week. The show's hosts include Ronnie Prophet, Carroll Baker, and Tracey Brown, while performers will include Fox, lang, Ian Tyson, and Rita MacNeil.

The nominees:

Entertainer(s) of the year: Family Brown, George Fox, k.d. lang, Anne Murray, Michelle Wright.

Single of the year: "Angelina" by George Fox, "Do Right By Me," and "I Wish I Were Only Lonely" by Michelle Wright, "The Moon Is Out To Get Me" by Gary Fjellgaard & Linda Hunt, "Town Of Tears" by Family Brown.

Album of the year: "Do Right By Me" by Michelle Wright, "George Fox," "I Outgrew The Wagon" by Ian Tyson, "Shadowland" by k.d. lang, "These Days" by Family Brown.

Song of the year: "Angelina" written by George Fox, "The Moon Is Out To Get Me" by Gary Fjell-

gaard, "Someday I'm Gonna Ride In A Cadillac" by Charlie Major, "Town Of Tears" by Barry Brown, Randall Prescott, and Bruce Campbell, "Working Man" by Rita MacNeil.

Female vocalist of the year: k.d. lang, Rita MacNeil, Anne Murray, Anita Perras, Michelle Wright.

Male vocalist of the year: Terry Carisse, Gary Fjellgaard, George Fox, Murray McLauchlan, Ian Ty-

son.

Group of the year: Alibi, Blue Rodeo, The Bobby Lalonde Band, Family Brown, Prairie Oyster.

Duo of the year: Donna & Leroy, Gary Fjellgaard & Linda Hunt, Ronnie Prophet & Glory-Anne, Dan Paul Rogers & Marie Bottrell, Anita Perras & Tim Taylor.

Vista (rising star) Award: Cindi Cain, George Fox, Ken Harnden, Sue Medley, Lori Yates.

MAPLE BRIEFS

JUST WHEN YOU think you've got rock manager Bruce Allen (Bryan Adams, Loverboy) figured, he does something to surprise you. Allen is entering the sports business, going into partnership with a Vancouver, British Columbia, businessman to purchase the British Columbia Lions of the Canadian Football League. The moribund CFL will find its board meetings more lively with Allen at the table.

BRYAN ELLIOT IS THE new host of CBC-TV's weekday Video Hits program. The 24-year-old Elliot replaced Samantha Taylor, who had been the vidclip show's host for five years.

RECORDING PLANS: Bruce Cockburn's two recent Toronto shows will be used for his second live recording, to be issued next year; Colin James gets at his second album shortly, having sailed past platinum with his first in Can-

ada; Bryan Adams will be at work with Steve Lillywhite for an album by year's end; Luba is scheduled shortly for an album release.

BY NO MEANS are the figures fabulous, but the Amazing Video Network cut its losses considerably in the six months ended June 30. Revenues are up 101% and losses declined to \$648,000 from \$1,314,000 a year ago. The network operates the line of Amazing Video Machines, of which there should be 400 by year's end in Ontario.

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.

Kirk LaPointe Has Moved

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HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 8/19/89

This Week	Last Week	SINGLES
1	1	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
2	3	FRENCH KISS LIL LOUIS FFRR/LONDON
3	2	WOULDN'T CHANGE A THING KYLIE MINOGUE PWL
4	5	POISON ALICE COOPER EPIC
5	9	TOY SOLDIERS MARTIKA CBS
6	24	LOSING MY MIND LIZA MINNELLI EPIC
7	13	YOU'RE HISTORY SHAKESPEAR'S SISTER FFRR/LONDON
8	25	BLAME IT ON THE BOOGIE BIG FUN JIVE
9	6	DON'T WANNA LOSE YOU GLORIA ESTEFAN EPIC
10	4	YOU'LL NEVER STOP ME LOVING YOU SONIA CHRYSALIS
11	28	RIDE ON TIME BLACK BOX deCONSTRUCTION/RCA
12	8	ON OUR OWN (FROM GHOSTBUSTERS 2) BOBBY BROWN MCA
13	23	DO THE RIGHT THING REDHEAD KINGPIN & THE FBI 10/VIRGIN
14	35	HEY DJ I CAN'T ... /SKA TRAIN BEATMASTERS FEATURING BETTY BOO RHYTHM KING
15	7	TOO MUCH BROS CBS
16	16	PURE THE LIGHTNING SEEDS GHETTO
17	37	THIS IS THE RIGHT TIME LISA STANSFIELD ARISTA
18	14	LANDSLIDE OF LOVE TRANSVISION VAMP MCA
19	11	WIND BENEATH MY WINGS BETTE MIDLER ATLANTIC
20	10	AIN'T NOBODY RUFUS & CHAKA KHAN WARNER BROS.
21	17	DO YOU LOVE WHAT YOU FEEL INNER CITY 10/VIRGIN
22	18	THIS ONE PAUL MCCARTNEY PARLOPHONE
23	39	KISSES ON THE WIND NENEH CHERRY CIRCA/VIRGIN
24	38	SELF! FUZZBOX WEA
25	32	ON AND ON ASWAD MANGO/ISLAND
26	NEW	THE INVISIBLE MAN QUEEN PARLOPHONE
27	12	LONDON NIGHTS LONDON BOYS TELDEC/WEA
28	15	DAYS KIRSY MACCOLL VIRGIN
29	19	BACK TO LIFE (HOWEVER DO YOU WANT ME) SOUL II SOUL/CARON WHEELER 10/VIRGIN
30	31	BATDANCE PRINCE WARNER BROS.
31	NEW	FRIENDS JODY WATLEY WITH ERIC B AND RAKIM MCA
32	NEW	MENTAL MANIC MC'S FEATURING SARA CARLSON RCA
33	22	SUPERWOMAN KARYN WHITE WARNER BROS.
34	21	A NEW FLAME SIMPLY RED WEA
35	27	SATISFACTION WENDY & LISA VIRGIN
36	NEW	WARNING! ADEVA COOLTEMPO/CHRYSALIS
37	20	KICK IT IN SIMPLE MINDS VIRGIN
38	NEW	SUGAR BOX THEN JERICHO LONDON
39	NEW	NUMERO UNO STARLIGHT CITY BEAT/BEGGARS BANQUET
40	NEW	I NEED YOUR LOVIN' ALYSON WILLIAMS DEF JAM
1	1	GLORIA ESTEFAN CUTS BOTH WAYS EPIC
2	3	JASON DONOVAN TEN GOOD REASONS PWL
3	2	SIMPLY RED A NEW FLAME ELEKTRA
4	4	LONDON BOYS THE TWELVE COMMANDMENTS OF DANCE WEA
5	6	TRANSVISION VAMP VELVETEEN MCA
6	5	BOBBY BROWN DON'T BE CRUEL MCA
7	7	SOUL II SOUL CLUB CLASSICS VOL. ONE 10/VIRGIN
8	14	NENEH CHERRY RAW LIKE SUSHI CIRCA/VIRGIN
9	10	PRINCE BATMAN (SOUNDTRACK) WARNER BROS.
10	9	SIMPLE MINDS STREET FIGHTING YEARS VIRGIN
11	27	POINTER SISTERS JUMP—THE BEST OF THE POINTER SISTERS RCA
12	8	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFLEN
13	12	GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
14	15	INNER CITY PARADISE 10/VIRGIN
15	11	VANGELIS THEMES POLYDOR
16	21	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
17	13	PAUL MCCARTNEY FLOWERS IN THE DIRT PARLOPHONE
18	16	DEACON BLUE WHEN THE WORLD KNOWS YOUR NAME CBS
19	22	CYNDI LAUPER A NIGHT TO REMEMBER EPIC
20	20	QUEEN THE MIRACLE PARLOPHONE
21	17	DON HENLEY THE END OF THE INNOCENCE GEFLEN
22	23	JOE LONGTHORNE ESPECIALLY FOR YOU TELSTAR
23	30	TOM PETTY FULL MOON FEVER MCA
24	18	CLANNAD PAST PRESENT RCA
25	28	MADONNA LIKE A PRAYER SIRE
26	24	KYLIE MINOGUE KYLIE PWL
27	33	IMAGINATION ALL THE HITS STYLUS
28	26	KARYN WHITE KARYN WHITE WARNER BROS.
29	25	BETTE MIDLER BEACHES (SOUNDTRACK) ATLANTIC
30	29	ENYA WATERMARK WEA
31	NEW	TEXAS SOUTHSIDE MERCURY/PHONOGRAM
32	19	POGUE MAHONE PEACE & LOVE WEA
33	32	BANGLES EVERYTHING CBS
34	34	GUNS N' ROSES GN'R LIES GEFLEN
35	31	CHAKA KHAN LIFE IS A DANCE—THE REMIX PROJECT WARNER BROS.
36	39	INXS KICK MERCURY/PHONOGRAM
37	37	MICHAEL JACKSON BAD EPIC
38	35	KIRSTY MACCOLL KITE VIRGIN
39	36	DE LA SOUL 3 FEET HIGH AND RISING BIG LIFE
40	NEW	TESTAMENT PRACTICE WHAT YOU PREACH ATLANTIC

CANADA (Courtesy The Record) As of 8/14/89

		SINGLES
1	3	BATDANCE PRINCE WARNER BROS./WEA
2	2	BUFFALO STANCE NENEH CHERRY VIRGIN/A&M
3	8	IF YOU DON'T KNOW ME BY NOW SIMPLY RED ELEKTRA/WEA
4	6	ON OUR OWN BOBBY BROWN MCA/MCA
5	4	EXPRESS YOURSELF MADONNA SIRE/WEA
6	5	DRESS FOR SUCCESS ROXETTE CAPITOL/CAPITOL
7	10	SO ALIVE LOVE & ROCKETS VERTIGO/POLYGRAM
8	13	WHAT YOU DON'T KNOW EXPOSÉ ARISTA/BMG
9	1	BABY DON'T FORGET MY NUMBER MILLI VANILLI ARISTA/BMG
10	7	WIND BENEATH MY WINGS BETTE MIDLER ATLANTIC/WEA
11	17	TOY SOLDIERS MARTIKA COLUMBIA/CBS
12	11	LOVE IS ALANNAH MILES ATLANTIC/WEA
13	14	THIS TIME I KNOW IT'S FOR REAL DONNA SUMMER ATLANTIC/WEA
14	9	GOOD THING FINE YOUNG CANNIBALS I.R.S./MCA
15	15	IDROVE ALL NIGHT CYNDI LAUPER EPIC/CBS
16	NEW	RIGHT HERE WAITING RICHARD MARX CAPITOL/CAPITOL
17	16	DOCTOR THE DOOBIE BROTHERS CAPITOL/CAPITOL
18	20	IT DOESN'T MATTER COLEMAN/WILDE ATTIC/A&M
19	NEW	COLD HEARTED PAULA ABDUL VIRGIN/WEA
20	12	ROCK ON MICHAEL DAMIAN VIRGIN/A&M
1	1	FINE YOUNG CANNIBALS THE RAW AND THE COOKED I.R.S./MCA
2	2	PRINCE BATMAN (SOUNDTRACK) WARNER BROS./WEA
3	3	MILLI VANILLI GIRL YOU KNOW IT'S TRUE ARISTA/BMG
4	4	TOM PETTY FULL MOON FEVER MCA/MCA
5	6	ALANNAH MILES ATLANTIC/WEA
6	5	MADONNA LIKE A PRAYER SIRE/WEA
7	11	RICHARD MARX REPEAT OFFENDER EMI/CAPITOL
8	13	LOVE & ROCKETS LOVE & ROCKETS VERTIGO/POLYGRAM
9	10	KIM MITCHELL ROCKLAND ALERT/CAPITOL
10	9	PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M
11	14	BOBBY BROWN DON'T BE CRUEL MCA/MCA
12	12	ROXETTE LOOK SHARP! EMI/CAPITOL
13	7	JOHN COUGAR MELLENCAMP BIG DADDY MERCURY/POLYGRAM
14	17	NEW KIDS ON THE BLOCK HANGIN' TOUGH COLUMBIA/CBS
15	15	DON HENLEY THE END OF THE INNOCENCE GEFLEN/WEA
16	8	THE CULT SONIC TEMPLE BEGGARS BANQUET/POLYGRAM
17	20	VARIOUS ARTISTS GHOSTBUSTERS II MCA/MCA
18	16	JEFF HEALEY BAND SEE THE LIGHT ARISTA/BMG
19	19	NENEH CHERRY RAW LIKE SUSHI VIRGIN/A&M
20	18	SIMPLY RED A NEW FLAME ELEKTRA/WEA

WEST GERMANY (Courtesy Der Musikmarkt) As of 8/14/89

		SINGLES
1	1	DAS OMEN (TEIL 1) MYSTERIOUS ART CBS
2	2	TELL IT LIKE IT IS DON JOHNSON EPIC
3	7	BLAME IT ON THE RAIN MILLI VANILLI HANSA
4	3	IT'S ALRIGHT PET SHOP BOYS PARLOPHONE
5	6	BACK TO LIFE SOUL II SOUL VIRGIN
6	5	SEALED WITH A KISS JASON DONOVAN PWL
7	4	MANCHILD NENEH CHERRY VIRGIN
8	11	WHAT A WONDERFUL WORLD LOUIS ARMSTRONG A&P/POLYDOR
9	9	LOVE IS A SHIELD CAMOUFLAGE METRONOME
10	13	BATDANCE PRINCE WARNER BROS.
11	8	THE CHALLENGE CHRIS THOMPSON ARIOLA
12	19	LICENCE TO KILL GLADYS KNIGHT MCA
13	10	EXPRESS YOURSELF MADONNA SIRE
14	12	LULLABY THE CURE METRONOME
15	NEW	INNOCENT MIKE OLDFIELD VIRGIN
16	18	DRESSED FOR SUCCESS ROXETTE PARLOPHONE
17	NEW	LADY IN BLACK BAD BOYS BLUE COCONUT
18	16	THE LOOK ROXETTE EMI
19	14	IS EVERYBODY HAPPY DAVID HASSELHOFF WHITE
20	NEW	IDROVE ALL NIGHT CYNDI LAUPER EPIC
1	1	QUEEN THE MIRACLE PARLOPHONE
2	3	DON JOHNSON LET IT ROLL EPIC
3	6	MIKE OLDFIELD EARTH MOVING VIRGIN
4	7	JASON DONOVAN TEN GOOD REASONS PWL
5	4	PRINCE BATMAN (SOUNDTRACK) WARNER BROS.
6	2	SIMPLE MINDS STREET FIGHTING YEARS VIRGIN
7	5	JOE COCKER ONE NIGHT OF SIN CAPITOL
8	8	SIMPLY RED A NEW FLAME WEA
9	9	MADONNA LIKE A PRAYER SIRE
10	11	NENEH CHERRY RAW LIKE SUSHI VIRGIN
11	10	THE CURE DISINTEGRATION METRONOME
12	15	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFLEN
13	NEW	THE POGUES PEACE AND LOVE TELDEC
14	12	BEE GEES ONE WARNER BROS.
15	13	CAMOUFLAGE METHODS OF SILENCE METRONOME
16	19	MILLI VANILLI ALL OR NOTHING HANSA
17	NEW	SOUL II SOUL CLUB CLASSICS VOL. 1 VIRGIN
18	NEW	ALICE COOPER TRASH EPIC
19	14	HOLLY JOHNSON BLAST MCA
20	16	PAUL MCCARTNEY FLOWERS IN THE DIRT PARLOPHONE

JAPAN (Courtesy Music Labo) As of 8/14/89

		SINGLES
1	NEW	ROCKIN' MY SOUL OTOKOGUMI BMG/VICTOR/JOHNNYS SHUPPAN
2	2	TAIYOU GA IPPAI HIKARUGENJI PONY CANYON/JOHNNYS/FUJIPACIFIC
3	1	SUMMER GAME KYOSUKE HIMURO TOSHIBA/EMI
4	3	SEKAIDEICHIBAN ATSUNATSU PRINCESS PRINCESS CBS/SONY/SHINKO MUSIC/CBS
5	5	SAMISHI NETTAIGO WINK POLYSTAR/FUJIPACIFIC
6	4	DIVE INTO YOUR BODY TM NETWORK EPIC/SONY
7	6	GLORIA ZIGGY TOKUMA JAPAN
8	7	ANNIVERSARY YUMI MATSUJOYA TOSHIBA/EMI/KIRARA ONGAKU
9	NEW	SAYONARA SUGITE NORIKO SAKAI VICTOR/SUN MUSIC
10	8	VIRGIN EYES MIHO NAKAYAMA KING/BURNING
1	1	AKINA NAKAMORI CRUISE WARNER/PIONEER
2	2	CHECKERS SEVEN HEAVEN PONY CANYON
3	6	MISATO WATANABE FLOWER BED EPIC/SONY
4	4	TAKAKO OKAMURA EAU DU CIEL FUN HOUSE
5	5	MASAYOSHI TAKANAKA GAPS TOSHIBA/EMI
6	3	RED WARRIORS SWINGIN' DAZE COLUMBIA
7	7	EIKICHI YAZAWA JOJI TOSHIBA/EMI
8	9	OTOKOGUMI OTOKOGUMI NIMAIME BMG VICTOR
9	NEW	BEAT BOYS GO GO BEAT BOYS CANYON
10	NEW	COMIC IMAGE KOKOWA GREEN WOOD VICTOR

MUSIC & MEDIA PAN-EUROPEAN CHARTS 8/19/89

		HOT 100 SINGLES
1	1	BATDANCE PRINCE PAISLEY PARK
2	8	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
3	5	LAMBADA KAOMA CBS
4	2	ETERNAL FLAME THE BANGLES CBS
5	3	BACK TO LIFE SOUL II SOUL FEATURING CARON WHEELER 10 RECORDS
6	6	DAS OMEN (TEIL 1) MYSTERIOUS ART CBS
7	4	EXPRESS YOURSELF MADONNA SIRE
8	10	TELL IT LIKE IT IS DON JOHNSON EPIC
9	7	LICENCE TO KILL GLADYS KNIGHT MCA
10	NEW	BLAME IT ON THE RAIN MILLI VANILLI BMG ARIOLA
11	12	WOULDN'T CHANGE A THING KYLIE MINOGUE PWL
12	9	IT'S ALRIGHT PET SHOP BOYS PARLOPHONE
13	11	JOHNNY JOHNNY COME HOME AVALANCHE WEA
14	15	SEALED WITH A KISS JASON DONOVAN PWL
15	NEW	FRENCH KISS LIL LOUIS LONDON
16	17	DON'T WANNA LOSE YOU GLORIA ESTEFAN EPIC
17	NEW	JE TE SUIVRAI JEAN PIERRE FRANCOIS PATHE/EMI
18	13	YOU'LL NEVER STOP ME LOVING YOU SONIA CHRYSALIS
19	18	THE LOOK ROXETTE PARLOPHONE
20	16	TOO MUCH BROS CBS
1	1	QUEEN THE MIRACLE PARLOPHONE
2	3	PRINCE BATMAN (SOUNDTRACK) WARNER BROS.
3	4	SIMPLY RED A NEW FLAME WEA
4	2	SIMPLE MINDS STREET FIGHTING YEARS VIRGIN
5	5	MADONNA LIKE A PRAYER SIRE
6	9	JASON DONOVAN TEN GOOD REASONS PWL
7	8	GLORIA ESTEFAN CUTS BOTH WAYS EPIC
8	7	PAUL MCCARTNEY FLOWERS IN THE DIRT PARLOPHONE
9	6	THE CURE DISINTEGRATION FICTION/POLYDOR
10	10	JOE COCKER ONE NIGHT OF SIN CAPITOL
11	13	DON JOHNSON LET IT ROLL EPIC
12	11	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFLEN
13	16	MIKE OLDFIELD EARTH MOVING VIRGIN
14	12	JOHNNY HALLYDAY CADILLAC PHILIPS/PHONOGRAM
15	15	NENEH CHERRY RAW LIKE SUSHI CIRCA
16	14	SOUL II SOUL CLUB CLASSICS VOL. 1 10 RECORDS
17	NEW	PATRICIA KAAS MADEMOISELLE CHANTE POLYDOR
18	19	TRANSVISION VAMP VELVETEEN MCA
19	NEW	THE POGUES PEACE & LOVE POGUE MAHONE/WEA
20	17	LONDON BOYS THE TWELVE COMMANDMENTS OF DANCE TELDEC/WEA

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 8/13/89

		SINGLES
1	2	YOU GOT IT (THE RIGHT STUFF) NEW KIDS ON THE BLOCK CBS
2	1	THE LOOK ROXETTE EMI
3	4	IF YOU DON'T KNOW ME BY NOW SIMPLY RED WEA
4	3	BATDANCE PRINCE WEA
5	6	BABY I DON'T CARE TRANSVISION VAMP WEA
6	7	SAY GOODBYE INDECENT OBSESSION LIB/CBS
7	5	BEDROOM EYES KATE CEBERANO FESTIVAL
8	9	EXPRESS YOURSELF MADONNA WEA
9	12	FUNKY COLD MEDINA TONE LOC FESTIVAL
10	8	ETERNAL FLAME THE BANGLES CBS
11	10	WIND BENEATH MY WINGS BETTE MIDLER WEA
12	14	TELEPHONE BOOTH IAN MOSS - MUSHROOM/FESTIVAL
13	NEW	TOO MUCH BROS CBS
14	17	I DON'T WANT A LOVER TEXAS POLYGRAM
15	NEW	RIGHT BACK WHERE WE STARTED FROM SINITTA LIB/CBS
16	11	ONION SKIN BOOM CRASH OPERA WEA
17	15	ROCKET DEF LEPPARD POLYGRAM
18	16	IKO IKO THE BELLE STARS EMI
19	20	PATIENCE GUNS N' ROSES WEA
20	19	CAN I GET A WITNESS SAM BROWN FESTIVAL
1	1	DEF LEPPARD HYSTERIA POLYDOR
2	4	SIMPLY RED A NEW FLAME WEA
3	2	TRANSVISION VAMP VELVETEEN WEA
4	6	ANDREW LLOYD WEBBER PREMIERE COLLECTION POLYDOR
5	3	BETTE MIDLER BEACHES (SOUNDTRACK) WEA
6	7	PRINCE BATMAN (SOUNDTRACK) WEA
7	5	FINE YOUNG CANNIBALS THE RAW AND THE COOKED POLYGRAM
8	8	THE BANGLES EVERYTHING LIB/CBS
9	9	BLACK SORROWS HOLD ON TO ME CBS
10	11	DEBBIE GIBSON ELECTRIC YOUTH WEA
11	12	GIPSY KINGS GIPSY KINGS CBS
12	20	JOHNNY DIESEL & THE INJECTORS JOHNNY DIESEL & THE INJECTORS FESTIVAL
13	10	DARYL BRAITHWAITE EDGE CBS
14	NEW	TRANSVISION VAMP POPART WEA
15	19	JAMES REYNE HARD REYNE EMI
16	16	QUEEN THE MIRACLE EMI
17	15	JENNY MORRIS SHIVER WEA
18	17	STEVIE NICKS THE OTHER SIDE OF THE MIRROR EMI
19	18	JOHN COUGAR MELLENCAMP BIG DADDY POLYDOR
20	14	GUNS N' ROSES APPETITE FOR DESTRUCTION WEA

