

# Billboard

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NEWSPAPER

**GOSPEL**  
*Music '89*  
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VOLUME 101 NO. 40

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

October 7, 1989/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

## CD Packaging Argued At NARM Meet DEALERS DEFEND LONGBOX

BY GEOFF MAYFIELD

CORAL GABLES, Fla. Music chains gave a unanimous endorsement to the 6-by-12-inch packaging standard for compact disks at the National Assn. of Recording Merchandisers Retailers' Conference here. An often uneasy discussion of the issue with suppliers, however, eventually led some dealers to say they would keep open minds regarding future options.

The issue of packaging—not only for CDs but for anticipated product lines—was the hot button at this annual summit. In addition to standing by the CD's 6-by-12 standard, the retailers at the Biltmore Hotel meeting urged that manufacturers adopt consistent packaging standards when new

configurations are launched.

Holding up a paper clip, Jack Rose, owner of Chicago's Entertainment Cutlet, said, "There will probably be products this size in the future. Why doesn't the industry look to the future and develop a package that will hold the prod-

*(Continued on page 94)*

## 'When Harry Met Sally' To Meet Video Renters Starting Dec. 14

BY JIM McCULLAUGH

LOS ANGELES The home video rental market will get a pre-Christmas powerhouse with the Dec. 14 release from Orion Home Video of Nelson Entertainment's "When Harry

Met Sally ..."

Word of the title's quick release— it opened theatrically in mid-July— set off a debate in the trade as to whether the strategy was part of a trend toward shorter theatrical windows for major titles.

With its release date less than three months away, "When Harry Met Sally ..." is still among the top five grossing films in the U.S. on more than 1,100 screens, according to Billboard sister publication The Hollywood Reporter (see chart, page 45). Total U.S. and Canadian box office to date is about \$80 million.

Films of this caliber have typically received 9-12 month theatrical windows. But two other summer blockbusters, "Batman," which took in \$244 million at the box office, and "Ghostbusters II" (\$111 million), were recently announced with theatrical windows of five and six months, respectively.

In addition, say distributors, such

*(Continued on page 92)*

## Music Chains Seeing Upturn In Fortunes

BY ED CHRISTMAN

NEW YORK After suffering through a sales slump from April to July, many music chains report revenues are rebounding, and predict the increases will continue on into the Christmas selling season.

Moreover, chain officials say they

expect a good fourth quarter thanks to a generous offering of strong releases in both music and video (see story, page 6).

Motley Crue is named by chain officials as the attraction now causing the most excitement among shoppers. But other artists reported to be bringing people back into stores in-

clude the Rolling Stones, New Kids On The Block, Paula Abdul, The 2 Live Crew, Milli Vanilli, Janet Jackson, Great White, Prince, Aerosmith, Skid Row, Warrant, Cher, and Tom Petty.

Many chain officials say they are even more excited by upcoming video

*(Continued on page 79)*

## Irving Berlin, Song Legend, Dies At 101

BY IRV LIGHTMAN

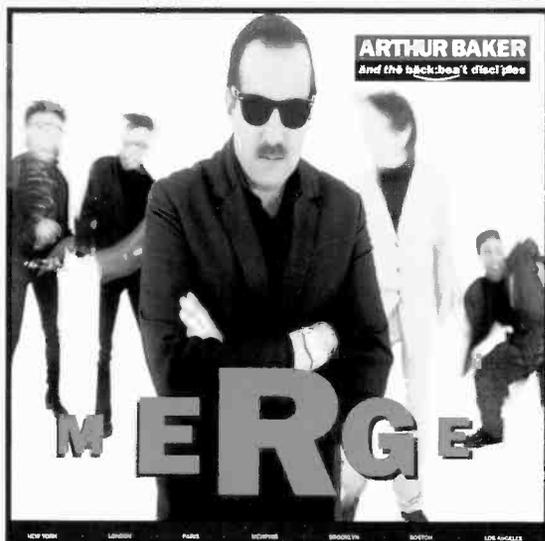
NEW YORK Irving Berlin, the last of the big-five giants among Broadway and Tin Pan Alley melodists, died in his sleep Sept. 22 in his Manhattan townhouse at the age of 101.

Less than 18 months before, on May 11 of last year, the world of music celebrated Berlin's 100th birthday. This milestone was highlighted by a concert at New York's Carnegie Hall, which was televised later. In addition, several labels, many with vast recorded renditions of Berlin songs in their vaults, released retrospectives and, in some instances, recorded new birthday salutes.

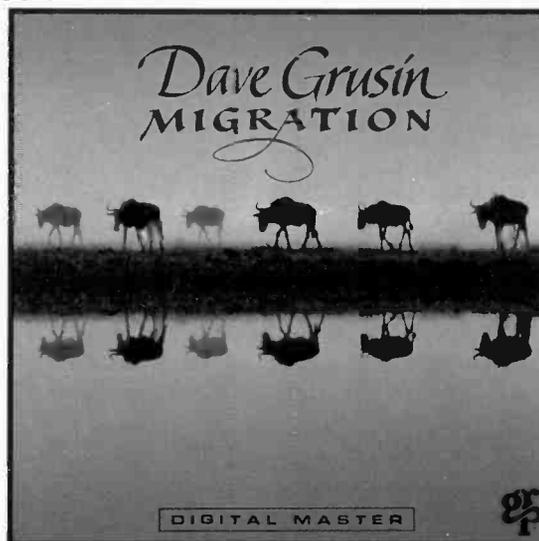
Berlin is by all accounts of popular

*(Continued on page 95)*

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## Columbia Pictures OK's Acquisition By Sony Corp.

BY DON JEFFREY

NEW YORK Sony Corp. has made another bold move toward building an entertainment empire in the U.S. with a \$3.4 billion cash offer to acquire Columbia Pictures Entertainment Inc. Early last year, the Tokyo-based conglomerate bought CBS Records for \$2 billion.

Industry observers had been anticipating Sony's bid for an American movie and television production company since 1987. They say Sony and Columbia had been negotiating for months.

Securities analysts who follow the entertainment industry say Sony is offering a relatively high price for

*(Continued on page 83)*

DO YOU WONDER WHAT THESE ARTISTS HAVE IN COMMON?

DEBBIE GIBSON • BUFFALO SPRINGFIELD • THE ESCAPE CLUB  
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TURN TO PAGE 9 TO FIND OUT!



*The best of everything.*

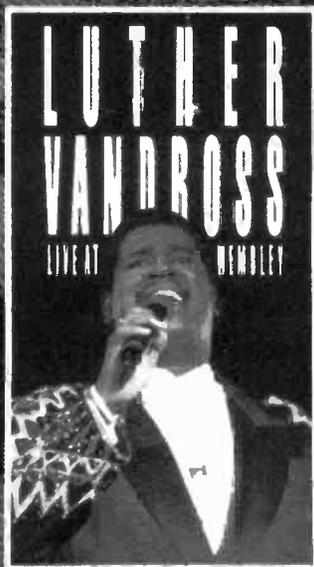
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ALL-TIME GOLD AND PLATINUM  
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PROMISE ME  
SINCE I LOST MY BABY  
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SUPERSTAR/UNTIL YOU COME BACK TO ME  
(THAT'S WHAT I'M GONNA DO)  
'TIL MY BABY COMES HOME  
IF ONLY FOR ONE NIGHT/CREEPIN'  
STOP TO LOVE  
SO AMAZING  
GIVE ME THE REASON  
THERE'S NOTHING BETTER THAN LOVE  
ANY LOVE  
LOVE WON'T LET ME WAIT  
HERE AND NOW  
TREAT YOU RIGHT  
I REALLY DIDN'T MEAN IT

Album produced by Luther Vandross and Maurice Miller  
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*Belinda Carlisle: Runaway Horses*

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YOU KNEW HER ON A FIRST NAME  
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YOU GOT WEAK AS HER TALENT  
BLOSSOMED WITH 2 SMASH  
SINGLES OFF HER  
SECOND SOLG LP 

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ON UP THE CHARTS 

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PRODUCED BY RICH NOWELS  
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VOLUME 101 NO. 40

OCTOBER 7, 1989

## 'SHOWDOWN AT THE VIDEO CORRAL'

The setting: Kansas. The storyline: Someone places a local ad on a Paramount tape, which is then rented out. The conflict: Paramount sues. The resolution: Not yet written—but law professor Arthur Stanley Katz scripts his opinion in this week's Commentary. **Page 11**

## NEITHER WIND, NOR RAIN, NOR HUGO...

When Hurricane Hugo roared through the Carolinas, some radio stations were forced off the air, but others battened down the hatches and kept on transmitting. Phyllis Stark reports (page 12). Edward Morris, meanwhile, has news on how record and video outlets fared (this page).

## VID STORE MAKES A LITTLE MOVIE MAGIC

Where can you find Mann's Chinese Theater and Rodeo Drive? If you said Hollywood, you're half right. Davenport, Iowa, also boasts copies in an imaginative video outlet. Moira McCormick reports. **Page 54**

## GOSPEL MUSIC SPOTLIGHT

Despite a flat first quarter and a lack of superstar product, most inspirational-label presidents privately admit that the past 12 months have been among the most successful in industry history. Gospel editor Bob Darden reports. **Follows Page 72**

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# Dealers Concerned Over Deletion Of Hits Singles Policies Spark NARM Meet

BY KEN TERRY

CORAL GABLES, Fla. The focus of the industrywide controversy over cassette singles has shifted from retailers' complaints about recently imposed returns penalties to their concern that labels may begin cutting out hit singles at the peak of their sales life.

So far, this has happened only in isolated cases: Columbia recently pulled Martika's "Toy Soldiers" while it was still selling strongly (Billboard, Sept. 30), and Arista cut out a couple of Milli Vanilli singles. But, judging by some remarks made at last week's National Assn. of Recording Merchandisers' Retailers Conference here, more may be in store.

For example, in explaining the Martika deletion, CBS Records Distribution president Paul Smith said, "We're trying to learn whether [the cassette single] does impact on cassette album sales." But he added hastily, "There's no [CBS] policy in that regard."

Jim Cawley, senior VP of sales for Arista, attributed his label's decision to cut out one of the Milli Vanilli singles to a feeling among retailers "that there could be a problem of cassette singles impacting on album sales. Given the fact that it was possible and that we weren't making a lot of money on the cassette single, it made sense to cut them off and see

what happened."

But to date, he said, "We haven't been able to determine anything."

Although PolyGram has not yet deleted any hot cassette singles, Jim Caparro, the label's senior VP of sales and branch distribution, would only pledge that PolyGram would retain such titles in its catalog as long as they are a "promotional priority."

And Henry Droz, president of

WEA Corp., did not rule out such deletions by the WEA labels, although he said none have been made yet. Based on the interim results of WEA's internal study of singles sales, Droz said, "I don't think there's any question that cassette singles are interfering with sales of full-length cassettes—the question is to what degree are they interfering." Explain-

(Continued on page 86)

## Software Camp Readies For '90 DAT Hardware Invasion

BY KEN TERRY

CORAL GABLES, Fla. Although Congress has not yet enacted legislation to implement last June's DAT agreement, audio manufacturers and record labels are already preparing for an official U.S. launch of digital audiotape sometime next spring.

At the Retailers' Conference of the National Assn. of Recording Merchandisers here last week, Paul Smith, president of CBS Records Distribution, noted that the Japanese electronics manufacturers will display their DAT wares at Janu-

ary's Consumer Electronics Show in Las Vegas and expect an April 1990 rollout for their equipment.