NETHERLANDS (Courtesy Stichting Nederland Top 40) As of 8/11/89

		SINGLES
1	1	WE ARE GROWING MARGARET SINGANA CLOUD
2	2	BACK TO LIFE SOUL II SOUL 10 RECORDS
3	9	BLAME IT ON THE RAIN MILLI VANILLI HANSA
4	6	JUST KEEP ROCKIN' DOUBLE TROUBLE DESIRE
5	4	BREAKTHRU QUEEN PARLOPHONE
6	3	DON'T WANNA LOSE YOU GLORIA ESTEFAN EPIC
7	NEW	REFLECTIONS DIANA ROSS & THE SUPREMES MOTOWN
8	5	PATIENCE GUNS N' ROSES GEFLEN
9	NEW	IK LIG OP M'N KUSSEN STIL TE DROMEN HEPIE & HEPIE CNR
10	8	SAY NO GO DE LA SOUL INDISC
1	1	GLORIA ESTEFAN CUTS BOTH WAYS EPIC
2	2	QUEEN THE MIRACLE PARLOPHONE
3	5	VARIOUS AMOR DE MIS AMORES ARCADE
4	3	LOIS LANE LOIS LANE POLYDOR
5	4	GERARD JOLING NO MORE BOLEROS MERCURY
6	6	VARIOUS ARTISTS SYNTHESIZER GREATEST ARCADE
7	8	VAN MORRISON AVALON SUNSET POLYDOR
8	9	SOUL II SOUL CLUB CLASSICS VOL. 1 VIRGIN
9	7	PRINCE BATMAN (SOUNDTRACK) WARNER BROS.
10	10	GUNS N' ROSES APPETITE FOR DESTRUCTION WEA

NEW COMPANIES



Hot Ones. Arista act Milli Vanilli's recent No. 1 Hot 100 single, "Baby Don't Forget My Number," is honored by Billboard with a special plaque. Shown, from left, are Bill Berger, Arista's executive VP; Jim Beloff, Billboard's advertising director/music; Clive Davis, president of Arista; Michael Ellis, Billboard's director of charts; and Rick Bisceglia, VP of promotion, Arista.

Foresight Records Ltd., an independent label formed by Mark Cowley, Gary Kelly, and Tony Barwood. Based in the U.K., the label is currently negotiating for U.S. distribution. First signings include The Farm and the Limits. 7-9 Paul Street, Liverpool L3 6DX, Merseyside; 051-236-3724.

Second Avenue Management and Production, formed by Donovan Welsh and Sergio Dean, specializes in personal management for recording artists, actors, composers. 2770 W. 33rd St., Brooklyn,

N.Y. 11224; 718-946-9421.

Original Projects Unlimited, the artist management and production formed by Geoff and Lauri Workman, announces its new business management services division, which will be headed by Gary White. It will offer financial and tax planning to artists, and various financial and management services to all music industry businesses. 2244 Lowell Blvd., Denver, Colo. 80211; 303-455-8208.

Papin Records, an independent record label formed by Imelda Papin. First release is "Imelda Papin Featuring Songs with Mrs. Imelda Romualdez Marcos." Company is currently seeking national distribution. Suite 200, 1020 Keeaumoku St., Honolulu, Hawaii 96814; 808-523-6880.

Smack Music Inc., formed by Mike Cameron, Deborah Parkin, and Rod Goode. Company is a full-service music production, management, talent development, and marketing company. Suite B5, 663 Main St., Passaic, N.J. 07055; 201-779-0719.

Awesome Records, formed by Julian and David Dillard, is an independent record label specializing

in rap, R&B, and dance music. First release is by The Awesome Crew. 102 D. St., Clinton, S.C. 29325; 803-833-1604.

Kayos Productions Inc., formed by Carol Kaye, offers management and public relations. First clients in management include Pat Sommers and Frank Carillo. Public relations clients include Kiss, Ace Frehley, Daryl Stuermer. 5th floor, 16 W. 19 St., New York, N.Y. 10011; 212-645-9178.

Harvard Square Records, formed by George Kuciewicz of One Dimensional Records, is an independent label. First release is a compilation album called "Mashin' Up The Nation, The Best of U.S. Ska, Vol. I." P.O. Box 1926, Harvard Square Station, Cambridge, Mass. 02238.

Victoria Rose Marketing/Public Relations, formed by Victoria Rose, specializes in promotion, marketing and publicity. Initial clients include David Byrne and Media Home Entertainment. Penthouse 46, 295 Madison Ave., New York, N.Y. 10017; 212-697-ROSE.

Send information to *New Companies, Billboard, 1515 Broadway, New York, N.Y. 10036.*

CALENDAR

SEPTEMBER

Sept. 7-9, Entertainment Business Expo '89, Cuyahoga Community College, Cleveland. 216-464-5055.

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, National Academy Of Songwriters' Spotlight Performance, Carlos N' Charlie's, Los Angeles. Bruce U.R. Walker, 213-463-7178.

Sept. 21-23, Concrete Foundations Forum '89, Sheraton Universal Hotel, Los Angeles. Kim Kaiman, 212-645-1360.

Sept. 21-24, Rap Conference, International Hotel, Atlantic City, N.J. Dee Rollins, 609-345-0885.

Sept. 23-26, Focus On Video '89: Canada's National Video Trade Show, Regal Constellation Hotel, Toronto. Angela Abromaitis, 416-763-2121.

Sept. 23, Georgia Music Hall Of Fame Awards Banquet/Concert, Georgia World Congress Cen-

ter, Atlanta. Glenn Christian, 404-656-3551.

Sept. 24, National Academy Of Recording Arts And Sciences' Tom Scott Roast, Sportsmen's Lodge, North Hollywood, Calif. Billy James, 818-843-8253.

Sept. 24-26, Amusement Business and Billboard's Seventh Annual Sponsorship Seminar: Winning At Sponsorship, Hotel Inter-Continental, New Orleans. 615-321-4254.

Sept. 25-27, NARM Retailers Conference, Biltmore Hotel, Coral Gables, Fla. 609-596-2221.

OCTOBER

Oct. 5-8, NewSouth Music Showcase, Westin Peachtree Plaza, Atlanta. 404-892-2287

Oct. 11, ASCAP Country Awards, Opryland Hotel, Nashville. Eve Vaupel, 615-244-3936.

Oct. 19-21, Friends Of Old-Time Radio 14th Annual Convention, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-2887.

Oct. 28-29, BMI's Songwriters Expo '89, Pasadena Holiday Inn, Pasadena, Calif. 213-654-1666.

Oct. 30-Nov. 1, Intertainment '89, Marriott Marquis Hotel, New York, N.Y. 212-382-3929.

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.*

AUGUST

Aug. 17-20, Jack The Rapper's 13th Annual Family Affair, Atlanta Airport Marriott, Atlanta. Billy Love, 407-423-2328.

Aug. 21, Composer's Workshop, 38 E. 29th St., New York. Sheila Davis, 212-674-1143.

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.

Aug. 24, National Academy Of Songwriters' Spotlight Performance, Carlos N' Charlie's, Los Angeles. Bruce U.R. Walker, 213-463-7178.

WESTWOOD ONE POSTS \$6.5 MIL LOSS

(Continued from page 6)

The strategy seems to have paid off; by the first summer Arbitrend, KQLZ jumped from 13th place (when the station was acquired) to third place.

Nevertheless, Wall Street is cautious about recommending the company's stock. According to media analyst Dennis McAlpine of Oppenheimer & Co., the big question remains, "Can they get the turnaround at KQLZ?"

Another problem for Westwood in the past year has been its NBC Radio Network, which it bought in 1987 for \$50 million. The network includes NBC News, The Source, and NBC Talknet. McAlpine says investors have been "disappointed in the length of time of the turnaround at NBC."

But Battison says Westwood One's recent quarterly results do not reflect the "gains in audience" for NBC programs, as measured by the Radar survey. The Radar ratings released on March 1 showed a 31% increase in NBC Radio's adult audience, Battison says, "but half the inventory was sold off before the book came out." The latest Radar report shows a 14.5% increase in NBC audience, which Battison says "will translate directly into revenues and ratings." He projects "much higher revenue in the third quar-

ter."

And, despite the cloudy earnings report, Battison says the company plans to continue its strategy of acquiring radio stations. Although Westwood One now derives more than 80% of its revenue from its networks and syndication businesses, Battison predicts that "the

station side will grow dramatically."

The Culver City, Calif.-based company also owns the trade publication Radio & Records and KM Records, a record-production plant. It began business in 1974 as a syndicator of programs for radio stations.

LIFELINES

BIRTHS

Girl, Lily, to **Tim and Elisa Mandelbaum** July 28 in New York. He is EMI Records' director of business affairs. She is a free-lance fashion stylist.

Boy, Kyle Douglas, to **Douglas and Helen Yoho**, June 27 in Woodfield, Ohio. He is owner of Music Tracks.

Girl, Emily Kuunani, to **Brian and Leslie Tong**, July 17 in Costa Mesa, Calif. He is executive VP of the Frontline Music Group.

Girl, Julia Rose, to **Geoff and Kathleen Bywater**, July 20 in Glendale, Calif. He is marketing VP of MCA Records.

Boy, William, to **Mark Wright and Kathy Hooper**, July 29 in Nashville,

Tenn. He is a songwriter/producer. She is a personal manager.

Girl, Roxanne Clair, to **Paul Kurta and Jacqueline Burnham**, July 31 in Los Angeles. He is a film producer. She is a partner in the public relations firm Burnham-Callaghan Associates Inc.

Girl, Annabelle Grey, to **Leonard and Kristine Arnold**, Aug. 2 in Nashville. She is a member of CBS recording act Sweethearts Of The Rodeo. He is road manager for the group.

MARRIAGES

David Gerbasi to Suzy Frank, July 4 in Marina Del Ray, Calif. She is manager of recording artists Autograph and Billy Burnett.

Send information to *Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.*

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 7/25	Close 7/31	Change
NEW YORK STOCK EXCHANGE				
Blockbuster Entertainment	1899.1	13%	14 1/2	+ 1/2
CBS Inc.	236.7	220	213	-7
Capital Cities Communications	115.6	528	505	-23
Carolco Pictures	184	10 1/2	10 1/2	+ 1/2
Coca-Cola	3109.7	66%	65%	-1 1/2
Columbia Pictures	3272.6	22	22 1/2	+ 1/2
Walt Disney	3465.6	114%	115 1/2	+1
Eastman Kodak	10989.3	47%	50%	+2%
Handelman				
MCA Inc.	2236.8	67%	67%	
MGM/UA	188.7	19	19 1/2	+ 1/2
Orion Pictures Corp.	270.7	21%	21%	+ 1/2
Paramount Communications Inc.	11106.8	57	59%	+2%
Pathe Communications	48.8	3 1/2	3 1/2	- 1/2
Sony Corp.	225	57%	61 1/2	+4%
TDK	26.6	42	43 1/2	+1 1/2
Vestron Inc.	113	3%	3	- 1/2
Warner Communications Inc.	3067.8	67	67%	+ 1/2
Westinghouse	1908.5	72%	67 1/2	+2%
AMERICAN STOCK EXCHANGE				
Commtron	6.6	7%	7 1/2	- 1/2
Electrosound Group Inc.	15	1 1/2	1 1/2	
Nelson Holdings Int'l	556.9	7%	7%	
New World Pictures				
Price Communications	6	6%	6%	
Prism Entertainment	18.7	2%	3	+ 1/2
Unitel Video	5	13 1/2	13%	+ 1/2
OVER THE COUNTER				
Acclaim Entertainment				
Certron Corp.		1 1/2	1 1/2	
Dick Clark Productions		5	4 1/2	- 1/2
LIN Broadcasting	109		109	
LIVE Entertainment		18 1/2	17 1/2	- 1/2
Recoton Corp.		6		
Reeves Communications		5 1/2	5 1/2	
Rentrak		2%	2%	
Satellite Music Network, Inc.		5 1/2	5 1/2	
Scripps Howard Broadcasting		76	76	
Shorewood Packaging		26	27	+1
Sound Warehouse				
Specs Music		8%	8%	+ 1/2
Starstream Communications Group, Inc.		1	1	
Trans World Music		20	19%	+ 1/2
Video Jukebox Network		3	3	
Wall To Wall Sound And Video		3 1/2	3 1/2	
Westwood One		10 1/2	10 1/2	
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis		171	170	-1
Pickwick		231	231	
Really Useful Group		648	648	
Thorn EMI		853	817	-37

POP

PICKS

EDDIE MURPHY

So Happy
PRODUCERS: Narada Michael Walden; Nile Rodgers; Eddie Murphy and David Allen Jones; Larry Blackmon
Columbia 40970

With such production heavyweights as Walden, Rodgers, and Blackmon, it's no surprise this album sounds great musically. The infectious grooves of "Till The Money's Gone" and "Bubble Hill" never let up. It's a shame that the lyrics don't hold up, and that instead of sounding sexy, Murphy often sounds, at best, uncomfortable; at worst, misogynistic. Never mind, though, because as the soaring first single, "Put Your Mouth On Me," shows, with Eddie, it's best to keep your sense of humor intact and head for the dance floor.

ORIGINAL MOTION PICTURE SOUNDTRACK

Lethal Weapon 2
PRODUCERS: Michael Kamen, Stephen McLaughlin & Christopher Brooks
Warner Bros. 25985

Smash Mel Gibson-Danny Glover action picture's score should benefit from the box office buzz, but music stands on its own. Most of album is instrumental collaboration by Kamen, Eric Clapton, and David Sanborn; vocals—George Harrison's "Cheer Down," the Beach Boys' "Still Cruisin'," and Randy Crawford's funky reading of Dylan's "Knockin' On Heaven's Door"—are all strong top 40 prospects.

ORIGINAL MOTION PICTURE SCORE

Batman
PRODUCERS: Danny Elfman & Steve Bartek
Warner Bros. 25977

Oingo Boingo's Elfman proves again that he has a knack for writing big orchestral scores with this appropriately dark-hued and moody work. Boffo status of both the Tim Burton film and the Prince soundtrack should help this item move in larger-than-expected numbers.

RECOMMENDED

HERB ALPERT

My Abstract Heart
PRODUCER: Herb Alpert
A&M 5273

A&M ruler blows plenty of warm horn on this well-conceived set, which should grab play on AC and top 40 stations. Alpert gets a big writing and arranging lift here from veteran jazz man Shorty Rogers, who helped contribute to the charts and plays flugelhorn on the sure-fire radio funk-out "3 O'Clock Jump."

PAUL KELLY & THE MESSENGERS

So Much Water So Close To Home
PRODUCERS: Scott Litt & Paul Kelly
A&M 5266

Critical accolades poured in for Aussie Kelly's last release, but radio remained unconvinced; perhaps the presence of R.E.M. hitmeister Litt behind the board will heat things up. Kelly remains as adept and intelligent a writer as ever on third stateside album, with "You Can't Take It With You," "Sweet Guy," and "Everything's Turning To White" (the last-mentioned based on a Raymond Carver short story) standing as supreme examples of his craftsmanlike approach.

GRINGOS LOCOS

Punchdrunk
PRODUCER: Tom Dowd
Atlantic 81988

With a name like that, where else could this quartet be from but Finland? Scandinavian rockers have got it right on their first try with a catchy commercial blend of pop and rock similar to Van Halen. Out of the

whole slew of bands from that part of the world, these guys are among the best.

KEVIN PAIGE

PRODUCERS: Kevin Paige, Fred Maher
Chrysalis 21683

Promising debut from new dance/pop singer who often sounds like a funky George Michael. Best bets for club and top 40 play are "Don't Shut Me Out" and "Stop Messin' With Me."

KIM MITCHELL

Rockland
PRODUCER: Kim Mitchell
Atlantic 81963

Canadian rocker continues to try to break through stateside with another slab of mainstream commercial rock aimed squarely at album rock radio. "Rock 'N Roll Duty," "Moodstreet," and "The Great Embrace" would all fit nicely into any rock station's format.

RED HOT CHILI PEPPERS

Mother's Milk
PRODUCER: Michael Beinhorn
EMI CDP 92152

Following a two-year studio hiatus, L.A.'s wild funksters regroup in the wake of guitarist Hillel Slovak's death with new guitarist and drummer. Emphasis track "Knock Me Down" compellingly delineates the dangers of drugs, Hendrix and Stevie Wonder are covered, and originals like "Magic Johnson" and "Nobody Weird Like Me" recall the Peppers' lunacy of old. Go for it, modern rockers.

DANNY WILDE

PRODUCER: Peter Coleman
Geffen 24241

With his Henley-like vocal chops, astute melodic sense, and no-frills rock'n'roll approach, journeyman L.A. rocker Wilde deserves acceptance by album rockers and top 40 spinners alike. Solid tracks include "The Stuff That Dreams Are Made Of," "Velvet Chains," and "Who's Gonna Hold You Now."

UNDERWORLD

Change The Weather
PRODUCER: Rick Smith
Sire/Warner Bros. 25945

U.K. trio that scored radio play with "Under The Radar" debut continues to exhibit the same strengths on second release: a strong synth consciousness cut with a hard-rocking edge. Title cut and "Stand Up" could break at album rock or modern rock situations.

BO DIDDLEY

Breakin' Through The B.S.
PRODUCER: Scott Free
Triple X 51017

George Thorogood's records sound more like Bo's old stuff than this somewhat misguided attempt at an update. Everything from steel drums to funk rhythms is used to spiff things up, but most longtime fans will be drooling for the old shave-and-a-haircut beat in seconds flat. A strange item from the rock titan. Contact: Suite 284, 6715 Hollywood Blvd., Hollywood, Calif. 90028.

CEDRIC BENOIT

Hot Cajun Zydeco Music
PRODUCERS: Cedric Benoit, George Bitzer
Rock 'N' Diamond 202

Despite the title, this album has a slightly broader range of music, including some rock and pop covers. But it's all performed well and enthusiastically. And for the Cajun/zydeco fan, there is plenty of authenticity to draw from. Contact: 318-237-6035.

NEW AND NOTEWORTHY

VARIOUS ARTISTS

The Bridge
PRODUCERS: Various
Caroline 61374

Project benefiting the Bridge, a foundation for handicapped children spearheaded by Neil Young and his wife, is a musically sparkling tribute to Young by a raft of modern rock notables. Sonic Youth, Soul Asylum, Nick Cave, Dinosaur Jr., and Henry Kaiser are among those lending a hand on this bracing anthology, which mates good music and a worthy cause.

STEVE STEVENS ATOMIC PLAYBOYS

PRODUCERS: Beau Hill & Steve Stevens
Warner Bros. 25920

Billy Idol's guitar gunslinger steps out on his own with a dynamic hard rock outing. Apparent influences range from Queen to the Sweet (whose "Action" is covered), but Stevens' refined chops are all his own, and effort sounds convincingly up-to-date. Album rockers will want to try muscle-flexing "Atomic Playboys" and "Soul On Ice."

THE STONE ROSES

PRODUCER: John Leckie
Silvertone 1184

Latest in seemingly endless procession of interesting new bands from RCA subsidiary is a striking English quartet that crossbreeds a thick gloom-rock-derived sound with more than a hint of old-time psychedelia. Much of the writing is expert, with thunderously chiming "I Wanna Be Adored" an irresistible lead-in at modern rock outlets. Album rockers shouldn't ignore its potential, either.

TOAD THE WET SPROCKET

Bread And Circus
PRODUCERS: Toad The Wet Sprocket
Columbia 45326

California quartet's debut sounds like a natural for alternative and college formats, combining American jangle-pop hooks in a moody British ambience that's a little reminiscent of R.E.M. Group's harmonies are well-wrought and songwriting consistently confident, especially on such lovely standouts as "Unquiet," "When We Recovered," "Covered In Roses," "One Wind Blows," and "Always Changing Probably."

VARIOUS ARTISTS

Jazz Piano
PRODUCERS: Various
Smithsonian 039

Stellar four-CD collection from Smithsonian Institution spans five decades and contains 68 performances by virtually every jazz artist imaginable from Jelly Roll Morton through Herbie Hancock. Complete set is available through mail, or as single CDs distributed by One World Records. Contact: Smithsonian Recordings, Dept. JP, P.O. Box 23345, Washington, D.C. 20026.