In addition, Jay Berman, president of the Recording Industry Assn. of America, pointed out that Grundig, a European hardware firm, recently announced it expects to have a \$1,500 DAT machine on the market by April or May. That unit, like the Japanese models, will incorporate the Serial Copy Management System agreed upon by the software and hardware companies to prevent serial copying of digital tapes.

(Continued on page 87)

## Dealers Await Boost For 'Rain Man' Biz

BY EARL PAIGE

LOS ANGELES After almost a month on the street, "Rain Man" is living up to expectations for most video store operators, yet many are reporting they are eagerly looking forward to MGM/UA Home Video's four-day consumer TV campaign Oct. 18-21.

"It's made money, but it needs to make more money because of the larger [volume of orders] we brought in," says Gail Reed, video buyer at Miami-based Spec's Music, with 32 combo stores and a total 49 units.

Offering two comparisons, Reed notes that "Rain Man," as of Sept. 27, had rented 8,000 times for the

chain compared with 8,500 for "Naked Gun"—which has been out two additional weeks—and 7,300 for "Beaches," which has a one-week edge on the Dustin Hoffman/Tom Cruise smash.

"The real question is how long will it keep renting," says Julie Murakami, buyer here at 64-store Music Plus. Along with others, Murakami says comparison with other titles is difficult because of the tape's record-setting pre-order of 602,912 units (Billboard, Sept. 2).

Of 28 possible rental days at Music Plus, "Rain Man" was 100% out on rental 25 days. But Murakami says "that's not surprising for a hot new release." Her concern is that each copy has so far earned only 68% of the average cost per tape.

At 200-store Erol's in Springfield, Va., Joyce Woodward, rental buyer, expresses concern that rentals on the title already have flattened out as compared to the previous performance of a similar hit title she used in a study. She says the somewhat disappointing showing could be attributed in part to typically slow September business.

At the 72 corporate stores of West Coast Video/National Video in Philadelphia, which numbers 708 stores totally, Gary Delfiner, VP of promotions, says "Rain Man" hit No. 1 Sept. 26, pushing out "Naked Gun" and "Beaches" and boosting overall business by drawing traffic.

Most concern comes from operators of single stores or smaller chains. Herb Wiener, co-owner of 11 Home Video Plus Music stores in Austin, Texas, where the average turn per tape is only 13-16 rentals, says "the problem is so many other

(Continued on page 86)

## Hurricane Hugo Batters Retailers In Carolinas

BY EDWARD MORRIS

NASHVILLE On its indiscriminate path into the meteorological history books, Hurricane Hugo ripped up not only vast reaches of real estate in the Carolinas but also some well-laid video and record store plans. The storm, which hit Charleston, S.C., Sept. 21, affected an estimated 250 video outlets in North and South Carolina, closing some down with curfews and power outages and destroying others.

On the plus side, rentals in the affected region were higher than usual just before the storm came through. Additionally, Hugo disrupted many cablevision operations, a factor that will probably spur rentals again until the cable systems are patched up.

Among chains in the area, Record Bar, which operates 147 record stores, had three locations out of service a week after the

storm. Two in Charleston and one in Charlotte, N.C., remained closed by power outages. Two other Record Bar outlets in Myrtle Beach were operating under curfew regulations that shuttered them nightly at 6.

A Sound Shop record store in Charleston will be out of commission for about a month, owing to the roof being blown off the mall in which it was housed.

An odd side-effect of the storm is that a lot of new video releases remain stuck in VCRs and will remain there, draining potential rental revenues, until the power comes back on. Pick-A-Flick, in Florence, S.C., has declared a moratorium on late fees for these trapped videos but has offered to liberate them on the spot if the customers will bring their machines in.

Sell-through, observers say, will suffer during the next few

(Continued on page 93)

# October: A Harvest Of Greatest Hits

## Plus New Joel, Ronstadt, Dead, Fresh Prince

BY MELINDA NEWMAN

**NEW YORK** The fall onslaught continues as 16 artists whose last studio albums were certified gold or platinum are represented by new October releases.

It is also that time of year when greatest-hits packages surface to entice holiday buyers. Leading the best-of pack is Barbra Streisand with "A Collection—Greatest Hits . . . And More," due Tuesday (3) on Columbia. In addition to her recent hits, the album features two new songs, including the current single, "We're Not Making Love Anymore."

Similarly, Dionne Warwick's "Greatest Hits 1979-1990," due on Arista Oct. 31, contains three new songs as well as her top hits since she has been on the label.

Other artists with hit or live compilations this month are George Harrison with "Best Of Darkhorse 1976-1989," due Oct. 10 on Warner Bros./Darkhorse; Eddie Money on Columbia, due Oct. 30; Survivor, out Oct. 18 on Epic; Ozzy Osbourne "Live," also from Epic, due on Halloween; and a live Yngwie Malmsteen album on PolyGram, recorded in Leningrad, which hits the streets Oct. 17.

Kiss follows up its platinum greatest-hits package, "Smashes, Thrashes & Hits," with "Hot In The Shade," out Oct. 17 on PolyGram. The effort was produced by Paul Stanley and Gene Simmons of Kiss.

Also surfacing with new material is Billy Joel, whose "Stormfront" ap-

pears in stores Oct. 17. The Columbia album was produced by Foreigner's Mick Jones, on whose solo album Joel appears. If the first single, "We Didn't Start The Fire," is any indication, the effort signifies a return to Joel's "Angry Young Man" days.

Linda Ronstadt reunites with producer Peter Asher on her Monday (2) Elektra release, "Cry Like A Rainstorm, Howl Like The Wind." The album, which marks her return to pop after the Grammy-winning "Can-

ciones De Mi Padre," pairs her with Aaron Neville for the first single, "Don't Know Much."

Neville also gets mileage out of Don Johnson's second effort, "Let It Roll," due Tuesday (3) on Epic. The first single is Neville's classic, "Tell It Like It Is."

Fellow TV-actor-turned-movie-star Bruce Willis also comes back Tuesday (3) with his sophomore record, "If It Don't Kill You, It Just Makes  
(Continued on page 92)

## Janet's Longform Vid To Follow Album By 1 Month

BY MELINDA NEWMAN

**NEW YORK** A&M will release an hourlong video titled "Janet Jackson's Rhythm Nation" only a month after the album's Sept. 19 release. This is believed to be the first time since sell-through video became a viable market that a longform video has been released on a superstar artist so close to the studio album that furnished the music.

The title will be in stores Oct. 17. The cost is \$24.98 for videocassette and \$29.98 for laserdisk.

"Janet was really the one who came to us with the proposal," says Steve Macon, the label's di-

rector of video sales and marketing. "And we decided we could make it into a bigger project than we'd originally conceived by offering the [two] configurations. Once the commitment was made, we did whatever it took to get it out in a month. It obviously gives us different promotional opportunities and can be used as a publicity vehicle for the album."

While A&M wants to strike while the musical iron is hot, "we're under no false illusions that someone is going to buy the video and not the record," Macon says.

However, the label has high  
(Continued on page 67)

## Strategy Gets Good Reception At NARM Confab

### CBS Taking 'Pre-Orders' On P-O-P Material

*This story was prepared by Ed Christman in New York and Geoff Mayfield and Ken Terry in Coral Gables, Fla.*

**NEW YORK** CBS Record Distribution Inc. has moved to an upfront solicitation policy for distribution of point-of-purchase materials. The move brings that segment of product presentation in line with the company's treatment of recorded music configurations.

"Generally, when we have a release scheduled from an artist like Billy Joel, our sales representatives go to the record chains and ask for orders, and based on those orders we know how many records to print," explains Andy LaValle, CBS Records director of merchandising. "Well, we are doing the same thing with p-o-p materials."

The major distributors have fairly sophisticated computer systems that allow them to keep track of

the various elements of product scheduling. At CBS, the computer has been updated to include software that can also aid in the efficient distribution of p-o-p materials, he says.

"We did this halfway before," says LaValle. "We could take orders over the phone but now the software allows us to open up and close down orders. It also allows us to time more accurately when materials reach the stores."

CBS benefits because it cuts down on waste, LaValle says. And retailers profit because they will no longer be inundated with materials they don't want.

The policy applies to all CBS labels that include p-o-p materials in their distribution agreements.

Retailers apparently like the idea of being consulted on p-o-p material. Howard Appelbaum, VP of Beltsville, Md.-based Kemp Mill Records, terms the CBS presolicitation policy "a great move. We can't use two-thirds of the materials the labels send us."

And at the NARM Retailers' Conference in Coral Gables, Fla., last week, a couple of dealers asked in a p-o-p discussion whether the labels could query them about the kinds of display materials they need at the time product orders are placed.

In response to a question about how early the labels know what p-o-p pieces will be available for a particular album, Geffen sales VP  
(Continued on page 83)

## MTV Promotes Three In Programming, Creative

**NEW YORK** In the wake of executive VP/GM Lee Masters' departure, MTV has restructured its programming department (Billboard, Sept. 30).

Former VP of programming Abbey Konowitch has been promoted to senior VP, music and talent. Konowitch's department will now oversee the acquisition and scheduling of music videos as well as retain the previous duties of maintaining the network's relationship with record companies.

Doug Herzog, previously senior VP, programs and development, has been named senior VP, programming. His duties are overseeing all facets of programming the

music channel, including the music, production, promotion, and news departments. Herzog served as executive producer of the 1989 MTV Video Music Awards program.

In another move, Judy McGrath has been appointed senior VP/creative director. She will be responsible for the direction of "MTV's attitude and environment" as it pertains to music, production, promotion, marketing, and new business development in the U.S. and abroad. Her previous title was VP/creative director. Under McGrath's direction, MTV has won two Clio's and been nominated for two Emmys.

MELINDA NEWMAN



**Culture Club.** Jay Berman, president of the Recording Industry Assn. of America, presents the Cultural Award to this year's recipient, the Country Music Assn. Pictured, from left, are Jo Walker-Meador, executive director, CMA; Connie Bradley, president, CMA; Berman; and Roger Sovine, chairman of the board, CMA.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** PolyGram Records in New York makes the following appointments: **Alan Voss**, VP of sales planning and administration; **Brian Bacchus**, director of A&R and promotion; **Ben Mundy**, publicity manager of PolyGram Jazz; and **Jennifer Heinlein**, publicist, Deutsche Grammophon. They were, respectively, director of national sales, manager of national jazz promotion, jazz product manager, and an administrative assistant for the label.

Arista Records in New York names **Mary Moore** national director of R&B development and **Jacqueline Rhinehart** director of R&B publicity. They were, respectively, director of R&B publicity for the label and publicist/artist development/A&R production representative for Hush Productions.



VOSS



MOORE



KATZ



FRET

SBK Records in New York appoints **Lawrence B. Katz** VP of business affairs and **Steve Fret** senior VP of finance and chief financial officer. They were, respectively, director of business affairs at SBK Entertainment World, Inc. and senior VP/chief financial officer of EMI Music Publishing Worldwide, a position Fret will continue to hold concurrently.

**Elaine Treutle** is named manager of A&R administration for CBS Records International in New York. She was an administrative assistant at the label.

I.R.S. Records in Los Angeles makes the following appointments: **Tom Callahan**, special projects manager; **Brian Shapero**, national manager of secondary markets; **Ron "Jetson" Poore**, Southwest regional manager;



HERZOG



McGRATH



KONOWITCH



LEFFERTS

and **Meredith Hayes**, Southcentral regional manager in Dallas. They were, respectively, manager of metal promotion at Enigma Records, director of marketing for Apache Records, associate national promotion manager at Relativity Records, and national promotion coordinator for I.R.S.