SALIF KEITA

Ko-Yan
PRODUCER: François Breant
Mango 9836

World (music) renowned vocalist/songwriter creates more harmonically offset, rhythmically challenging music by mingling Western pop forms with traditional styles from his home country of Mali. Listeners with universalist tastes will enjoy the powerful vocals and swelling horns of the title track, the delicate tonalities of "Fe-So" and "Tenin," the bouncy beat of "Primpin," and the jazzy impressions of "Sabou."

BLACK

PICKS

KOOL & THE GANG

Sweat
PRODUCERS: Various
Mercury 838233

First complete album with new lead singer proves the Gang is just as tight and talented as always. Even if the often-bland material doesn't live up to the band's potential, there's enough here to enjoy, especially "Raindrops" and "I Swet."

POINTER SISTERS

Greatest Hits
PRODUCER: Richard Perry
RCA 59816

Best-of collection contains many tasty remixes that are certainly enough to entice you onto the dance floor, but tame enough to just listen to without pounding you to death. The compilation covers from 1978 on, and not such earlier hits as "Fairy Tale" and "Yes We Can Can."

MICHAEL COOPER

Just What I Like
PRODUCERS: Various
Reprise 25923

Former Con Funk Shun main man has all the moves it takes to hop to the top of the heap on this punchy solo set. Title cut is rolling up the black singles chart, and other rocking entries here—"Turn The Lights Out," "Girl's Got It Goin' On," etc.—have the kick to make similar tracks. Cooper is no ballad whiz, but when he's in the groove, you've got to move. A definite comer.

THE JETS

Believe
PRODUCERS: David Z, others
MCA 6313

The Twin Cities' Wolfgramm siblings are already on the way with funk-oriented single "You Better Dance." Much of the album at hand leans on ballad-style material with female vocals, but dance-skewed cuts like "Under Any Moon" show the greatest potential for chart follow-through. Sure to garner big support from band's youthful fans.

RECOMMENDED

GEORGE CLINTON

The Cinderella Theory
PRODUCER: George Clinton
Paisley Park/Warner Bros. 25994

P-Funk maestro is at it again on bow for the House of Prince, woofing it up again in typically loopy style. Trouble this time out is that the grooves are a little less wiry and maybe even too controlled for the prince of funk mayhem. But "Why Should I Dog U Out," sequel of sorts to "Atomic Dog," will give fans something to sink their canines into.

JAZZ

RECOMMENDED

JAMES MOODY

Sweet And Lovely
PRODUCER: James Moody
Novus/RCA 3063

Veteran reedman proves that his chops are as limber and lyrical as ever. The graceful melodies of such standards as "My Melancholy Baby" and the title cut set an appropriate tone for these lightly swinging tracks, which were played at Moody's recent

wedding. (His best man was Dizzy Gillespie, who joins the band for his own compositions "Con Alma" and "Get The Booty.") Also includes a dreamy flute-take on Parker's "Confirmation."

AMINA CLAUDINE MYERS

In Touch
PRODUCER: Lenny White
Novus/RCA 3064

Pianist/songwriter/vocalist continues to cross the line between jazz and R&B, especially on sharp cuts like "It's All Right With Me" and "Natural Self." Programmers may be hard-pressed to slot these compositions, but their intriguing and well-developed nature will pick up unsuspecting admirers. Instrumental highlights include the gospel-flavored "First Sunday," the staccato "Electric Ice," and the delicate "Cairo."

FRANK MORGAN ALLSTARS

Reflections
PRODUCER: Orrin Keepnews
Contemporary 14052

With a lineup that includes such all-stars as Bobby Hutcherson, Joe Henderson, Mulgrew Miller, Ron Carter, and Al Foster, Morgan finds excellent company in which to frame his skittering solos. Foremost among a uniformly swinging set are new takes on Monk's "Reflections" and Rollins' "Sonnymoon For Two," as well as Hutcherson's simple, powerful "Starting Over" and Henderson's lilted waltz, "Black Narcissus."

CLASSICAL

RECOMMENDED

A TOUCH OF ROMANCE

Angel Romero, Guitar
Telarc 80213

Crossover title comes from the eponymous opening selection, a tune known to all guitar aficionados, but the album itself makes no musical concession for superficial popularity. A long suite arranged from material by Gaspar Sanz, in which many will recognize themes later adapted by Rodrigo in his "Fantasia para un Gentilhombre," is one of the major works. Other material by Barrios, Celedonia Romero, and Albéniz ("Leyenda") rounds out the attractive program. Elegant playing and sound.

SACRED HYMNS OF OLD RUSSIA

Ural Cossack Choir, Verhoeff
Koch CD313 633

Such names as Bortnianski, Ippolitov-Ivanov, and Rimsky-Korsakoff crop up here as composers of this distinctly typical Russian genre, sung so well and recorded so spectacularly on this disk. The deep Russian bassos support an array of vocal color that will appeal to any enthusiast of choral singing. There may be more potential here than is immediately apparent. Adequate exposure is the key.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

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DR FEELGOOD

the first single and video from the forthcoming *Dr. Feelgood* album.

Produced by Bob Rock
Management: Doc McGhee and Doug Thaler for McGhee Entertainment, Inc.

ON ELEKTRA CASSETTES, COMPACT DISCS AND RECORDS.

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HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"RIGHT HERE WAITING" BY Richard Marx (EMI) holds at No. 1 overall for the third week, still gaining points, and is now No. 1 in sales points for the first time. Nos. 2, 3, and 4, all bulleted, are closing in, but "Waiting" has amassed such a huge point total—largest of any record this year—that the challengers are just waiting for "Waiting" to weaken before it can be dislodged. The competition at the top is intense, with 13 bulleted records in the top 17. This jam causes "Don't Wanna Lose You" by Gloria Estefan (Epic) to hold at No. 4 despite tremendous point gains, and two records in the teens to move up only one position each despite strong gains. In "softer" parts of the chart, however, several records move up between four and eight places without a bullet.

PRINCE HAS A GREAT WEEK, as his new single, "Partyman" (Warner Bros.), shipping to stores this week, is the Hot Shot Debut at No. 46 with more than half of the radio panel reporting airplay. "Partyman" is already top 20 at stations where it has been played as an album cut, including WNOK Columbia, S.C. (16-14) and B96 Chicago (27-18). Meanwhile, his previous single, "Batdance," which went to No. 1, is certified platinum. This is the seventh single to be certified as a million-seller in 1989, compared to only two million-sellers in 1988, again demonstrating the resurgence in single sales generated by the cassette single. On this week's chart, 99 of the 100 singles are available on cassette—and the lone holdout, "Love Song" by the Cure (Elektra), will be on cassette soon—while only 89 of the 100 are out on 7-inch vinyl.

SEVERAL SINGLES THAT LOSE bullets this week are performing strongly in some places and deserve to be spotlighted. "Hey Ladies" by the Beastie Boys (Capitol) is still gaining strongly on the sales side, and moves up four places to No. 37. "Closer To Fine" by Indigo Girls (Epic) is top 10 at Kiss 108 Boston, WPST Trenton, N.J., and K106 Beaumont, Texas. Three unbulleted singles, "Forget Me Not" by Bad English (Epic), "Let The Day Begin" by the Call (MCA), and "Walkin' Shoes" by Tora Tora (A&M) are strong in rock-oriented markets. "Forget" jumps 23-9 at WZZU Raleigh, N.C., 12-9 at KXXR Kansas City, and 20-11 at WIXX Green Bay, Wis. "Day" moves 20-10 at WHMP Springfield, Mass., and 15-6 at WMMS Cleveland. "Shoes" moves 11-7 at WQUT Johnson City, Tenn., and 6-4 at Y97 Santa Barbara, Calif.

QUICK CUTS: Among the nine debuts this week is one group making its Hot 100 bow: Australian quartet 1927, with "That's When I Think Of You" (Atlantic). In an unusual twist, 1927 founder Garry Frost and producer Charles Fisher are both also represented on the chart by a previous collaboration. "What About Me," a 1982 single by the now-defunct band Moving Pictures (Geffen), which included Frost and was produced by Fisher, is bulleted at No. 69. The 1927 single is breaking out of St. Louis (19-13 at WKBQ) and Sacramento, Calif. (18-14 at KWOD) ... "When I Looked At Him" by Expose (Arista) takes the biggest jump on the chart, 24 places to No. 47, fueled by 52 adds and three top 20 radio reports.

HOT 100 SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 22 REPORTERS	SILVER ADDS 55 REPORTERS	BRONZE/ SECONDARY ADDS 163 REPORTERS	TOTAL ADDS 240 REPORTERS	TOTAL ON
PARTYMAN PRINCE WARNER BROS.	9	20	69	98	131
LISTEN TO YOUR HEART ROXETTE EMI	6	20	66	92	93
HEALING HANDS ELTON JOHN MCA	9	12	42	63	64
WHEN I LOOKED AT HIM EXPOSE ARISTA	1	9	42	52	138
CALL IT LOVE POCO RCA	3	7	41	51	51
LOVE SONG THE CURE ELEKTRA	1	6	31	38	151
CHERISH MADONNA SIRE	4	3	29	36	208
GLAMOUR BOYS LIVING COLOUR EPIC	1	6	29	36	37
WHAT I LIKE ABOUT YOU MICHAEL MORALES WING	1	7	22	30	119
ROCK WIT'CHA BOBBY BROWN MCA	0	8	21	29	30

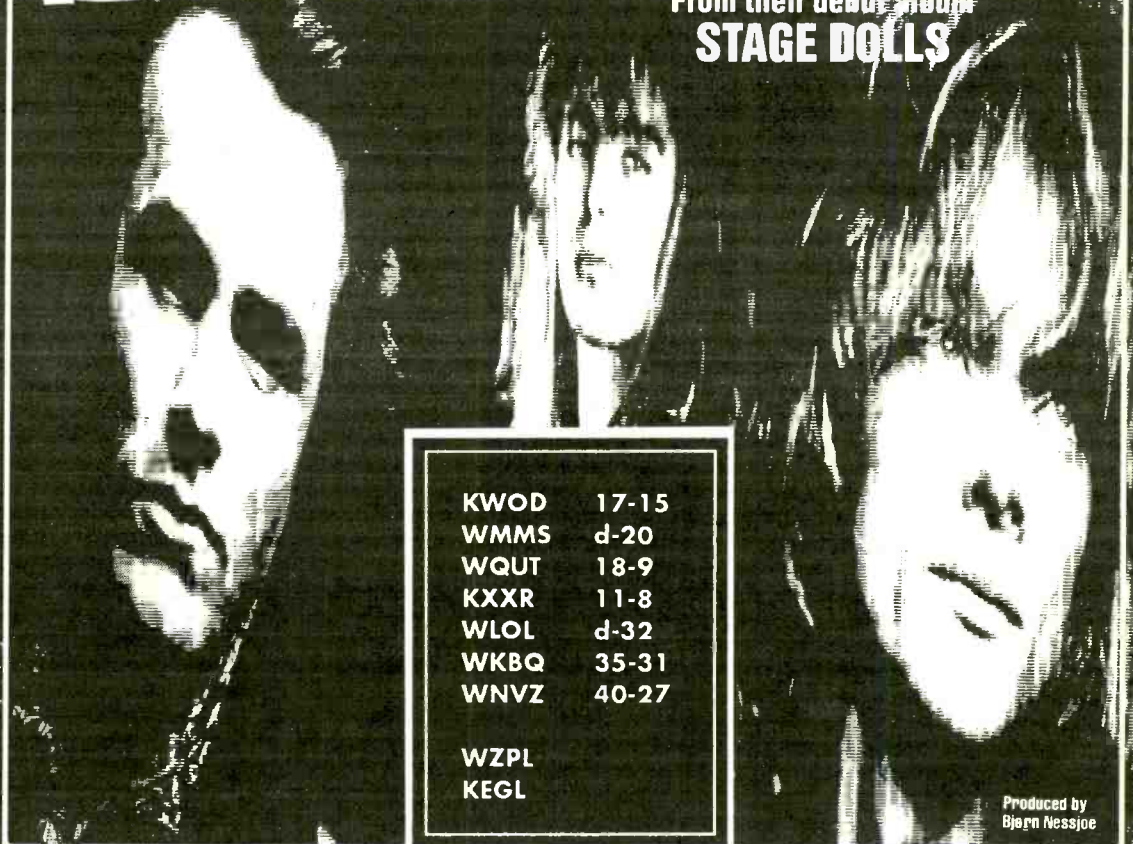
Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart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

NINETEEN FEET OF NORWEGIAN EXPLODING BIG TIME IN AMERICA!

LOVE CRIES the smash hit single and video by

Stage Dolls

From their debut album
STAGE DOLLS



KWOD 17-15
WMMS d-20
WQUT 18-9
KXXR 11-8
WL0L d-32
WKBQ 35-31
WNVZ 40-27

WZPL
KEGL

Produced by
Bjorn Nessjoe



LISTEN TO THIS FACE

DON'T SHUT ME OUT

THE SMASH HIT SINGLE
AND VIDEO BY

KEVIN PAIGE

FROM HIS
DEBUT ALBUM

KEVIN PAIGE

WXKS 35-31
KTFM ADD
HOT 97.7 35-26
ENERGY 96 31-21
Y95 ADD

WKTJ
WIOQ
Y108

Chrysalis.

Produced by Fred Maher and Kevin Paige

MOBILE FIDELITY CITES MELODIA BREACH

(Continued from page 5)

Neither Sukhorado nor Mobile Fidelity chief Herb Belkin were available for comment at press time.

Howard Singer, Mobile Fidelity's lawyer in New York, says that about the time of the original deal there was an "ongoing battle" between the Soviet licensing agency and Melodia on the issue of who would handle foreign licensing.

BACK-ANNOUNCING

(Continued from page 10)

Puerto Rico, and Sioux Falls, S.D. Their exclusion, he says, stems from lack of support, NARM retail "captains" relocating, or other reasons. Otherwise, Gianchetti adds, "we've got most of the major markets covered."

While NARM awaits the remaining market reports, team captains elsewhere are monitoring those stations they have already visited, he says, "just making sure that these stations live up to what they're saying they're going to do, or what they're currently doing."

Despite the high percentage of stations found to be back-announcing, Gianchetti says the campaign has served an additional purpose to those outlets. "If nothing else," he says, "it may have just served as a reminder, to just drive home the point that they, you *should* be doing it, because there are people who are concerned."

Melodia won the battle, Singer adds. "But [the agency] had more savvy about the international market. They knew the companies. They knew the players." Singer himself has had longstanding dealings with Eastern bloc countries, having co-owned the Artia/Parliament label, which released albums decades ago from the Soviet Union, Czechoslovakia, and Hungary.

In the spirit of *glasnost* or *perestroika*, Mobile Fidelity has other dealings with the Soviets. It has set up a joint venture with the Soviets called Arts & Electronics, which calls for Mobile Fidelity to provide studio technology to an outfit that is in essence in competition with Melodia. In addition, a flow of recordings to be distributed in the U.S. by MCA Records is expected from this arrangement.

Interestingly, MCA is readying the release of six titles of Melodia product that has been mastered for CD release by Mobile Fidelity.

And from the Soviet Union again, Mobile Fidelity plans to release soon its first recording from Gosteleradio, the Soviet broadcasting agency.

Melodia has had a number of licensing deals in the U.S. in past decades, including CBS Masterworks. BMG, which handles the label in international markets, is now making new Soviet recordings for release under the BMG banner, but with ties to Melodia.

FOR WEEK ENDING AUGUST 26, 1989


Billboard Hot 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	RIGHT HERE WAITING	RICHARD MARX	1
2	3	COLD HEARTED	PAULA ABDUL	2
3	5	DON'T WANNA LOSE YOU	GLORIA ESTEFAN	4
4	8	HANGIN' TOUGH	NEW KIDS ON THE BLOCK	3
5	1	ON OUR OWN	BOBBY BROWN	5
6	10	SECRET RENDEZVOUS	KARYN WHITE	6
7	9	FRIENDS	JODY WATLEY WITH ERIC B. & RAKIM	9
8	13	KEEP ON MOVIN'	SOUL II SOUL	14
9	4	ONCE BITTEN TWICE SHY	GREAT WHITE	7
10	14	THE END OF THE INNOCENCE	DON HENLEY	8
11	15	ANGEL EYES	THE JEFF HEALEY BAND	10
12	6	I LIKE IT	DINO	11
13	17	18 AND LIFE	SKID ROW	16
14	7	BATDANCE (FROM "BATMAN")	PRINCE	18
15	20	SACRED EMOTION	DONNY OSMOND	13
16	24	SHOWER ME WITH YOUR LOVE	SURFACE	12
17	23	IF I COULD TURN BACK TIME	CHER	17
18	26	HEAVEN	WARRANT	15
19	11	SO ALIVE	LOVE AND ROCKETS	21
20	21	HEADED FOR A HEARTBREAK	WINGER	20
21	40	GIRL I'M GONNA MISS YOU	MILLI VANILLI	19
22	28	TALK IT OVER	GRAYSON HUGH	22
23	12	I'M THAT TYPE OF GUY	L.L. COOL J	33
24	18	TOY SOLDIERS	MARTIKA	24
25	29	HEY LADIES	BEASTIE BOYS	37
26	—	ONE	BEE GEES	23
27	—	THAT'S THE WAY	KATRINA AND THE WAVES	27
28	16	HOOKED ON YOU	SWEET SENSATION	32
29	37	SOUL PROVIDER	MICHAEL BOLTON	25
30	—	KISSES ON THE WIND	NENEH CHERRY	26
31	36	PUT YOUR MOUTH ON ME	EDDIE MURPHY	34
32	25	IF YOU DON'T KNOW ME BY NOW	SIMPLY RED	31
33	19	LAY YOUR HANDS ON ME	BON JOVI	29
34	—	THE PRISONER	HOWARD JONES	30
35	—	BUST A MOVE	YOUNG M.C.	40
36	—	RUNNIN' DOWN A DREAM	TOM PETTY	39
37	30	BABY DON'T FORGET MY NUMBER	MILLI VANILLI	48
38	34	WIND BENEATH MY WINGS	BETTE MIDLER	68
39	22	NO MORE RHYME	DEBBIE GIBSON	41
40	31	ME MYSELF AND I	DE LA SOUL	72

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1	1	RIGHT HERE WAITING	RICHARD MARX	1
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3	4	HANGIN' TOUGH	NEW KIDS ON THE BLOCK	3
4	2	ON OUR OWN	BOBBY BROWN	5
5	5	DON'T WANNA LOSE YOU	GLORIA ESTEFAN	4
6	6	ONCE BITTEN TWICE SHY	GREAT WHITE	7
7	10	THE END OF THE INNOCENCE	DON HENLEY	8
8	9	SECRET RENDEZVOUS	KARYN WHITE	6
9	13	HEAVEN	WARRANT	15
10	12	ANGEL EYES	THE JEFF HEALEY BAND	10
11	15	SHOWER ME WITH YOUR LOVE	SURFACE	12
12	11	SACRED EMOTION	DONNY OSMOND	13
13	8	I LIKE IT	DINO	11
14	20	IF I COULD TURN BACK TIME	CHER	17
15	16	FRIENDS	JODY WATLEY WITH ERIC B. & RAKIM	9
16	21	GIRL I'M GONNA MISS YOU	MILLI VANILLI	19
17	23	18 AND LIFE	SKID ROW	16
18	19	HEADED FOR A HEARTBREAK	WINGER	20
19	7	BATDANCE (FROM "BATMAN")	PRINCE	18
20	24	KEEP ON MOVIN'	SOUL II SOUL	14
21	32	CHERISH	MADONNA	28
22	14	SO ALIVE	LOVE AND ROCKETS	21
23	26	ONE	BEE GEES	23
24	28	KISSES ON THE WIND	NENEH CHERRY	26
25	30	SOUL PROVIDER	MICHAEL BOLTON	25
26	17	TOY SOLDIERS	MARTIKA	24
27	33	TALK IT OVER	GRAYSON HUGH	22
28	31	THE PRISONER	HOWARD JONES	30
29	34	THAT'S THE WAY	KATRINA AND THE WAVES	27
30	18	LAY YOUR HANDS ON ME	BON JOVI	29
31	39	LOVE SONG	THE CURE	36
32	37	IT'S NOT ENOUGH	STARSHIP	35
33	22	IF YOU DON'T KNOW ME BY NOW	SIMPLY RED	31
34	40	DON'T LOOK BACK	FINE YOUNG CANNIBALS	38
35	25	HOOKED ON YOU	SWEET SENSATION	32
36	29	HEY BABY	HENRY LEE SUMMER	43
37	—	PARTYMAN	PRINCE	46
38	—	FORGET ME NOT	BAD ENGLISH	45
39	—	WHEN I LOOKED AT HIM	EXPOSE	47
40	—	PUT YOUR MOUTH ON ME	EDDIE MURPHY	34