**PUBLISHING.** **Nanci M. Walker** is appointed director of talent acquisition for BMG Songs in Los Angeles. She was manager of talent acquisition for EMI Music Publishing U.S.A.

**RELATED FIELDS.** MTV Networks in New York makes the following appointments: **Doug Herzog**, senior VP of programming; **Judy McGrath**, senior VP, creative director; and **Abbey Konowitch**, senior VP of music & talent. They were, respectively, senior VP of programs & development, creative director, and VP of programming (see story, this page).

Cherry Lane Music Company in Port Chester, N.Y., names **Michael Leferts** president of Cherry Lane music print division and **Howard Cleff** president of Cherry Lane magazine division. They were, respectively, VP/GM of the print division and publisher/VP of the magazine division.

# OH MERCY



## ALL THE BARRIERS ARE BROKEN.

"THE TIMES THEY ARE A-CHANGIN'; HE SHOULD KNOW, HE CHANGED THEM FOREVER, AND HE'S CHANGING THEM STILL. AS HIS SEPTEMBER ALBUM 'OH MERCY' WILL PROVE... A SPLENDID NEW ALBUM." **TIME MAGAZINE**

"'OH MERCY' EXPLORES MORAL CONCERNS AND MATTERS OF THE HEART WITH A DEPTH AND SERIOUSNESS DYLAN HAS NOT DEMONSTRATED SINCE 'DESIRE.'" **ROLLING STONE**

"...'OH MERCY' IS THE MOST DEEPLY SATISFYING COLLECTION OF SONGS TO APPEAR FROM A MAJOR POP ARTIST THIS YEAR... A MASTERPIECE." **MUSICIAN**

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ON COLUMBIA CASSETTES, COMPACT DISCS AND RECORDS.  
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**Much ado  
about something.  
#1**



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### Tape-Ad Controversies Reviewed

# NOW PLAYING: 'GREED, GALL, & ERROR'

BY ARTHUR STANLEY KATZ

The Paramount moguls have recognized that videotape viewers are the greatest captive audience in the world. You've got those viewers right in the privacy of their homes, right? And the guy who rents the tape will want to get his money's worth; he'll pay attention and even run it a couple of times—and he'll rent it, too, if he likes it especially. Right? Right. Well, why not take advantage of this captive audience and plug in a coming-attractions trailer? And wait a minute! What's a trailer but an ad for a product, say, Pepsi-Cola? Look at the revenue we can generate. Look at the bottom line! Oo-wee! Now we've got the whole pig and the squeal, too.

But hark, a voice speaks softly. 'Tis that of a new business affairs trainee, fresh from the Wharton School and unaware of studio ways. Is it fair, he muses, to impose these ads on the tape viewers? Fair, schmair, replies a more seasoned hand with unmitigated gall. Kiddo, we got them; they're going to have to see the commercials if they want to see the film—unless they are disposed, God forbid, to fast-forward the tape.

Now the plot thickens. A dude in Wichita, Kan., happens upon one of these Paramount tapes replete with Pepsi commercials. He had gotten it from the videotape retailer who had bought it, fair and square, from Paramount. This dude is smart. He asks himself: "Why not substitute a bunch of local commercials for these big national commercials?"

The dude apparently doesn't give too much mind to whether local com-

mercials are any less bothersome to Wichita folks than national ads. But so what? The dude is entitled to his fair share of gall, too. And so our Kansas entrepreneur obtains from his local video retailer some videotapes that, remember, the retailer had bought and paid for, fair and square, and he proceeds to excise the Pepsi commercial, and in its place, he substitutes a local commercial—for

to the locals—that the studio heads, with all their concerted wisdom, had not contemplated.

The Paramount moguls really get mad when they think of the advertising revenues they may lose and of the ad loot being made by a bunch of yokels—at their expense, as they see it. They want this money, all of it.

And so, dear reader, greed crawls on stage. And when gall and greed

show of unconcern merely a sign of ignorance of danger, as when one steps unwittingly into a mine field? Or do the Kansas Kid and his cronies know something that Paramount doesn't?

The camera now zooms in for a close-up of Paramount's legal papers being turned by a listless hand. No voice- or music-over, only growing laughter as the pages are turned. There is nothing of substance here. Under the facts disclosed, there is nothing in U.S. law of copyrights, trademarks, and unfair competition to bar the Kansas Kid and his co-defendants from doing what they are doing. (There may be valid contractual means of controlling the conduct of which Paramount now complains—but there is no such contract here.)

The scene shifts, via flashbacks, to Feb. 22, 1909, to the Capitol in Washington, D.C., where Mr. Currier, chairman of the Committee on Patents, is submitting to the House of Representatives his committee's report No. 2222 on the bill enacting the Copyright Act of 1909. Underlying every piece of major legislation is a committee report that analyzes the pending bill, making clear what the proposed law is intended to do and not do. Since the courts rely heavily on these committee reports in interpreting legislation, House Report No. 2222 is particularly important in determining the merits of Paramount's copyright infringement claims.

According to the report, section 41 (now section 27) of the 1909 Copyright Act makes clear that the copyright is separate from the physical property copyrighted and that the copyright owner has no right to exercise any control over an article sub-

(Continued on page 92)



## 'Paramount is trying to have its cake after eating it'

Arthur Stanley Katz is a retired trial attorney and law professor specializing in intellectual property matters.

which he receives compensation from the local advertiser. Our Kansas ad deleter and substituter, named Video Broadcasting Systems Inc. (let's call him the "Kansas Kid" for short), performs his surgical procedures without touching, molesting, or destroying one jot or tittle of the Paramount feature film on the cassette. (As we will shortly explain, it would make no difference if the Kansas Kid had cut into the film.) The altered cassette is now returned to the videotape retailer, who rents it out to his customers.

The action now moves back to the manicured lawns of the Paramount lot, where the moguls are extremely annoyed that this country bumpkin has hit upon an ad concept—playing

combine to dull the senses—won't error most egregious be next to mount the boards? Aye, and so it does. Paramount brings in its legal eagles, and off they fly to the federal district court in Kansas, clutching in their talons their case against a plethora of defendants, among them the Kansas Kid, its chief executive, the videotape retailers from whom the Paramount tapes had been obtained (and who thereafter rented out the altered tapes), and the local businesses whose ads were now running where mighty Pepsi's had once bubbled and foamed.

Paramount is nonplussed when the Wichita defendants do not appear unduly concerned by the lawsuit. Is this



### JUST SAY 'NO'

Jennifer Norwood's Sept. 23 Commentary ("Rap, Rock Lyrics Give Rise To Concern") is the Parents' Music Resource Center's usual stew of half-truths, irrelevancies, and denials of what is most obvious (i.e., that this is a *censorship* issue). That isn't surprising. What continues to astound and amaze us is that Billboard refuses to just say "no" to printing any more of the PMRC's fabrications.

The whole truth is that the PMRC is intimately involved with the fundamentalist Christian right, including outright anti-Semites like Donald Wildmon. Susan Baker, one of the group's founders, sits on the board of the Rev. James Dobson's American Family Assn.

The PMRC and its allies have persistently denied any interest in legislating or litigating against rock, and just as persistently have aided and encouraged anti-rock legislators and anti-rock lawsuits. Readers interested in the gory details should read the forthcoming Village Voice article on rock censors, which explores in great detail many of these ugly byways, which lead all the way up to the FBI.

Billboard already knows much of this story. Why then, in the six years since the censors first reared their heads, has your publication *never* taken a stand against music censorship and in favor of free expression under the First Amendment? Why does every anti-censorship Commentary merit equal time for the censors themselves? Why doesn't Billboard regularly and aggressively report on the sleazy associations of this group and others like it?

It isn't only Billboard that needs to answer such questions. It is the entire rock community, including labels, performers, concert promoters, radio stations, and music critics.

The fine-arts community's response to the Jesse Helms arts endowment bill proves that an active resistance gets positive results in combatting censors. Why hasn't the much-better-financed popular music industry used a bit of its political and media clout to tell Americans the truth about music and those who want to restrict musicians' ability to sing about such important topics as gangs' attitudes toward law enforcement, teenage sexual appetites, and the drug culture?

Bill Adler, Howard Bloom, Dave Marsh, Phyllis Pollack, Larry Stanley, and Music In Action  
New York, N.Y.

Billboard replies: While *Music In Action* and its adherents claim to be against censorship, they would like Billboard to censor itself by not running views opposed to theirs. Nevertheless, we will not stop doing so, even if some guest columnists, such as Jennifer Norwood, belong to organizations that are seen by some as harmful to the music industry.

With regard to Billboard's editorial stance on the censorship issue, we hardly ever ran editorials on any subject until about two years ago. But in our July 9, 1988, issue, we had an editorial, "Just Say No To Porno Bills," that took a very strong stand against the "child pornography" bills then pending in Congress. A couple of excerpts will make the point:

"If passed, these bills would cast a pall on all creative output in the entertainment industry. Since no one could know in advance which works would be judged obscene, suppliers, retailers, and broadcasters would have to err on the side of prudishness... If the current bills pass, it will be only too easy for the enemies of free expression to use their broad provisions to restrict artistic creativity."

That is what we said, and we still support those sentiments. We continue to hope the industry will take

a firmer stand against censorship attempts, and we applaud the efforts in that direction by groups such as *Music In Action*. But to attack Billboard for giving a forum to those with whom we disagree undermines the principle of freedom of expression.

### DOESN'T SUPPORT PMRC

I refer to the Commentary article by Jennifer Norwood of the PMRC (Billboard, Sept. 23), in which she implied support for her views by Paul McCartney. While Paul does believe that in extreme cases there may be cause for individual parental concern, he would like to put on the record that he is totally opposed to censorship of any art form for any reason and disassociates himself entirely from the policies of the PMRC.

Richard Ogden  
Personal manager of Paul McCartney  
London

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.

## Hugo Topples Trees, Transmitters Across Carolinas

BY PHYLLIS STARK

**NEW YORK** When Hurricane Hugo ravaged the Carolinas on Thursday, Sept. 21, dozens of radio stations were forced off the air. Although most lost power as a direct result of the hurricane, others simply signed off and evacuated their staffs in the face of the impending storm. One Charleston, S.C., station that stayed on the air, urban WPAL, did not broadcast through the worst of the storm because staffers took refuge under furniture in the studio.

WPAL was among the few Charleston stations that were back on the air the following day. Although most of the area remained without electricity at press time, WPAL has been running on an auxiliary power supply. PD Don Kendrick's car was damaged by a falling tree, but he considers himself lucky. Hugo left nearly 75,000 residents of the Charleston area homeless and caused as much as \$1 billion worth of damage to the city.

Nearly all of the stations in the affected areas—particularly Charleston and Charlotte, N.C.—experienced equipment damage. Easy listening WDXZ Charleston, which was still off the air at press time, suffered the loss of a transmitter as well as some wind and water damage to the studio, according to OM Bob Kay.

At WSOC Charlotte, a 325-foot tower in front the station's studios toppled during the storm, destroying the radio sales office as well as GM Gregg Lindahl's office. Although the tower has not been used as a transmitter for several years, its loss affected the station's remote news-gathering operations. In spite of the damage, PD Paul Johnson says WSOC-FM remained on the air throughout the storm.

At WBT Charlotte, two of the station's three towers snapped in half during the storm. PD Andy Bickle estimates the tower damage to be more than \$1.5 million. Like WSOC, however, the AM powerhouse was able to keep broadcasting with the one remaining tower throughout the hurricane.