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
16 18 AND LIFE (New Jersey Underground, ASCAP)	43 HEY BABY (Leesum, BMI/Virgin Songs, BMI) CLM
89 AIN'T TOO PROUD TO BEG (Stone Agate, BMI) CPP	37 HEY LADIES (Brooklyn Dust, ASCAP)
75 AND THE NIGHT STOOD STILL (Realsongs, ASCAP) WBM	32 HOOKED ON YOU (Lito, BMI)
10 ANGEL EYES (Lilybilly, BMI/Bug, BMI/Lucrative, BMI) CLM	11 I LIKE IT (Island, BMI/Onid, BMI) WBM
48 BABY DON'T FORGET MY NUMBER (MCA, ASCAP) HL	17 IF I COULD TURN BACK TIME (Realsongs, ASCAP) WBM
18 BATDANCE (FROM "BATMAN") (Controversy, ASCAP) WBM	31 IF YOU DON'T KNOW ME BY NOW (Assorted, BMI/Mighty Three, BMI)
77 BUFFALO STANCE (Virgin Music/EMI Songs/Warner Chappell Music/Warner-Tamerlane, BMI/Copyright Control) HL/CPP/WBM	33 I'M THAT TYPE OF GUY (Def Jam, ASCAP/L.L. Cool J, ASCAP/D And D, ASCAP/Virgin, ASCAP) CPP
40 BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)	56 IN MY EYES (Saja, BMI/Mya-T, BMI) HL
94 CALL IT LOVE (Atlantic-Gibron, BMI/Storky, BMI/Jasperilla, ASCAP)	96 INTO THE NIGHT (Papa Jack, BMI/Conus, BMI) WBM
28 CHERISH (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI) WBM	50 IT'S NO CRIME (Epic/Solar, BMI/Kear, BMI/Greenskirt, BMI) CPP
52 CLOSER TO FINE (Godhup, BMI/Virgin Songs, BMI) CPP	35 IT'S NOT ENOUGH (Martin Page, ASCAP/Zomba, ASCAP/Emotional Rex, BMI/Djo, BMI) HL
2 COLD HEARTED (Elliot Wolff, ASCAP/Virgin, ASCAP) CPP	67 JACKIE BROWN (Riva, ASCAP) WBM
53 COVER OF LOVE (St.Cecelia, BMI/Weir Brothers, ASCAP)	14 KEEP ON MOVIN' (Virgin, ASCAP) CPP
65 CRAZY ABOUT HER (Rod Stewart, ASCAP/Intersong, ASCAP/Hitchings, ASCAP/BMG, ASCAP) HL/CPP	26 KISSES ON THE WIND (Virgin, ASCAP) CPP
38 DON'T LOOK BACK (Virgin, ASCAP) CPP	85 LAY ALL YOUR LOVE ON ME (Eleven East, BMI)
74 DON'T SAY YOU LOVE ME (Songs Of The Knight, BMI)	76 LAY DOWN YOUR ARMS (She Devil, ASCAP/BMG, ASCAP/Virgin, ASCAP/Shipwreck, BMI/Munch-O-Matic, ASCAP) CPP/HL
83 DON'T SHUT ME OUT (Paige By Paige, BMI/Red Admiral, BMI)	29 LAY YOUR HANDS ON ME (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/Pri, ASCAP) WBM
4 DON'T WANNA LOSE YOU (Foreign Imported, BMI) CPP	82 LET GO (Almo, ASCAP) CPP
58 DRESSED FOR SUCCESS (Jimmy Fun, BMI) CLM	51 LET THE DAY BEGIN (Neeb, ASCAP/WB, ASCAP) WBM
8 THE END OF THE INNOCENCE (Cass County, ASCAP/Zappo, ASCAP) CLM/WBM	64 LISTEN TO YOUR HEART (Jimmy Fun, BMI)
55 EXPRESS YOURSELF (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM	61 LITTLE FIGHTER (Vavoom, ASCAP) WBM
45 FORGET ME NOT (Wild Crusade, ASCAP/Meibach & Epstein, ASCAP/Frisco Kid, ASCAP/Chappell & Co., ASCAP/Mark Spiro, BMI/Screen Gems-EMI, BMI) HL/WBM	60 LOVE CRIES (Chrysalis, ASCAP) CLM
9 FRIENDS (EMI April, ASCAP/Ultrawave, ASCAP/A Diva, ASCAP/Rightsong, BMI/EMI Blackwood, BMI/Eric B & Rakim, ASCAP) HL	80 LOVE HAS TAKEN ITS TOLL (Dasnice, BMI/Linz, BMI) CLM
19 GIRL I'M GONNA MISS YOU (MCA, ASCAP) HL	36 LOVE SONG (Fiction, BMI)
98 GLAMOUR BOYS (Dare To Dream, ASCAP/Famous, ASCAP)	72 ME MYSELF AND I (Tee Girl, BMI/Bridgeport, BMI)
79 GOOD THING (Walt Disney, ASCAP) HL	62 MY FIRST NIGHT WITHOUT YOU (Relia, BMI/Billy Steinberg, ASCAP/Denise Barry, ASCAP) WBM
57 GYPSY ROAD (Eve, ASCAP/Chappell, ASCAP) HL	90 MY PARADISE (Music Corp. Of America, BMI) HL
3 HANGIN' TOUGH (Maurice Starr, ASCAP/EMI April, ASCAP) HL	87 NATURE OF LOVE (EMI Songs, BMI/EMI Blackwood, BMI) HL
20 HEADED FOR A HEARTBREAK (Verseau, BMI/Small Hope, BMI/Virgin Songs, BMI) CPP	54 NEED A LITTLE TASTE OF LOVE (EMI April, ASCAP/Bovina, ASCAP) HL
78 HEALING HANDS (Big Pig, ASCAP/Intersong USA, ASCAP)	99 NIGHTRAIN (Guns N' Roses, ASCAP) CLM
15 HEAVEN (Virgin Songs, BMI/Dick Dragon, BMI/Crab Salad, BMI/Likite Spitt, BMI/Rich Mcbitch, BMI/Great Lips, BMI) CPP	41 NO MORE RHYME (Deborah Ann's, ASCAP/Walden Music, ASCAP) HL
	63 OH DADDY (Saiko, ASCAP)
	5 ON OUR OWN (FROM "GHOSTBUSTERS II") (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP
	81 ON THE LINE (Music Impossible, BMI/Cota, BMI) CPP
	7 ONCE BITTEN TWICE SHY (EMI April, ASCAP/Ian Hunter, ASCAP) HL
	23 ONE (Gibb Brothers, BMI/Careers, BMI/BMG, PRS) HL
	46 PARTYMAN (Controversy, ASCAP/WB, ASCAP)
	66 PRIDE & PASSION (Eddie And The Cruisers, BMI/John Cafferty, BMI)
	30 THE PRISONER (Hojo, BMI)
	34 PUT YOUR MOUTH ON ME (Eddie Murphy, ASCAP/Gratitude Sky, ASCAP/Penzafire, ASCAP/Virgin, ASCAP) CPP
	1 RIGHT HERE WAITING (Chi-Boy, ASCAP) CLM
	97 RIGHT NEXT TO ME (ADRA, BMI/Guinea Farm, BMI)
	92 ROCK WIT'CHA (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI)
	39 RUNNIN' DOWN A DREAM (Gone Gator, ASCAP/EMI April, ASCAP/Wild Gator, ASCAP/WB, ASCAP) CPP/WBM/HL
	13 SACRED EMOTION (Music Corp. Of America, BMI/Bayjun Beat, BMI) HL
	6 SECRET RENDEZVOUS (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP
	84 SEND ME AN ANGEL '89 (Wheatley, BMI/Australian Tumbleweed, BMI) HL
	12 SHOWER ME WITH YOUR LOVE (Colgems-EMI, ASCAP) WBM
	71 SMOOTH UP (Buffonery Grooves, ASCAP/Virgin, ASCAP) CLM
	21 SO ALIVE (Warner-Tamerlane, BMI) WBM
	25 SOUL PROVIDER (Mr.Bolton, BMI/Non Pareil, ASCAP) WBM
	95 STAND UP (Point, BMI/Screen Gems-EMI, BMI)
	93 STILL CRUISIN' (Daywin, BMI/Claudiaudient, BMI)
	22 TALK IT OVER (April, ASCAP/Rhu-Afon, ASCAP) HL
	27 THAT'S THE WAY (Megasongs, BMI/Screen Gems-EMI, BMI) WBM
	100 THAT'S WHEN I THINK OF YOU (Trafalgar Music/Warner Bros. Australia, APRA/Warner-Tamerlane, BMI)
	24 TOY SOLDIERS (Famous, ASCAP/Tika Tunes, ASCAP/Ensign, BMI) CPP
	70 TROUBLE ME (Christian Burial, ASCAP) MSC
	42 TURNED AWAY (Selessongs, ASCAP/Honeylook, ASCAP)
	91 WALKIN' SHOES (Photon, BMI/Sneak Attack, BMI)
	69 WHAT ABOUT ME (Australian Tumbleweed, BMI) HL
	49 WHAT I LIKE ABOUT YOU (Forever Endeavor, ASCAP)
	88 WHAT YOU DON'T KNOW (EMI, BMI/Panchin, BMI) WBM
	47 WHEN I LOOKED AT HIM (EMI, BMI/Panchin, BMI) WBM
	86 WHEN THE RADIO IS ON (No-Cal, ASCAP/Red Admiral, BMI)
	73 WHO DO YOU GIVE YOUR LOVE TO? (Boom Tat, ASCAP/PolyGram International, ASCAP) WBM
	68 WIND BENEATH MY WINGS (FROM "BEACHES") (WB Gold, ASCAP/Warner House of Music, BMI) WBM
	59 YOU BETTER DANCE (Colgems-EMI, ASCAP/Boston International, ASCAP) WBM
	44 (YOU'RE MY ONE AND ONLY) TRUE LOVE (Robi-Rob, ASCAP/Red Instructional, ASCAP/Free-Dome, ASCAP)

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.

WEEK OF THE LEAK

(Continued from page 1)

cate that their copy of the record came from A&M which, they say, *did not* send cease-and-desist letters or try to further enforce the Wednesday embargo.

"We had a very expensive process, not only with the satellite, but with all the other ways we were mailing and delivering the record," says A&M director of national promotion Steve Resnik. "That all became unnecessary and wasteful because of the leaks."

While Jackson's single was the biggest example of a record hitting the airwaves early and staying there in defiance of a label's game plan, Columbia and Geffen also faced significant leak problems with the Rolling Stones' "Mixed Emotions" and Aerosmith's "Love In An Elevator," respectively.

Columbia VP of promotion Mark Benesch says the Stones single ended up on album KQRS (KQ92) Minneapolis on the Saturday before its scheduled release Wednesday, Aug. 16, then spread to top 40 WYZZ (Z95) Chicago and WAVA Washington, D.C. On Monday Aug. 14, Z100 and KQLZ (Pirate Radio) Los Angeles broadcast the single simultaneously.

In contrast to the situation with the Jackson single, however, Benesch says, after airing the Stones record once, stations were willing to comply with the cease-and-desist orders sent out by Columbia and pull the song until Aug. 16. PDs interviewed for this article confirm his account.

Geffen director of national album promotion Marko Babineau says the Aerosmith record had been receiving airplay up to two weeks before its planned release—also scheduled for Aug. 16.

The Aerosmith leak, however, was particularly notable because Geffen president Ed Rosenblatt had made several impassioned pleas for an end to superstar leaks following the GN'R and Henley incidents, the latter involving a rough mix of Henley's single.

Babineau likens the slew of major artist leaks to "the rebirthing of the hula hoop. There are more stations than ever just waiting to get advance stuff; it seems like it's the 'in' thing. There is no ultimate solution. If stations want to get advances, they're going to find a way."

As for the source of leaks, Babineau says, "We've investigated pressing plants, duplicating companies, and used a number of other methods to find out where the leaks are coming from." At present, he says, his only guess is that leaks are coming from recording studio personnel.

"It seems like a lot of the records that are being circulated—the Aerosmith, Motley Crue, as well as the previous Bon Jovi album—are being recorded in Vancouver [British Columbia]."

"I'm told that there were a lot of radio people who already have the Aerosmith album on cassette. My own field staff doesn't have the entire album yet."

"You almost can't prevent it," says Columbia's director of national singles promotion Jerry Lembo. "With satellite technology, PDs can feed records down the line to other stations in their company, and it becomes very difficult to control."

The Jackson leak took place despite the fact that A&M promotion staffers had previously previewed the single for major PDs by allowing them to hear it *only* on a Walkman

or similar device and, in most cases, not allowing the record to be played in a studio or production room where it might be taped.

Other labels had slightly better luck. Brenda Romano, Mercury national director of pop promotion, says her label's new Tears For Fears single ended up only on KPWR and KOY-FM (Y95) Phoenix before its intended release. Romano says the label had timed the record's international release to prevent imports from entering the country early, and had also withheld CDs from local promotion people until the Monday before its release.

Capitol national director of album rock promotion Rich Bloom has a similar story on Tina Turner's "The Best," which, he says, ended up on no more than one station before its scheduled release. "The music wasn't pressed to be sent out until last week. Then the local people had only four days to play it for everybody. We had controls over the plant and our locals—not that we don't trust them, just as a safeguard."

Despite Rosenblatt's pleas, and a lengthy discussion of the issue at June's Bobby Poe convention, the

PDs who went early on superstar product were largely unrepentant, many saying they were doing so only to defend themselves against the competition. KKFR PD Ron Parker, for instance, says he went early on the Jackson single because he was angry at rival KZZP for running a promo implying they had the record, but weren't playing it.

"The day someone can convince me

'There is no ultimate solution. If stations want to get advances, they're going to find a way.'

that the excitement created by our premiering a song by a major artist creates any damage besides bruised egos, we'll stop doing it," says Z100 VP/programming and operations Steve Kingston.

"We have kind of a reputation that

we have to live up to," says WFBQ (Q95) Indianapolis PD Michael Hughes. Q95 had created a stir this summer by upsetting John Cougar Mellencamp by playing his "Big Daddy" album as the artist was driving to town on his way to the airport. Q95—part of Great American Broadcasting's chain of album rockers—went early on Aerosmith, the Stones, and the new Motley Crue single.

WQHT OM Joel Salkowitz goes further, suggesting that the record industry doesn't particularly want to control its leaks. "If labels really wanted to stop leaks, they'd stop them. Investment houses on Wall Street that have access to information worth hundreds of millions of dollars keep it under wraps because people would go to jail if they leak it."

"It's obviously in A&M's interest to have us and Z100 pounding the new Janet all weekend and making a big deal of it." And in a reference to two promotions recently done by Z100, he says, "If Columbia went to Steve Kingston [in retaliation for the Stones leak] and said 'Don't ever expect a New Kids On The Block or Bangles show,' they'd stop it."

Indeed, WNEW-FM New York PD

Dave Logan, who didn't play the Stones record, despite Z100's premiere of the single, says he did so in part because he didn't want to jeopardize his station's involvement with the Stones' New York tour dates. WNEW-FM instead drew 400-500 people to an impromptu party outside the station where the Stones record and several other upcoming releases were previewed for listeners. Cross-town WXRK also held a similar listening party.

Yet, there seems to be considerable reluctance on the part of labels to play hardball with stations. While Geffen pulled service to some stations that went on the pre-mixed Henley record, Babineau says that the promotional relationship has been restored, in most cases. Columbia's Benesch says that because the Stones' record was pulled quickly, he sees no need to pursue the matter further, although "if someone tracked an entire album in advance, you bet there would be a serious evaluation of the business relationship with that station."

FOR WEEK ENDING AUGUST 26, 1989

HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	11	ON OUR OWN MCA 53662	◆ BOBBY BROWN 5 weeks at No. 1
2	2	4	9	COLD HEARTED VIRGIN 7-99196	◆ PAULA ABDUL
3	3	5	10	SHOWER ME WITH YOUR LOVE COLUMBIA 38-68746	◆ SURFACE
4	5	8	6	HANGIN' TOUGH COLUMBIA 38-68960	◆ NEW KIDS ON THE BLOCK
5	4	6	12	KEEP ON MOVIN' VIRGIN 7-99205	◆ SOUL II SOUL
6	9	11	7	DON'T WANNA LOSE YOU EPIC 34-68959/E.P.A.	◆ GLORIA ESTEFAN
7	7	7	11	FRIENDS MCA 53660	◆ JODY WATLEY WITH ERIC B. & RAKIM
8	6	2	14	SECRET RENDEZVOUS WARNER BROS. 7-27863	◆ KARYN WHITE
9	14	19	4	GIRL I'M GONNA MISS YOU ARISTA 1-9870	◆ MILLI VANILLI
10	15	16	8	YOU'RE MY ONE AND ONLY (TRUE LOVE) VENETA VV-1433/A&M	SEDUCTION
11	10	9	15	I LIKE IT 4TH & B'WAY 7483/ISLAND	◆ DINO
12	11	15	6	RIGHT HERE WAITING EMI 50219	◆ RICHARD MARX
13	17	21	4	IT'S NO CRIME SOLAR 68966/E.P.A.	◆ BABYFACE
14	13	17	9	TURNED AWAY ATLANTIC 7-88917	◆ CHUCKII BOOKER
15	8	3	10	BATDANCE (FROM "BATMAN") WARNER BROS. 7-22924	◆ PRINCE
16	21	22	4	BUST A MOVE DELICIOUS VINYL 105/ISLAND	◆ YOUNG M.C.
17	20	20	5	KISSES ON THE WIND VIRGIN 7-99183	◆ NENEH CHERRY
18	12	14	11	HOOKED ON YOU ATCO 7-99210	◆ SWEET SENSATION
19	16	13	12	TOY SOLDIERS COLUMBIA 38-68747	◆ MARTIKA
20	24	—	2	LET GO WING 871 722-7/POLYGRAM	◆ SHARON BRYANT
21	23	23	3	PUT YOUR MOUTH ON ME COLUMBIA 38-68897	◆ EDDIE MURPHY
22	18	12	11	I'M THAT TYPE OF GUY DEF JAM 38-68902/COLUMBIA	◆ L.L. COOL J
23	19	10	13	IF YOU DON'T KNOW ME BY NOW ELEKTRA 7-69297	◆ SIMPLY RED
24	27	—	2	CHERISH SIRE 7-22883/WARNER BROS.	MADONNA
25	25	26	3	CONGRATULATIONS A&M 1407	◆ VESTA
26	22	18	14	IN MY EYES LMR 74004	◆ STEVIE B
27	NEW	1	1	WHEN I LOOKED AT HIM ARISTA 1-9868	◆ EXPOSE
28	28	—	2	HEY LADIES CAPITOL 44402	◆ BEASTIE BOYS
29	26	24	3	YOU BETTER DANCE MCA 53673	◆ THE JETS
30	29	—	2	LAY ALL YOUR LOVE ON ME TOMMY BOY 7-27534/REPRISE	INFORMATION SOCIETY

○ 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

STATION	PD.	PLAYLIST
NEW YORK	P.D.: Steve Ellis	<p>HOT 97FM</p> <ol style="list-style-type: none"> 1 Bobby Brown, On Our Own (From "Ghostbusters II") 2 Karyn White, Secret Rendezvous 3 Jody Watley With Eric B. & Rakim, Friends 4 Dino, I Like It 5 Surface, Shower Me With Your Love 6 Soul II Soul, Keep On Movin' 7 Paula Abdul, Cold Hearted 8 Gloria Estefan, Don't Wanna Lose You 9 New Kids On The Block, Hangin' Tough 10 Martika, Toy Soldiers 11 Joey Kid, Everything I Own 12 Stevie B, In My Eyes 13 Dead or Alive, Come Home With Me Baby 14 Debbie Gibson, No More Rhyme 15 Sweet Sensation, Hooked On You 16 Neneh Cherry, Kisses On The Wind 17 Coro, Where Are You Tonight? 18 Milli Vanilli, Girl I'm Gonna Miss You 19 21 Information Society, Lay All Your Love On Me 20 Seduction, You're My One And Only (True Love) 21 L.L. Cool J, I'm That Type Of Guy 22 Babyface, It's No Crime 23 Sandra, Everlasting Love 24 Natalie Cole, Miss You Like Crazy 25 Sa-Fire, Gonna Make It 26 Madonna, Cherish 27 The Jets, You Better Dance 28 Simply Red, If You Don't Know Me By Now 29 Sybil, Don't Make Me Over 30 Cover Girls, My Heart Skips A Beat 31 Eddie Murphy, Put Your Mouth On Me 32 Expose, When I Looked At Him 33 Shana, I Want You 34 Bee Gees, One 35 Pam Russo, Hold Tight 36 Prince, Party Man 37 Paul Shaffer, When The Radio Is On 38 Chuckii Booker, Turned Away 39 2 Live Crew, Me So Horny
PHILADELPHIA	P.D.: Elvis Duran	<p>Q102</p> <ol style="list-style-type: none"> 1 Richard Marx, Right Here Waiting 2 New Kids On The Block, Hangin' Tough 3 Bobby Brown, On Our Own (From "Ghostbusters II") 4 L.L. Cool J, I'm That Type Of Guy 5 Paula Abdul, Cold Hearted 6 Surface, Shower Me With Your Love 7 Gloria Estefan, Don't Wanna Lose You 8 Soul II Soul, Keep On Movin' 9 Neneh Cherry, Kisses On The Wind 10 Seduction, You're My One And Only (True Love) 11 Chuckii Booker, Turned Away 12 Pajama Party, Yo No Se 13 Prince, Batdance (From "Batman") 14 Jody Watley With Eric B. & Rakim, Friends 15 Karyn White, Secret Rendezvous 16 Babyface, It's No Crime 17 Martika, Toy Soldiers 18 Beastie Boys, Hey Ladies 19 Sharon Bryant, Let Go 20 Stevie B, In My Eyes 21 Information Society, Lay All Your Love On Me 22 Stacey Q, Give You All My Love 23 Michael Damian, Cover Of Love 24 Jimmy Harman, No Reason In The World 25 Sweet Sensation, Hooked On You 26 Katrina & The Waves, That's The Way 27 Eddie Murphy, Put Your Mouth On Me 28 Bee Gees, One 29 Jason Donovan, Too Many Broken Hearts 30 B.O.S., Batman/The Original Swing 31 Young M.C., Bust A Move 32 Waterfront, Nature Of Love 33 Madonna, Cherish 34 Expose, When I Looked At Him 35 Kevin Paige, Don't Shut Me Out 36 Vesta, Congratulations 37 Donny Osmond, Sacred Emotion 38 Third World, It's The Same Old Song 39 Cyndi Lauper, My First Night Without You 40 The Jets, You Better Dance 41 Grayson Hugh, Talk It Over 42 Michael Bolton, Soul Provider
LOS ANGELES	P.D.: Jeff Wyatt	<p>Power 106FM</p> <ol style="list-style-type: none"> 1 Bobby Brown, On Our Own (From "Ghostbusters II") 2 Simply Red, If You Don't Know Me By Now 3 Jody Watley With Eric B. & Rakim, Friends 4 Paula Abdul, Cold Hearted 5 Stevie B, In My Eyes 6 Martika, Toy Soldiers 7 New Kids On The Block, Hangin' Tough 8 Soul II Soul, Keep On Movin' 9 Surface, Shower Me With Your Love 10 Prince, Batdance (From "Batman") 11 Karyn White, Secret Rendezvous 12 Rod Stewart, Crazy About Her 13 Gloria Estefan, Don't Wanna Lose You 14 Debbie Gibson, No More Rhyme 15 Sweet Sensation, Hooked On You 16 Seduction, You're My One And Only (True Love) 17 Young M.C., Bust A Move 18 Johnny D, Highways Of Love 19 Babyface, It's No Crime 20 Milli Vanilli, Girl I'm Gonna Miss You 21 Dino, I Like It 22 Stacey Q, Give You All My Love 23 Information Society, Lay All Your Love On Me 24 TK4, You Are The One 25 Sa-Fire, Gonna Make It 26 Milli Vanilli, Baby Don't Forget My Number 27 Sharon Bryant, Let Go 28 The Jets, You Better Dance 29 Madonna, Cherish 30 Expose, When I Looked At Him 31 Jason Donovan, Too Many Broken Hearts 32 Eddie Murphy, Put Your Mouth On Me 33 Chuckii Booker, Turned Away 34 Boy George, You Found Another Guy 35 Prince, Party Man 36 Cover Girls, My Heart Skips A Beat 37 Kevin Paige, Don't Shut Me Out 38 Neneh Cherry, Kisses On The Wind
SAN FRANCISCO	P.D.: Keith Naftaly	<p>KMEL 106FM</p> <ol style="list-style-type: none"> 1 Soul II Soul, Keep On Movin' 2 Young M.C., Bust A Move 3 Paula Abdul, Cold Hearted 4 Milli Vanilli, Girl I'm Gonna Miss You 5 Seduction, You're My One And Only (True Love) 6 Surface, Shower Me With Your Love 7 Chuckii Booker, Turned Away 8 Neneh Cherry, Kisses On The Wind 9 Babyface, It's No Crime 10 Sharon Bryant, Let Go 11 New Kids On The Block, Hangin' Tough 12 Expose, When I Looked At Him 13 Jody Watley With Eric B. & Rakim, Friends 14 Gloria Estefan, Don't Wanna Lose You 15 Heany D & The Boys, We Got Our Own Thing 16 Apollonia, The Same Dream 17 Dino, I Like It 18 Bobby Brown, On Our Own (From "Ghostbusters II") 19 The Flame, One The Strength 20 Stephanie Mills, Something In The Way You 21 Beastie Boys, Hey Ladies 22 Eddie Murphy, Put Your Mouth On Me 23 Pam Russo, Hold Tight 24 Christopher Williams, Talk To Myself 25 Cover Girls, My Heart Skips A Beat 26 Michael Bolton, Soul Provider 27 2 Live Crew, Me So Horny 28 Vesta, Congratulations 29 Tony! Toni! Tone!, For The Love Of You 30 Soul II Soul, Back To Life 31 Sybil, Don't Make Me Over 32 Prince, Party Man 33 The Jets, You Better Dance 34 Perri, Feels So Good 35 Madonna, Cherish