Then there was the damage to staffers' personal property. Kay's home was "gutted." All of his furniture and personal possessions were lost. Mark Allen, overnigher at WEZC Charlotte, was forced out of his apartment after a tree crashed through his window. Ron Hicks, midday personality at WCOS Columbia, S.C., was out of the country during the storm, but returned to find the windows of his truck blown out. A secretary at WMXC Charlotte had a vacation home leveled.

The biggest problem facing most Carolina stations now is the lack of electricity, although power companies from across the country have sent volunteer teams in to help restore service. In the meantime, some stations are going to great lengths to stay on the air. WCKZ Charlotte lost power just before the morning drive on Friday. A generator, which uses \$400 worth of gas per day, was hauled up to the station's transmitter. In order to keep the station running the jocks have been forced to solicit gasoline from listeners.

WBPR (Power 98) Myrtle Beach, S.C., had trouble getting fuel to its generator until GM Terry Watts went on the air and appealed to the National Guard to let the station van through the Guard's barricade at the edge of town. MD Stevie Rocker tells of being besieged by people begging him to take them back into town with him; many of them had been camped out in their cars overnight with no

food or bathroom facilities.

ABC Radio Network correspondent Dave Barrett, who was heading into Charleston to cover the hurricane Thursday night, was forced to evacuate his car in the middle of an intersection as it rapidly filled with water. The water outside the car was up to the windows when Barrett bailed out and waded a half mile to the nearest police station.

Despite his misadventure, Barrett, a veteran hurricane correspondent, was impressed with the great deal of information that was available on the radio during the storm. He says that many stations in the area surrounding Charleston were able to provide good updates, some even telling listeners to call the station collect to report on the storm in their area.

Most Carolina stations suspended regular programming to emphasize

news and information during the storm and many have stayed there. WPBR, in the course of exchanging information with listeners, managed to save the lives of two listeners by directing help to people who couldn't get through to paramedics. Top 40 WHTK Savannah, Ga., hasn't played a record since it came back at 5 p.m. Friday. Instead, PD Ralph Wimmer says, the station is doing news and helping to direct supplies to hurricane victims. Says Wimmer, "We have a fairly small staff, but right now the building is full of volunteers and ham operators."

Other stations that were not affected by the storm are now helping to organize relief efforts. Many of WPDQ Jacksonville, Fla.'s listeners who had stocked up on supplies before the hurricane, offered to donate them to the Charleston victims after

the storm changed direction and spared Jacksonville. Subsequently, a caravan of supplies has been leaving for Charleston from the station every day since the hurricane. WPDQ, previously the legendary WAPE-AM, also served the Charleston area by boosting its power to provide news and information.

"The way people in this city and all over are reaching out to help others really makes you proud to be an American," said WMGL Charleston PD Earl Boston. He notes that people are calling the station and offering places in their homes to sleep or hot meals for those left homeless by the storm.

Although Columbia, S.C., was also hit by the storm, the damage there was not nearly as extensive. AC WTCB raised \$6,000 in 48 hours for  
*(Continued on next page)*

## Kabrich Scuttles Pirate To Fight Power; Marince CE To PD; Morley Back To Fla.

"IT WAS AN UNWRITTEN AGREEMENT between me and Edens Broadcasting that if somebody went top 40 against us, I'd return to Tampa," says WRBQ (Q105) Tampa, Fla., PD **Randy Kabrich** explaining his resignation as OM of **KQLZ** (Pirate Radio) Los Angeles. Kabrich was recalled to Tampa by company head **Gary Edens** following oldies **WFLZ** (Z93)'s switch to top 40 Power 93. Kabrich had been handling both the Tampa and L.A. jobs simultaneously, spending roughly eight out of the last 12 weeks in L.A. With Kabrich back in Tampa, p.m. driver **Shadow Steele** is expected to be named OM.

Before making good on its on-air threat to go top 40 if WRBQ didn't pay it to stay oldies (Billboard, Sept. 30), WFLZ had upped the ante from \$1 million to \$2 million to \$5 million or Edens' stations in Phoenix and San Diego. At the end of a week, the station went urban for an hour as 93 Jamz, before declaring the entire week a hoax and returning to oldies for the weekend, then signing on Monday as "The Power Pig—Power 93." **Marc Chase** from Jacor's **WYHY** (Y107) Nashville is WFLZ's new PD. In Nashville, **Jack Evans** from sister station **WQIK** Jacksonville, Fla., is now OM, and **APD Lewis Kaplan** becomes PD.

As you'd expect with a Jacor station changing format, there are more anecdotes. Before the switch, says OM **Gabe Hobbs**, Edens was tracked down in his hotel room by WFLZ at the recent Radio Advertising Bureau conference and given a chance to pay up. He responded by offering a dollar. Hobbs refuses to confirm, however, WFLZ's involvement in the dead pig with a banana in its mouth (perhaps symbolizing Q105's Morning Zoo) that was allegedly delivered to Q105. And just as Q105's decision to drop the Jacor-owned Eastman Radio rep firm may have figured into WFLZ's change, it may have also affected Kabrich's decision. Eastman currently reps Pirate Radio.

IT IS HARD TO IMAGINE anybody programming **WZAK** Cleveland besides **Lynn Tolliver**. Since Tolliver became **WZAK**'s second PD in 1982, **WZAK** has been the black version of crosstown rock rival **WMMS**, often running more on spirit than technical prowess. And much of that spirit has clearly been a manifestation of Tolliver's personality, both in the type of records that made the station famous (or infamous) and the promotions that often made it the target of local politicians. Although there is still some skepticism in the local radio community, even with Tolliver off the air, about the authenticity of his on-air resignation (Billboard, Sept. 23),

Tolliver has been out of **WZAK** since Monday, Sept. 25. Although **WZAK** GM **Lee Zapis** still hopes to talk Tolliver into staying—"He's really like the franchise," Zapis says—**WZAK** has started looking for another PD/morning man. MD **Bobby Rush** is acting PD.