INT'L GROUPS ATTACK DAT PACT

(Continued from page 1)

ment does not require the labels to release their catalogs on DAT, even after the digital recorders incorporate the anti-duping device, RIAA president Jay Berman says, "Under this agreement, the companies are free to do what they want to do, as they were free before." Therefore, he claims, they have just as much leverage to obtain a compensatory royalty as they did before.

But the publishing community does not see it this way. The NMPA recently pledged to fight the DAT pact (Billboard, Aug. 12), and it has garnered support from right societies abroad. Robert Montgomery, managing director of the U.K.'s Mechanical Copyright Protection Society, said in a statement released last week, "The agreement between IFPI and the consumer electronics industry is at best a Pyrrhic victory for IFPI," he noted. "They appear to have conceded everything that the consumer electronics industry wanted, under the guise of success."

Montgomery's statement notes that the "serial copy management system" proposed in the pact allows a consumer to make unlimited first-generation copies of a CD on digital tapes. In addition, he points out, the agreement makes no provision for a levy, although private recording of copyright music is a use of music which, under U.K. copyright law, should be paid for.

Montgomery concludes with a veiled threat: "The record industry should not forget that a license is needed from the copyright owners in the musical work before a recording is made, and that compensation may be sought for their having smoothed the passage for the hardware manufacturers."

Hans-Wilfred Sikorski, a board member of the West German rights society GEMA, comments, "I've always been on the side of those who are fighting for a levy compensation instead of the suppression of technological development. Thanks to the common sense of our lawmakers, we now have a levy in Germany covering both hardware and software. It seems now that we can hope to achieve a reevaluation of that levy in consid-

eration of DAT recorders and tapes.

"For those countries where no levy on home taping devices exists, the DAT pact has to be considered something of a bitter pill. Both the owners of intellectual property and the recording artists have to face considerable, if not dramatic losses."

On the other side of the world, representatives of the Japanese Society for Rights of Authors, Composers and Publishers (JASRAC) and the Japan Phonograph Record Assn. express regret and concern about the DAT agreement.

JPRAs president Kazuo Mochizuki says DAT should be discussed in a comprehensive manner together with such other systems as recordable and erasable CDs.

He adds that the agreement does not clarify how to protect the rights of authors and copyright owners, and he called for the establishment of a system of royalties as remuneration for copying prior to the adoption of any technical standards.

JASRAC president Miyuki Ishimoto says: "We regret that . . . the issue of private audio and video recording still remains unresolved without adequate measures taken as yet to remedy the disadvantages suffered by authors and others who are contributing to the development of musical culture in Japan."

Ishimoto's statement suggests that DAT will make home taping more attractive to the consumer, thereby exacerbating the issue of private audio and video recording. New problems would arise, he says, if a new type of machine that can facilitate digital recordings from CDs or prerecorded DATs is introduced into the market.

"As we have repeatedly asserted, the issue of private audio and video recording in Japan should soon be resolved by adopting a system of royalty payments for authors and copyright owners as exists in some European countries," continues Ishimoto.

"We Japanese music authors, composers, and publishers urge the leaders of the Japanese consumer electronics industry to listen to our plea and, in addition to

the said agreement, show their support for the introduction of a royalty system with a high regard for copyright."

However, Sutezo Hata, VP of Hitachi and head of the hardware

'The agreement is at best a Pyrrhic victory for IFPI'

firms' DAT joint working group in Japan, says the agreement constitutes "a major breakthrough for creators of music, consumers, and the industry."

Brian Robertson, president of the Canadian Recording Industry Assn. of America, is not so optimistic (Billboard, Aug. 19). He believes that the DAT pact will retard CRIA's efforts to secure copyright reform to deal with the problem of home taping, since the Canadian government may wrongly assume that the problem is now taken care of.

In a statement supporting the DAT pact, IFPI tried to forestall such misconceptions by stressing

its dedication to obtaining compensatory royalties on software and/or hardware around the world.

"The IFPI will continue to lobby governments and governmental bodies for remuneration for private copying in the form of a royalty on blank analog and digital tapes and/or recording equipment," the global trade group declared (Billboard, Aug. 19).

In contrast, RIAA president Jay Berman said two weeks ago that, while his group still supports a levy in principle, it does not plan to seek one in the U.S. now. "I don't believe that the political process could produce a royalty solution in the U.S.," he stated (Billboard, Aug. 12).

Now Berman explains, "I didn't say we wouldn't try [for a royalty] or when we would try. I just said a royalty solution would not be part of the legislation we were seeking that would embody the SCMS [anti-duping device]."

Berman declines, however, to offer a timetable for a renewed tape levy effort. "It depends on many different factors as to when that might be launched."

Ed Murphy, president of the

NMPA/Harry Fox Agency, notes his group may soon hit the legislative trail in quest of a royalty. "We're setting up meetings with our allies, the songwriters and others, and we'll have a statement shortly," covering possible legislative proposals, court action, "and lobbying on the Hill," he says.

It is still unclear how long it may take the RIAA and the electronics industry to obtain congressional passage of a bill requiring DAT recorders to include the SCMS device. But it appears that machines equipped with SCMS may be market-ready within six months.

Asked whether the RIAA would sue to stop importation of such recorders before legislation is passed, Berman hedged: "I'll have to answer that when the time comes, because the agreement is limited to a joint effort to seek legislation . . . That's what we agreed on and that's what we're going to pursue."

Assistance in preparing this story was provided by Mike Hennessey in London, Shig Fujita in Tokyo, and Steven Dupler in New York.

MOSCOW MUSIC PEACE FESTIVAL A ROCK SUCCESS

(Continued from page 6)

tories saw the program the same day it was seen in the U.S.; other areas will be receiving the show on a tape-delayed basis over the next few weeks via the Radio Vision distribution deal.

Melodia, the Soviet state record company, is expected to release a recording of the concerts in the Soviet Union. A quasigovernmental "peace committee," which has official authorization to promote such goodwill events, is expected to funnel proceeds from tickets and merchandise to Soviet anti-substance-abuse efforts.

The show combined promotion of the sobriety cause with the irreverent spirit typical of heavy metal shows.

"How the fuck you doin', Moscow?" wailed Mötley Crüe lead singer Vince Neil, addressing the crowds that turned out for the 10-hour marathon shows. The bill included the three headliners plus

Cinderella, the Scorpions, and such Soviet bands as Brigada S. and Gorky Park. Although this was the first time Western hard-rock bands of this stature had performed in the Soviet Union, fans are familiar with

'The Soviets could not have been more helpful'

Western metal through bootleg recordings and videos.

As many as 1,000 security workers were deployed inside Lenin Stadium, with hundreds of soldiers and police stationed outside, but the crowd was reportedly more orderly than those at many U.S. hard-rock concerts.

The elaborate production equipment for the 12-camera shoot, directed by noted live concert specialist Wayne Isham and produced by Curt Marvis, included computer-guided laser lighting and sophisticated audio equipment transported from the West.

In fact, SET's McLean notes that the production was "a truly international collaboration. ID-TV of Holland provided the video gear, the generators came from Finland, the

catering was from London, and the sound lighting was provided by Rock Sound of Germany," he notes, adding that all staging elements came from the U.S., while lumber was provided by the Soviet Union.

"The Soviets simply could not have been more helpful," says McLean, who was on the scene for the festival. "When it looked as if we might get rained out on Saturday, they seeded the clouds to make it pour on Friday. The only time previously they had done that was for the 1980 Olympics, and for their own May Day parades."

Soviet reporters were surprised to see Jack Matlock, U.S. Ambassador to the Soviet Union, and his wife, Rebecca, in the stadium press box at the Aug. 12 show. Matlock told Tass reporters that drug abuse was a universal concern.

Despite denunciations of rock'n'roll and heavy metal in the past by Soviet officials, McGhee told Tass he was impressed with the reception given the musicians, who were allowed to bypass customs inspection lines at the airport and provided with days of saturation press coverage. The festival was front-page news in Pravda.

McGhee said the Moscow audience was a good judge of good rock'n'roll.

Image Ent. Reaps Profit After 8 Years

NEW YORK Image Entertainment Inc., a Hollywood-based licensee and distributor of laser videodisks, has reported its first quarterly profit in eight years of operation.

For the fourth quarter, which ended March 31, Image posted a \$156,523 net profit, compared with a \$112,417 loss in the same period last year. For the entire fiscal year, Image still wrote its earnings in red ink, with a \$778,957 net loss. For fiscal 1988, the loss was \$394,063.

Pat Navilio, the company's director of investor relations, attributed the annual loss to an accelerated schedule for depreciation of company assets, as well as high costs during the first three quarters.

In a statement, president and

founder Martin Greenwald said, "When Image Entertainment entered the laser videodisk business eight years ago, we knew that it would take several years before the industry prospered." He added, "Now that it appears that laser video is the next wave in home entertainment, we expect many more profitable quarters."

Fourth-quarter revenue rose to \$6.5 million, a 130% increase from the prior-year period. For the fiscal year, revenue soared 169% to \$18.7 million.

Navilio said the company's first quarterly net profit was the result of decreased costs, in addition to the higher revenues.

In the fourth quarter, she said, Image began to save money from the closing of four regional offices.

Operations have been consolidated in the Hollywood headquarters. But Navilio added that the company probably would move to new quarters in Chatsworth, Calif., in October.

Navilio also said the company had cut costs in the manufacture of videodisks. Image subcontracts laserdisk production to such companies as Sony and Pioneer. It obtains licenses for the rights to market the videodisks from the motion picture studios.

The market for laser videodisks is growing, according to surveys, but penetration of laser hardware into U.S. homes is still small compared to that of VCRs.

Shares of Image, an over-the-counter stock, were selling recently at 53 cents each. DON JEFFREY

COMMTRON EARNINGS RISE IN 3RD QUARTER

(Continued from page 6)

line," he says.

McRae adds that Commtron's success has led him to revise his earnings estimates for the company upward to 75 cents a share this fiscal year and 90 cents next year.

What makes McRae optimistic about this year, in particular, is the timing of the release of "Rain Man" on videocassette. It was expected to be in stores in September (in Commtron's next fiscal year), but is coming out in August instead. "That's at least \$5 million in revenue from

that title alone," McRae projects.

Signs are good for the next fiscal year, too, says the analyst, with the expected releases of "Who Framed Roger Rabbit?" and "Bambi" on home video. McRae also notes the widespread rumors that "Batman" may be on videocassette for the holiday season. "If it's done, it'll be a monster blowout."

Commtron's new distribution centers should help profitability as well. Lacy says the 17 facilities will help control inventory. DON JEFFREY

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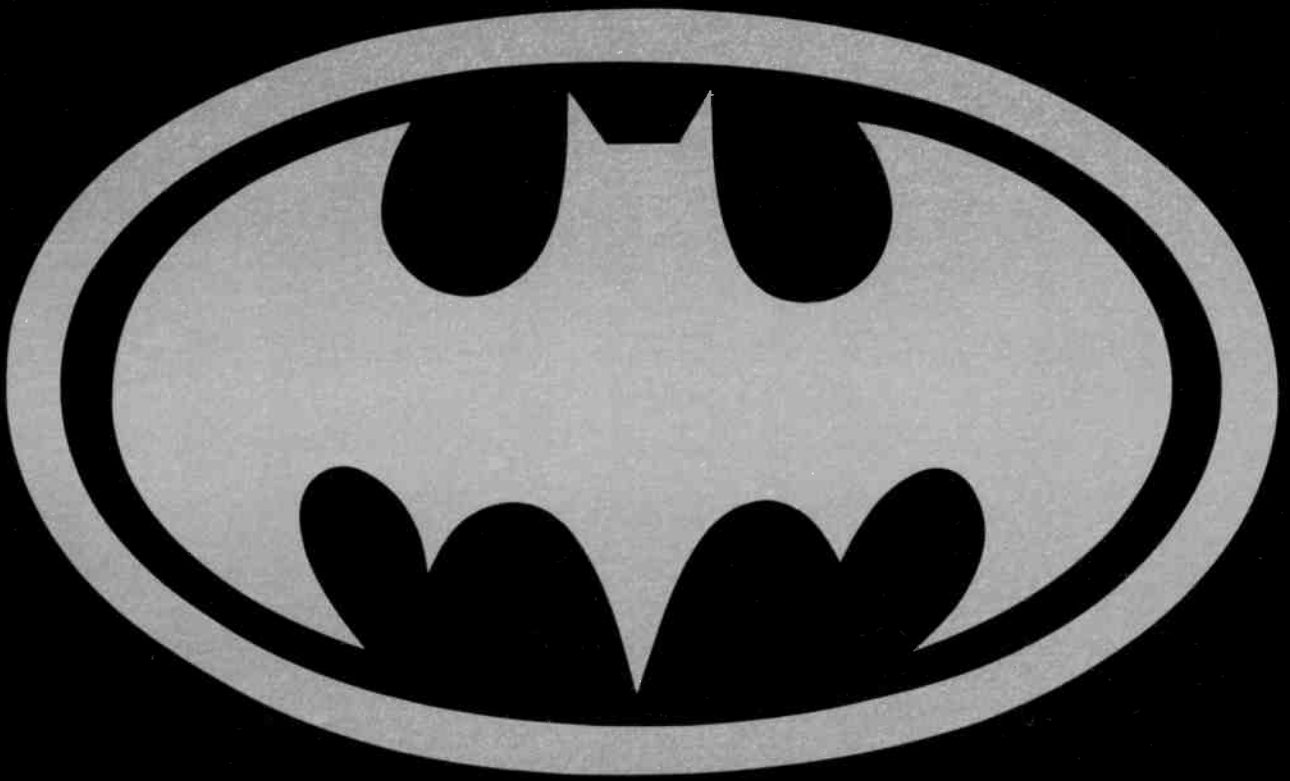
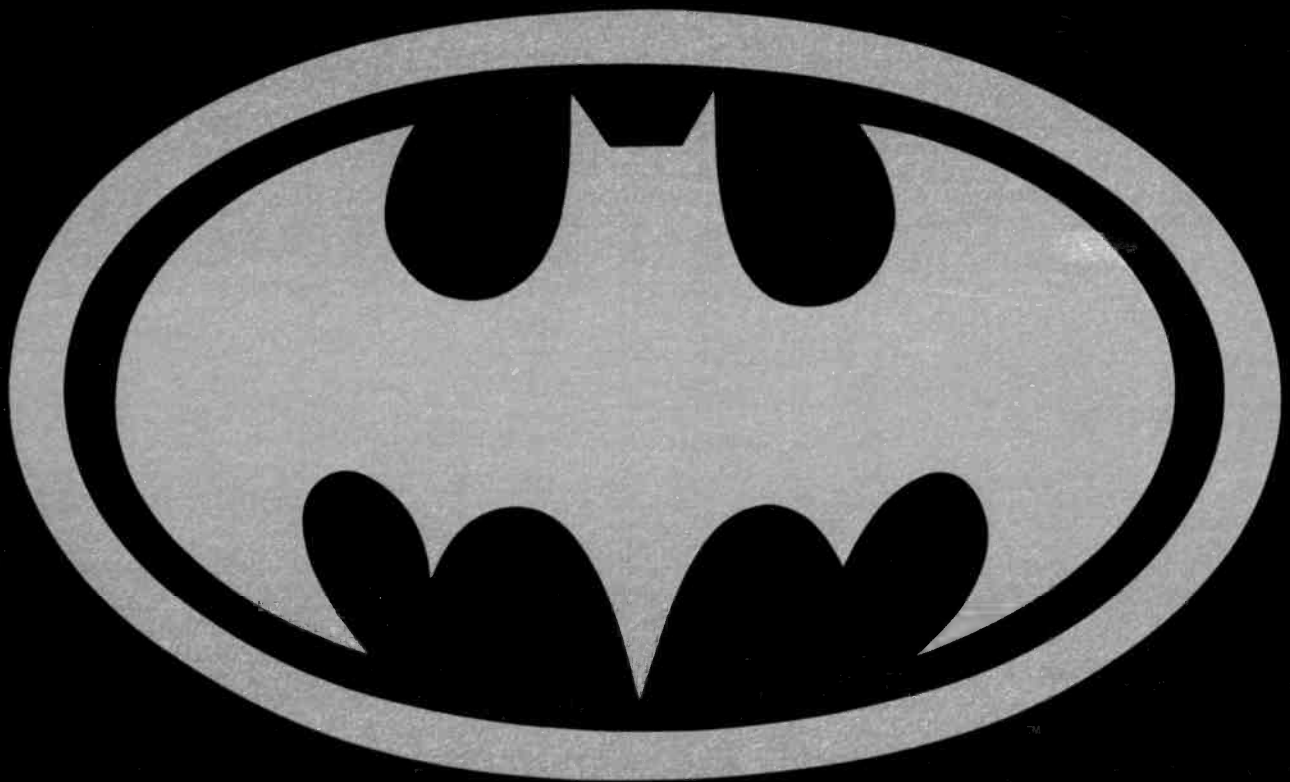
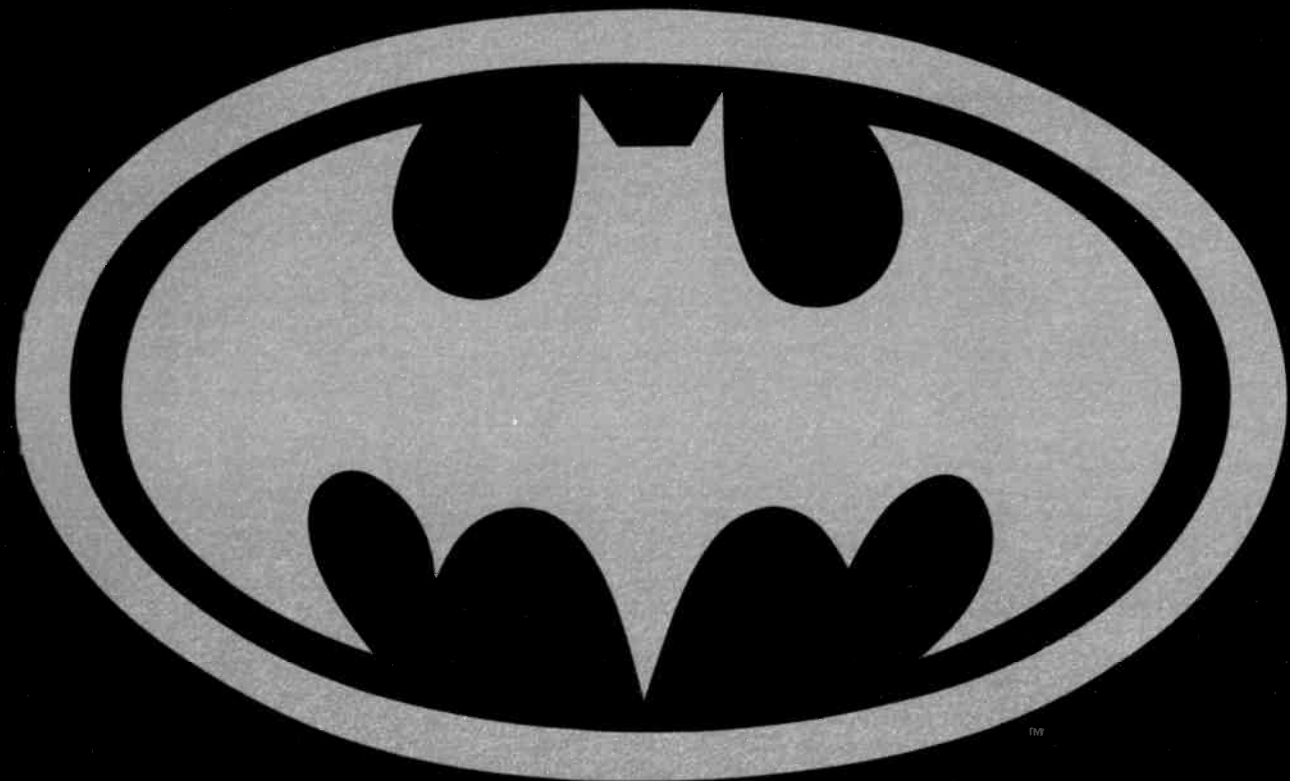
TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store, one-stop, and rack sales reports.					
★ ★ NO. 1 ★ ★					
1	1	1	8	PRINCE WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN 6 weeks at No. 1
2	2	3	15	RICHARD MARX ▲ EMI 90380 (9.98) (CD)	REPEAT OFFENDER
3	3	2	53	NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
4	4	7	58	PAULA ABDUL ▲ ² VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
5	5	5	16	TOM PETTY ▲ MCA 6253 (9.98) (CD)	FULL MOON FEVER
6	7	8	23	MILLI VANILLI ▲ ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
7	6	4	25	FINE YOUNG CANNIBALS ▲ ² I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
8	9	11	29	SKID ROW ▲ ATLANTIC 81936 (9.98) (CD)	SKID ROW
9	8	6	58	BOBBY BROWN ▲ ⁴ MCA 42185 (9.98) (CD)	DON'T BE CRUEL
10	12	12	7	DON HENLEY GEFGEN GHS 24217 (9.98) (CD)	THE END OF THE INNOCENCE
11	13	18	5	GLORIA ESTEFAN EPIC OE 45217/E.P.A. (CD)	CUTS BOTH WAYS
12	10	10	17	GREAT WHITE ▲ CAPITOL C1-90640 (9.98) (CD)	TWICE SHY
13	11	9	9	L.L. COOL J ▲ DEF JAM OC 45172/COLUMBIA (CD)	WALKING WITH A PANTHER
14	17	20	26	WARRANT ● COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
15	19	42	3	BEASTIE BOYS CAPITOL 91743 (9.98) (CD)	PAUL'S BOUTIQUE
16	15	17	25	MARTIKA ● COLUMBIA SC 44290 (CD)	MARTIKA
17	14	13	21	MADONNA ▲ ² SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
18	18	15	13	10,000 MANIACS ● ELEKTRA 60815 (9.98) (CD)	BLIND MAN'S ZOO
19	21	23	8	SOUL II SOUL ● VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
20	16	14	15	LOVE AND ROCKETS ● BIG TIME 9715-1-R/RCA (9.98) (CD)	LOVE AND ROCKETS
21	22	19	9	WHITE LION ● ATLANTIC 81969 (9.98) (CD)	BIG GAME
22	20	16	9	SOUNDTRACK ● MCA 6306 (9.98) (CD)	GHOSTBUSTERS II
23	23	21	47	BON JOVI ▲ ⁵ MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
24	25	27	9	HEAVY D. & THE BOYZ MCA 42302 (8.98) (CD)	BIG TYME
25	24	22	25	SIMPLY RED ELEKTRA 60828 (9.98) (CD)	A NEW FLAME
26	30	32	20	INDIGO GIRLS EPIC FE 45044/E.P.A. (CD)	INDIGO GIRLS
27	27	29	15	THE CURE ELEKTRA 60855 (9.98) (CD)	DISINTEGRATION
28	34	35	50	WINGER ▲ ATLANTIC 81867 (9.98) (CD)	WINGER
29	26	25	18	THE CULT ● SIRE 25871/REPRISE (9.98) (CD)	SONIC TEMPLE
30	29	30	14	JOHN COUGAR MELLENCAMP ▲ MERCURY 838-220-1/POLYGRAM (CD)	BIG DADDY
31	28	24	32	SOUNDTRACK ▲ ATLANTIC 81933 (9.98) (CD)	BEACHES
32	32	31	39	M.C. HAMMER ▲ CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
33	37	38	9	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC OE 45024/E.P.A. (CD)	IN STEP
34	49	61	6	CHER GEFGEN GHS 24239 (9.98) (CD)	HEART OF STONE
35	31	26	12	STEVIE NICKS ● MODERN 91245/ATLANTIC (9.98) (CD)	THE OTHER SIDE OF THE MIRROR
36	53	104	3	ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 91256 (9.98) (CD)	ONE BRIGHT DAY
37	33	28	12	THE DOOBIE BROTHERS ● CAPITOL C1-90371 (9.98) (CD)	CYCLES
38	42	49	23	DINO 4TH & B'WAY BWAY 401 1/ISLAND (8.98) (CD)	24/7
39	38	34	9	ANDERSON, BRUFORD, WAKEMAN, HOWE ARISTA AL 8590 (9.98) (CD)	ANDERSON, BRUFORD, WAKEMAN, HOWE
40	35	33	9	EXPOSE ● ARISTA AL 8532 (9.98) (CD)	WHAT YOU DON'T KNOW
41	36	36	6	BOOGIE DOWN PRODUCTIONS JIVE 1187-1-J/RCA (8.98) (CD)	GHETTO MUSIC: THE BLUEPRINT OF HIP HOP
42	39	41	29	DEBBIE GIBSON ▲ ² ATLANTIC 81932 (9.98) (CD)	ELECTRIC YOUTH
43	44	45	10	NENEH CHERRY VIRGIN 91252 (9.98) (CD)	RAW LIKE SUSHI
44	46	47	5	2 LIVE CREW LUKE SKYYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
45	41	39	20	BONNIE RAITT ● CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
46	48	52	6	MR. BIG ATLANTIC 81990 (9.98) (CD)	MR. BIG
47	43	40	20	JODY WATLEY ● MCA 6276 (8.98) (CD)	LARGER THAN LIFE
48	74	—	2	THE D.O.C. RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
49	40	37	11	KOOL MOE DEE JIVE 1182/RCA (8.98) (CD)	KNOWLEDGE IS KING
50	47	48	105	GUNS N' ROSES ▲ ⁸ GEFGEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
51	59	79	47	THE JEFF HEALEY BAND ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
52	51	50	26	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
53	52	54	27	TOO SHORT ● JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS... TOO SHORT
54	56	56	46	KARYN WHITE ▲ WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE

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55	55	46	37	GUNS N' ROSES ▲ ² GEFGEN GHS 24198 (8.98) (CD)	G N' R LIES
56	61	76	6	THE B-52'S REPRISE 25854 (9.98) (CD)	COSMIC THING
57	57	59	12	BADLANDS ATLANTIC 81966 (9.98) (CD)	BADLANDS
58	45	44	10	PAUL MCCARTNEY ● CAPITOL C1-91653 (9.98) (CD)	FLOWERS IN THE DIRT
59	54	51	47	ROB BASE & D.J. E-Z ROCK ▲ PROFILE 1267 (8.98) (CD)	IT TAKES TWO
60	62	68	52	LIVING COLOUR ▲ EPIC BFE 44099/E.P.A. (CD)	VIVID
61	58	53	57	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
62	66	66	7	BAD ENGLISH EPIC OE 45083/E.P.A. (CD)	BAD ENGLISH
63	50	43	65	ROD STEWART ▲ WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
64	60	71	25	SURFACE ● COLUMBIA FC 44284 (CD)	2ND WAVE
65	88	161	3	ALICE COOPER EPIC OE 45137/E.P.A. (CD)	TRASH
66	78	78	6	PAT METHENY GROUP GEFGEN GHS 24245 (9.98) (CD)	LETTER FROM HOME
67	71	75	11	DANGEROUS TOYS COLUMBIA FC 45031 (CD)	DANGEROUS TOYS
68	68	70	7	VARIOUS ARTISTS GEFGEN GHS 24236 (10.98) (CD)	GREENPEACE: RAINBOW WARRIORS
69	95	—	2	EPMD FRESH 92012/SLEEPING BAG (9.98) (CD)	UNFINISHED BUSINESS
70	73	72	38	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
71	64	60	19	ROXETTE ● EMI 91098 (9.98) (CD)	LOOK SHARP!
72	63	57	7	JIMMY BUFFETT MCA 6314 (9.98) (CD)	OFF TO SEE THE LIZARD
73	86	92	7	TORA TORA A&M SP 5261 (8.98) (CD)	SURPRISE ATTACK
74	79	89	6	MICHAEL BOLTON COLUMBIA OC 45012 (CD)	SOUL PROVIDER
75	69	67	32	SLICK RICK ● DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
76	NEW ▶	—	1	ORIGINAL MOTION PICTURE SCORE/DANNY ELFMAN WARNER BROS. 25977 (9.98) (CD)	BATMAN
77	77	90	6	SOUNDTRACK MOTOWN MOT 6272 (9.98) (CD)	DO THE RIGHT THING
78	83	93	4	BABYFACE SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER
79	67	58	7	PETE TOWNSHEND ATLANTIC 81996 (9.98) (CD)	THE IRON MAN
80	75	62	6	SOUNDTRACK POLYDOR 839-516-1/POLYGRAM (CD)	GREAT BALLS OF FIRE
81	93	97	9	THE CALL MCA 6303 (9.98) (CD)	LET THE DAY BEGIN
82	92	85	6	STEPHANIE MILLS MCA 6312 (9.98) (CD)	HOME
83	65	55	28	TONE LOC ▲ ² DELICIOUS VINYL DV 3000/ISLAND (8.98) (CD)	LOC-ED AFTER DARK
84	70	64	7	BILLY SQUIER CAPITOL C1-48748 (9.98) (CD)	HEAR & NOW
85	80	73	10	JACKSON BROWNE ELEKTRA 60830 (9.98) (CD)	WORLD IN MOTION
86	82	77	49	METALLICA ▲ ² ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
87	124	—	2	SOUNDTRACK COLUMBIA 45319 (CD)	WHEN HARRY MET SALLY
88	109	—	2	STARSHIP RCA 9693-1-R (9.98) (CD)	LOVE AMONG THE CANNIBALS
89	76	69	14	CYNDI LAUPER EPIC OE 44318/E.P.A. (CD)	A NIGHT TO REMEMBER
90	94	101	10	GRAYSON HUGH RCA 7661-1-R (8.98) (CD)	BLIND TO REASON
91	72	63	22	DE LA SOUL ● TOMMY BOY 1019 (9.98) (CD)	3 FEET HIGH AND RISING
92	100	102	9	BANG TANGO MCA/MECHANIC 6300/MCA (9.98) (CD)	PSYCHO CAFE
93	81	83	13	SPECIAL ED PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE
94	98	100	6	BODEANS SLASH 25876/REPRISE (9.98) (CD)	HOME
95	84	82	58	CINDERELLA ▲ ² MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
96	89	87	106	DEF LEPPARD ▲ ⁹ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
97	107	—	2	BEE GEES WARNER BROS. 25887 (9.98) (CD)	ONE
98	96	86	6	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
99	106	109	17	PIXIES ELEKTRA 60856 (9.98) (CD)	DOOLITTLE
100	99	94	11	MICHAEL DAMIAN CYPRESS YL 90130/A&M (9.98) (CD)	WHERE DO WE GO FROM HERE
101	102	96	16	DONNY OSMOND CAPITOL C1-92354 (8.98) (CD)	DONNY OSMOND
102	90	74	12	TIN MACHINE EMI 91990 (9.98) (CD)	TIN MACHINE
103	104	105	11	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (9.98) (CD)	ABSOLUTE TORCH AND TWANG
104	97	98	12	CLINT BLACK RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
105	111	114	5	TANGIER ATCO 91251 (9.98) (CD)	FOUR WINDS
106	91	81	59	LITA FORD ▲ RCA 6397-1-R (8.98) (CD)	LITA
107	108	108	7	THIRD WORLD MERCURY 836 952 1 (CD)	SERIOUS BUSINESS
108	87	65	10	QUEEN CAPITOL C1-92357 (9.98) (CD)	THE MIRACLE
109	105	91	9	VAN MORRISON MERCURY 839 262 1/POLYGRAM (CD)	AVALON SUNSET

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



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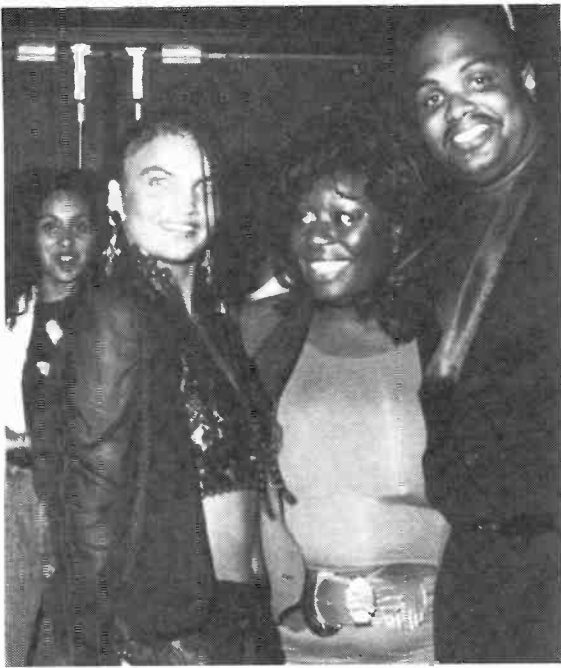
On Warner Bros. Cassettes, Compact Discs and Records.



MOVIN' IN MANHATTAN

NEW YORK Billboard sponsored a pre-New Music Seminar bash July 14 at the hot Red Zone nightspot here to welcome the dance music community to town prior to its annual week of schmoozing. Coordinated by Billboard's dance music editor, Bill Coleman, and dance charts manager Sharon Russell, the event, titled "Behind The Groove," played host to hundreds of producers, artists, remixers, DJs, and industryites from all over the world.

The event was hosted by Jive recording artists Liz Torres & Jesse Jones and featured special guest appearances from Burrell and Fred Schneider of the B-52's and exciting performances by Bas Noir, KC Flightt, The Beloved, Deee-Lite, and EPMD. (Photos: Chuck Pulin)



The legendary disco diva Loleatta Holloway, center, tells a few tales to party hosts Liz & Jesse.



KC Flightt's energetic dancers battle it out on stage with a no-holds-barred routine to Flightt's club hit, "Planet E."



Teen sensation and Nu Groove recording act Bas Noir wows the audience with its powerhouse vocal stylings and charismatic stage presence.



Billboard guests behind the groove on the Red Zone dance floor.



Underground New York club mainstay Deee-Lite poses to perfection prior to giving the audience a li'l taste of its "holographic house funk." Shown, from left, are Dmitri Daddy-O, Jungle DJ Tohwa, (Johnny Kemp looks on in the background), dancer Brandon, and Lady Miss Kier.



Jon Marsh of U.K. act The Beloved lifts the party crowd by performing the group's latest top 10 club smash, "Your Love Takes Me Higher."



Billboard's Bill Coleman and Sharon Russell share a smile and a daisy with the evening's hosts, the leggy "Queen Of House" Liz Torres and her partner in crime, Jesse Jones.



Erick and Parrish, better known as gold-selling rap act EPMD, flank KC Flightt after the rap duo's performance.



Reprise/Warner Bros. artist Fred Schneider, of the B-52's, stops by prior to his band's recent "Cosmic Thing" tour to say hello and keep the party out of bounds.

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	101	88	14	NATALIE COLE EMI 48902 (9.98) (CD)	GOOD TO BE BACK
111	110	95	25	STEVIE B LMR 5531 (8.98) (CD)	IN MY EYES
112	114	107	18	SARAYA POLYDOR 837-764-1/POLYGRAM (CD)	SARAYA
(113)	134	186	3	JUNKYARD GEFEN GHS 24227 (9.98) (CD)	JUNKYARD
114	115	121	6	ADRIAN BELEW ATLANTIC 81959 (9.98) (CD)	MR. MUSIC HEAD
115	116	142	4	DAVID PEASTON GEFEN 24228 (9.98) (CD)	INTRODUCING... DAVID PEASTON
(116)	138	—	2	TREVOR RABIN ELEKTRA 60781 (9.98) (CD)	CAN'T LOOK AWAY
117	117	125	6	CHUCKII BOOKER ATLANTIC 81947 (8.98) (CD)	CHUCKII
118	103	84	9	PETER GABRIEL GEFEN GHS 24206 (15.98) (CD)	PASSION
119	119	177	3	THE POGUES ISLAND 91225/ATLANTIC (9.98) (CD)	PEACE & LOVE
120	113	113	11	24-7 SPYZ IN-EFFECT 3006/RELATIVITY (8.98) (CD)	HARDER THAN YOU
121	122	123	4	NEW KIDS ON THE BLOCK COLUMBIA FC 40475 (CD)	NEW KIDS ON THE BLOCK
(122)	NEW	▶	1	EDDIE MURPHY COLUMBIA OC 40970 (CD)	SO HAPPY
123	85	80	29	SWEET SENSATION ATCO 90917 (8.98) (CD)	TAKE IT WHILE IT'S HOT
124	120	120	9	MARIA MCKEE GEFEN GHS 24229 (9.98) (CD)	MARIA MCKEE
125	123	103	15	DONNA SUMMER ATLANTIC 81987 (9.98) (CD)	ANOTHER PLACE AND TIME
(126)	131	117	37	KID 'N PLAY ● SELECT 21628 (8.98) (CD)	2 HYPE
127	125	131	49	EDIE BRICKELL & NEW BOHEMIANS ▲ GEFEN GHS 24192 (8.98) (CD)	SHOOTING RUBBERBANDS AT THE STARS
128	121	110	14	SWING OUT SISTER FONTANA 838-293-1/POLYGRAM (CD)	KALEIDOSCOPE WORLD
129	126	140	18	ANDREW DICE CLAY DEF AMERICAN DEF 24214/GEFFEN (9.98) (CD)	DICE
(130)	132	132	15	DION ARISTA AL 8549 (9.98) (CD)	YO FRANKIE
(131)	175	—	2	DANGER DANGER IMAGINE FZ 44342/E.P.A. (CD)	DANGER DANGER
132	129	124	13	PUBLIC IMAGE LTD. VIRGIN 91062 (9.98) (CD)	9
133	142	126	7	ALLMAN BROTHERS BAND POLYDOR 839 417 1/POLYGRAM (CD)	DREAMS
134	112	99	14	HENRY LEE SUMMER CBS ASSOCIATED OZ 45124/E.P.A. (CD)	I'VE GOT EVERYTHING
135	130	118	16	BLUE MURDER GEFEN 24212 (9.98) (CD)	BLUE MURDER
(136)	176	183	3	HOODOO GURUS RCA 9781-1-R (9.98) (CD)	MAGNUM CUM LOUDER
(137)	195	—	2	STAGE DOLLS CHRYSALIS 21716 (9.98) (CD)	STAGE DOLLS
138	144	128	46	QUEENSRYCHE ● EMI 48640 (9.98) (CD)	OPERATION: MINDCRIME
139	137	106	6	DEAD OR ALIVE EPIC OE 45224/E.P.A. (CD)	NUDE
140	140	147	4	GEORGE BENSON WARNER BROS. 25907 (9.98) (CD)	TENDERLY
(141)	155	164	3	NITRO RHINO 70894/RAMPAGE (8.98) (CD)	O.F.R.
(142)	161	—	2	DIRTY LOOKS ATLANTIC 81992 (9.98) (CD)	TURN OF THE SCREW
143	143	136	87	PETER GABRIEL ▲2 GEFEN GHS 24088 (8.98) (CD)	SO
144	118	111	21	THE NEVILLE BROTHERS A&M SP 5240 (8.98) (CD)	YELLOW MOON
145	136	122	21	EXTREME A&M SP 5238 (8.98) (CD)	EXTREME
146	146	—	2	SOUNDTRACK/"WEIRD" AL YANKOVIC ROCK'N'ROLL SZ 45625/SCOTTI BROS./E.P.A. (CD)	UHF
147	128	115	16	MICA PARIS ISLAND 90970/ATLANTIC (8.98) (CD)	SO GOOD
(148)	153	160	4	KING'S X MEGAFORCE 81997/ATLANTIC (9.98) (CD)	GRETCHEN GOES TO NEBRASKA
149	127	112	42	TRAVELING WILBURYS ▲2 WILBURY 25796/WARNER BROS. (9.98) (CD)	TRAVELING WILBURYS
150	133	150	55	SOUNDTRACK ▲4 ELEKTRA 60806 (9.98) (CD)	COCKTAIL
151	135	135	8	WIRE MUTE 73516/ENIGMA (8.98) (CD)	IT'S BEGINNING TO AND BACK AGAIN
(152)	185	—	2	TEXAS MERCURY 838-171-1/POLYGRAM (CD)	SOUTHSIDE
(153)	162	151	39	JOURNEY ▲2 COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
154	151	139	13	REBA MCENTIRE MCA 6294 (9.98) (CD)	SWEET 16
155	150	129	30	ENYA ● GEFEN 24233 (9.98) (CD)	WATERMARK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	156	166	3	MARTIN L. GORE SIRE 25980/WARNER BROS. (7.98) (CD)	COUNTERFEIT E.P.
157	158	158	8	SOUNDTRACK CAPITOL C1-91583 (9.98) (CD)	BEAUTY & THE BEAST
158	139	116	63	MELISSA ETHERIDGE ● ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
(159)	165	167	17	JOE JACKSON A&M SP 5249 (8.98) (CD)	BLAZE OF GLORY
160	148	137	45	SIR MIX-A-LOT ● NASTYMIX 70123 (8.98) (CD)	SWASS
161	145	134	45	KENNY G ▲2 ARISTA AL 8457 (9.98) (CD)	SILHOUETTE
162	154	143	20	THE OUTFIELD COLUMBIA OC 44449 (CD)	VOICES OF BABYLON
163	141	130	15	ARETHA FRANKLIN ARISTA AL 8572 (9.98) (CD)	THROUGH THE STORM
(164)	170	138	6	THE THE EPIC FE 45241/E.P.A. (CD)	MIND BOMB
165	166	159	12	VARIOUS ARTISTS TVT 1400 (8.98) (CD)	TV TOONS - THE COMMERCIALS
166	159	133	11	MICHAEL MORALES WING 835 810 1/POLYGRAM (CD)	MICHAEL MORALES
167	147	127	20	HOWARD JONES ELEKTRA 60794 (9.98) (CD)	CROSS THAT LINE
(168)	172	—	16	THREE TIMES DOPE ARISTA AL 8571 (8.98) (CD)	ORIGINAL STYLIN'
(169)	179	163	37	GIPSY KINGS MUSICIAN 60845/ELEKTRA (9.98) (CD)	GIPSY KINGS
170	157	148	16	CONCRETE BLONDE I.R.S. 82001/MCA (9.98) (CD)	FREE
(171)	RE-ENTRY	12	KEITH WHITLEY RCA 6494-1-R (8.98) (CD)	DON'T CLOSE YOUR EYES	
172	149	149	7	CHRIS ISAAK REPRISE 25837 (9.98) (CD)	HEART SHAPED WORLD
(173)	180	187	3	BAUHAUS BEGGAR'S BANQUET 9804-1-H/RCA (9.98) (CD)	SWING THE HEARTACHE
174	167	146	44	BULLETTYOYS ● WARNER BROS. 25782 (8.98) (CD)	BULLETTYOYS
175	160	141	80	ORIGINAL LONDON CAST ▲ POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
176	168	144	15	BARRY MANILOW ARISTA AL 8570 (9.98) (CD)	BARRY MANILOW
177	152	119	11	THE JACKSONS EPIC OE 40911/E.P.A. (CD)	2300 JACKSON ST.
178	173	162	10	TUCK & PATTI WINDHAM HILL 0116/A&M (9.98) (CD)	LOVE WARRIORS
(179)	NEW	▶	1	TWIN HYPE PROFILE 1281 (8.98) (CD)	TWIN HYPE
180	183	179	27	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (9.98) (CD)	GREATEST HITS III
181	164	154	12	RIPPINGTONS FEATURING RUSS FREEMAN GRP GRD 9588 (9.98) (CD)	TOURIST IN PARADISE
182	178	156	16	OAKTOWN'S 3-5-7 CAPITOL C1-90926 (8.98) (CD)	WILD AND LOOSE
(183)	194	189	49	K.T. OSLIN ● RCA 8369-1-R (8.98) (CD)	THIS WOMAN
184	174	145	11	TODD RUNDGREN WARNER BROS. 25881 (9.98) (CD)	NEARLY HUMAN
185	190	184	20	PHOEBE SNOW ELEKTRA 60852 (9.98) (CD)	SOMETHING REAL
(186)	NEW	▶	1	BRYAN FERRY/ROXY MUSIC REPRISE 25857 (12.98) (CD)	STREET LIFE 20 GREAT HITS
187	177	157	67	POISON ▲4 ENIGMA C1-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY... AHH!
(188)	NEW	▶	1	VAIN ISLAND 91272/ATLANTIC (9.98) (CD)	NO RESPECT
(189)	200	180	13	KING SWAMP VIRGIN 91069 (9.98) (CD)	KING SWAMP
190	169	152	14	KWAME ATLANTIC 81914 (8.98) (CD)	BOY GENIUS FEATURING KWAME
(191)	NEW	▶	1	POP WILL EAT ITSELF RCA 9742-1-R (8.98) (CD)	THIS IS THE DAY... THIS IS THE HOUR... THIS IS THIS
(192)	RE-ENTRY	28	NEW ORDER QWEST 25845/WARNER BROS. (9.98) (CD)	TECHNIQUE	
(193)	NEW	▶	1	LIZZY BORDEN ENIGMA/METAL BLADE 73413 (9.98) (CD)	MASTER OF DISGUISE
194	171	165	10	XYMOX WING 839 233-1/POLYGRAM (CD)	TWIST OF SHADOWS
(195)	NEW	▶	1	SOUNDTRACK SCOTTI BROS. SZ 45164/E.P.A. (CD)	EDDIE & THE CRUISERS II
196	197	193	19	THE JUDDS CURB 9595-1-R/RCA (9.98) (CD)	RIVER OF TIME
197	163	155	14	THE O'JAYS EMI 90921 (9.98) (CD)	SERIOUS
(198)	NEW	▶	1	BORIS GREBENSHIKOV COLUMBIA FC 44364 (CD)	RADIO SILENCE
199	189	175	14	BOB MOULD VIRGIN 91240 (9.98) (CD)	WORKBOOK
200	191	197	40	R.E.M. ▲ WARNER BROS. 25795 (9.98) (CD)	GREEN

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | |
|-------------------------------------|------------------------|----------------------------|------------------------------|-----------------------|-----------------------------|--------------------------------------|
| 10,000 Maniacs 18 | Bobby Brown 9 | EPMD 69 | Martika 16 | The Outfield 162 | SOUNDTRACKS | Third World 107 |
| 2 Live Crew 44 | Jackson Browne 85 | Eazy-E 70 | Richard Marx 2 | Mica Paris 147 | Batman/Danny Elfman 76 | Three Times Dope 168 |
| 24-7 SPYZ 120 | Jimmy Buffett 72 | Enya 155 | Paul McCartney 58 | David Peaston 115 | Beaches 31 | Tin Machine 102 |
| Paula Abdul 4 | BulletBoys 174 | Gloria Estefan 11 | Reba McEntire 154 | Tom Petty 5 | Beauty & The Beast 157 | Tone Loc 83 |
| Allman Brothers Band 133 | The Call 81 | Melissa Etheridge 158 | Maria Mckee 124 | Pixies 99 | Cocktail 150 | Too Short 53 |
| Anderson, Bruford, Wakeman, Howe 39 | Cher 34 | Expose 40 | John Cougar Mellencamp 30 | Do The Right Thing 77 | Eddie & The Cruisers II 195 | Tora Tori 73 |
| The B-52's 56 | Neneh Cherry 43 | Extreme 145 | Pat Metheny Group 66 | Ghostbusters II 22 | Great Balls Of Fire 80 | Pete Townshend 79 |
| Babyface 78 | Cinderella 95 | Bryan Ferry/Roxy Music 186 | Milli Vanilli 6 | UHF 146 | When Harry Met Sally 87 | Traveling Wilburys 149 |
| Bad English 62 | Andrew Dice Clay 129 | Fine Young Cannibals 7 | Stephanie Mills 82 | Prince 1 | Public Image Ltd. 132 | Tuck & Patti 178 |
| Badlands 57 | Natalie Cole 110 | Lita Ford 106 | Michael Morales 166 | Public Image Ltd. 132 | Queen 108 | Twin Hype 179 |
| Bang Tango 92 | Concrete Blonde 170 | Aretha Franklin 163 | Van Morrison 109 | Queen 108 | Queensryche 138 | Vain 188 |
| Rob Base & D.J. E-Z Rock 59 | Alice Cooper 65 | Kenny G 161 | Bob Mould 199 | Special Ed 93 | Billy Squier 84 | VARIOUS ARTISTS |
| Bauhaus 173 | The Cult 29 | Peter Gabriel 118, 143 | Mr. Big 46 | Billy Squier 84 | Stage Dolls 137 | Greenpeace: Rainbow 68 |
| Beastie Boys 15 | The D.O.C. 48 | Debbie Gibson 42 | Eddie Murphy 122 | Stage Dolls 137 | Starship 88 | TV Toons/Commercials 165 |
| Bee Gees 97 | Michael Damian 100 | Gipsy Kings 169 | N.W.A. 52 | Starship 88 | Stevie B 111 | Stevie Ray Vaughan/Double Trouble 33 |
| Adrian Belew 114 | Danger Danger 131 | Martin L. Gore 156 | New Kids On The Block 3, 121 | Stevie B 111 | Rod Stewart 63 | Warrant 14 |
| George Benson 140 | Dangerous Toys 67 | Great White 12 | New Order 192 | Rod Stewart 63 | Donna Summer 125 | Jody Watley 47 |
| Clint Black 104 | De La Soul 91 | Boris Grebenshikov 198 | Stevie Nicks 35 | Donna Summer 125 | Henry Lee Summer 134 | White Lion 21 |
| Blue Murder 135 | Dead Or Alive 139 | Guns N' Roses 50, 55 | Nitro 141 | Henry Lee Summer 134 | Surface 64 | Karyn White 54 |
| Bodeans 94 | Def Leppard 96 | Guy 61 | The O'Jays 197 | Surface 64 | Sweet Sensation 123 | Keith Whitley 171 |
| Michael Bolton 74 | Dino 38 | M.C. Hammer 32 | Oaktown's 3-5-7 182 | Sweet Sensation 123 | Swing Out Sister 128 | Hank Williams, Jr. 180 |
| Bon Jovi 23 | Dion 130 | The Jeff Healey Band 51 | Original London Cast 175 | Swing Out Sister 128 | Tangier 105 | Winger 28 |
| Boogie Down Productions 41 | Dirty Looks 142 | Heavy D. & The Boyz 24 | K.T. Oslin 183 | Tangier 105 | Texas 152 | Wire 151 |
| Chuckii Booker 117 | The Doobie Brothers 37 | Don Henley 10 | Donny Osmond 101 | Texas 152 | The The 164 | Xymox 194 |
| Edie Brickell/New Bohemians 127 | | Hoodoo Gurus 136 | | The The 164 | | |
| | | Grayson Hugh 90 | | | | |

PARAMOUNT'S \$14.95 VIDS GET GOOD MARKS FROM DEALERS

(Continued from page 1)

Most of the retailer complaints on the new price point center on the tremendous volume \$14.95 videos must generate to become an attractive sell-through option. Although the profit margins on \$14.95 and \$19.95 videos are similar, according to several sources, the lower cash volume generated on \$14.95 is unfavorably compared to the margin on renting a tape by retailers, who report purchasing the Paramount series at wholesale prices ranging from \$9-\$11.98 per piece.

'We don't know yet if they'll sell the multiples to make it work'

Still, many stores are touting the titles with special displays and promotions, hoping to fuel the sales volume necessary to compensate for the reduced price.

"We're doing great," says Beth Beard, sale tape buyer for the 198-store, Virginia-based Erol's, which is selling the Paramount titles for \$12.99. "This price point is really exciting, and even though people say it's old product, this brings a whole new life to it."

Erol's weekly in-house sell-through rankings saw Paramount's "Sweet 15" titles occupying eight of the top 10 slots, including "Shane" at No. 1, Beard says.

The chain is advertising the new price with a full-page ad in its video catalog and is also stickering the product. Beard says a special dump bin will be considered soon.

Who's buying? "It's a combination of impulse buyers and those who knew about it," Beard says. "Because of the price point, it lends itself to multiple purchases. They see 'Shane' and will also get 'Will Penny.' Product like this will broaden sell-through. This brings it down to the cost of a CD, and it becomes very collectible."

The new sell-through price should be the final nail in the coffin for the \$29.95 sell-through price, Beard adds.

"\$19.95 is still a very good price point," she says. "That's like phase one, where you reduce it from rental to sell-through, then several years down the road, you go to \$14.95. It's like the record industry; it starts at \$9.98 and then it eventually becomes midline."

Steven Berns, president of the 31-store RKO Warner Video chain in New York, says the new \$14.95 titles are doing well for his web. However, Berns says the home video industry is making a mistake by again lowering the sell-through price, a view many in the industry share.

"The danger here is that titles are being promoted more by price than their built-in value as a film experience," Berns says. "Paramount titles are not hurting other titles, but we've seen that consumers are willing to buy at all different prices. As a retailer, we'd like to see prices at a higher level. We believe that it is the title itself that consumers are responding to instead of a particular price point. There's a danger that people are eroding margins when it's not required."

"We question the wisdom of Paramount," echoes Peter Busch, video

buyer at the 730-store Musicland Group. "The Paramount release is so hit-oriented. Some of the titles are clearly \$14.95, but others are good sellers at \$19.95. It could depress the market. We see the move as somewhat premature and wonder if it was done to accommodate the racks. We hope other suppliers do not follow the lead."

Busch says it is too soon to tell how the \$14.95 titles will sell at Musicland. "They're just getting out there," he says. "We don't know yet if they'll sell in the incremental multiples to make that price point work."

Concerns about the tremendous volume needed to sustain the \$14.95 price point were also voiced by rack executives.

Doug Harvey, director of Jetco, the internal rack service at the 392-unit Target, says, "You have to sell 33% more units just to achieve the same sales volume. Also your expense structure goes up, shipping, ticketing. But frankly, we don't see a problem because we think we're going to sell twice as much [of the Paramount titles]. At this point, the jury is still out because it's only just getting into the stores."

The initial skepticism is not un-

usual among rackjobbers. Larry Lipp, executive buyer at Olympia Record Industries in New York, admits his company was not anticipating great things from the new price point "because these same titles had been out at \$19.95 and other price points. But we put it out on tables and it blew out."

"It proved me wrong," he continues. "It looks like \$14.95 is a new price point."

At the New Jersey-based Palmer Video chain, similarly, the Paramount titles did "very well" in their first week, according to Peter Margo, one of the principal owners.

"The initial weekend didn't look like it went through the roof, but it was selling well," Margo says. "But it hasn't been in there long enough to tell. We have to take a look at it a little longer."

Palmer, with 30 corporate stores and 130 franchisees, has been low-key about marketing the new price point, disdaining special displays and signage, according to Margo.

But the chain is optimistic that sell-through prices will translate to increased customer spending.

"I kind of like [the new price point], and I know a lot of people in the industry don't," Margo says.

"But I'm of the opinion that a lot of the movies are still an impulse buy when you take the perennials out. 'The Sound Of Music,' 'The Wizard Of Oz,' 'The Godfather'—you can command a better price on those, but 90% of the rest of them are impulse items. If we're to take this sell-through business seriously, then we have to generate some real sales here."

Bryan Curtis, buyer at 1,120-unit Waldenbooks, says the four "Star Trek" movies offered by Paramount were the top-selling video items for Waldenbooks, which sells the movies at the \$14.95 list.

"We think Paramount made some wise decisions in the titles they picked," Curtis says, adding, "We're glad they left certain titles at \$19.95 because we generate more money on them."

Julie Murakami, video buyer at 56-store Music Plus in Los Angeles, says, "We're using special endcaps and signage referring to 'Hit Movies' and including other labels, so it's kind of unfair to go by our results so far." However, Murakami reports six Paramount titles have penetrated the chain's top 40, with "Beverly Hills Cop" at No. 23 and five other titles bunched in the 30s.



(Continued from page 102)

CLEVELAND APPROVES ROCK HALL FINANCING

(Continued from page 102)

million in tax-increment financing, corporate contributions, and state funds, the project is already funded for \$32 million. The administrators have until Nov. 15 to raise the remaining \$16 million for the \$48 million project, under a deadline imposed in early June by members of the New York-based Rock and Roll Hall of Fame Foundation, headed by Ahmet Ertegun.

"We'll continue to seek private monies, corporate sponsorships, perhaps more public money," Zoilo said, noting that the hall recently received private contributions of about \$400,000.

The 20-0 council vote July 26 ran counter to statements made in June by Council President George L.

Forbes, who then vowed he would oppose the city's efforts to help the hall unless the induction ceremonies were moved from New York to Cleveland.

Conversations between Forbes and U.S. Rep. Mary Rose Oakar, however, apparently quelled Forbes' objections. Forbes did say, however, that he extracted an agreement from the foundation to sponsor what he called "gala events" at the Cleveland facility on an "as needed" basis. The induction ceremony will stay in New York.

Meanwhile, Art Modell, majority owner of the Cleveland Browns, has agreed to allow the Hall of Fame to use the Municipal Stadium rent-free once a year for five years to hold fund-raising concerts. CARLO WOLFF

wide rights to the Cream trademark and logo. The magazine will be based in Los Angeles with Bill Holdship as editor in chief.

CRAZY EDDIE INC. will close eight of its 26 stores, according to a report in New York's Daily News Aug. 17. The Edison, N.J.-based chain, which recently filed for Chapter 11 bankruptcy protection, shut down 17 of its outlets last spring. According to the Daily News, the web will keep open all 10 of its remaining New York City locations as well as six in New Jersey and two in Connecticut.

VESTRON INC. has sued Security Pacific National Bank for breach of contract and fraud, among other charges. Filed in U.S. District Court in Los Angeles, the suit alleges that Security Pacific failed to honor its contractual commitment to provide Vestron with a six-year, \$100 million line of credit. Withdrawal of the credit line, says Vestron chairman/CEO Austin Furst Jr., caused the firm's long-term financing to collapse and "triggered massive financial losses." Vestron seeks damages and an order forcing the bank to deliver the credit facility.

RADIO TO RECORDS: The new senior director of album promotion for Epic will be Sky Daniels, PD at album KSIW Seattle. No replacement has been named for him at the station.

MOVING UP: PolyGram has readied wholesale price hikes to go in effect Aug. 25, with \$8.98-list LPs and tapes moving from \$5.19 to \$5.24, \$9.98s moving from \$5.77 to \$5.82, and \$9.09-cost CDs jumping to \$9.14. In addition to lifting the list on cassette singles from \$2.49 to \$2.99, word is that PolyGram will also implement a 25% breakeven for returns on that line.

RECOVERING: Johnny Sippel, ex-Billboard staffer (and Inside Tracker), is recovering from rotator cuff surgery at Los Robles Regional Medical Center, 215 W. Janss Road, 1000 Oakes, Calif. 91360.

KEEPING IN TOUCH: An anonymous call to the Recording Industry Assn. of America's piracy hotline (800-223-2328/BAD Beat) led to the issuance of a search warrant at a house in South Gate, Calif. The site had been under suspicion for some time. The call, how-

ever, provided specifics on the operation and resulted in felony charges against Orlando Garcia.

KEEPING TRACK OF TRACKING: The Los Angeles chapter of NARAS, the recording academy, addresses the issue of "Tracking Airplay With Computers: Boon Or Threat?" at a seminar/dinner Sept. 19 at the Hyatt on Sunset. Speakers include Marty Feely, president of Broadcast Data Systems, Ron Gertz, president of Media Reports, and Sam Trust, president of Lorimar Music. For costs and reservations, call 818-843-8253.

HITTING THE ROAD, JACK: Jack Wayman, former senior VP of the Electronic Industries Assn. who left his day-to-day responsibilities at the end of 1987 to become a very active senior VP emeritus, stopped by the VSDA convention in Las Vegas in the midst of city-by-city visits as EIA's chief media spokesman. At last count, Wayman has made appearances on more than 400 national and local radio and TV shows, made 15 speeches to trade and public groups on consumer electronics, and, to top it all off, is currently co-authoring a book on the history of EIA, which is 65 years old. Wayman kicked off his summer tour June 19.

PICTURE THIS: Picture disks, revived in the '70s and now commonplace on CD product, go back to the turn of the century. A collection of picture disks are now being exhibited in the Rodgers & Hammerstein Archives of Recorded Sound at The New York Public Library at Lincoln Center through Oct. 31.

FINAL BALANCE: Those mysterious "private and confidential" bank statements coming to media folks in recent weeks were but a clever way Atlantic Records used to introduce Bankstatement, featuring Tony Banks, the co-founder of Genesis. As the label puts it, the group's first, self-titled album is "a sound investment in commercial notes."

TWO NARAS CHAPTERS have new presidents. Stu Ginsberg replaces Ray Moore in New York, while James Mack succeeds Jay B. Morse in Chicago. Ginsberg is a veteran music/cable TV executive, while Mack is a composer/arranger/producer who is also chairman of the humanities department at Chicago's Harold Washington College.

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All For One. The Bee Gees are presented with certified chocolate records by BMG Music Publishing. Shown, from left, are Maurice Gibb, Robin Gibb, BMG Music president Nick Firth, and Barry Gibb.

MELODIA EXECS VISIT U.S.

(Continued from page 5)

An arrangement with WEA for classical product will possibly be a two-way deal, since Melodia's licensing of its classical and jazz works through Mobile Fidelity Records has apparently been terminated. Sukhorado says that Mobile Fidelity's contract expired on May 28, and "[we] are not extending this contract."

Mobile Fidelity disputes Sukhorado's claim that the contract is over, based on its contentions that Melodia breached the agreement (see story, page 5).

When Western artists' material is finally available in Russia via the new licensing deals, it will appear on CDs manufactured in the Soviet Union. This November, Melodia, which has previously farmed out its CD pressing to European firms, will start releasing Soviet-made CDs.

However, the market will probably not take off immediately, due to

the initial high cost of both hardware and software. Sukhorado says that a CD player currently sells in the Soviet Union for the equivalent of \$900, while a Russian-made CD will retail for 20 rubles, or approximately \$32.

"You have to return your investment," Sukhorado says of the high CD price.

According to Sukhorado, agreements to open an unspecified number of Tower outlets in Moscow will be signed "within 40 days." He says stores will open there this fall.

Cornelius adds that discussions with Tower regarding the opening of freestanding locations in the Soviet Union have also taken place.

While Sukhorado and Beradze did not specify which American equipment manufacturers they were

meeting with, their intent is clearly to bring Tbilisi Studio up to date electronically.

The Melodia-operated facility, built in 1972, currently features automated Amex analog consoles and Studer 24-track machines. Cornelius says that outdated digital outboard equipment at the site will be brought to 1989 standards.

Melodia has a new competitor in the studio business in Art And Electronics, a joint venture of MCA Records, Mobile Fidelity, and three Soviet agencies (Billboard, April 15). But Sukhorado says, "We are glad to have this kind of a competitor. They'll be much more interesting."

He adds, "Competition is welcome right now in the Soviet Union. There are a few little independent studios growing up in Moscow."

TOURS MAY BE HOTTER IN FALL

(Continued from page 1)

turn in ticket sales. Fred Rosen, CEO of TicketMaster, which sells tickets for many of the nation's major venues, says at the height of the summer's doldrums, business was down 20% on a comparable basis from last year. However, in the last month, he's already seen an upward surge, indicating that many of this fall's shows will do well.

"The fact is the fall looks very strong and will be stronger than the first two quarters," says Rosen. August ticket sales [on fall shows] are very, very strong."

Many agents who are now booking upcoming tours agree. "In the fall and winter people aren't going to the beaches or going to the movies as much; there's less competition for the consumer dollar," says Bobby Brooks, Creative Artists Agency. "There's so much more to do in

the summer and many of the movies are geared toward our audience."

"It certainly won't hurt when you don't have eight pictures doing 100 million a week," agrees Jerry Ade, head of Famous Artists Agency.

Timing of artists' tours is also seen as cause for the improved outlook.

"I'm very, very optimistic for the fall," says Ian Copeland, head of Frontier Booking International. "I expect all the acts going out at that time to do well because in most cases they've got the album we've been waiting for, and most have solid record company backing." In addition to R.E.M., other FBI acts hitting the road include Squeeze and Public Image Ltd.

Nick Caris of International Talent Group thinks the fall will be a good lead-in for a strong winter. More-

over, he foresees the slack concert business of the last two years ending soon.

"Next year will be the beginning of the next cycle," says Caris. "We don't have years any more, we have 18-month touring periods. We've broken a lot of new acts this year, first album acts geared for the younger audience, and I think that's really important."

Even with the benefit of hindsight, agents could not give one single reason for this summer's mediocre tallies. Unlike last year's disappointing Monsters Of Rock tour, this summer did not have a lone culprit.

Agent Jeff Rowland of International Creative Management summed up many agents' views. "We enjoyed a fortunate position overall, but business was clearly off. There were too many shows, not enough huge stars, and too high ticket prices. I hear movies being blamed, and other forms of entertainment, but I think it's an oversimplification to blame movies. There's not any one thing."

If many promoters took a bath on summer shows, sources say amphitheaters took the worst beating. However, with the number of sheds still growing, many artists will be encouraged to plan tours around these outdoor venues, according to agents.

Says Premier Talent's Barry Bell, "Now that there are a lot of sheds and since sheds tend to pay very high guarantees, more acts are waiting to tour in the summer. There are just so many dollars to go around and at some point a kid isn't going to be able to buy a ticket. Until acts spread out over a 12-month period, this is still going to happen."

And that's only going to get worse, says Ade. "When you have summer venues that buy for that short time period, you have an influx of artists... When that's the time frame for sheds to make their profit, they're going to buy and outbid their competitors. They've got 90 days, and that's not going to change."

Assistance in preparing this story was provided by Bruce Haring.

'Steel Wheels' Tour Will Stop In Shea STONES ADD NYC VENUE

NEW YORK The Rolling Stones will play at least two dates, Oct. 26 and 28, at Shea Stadium in New York, one of the last cities to be confirmed on the group's "Steel Wheels" tour.

The concerts, which will end a six-year absence of rock shows from the Queens stadium, were announced by New York City Parks Commissioner Henry Stern and promoter Ron Delsener of Ron Delsener Enterprises. Two more shows are expected if the first dates sell out.

The concerts will mark the first time all seating will be reserved at the stadium, which Delsener estimates will hold slightly more than 60,000 for each show. Tickets, at \$30, were due to go on sale Aug. 19 through Ticketmaster outlets. Living Colour will open the shows but rumors were quashed that Guns N' Roses also would play in New York.

Security will be provided by 400 workers from the Connecticut-based A-Team security company (which also handled the Stones' re-

cent club show at Toad's Place in New Haven, Conn.) as well as 200 Shea staff and, outside the stadium, 400 New York City police. The security level is similar to that required for a World Series game, officials said.

While tickets for most shows on the Stones tour were placed on sale earlier, the New York booking remained in limbo as the band's representatives negotiated with promoters and venues. John Scher of Metropolitan Entertainment Inc. says he rejected an offer from tour producer Michael Kohl of Concert Productions International to promote each show at Shea for a \$25,000 flat fee.

An attempt to book a show at New Jersey's Giants Stadium failed when a request to lease the stadium was rejected by the Giants football team, which has exclusive use of the stadium during football season.

This story was prepared by Jim Bessman and Thom Duffy.

Music Delegation Tours Soviet Music Facilities China Label In Talks With Melodia

MOSCOW A delegation from the China Record Corp. has completed a visit to the Soviet Union to attend the opening ceremony of a Chinese recorded products display in Leningrad and for business discussions with Melodia, the Soviet state record company.

The delegation inspected Melodia's pressing plants in Moscow and Leningrad and the cassette duplicating facility in Tallinn.

CRC, founded in 1949, has a cat-

alog of about 1,500 titles available on LP and cassette, with the latter selling about four to one in China over their vinyl equivalents.

CRC exports its repertoire to Hong Kong, Macao, Japan, North Korea, and, in smaller quantity, Canada and the U.S.

Business links already exist between CRC and Melodia. The latter's classical, folklore, and operatic material is popular in China.

NMPA SEEKS REACTIVATED NASHVILLE CHAPTER

(Continued from page 10)

than 50% used in France is of Anglo-American origin.

Murphy told the more than 100 publishing reps convened to hear his remarks that the Harry Fox Agency is compiling a database of all recorded and printed music in the U.S. and will also create a system for ordering printed music. The information will be available by subscription.

NMPA is also collecting information, he said, for a paper on the effects the economic "harmonization" of Western Europe in 1992 will have on American music publishers.

Murphy praised the Personics "make your own album" system,

particularly for its ability to revivify older titles. "Any fears I had [about collecting mechanical royalties from Personics] were worked out," he noted. He said the system now has about 3,000 songs available.

Appearing on the panel with Murphy were Charles J. Sanders, Murphy's special assistant, and Nashville-based NMPA board members Eddy Killen of Tree International and Lamb.

The Nashville chapter aims to conduct a series of educational forums, according to Jerry Flowers, head of the chapter's steering committee and director of publishing for the Opryland Music Group.

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Party After 7. Virgin recording act After 7 celebrates the release of its debut album at Chasens restaurant in Los Angeles. Shown, from left, are producer Babyface, LaFace Productions; Kevon Edmunds, After 7; Jasmine Guy, from NBC-TV's "A Different World"; Keith Mitchell, After 7; Melvin Edmunds, After 7; Phyllis Yvonne Stickney, actress; and producer L.A., LaFace Productions.

Optimism Blameless In Mouzon Breach Suit

BY DAVE DIMARTINO

LOS ANGELES A federal court judge here on Aug. 11 ruled largely in favor of the locally based Optimism record label in a breach-of-contract/copyright infringement suit filed by jazz drummer Alphonse Mouzon.

District Court Judge Stephen V. Wilson found Optimism innocent of all charges of breach of contract and most of the copyright infringement allegations filed by Mouzon. The judge awarded the drummer only \$16,250 statutory damages for Optimism's distribution and sale of a small quantity of Mouzon recordings in Greece and England.

The suit, filed in U.S. District Court here March 6, originally asked \$14 million in total damages for what Mouzon contended was copyright infringement, breach of contract, and willfully deceptive packaging practices on the part of Optimism (Billboard, April 8).

At the crux of the lawsuit was Optimism's packaging for two Mouzon albums, "Morning Sun" and "Back To Jazz," originally released in 1981 and 1985 respectively, and issued here last year by Optimism. Mouzon contended that the label placed the inscription "(c) (p) 1988 Optimism, Incorporated" on the packages to "mislead and defraud the public" into believing they were new recordings.

Rock Hall Is \$15 Mil Closer To Reality

CLEVELAND The Rock and Roll Hall of Fame project took a giant step forward July 26 when the City Council here unanimously approved ordinances enabling the city to arrange \$15 million in tax financing to construct the facility.

The council also approved plans authorizing the administration of Mayor George V. Voinovich to apply for a \$7 million federal Urban Development Action Grant to help finance the \$48 million structure.

John Zoilo, fund-raiser for the Hall of Fame, said that, including the \$15 million (Continued on page 100)

The suit also maintained that Optimism used an "open market" vinyl copy of "Morning Sun"—previously issued here on the Pausa label—as the master for its own release of the album.

Wilson's ruling, however, found Optimism guilty of no wrongdoing—except for distributing a total of 21 units of Mouzon product to Greece and approximately two to three to England, both regions where they did not have distribution rights. According to Optimism attorney Evan S. Cohen, Mouzon was awarded "minimum statutory damages" for those infringements. "There were 65 different Mouzon works, sound recordings, and musical compositions [on those recordings]," Cohen said, "and [the judge] awarded \$250 per infringement."

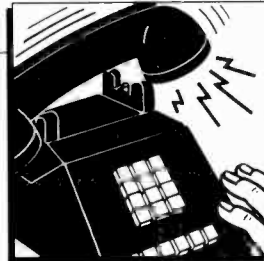
"We feel completely, 100% vindicated and exonerated" by the decision, says David Drozen, Optimism president. Drozen calls his company's Greek distribution of the 21 units of Mouzon product "an honest mistake," adding that sales there were erroneously cleared by both his own overseas distributor, Bellaphon, and Mouzon's, Teldec and MPS. "If it wasn't for that," says Drozen, "we wouldn't have to pay a dime."

Though Mouzon himself says he feels the \$16,250 award "was pretty good," he adds, "I think they left out some zeroes. I'm unhappy with that. [The court] thought it was an innocent infringement, I think it was willful, so they gave me the minimum."

According to the decision, Mouzon's licensing contract with Optimism is still in effect; he therefore owes the label a record a year for five years. "I'll tell you right now," he says, referring to whatever upcoming album he provides the label, "I'm not playing on it. I'm going to give it to them and they better accept it. Because if they don't accept it, I'm going to sue them for [contractual] performance. Because under the contract, there's no right of refusal, there's no style, and it doesn't say I have to be the artist on it. There's just one line saying, 'to give them one jazz record.'"

Additionally, Mouzon says that he plans to appeal the court's ruling.

INSIDE TRACK



Edited by Irv Lichtman

RUMORS ARE FLYING that major exec changes are due at PolyGram's U.S. unit. Dick Asher, president/CEO, and executive VP/GM Bob Jamieson were summoned to London to meet with David Fine, chief of PolyGram, following their attendance at the Moscow Music Peace Festival, Aug. 12-13. But Fine has strongly denied to Billboard that any dramatic moves are in the works involving Asher's role at the label. Execs rumored as replacements for Asher include Lou Maglia, president of Island Records, which PolyGram acquired earlier this month, and Jamieson himself.

CHANGES IN THE WIND: BMG Distribution is in the midst of a major restructuring, moving to what sources describe as a WEA-style blueprint. The four regional directors' positions have been eliminated, but at the same time, the company will add 25-30 employees, including sales managers at each of its branches. The number of branches has been reduced from 11 to nine, with the units in Cleveland and San Francisco being converted to sales offices, but there will still be 12 sales offices in the system. At the same time, BMG is working to shift field marketing responsibilities from the labels to the distribution entity.

TO NO SURPRISE OF READERS of Billboard's midyear chart recap (Aug. 5), Atlantic Records has completed its best first-half year ever, according to Mark Schulman, senior VP/GM. Atlantic won out as the leading individual label, with an 11.9% market share. While no dollar amounts are forthcoming, Atlantic notes that it scored a total of 52 gold, platinum, and multiplatinum singles, albums, and videos.

VIDEO PIRACY CHARGE: The Walt Disney Co. has sued a Pennsylvania video retailer, charging that he infringed the company's copyrights by illicitly duplicating copies of 12 animated features. In the suit, filed in U.S. District Court for the Eastern District of Pennsylvania, Disney alleges that Charles Forment of Nostalgia Video illegally duped such hitherto commercially unavailable Disney films as "Bambi" (set for official release this fall by Walt Disney Home Video), "Snow White And The Seven Dwarfs," "Peter Pan," and "Fantasia" and sold the cassettes for \$30 apiece. The action followed an investigation by the Motion Picture Assn. of America's film and video security office and a raid by U.S. marshals, who uncov-

ered 18 videocassette recorders believed to be used for illegal duping.

VESTRON INC. SAYS it expects to report this week a "significant second-quarter loss" from the write-down of motion-picture assets. A "substantial decline in revenue" is also projected. The Stamford, Conn.-based company has drastically curtailed feature film production and laid off managers and staff in its movie division. However, Stephen Einhorn, chief financial officer, says the company's home video distribution business will remain unchanged. Meanwhile, Vestron, through its investment banker Merrill Lynch Capital Markets, continues to search for a buyer or merger partner. Vestron recently averted financial catastrophe by securing a \$65-million revolving credit agreement with Chemical Bank and Credit Lyonnais Bank Nederland.

BREWING A JUKEBOX PROMO: Eight markets are the targets of a National Jukebox Month promotion in November under the aegis of the Miller Brewing Co. and the Amusement & Music Operators Assn. Miller, in saluting the 100th anniversary of the jukebox, will underwrite a consumer-driven promotion via local radio stations in Philadelphia, Pittsburgh, Cleveland, Cincinnati, Detroit, Milwaukee, and Birmingham and Montgomery, Ala. Top prize in a Spin & Win contest in each market is a new nostalgia-model jukebox modified for home use... AMOA's Expo '89 Awards Banquet & Stage Show in Las Vegas Sept. 12 is expected to draw a number of recording personalities who will be honored for their lifetime contributions to the jukebox. Set to appear are Dionne Warwick, Tammy Wynette, Bill Medley, Bobby Vinton, Conway Twitty, Frankie Valli, and Buck Owens. Posthumous honors will go to Elvis Presley and Roy Orbison.

CLASSICAL OPUS: Although it is not likely to change matters, a petition is being circulated by two music stores, Hollywood Sheet Music and Glendale Sheet Music, to keep radio station KLAC in Los Angeles from switching from classical music to a new, yet to be announced format. To the station's Jim DeCastro, the stores' Richard Cotterman says in an open letter, "We have many, many pop, oldies, and easy listening stations in Los Angeles, but only one complete classical station." The outlet, however, should have a new sound around Labor Day.

LOOK FOR A JANUARY return of Creem Magazine from Marvin Jarrett and Shea Ralph, owners of Florida-based Alternative Media Inc., who say they've finalized a licensing/purchasing agreement for world- (Continued on page 100)

Protest Against PMRC Marks Bill Of Rights' 200th Birthday Anti-Censorship Group To Rally In D.C.

NEW YORK The anti-censorship group Music In Action will mark the 200th anniversary of the Bill Of Rights Sept. 25 by organizing a Right To Rock Defense Rally in Washington, D.C., where it will present a petition to the Justice Department calling for an end to censorship efforts aimed at rock and rap music.

The petition drive, which organizers say has drawn 45,000 signatures in the past year, comes as efforts continue by the Parents' Music Resource Center to have record companies label albums that may be objectionable to some.

"Make no mistake, the labeling of records is a first step on the road to censorship," said Larry Stanley, attorney for the rap label Tommy Boy Records, at an Aug. 14 press conference here.

No artists were confirmed for the rally—which coincides with the Rolling Stones' appearance Sept. 25

at RFK Stadium in Washington, D.C.—but letters of support were read from Don Henley, Little Steven, and Living Colour.

Among those at the rally announcement were Mark and Joey Ramone, Darryl McDaniell of Run-D.M.C., and members of the Del Lords. "It's time to wake up," said Joey Ramone. McDaniell added: "The PMRC should take the time to look, listen, and learn." Rap music, he said, "is the most educational, inspirational, positive music going on today."

Dave Marsh, editor of Rock'n' Roll Confidential—which was joined by Spin, Musician, and other publications in distributing the anti-censorship petition—said the PMRC recently was forced to withdraw and re-edit its video for parents, titled "Rising To The Challenge," because it contained two falsified quotes from Bruce Springsteen.

Noting the support of fundamen-

talist Christian groups for the PMRC's efforts, Marsh, holding up a Bible, said the group failed to live up to a verse he read from Exodus: "Thou shalt not bear false witness against thy neighbor."

He said the record industry has been reluctant to counter the efforts of the PMRC—founded by Tipper Gore, wife of Sen. Albert Gore of Tennessee, and Susan Baker, wife of Secretary of State James Baker—because of its desire for legislative support on such issues as a blank-tape surcharge.

Billboard keeps 'em dancin' at our first 'Behind The Groove' party in Manhattan... for star-studded photos, see page 98

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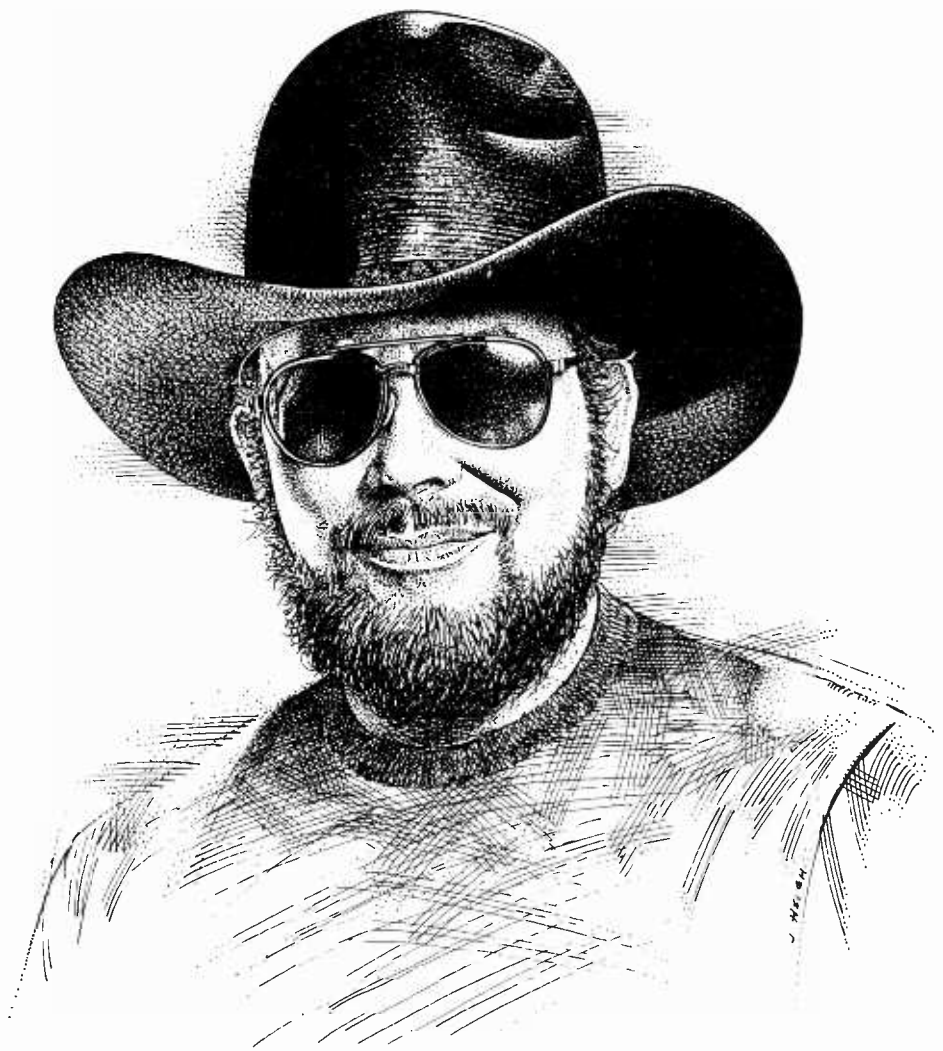


"SO HAPPY."

OC 40973

Bo·ce·phus (bō - sē' - fəs). *n.*

1. One of the most dynamic and talented musical phenomena of the last 25 years. 2. Academy of Country Music "Entertainer Of The Year" (1987, 1988, 1989) 3. Country Music Association "Entertainer Of The Year" (1987, 1988). 4. Winner of 15 BMI Writer's Awards. 5. *Billboard* award winner (Top Male Country Artist, Best Country Single, Top Male Artist, Top Album, Top Album Artist). 6. "Video Of The Year" honors—twice from ACM; twice from CMA. 7. Extremely popular slang expression. Origins in American South, but recognized and saluted worldwide. -*v.* 1. To invite rowdy friends over; to *bo·ce·phize*. 2. To expertly play country, rock & roll, blues, etc.; to "do it all." 3. To carry on sacred family tradition (see Hank Williams, Sr.). 4. Anyway you define it, Bocephus is HANK WILLIAMS JR.



Bocephus,
Hank Williams Jr.

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