PROGRAMMING: **Steve Kingston**, VP of operations and programming at top 40 **WHTZ** (Z100) New York has added regional VP/radio programming stripes for parent company **Malrite**. Kingston, who will remain the day-to-day programmer at Z100, will also oversee **Malrite's** top 40 **WEGX** Philadelphia, where PD **Charlie Quinn** resigned last week (Billboard, Sept. 30). Quinn, meanwhile, can be reached at 215-878-8281, but says that in the absence of an immediate job offer, he is relocating to Los Angeles to try his hand in the film industry.

At oldies **WWSW-AM-FM** Pittsburgh, **Gary Marince** is upped from chief engineer to PD. Marince, whose chief radio experience was being CE at crosstown **WDVE** for nearly a decade, may seem to have taken an odd route to the programming chair, but he has been interim PD for the last four months, including the last month of the spring book, when the FM rose 5.4-7.3 12-plus... **Rod Prahin** is the new OM at oldies **WKSG** Detroit, reporting to new GM **Al Wilson** who was recently upped from GSM replacing **John Patton**. Prahin was previously GM/PD at album **WKQZ** Saginaw, Mich. This is the third time he has worked with **WKSG** PD **Paul Christy**.

**EZ Communications** regional PD **Russ Morley**, now based at **WMXC** Charlotte, N.C., returns to Florida as group PD for Taylor Communications, future owner of **WHLY** (Y106) Orlando, Fla. He previously programmed crosstown **WSTF**. Also, **WKQX** Chicago PD **Bill Gamble** adds regional VP/programming duties for parent company **Emmis** Broadcasting.

Following its takeover by **Metroplex**, album **WPHD** Buffalo, N.Y., has become classic rock **WUFX** (The Fox). **Jeff Pollack** returns as consultant. **Chris Shirer**, who worked with new GM **Pete Coughlin** at **WCMF** Rochester, N.Y., is co-hosting the new morning show (a partner is being sought). Former GM/morning man **Harv Moore** is doing mornings on oldies sister **WGKT**, which will go to **Satellite Music Network's** **Kool Gold** format. Moore's partner **Bob Taylor** is out.

At oldies **WHBQ** Memphis, **Roy Gregorich** from **WDXR** Paducah, Ken., is the new PD/morning man, replacing **Ron Jordan**; he reports to new GM **Bob Hen-**  
*(Continued on next page)*



by Sean Ross

## Hard Rock: More Airplay, But Few Full-Time Homes

BY CRAIG ROSEN

**LOS ANGELES** With the emergence of top 40/rock hybrids and some younger-skewing album rock stations, heavy metal acts are receiving more airplay than ever, yet metal-driven stations, such as the **Satellite Music Network's** **Z-Rock** affiliates, remain a hit-and-miss proposition.

"There is room for optimism in radio in general," said **Elektra** VP/album promotion **Ray Gmeiner**, moderator of the radio panel at the **Concrete Foundations Forum '89** metal confab here Sept. 22.

Yet, in the same session, **Z-Rock** OM **Tracy Barnes** said his format is still a hard sell. Despite the national attention **Z-Rock** received when programmer **Lee Abrams** joined **SMN** more than a year ago, the format still counts only 13 stations, compared to 12 a year ago. It also lost its **Dallas** flagship last summer and its recent additions have been in relatively small markets like **Las Vegas** and **Panama City, Fla.**

"The suit-and-tie guys say they want us," Barnes said. "But they say they want to see numbers. They're opening their eyes to hard rock, but they want to make sure it works. They want to be able to make their payments on their Mercedes." Toward that end, the softening of **Z-Rock** that accelerated with **Abrams'** arrival has continued. "Right now we are very mainstream. We are trying to make it commercially viable. We need to take it to the masses."

While **Z-Rock** may be slow to gain acceptance, **Gmeiner** gave specific examples that radio in general has become more receptive to metal over the course of the decade. In 1982, he said, only seven reporting stations added **Mötley Crüe's** "Merry-Go-Round." This year chart reporters played **Metallica's** "One" and 155 stations have added **Mötley Crüe's** "Dr. Feelgood," **Gmeiner** said.

"We have come somewhat down the road, although it is still a fight to get GMs and PDs to play the music that we know is selling tons  
*(Continued on next page)*

## VOX JOX

(Continued from preceding page)

**drickson** from **KKUZ** Joplin, Mo., who replaces **Roy Fox** . . . **AC KQZY** Dallas, in an attempt to re-image away from its former easy listening stance, is now calling itself **Star 105.3**; no call change is planned.

As a result of **XETRA** San Diego's switch from talk to **CNN** **Headline News** last week (**Billboard**, Sept. 30), **PD Terry Pickard** is out along with four talk hosts and several other staffers. Programming duties are now being split between **VP/operations Michael Packer**, **ND Hal Brown**, and new program coordinator **Mark Zegan** . . . At **N/T KTAR** Phoenix, **PD Bob Christopher** is out; promotions director **Scott Burton**, whose previous programming experience includes **KSD** St. Louis and **KVI** Seattle, is interim **PD**. Look for an official announcement shortly.

**KRTH-AM** Los Angeles, whose pre-Beatles oldies format has been the impetus for considerable cloning over the past three years, is now simulcasting mainstream oldies **KRTH-FM**. Among those leaving the one-time **KHJ** are jocks **Randy Gardner** and **Buck Buchanan**, traffic reporter **Michael Moore**, and news people **Corbett Brattin** and **Sheri Inglis**. Veteran morning man **Al Connors** will stay with the **FM** for weekends/swing . . . At oldies **AM WMEX** Boston, morning man **Scott Roberts** adds **PD** duties. He replaces **Larry London**, who becomes the new programming/music coordinator for the **Pollack Media Group**.

In anticipation of new owners, **KATD** San Jose, Calif., has gone from top 40 to **Transtar's** country under consultant **Steve Stevenson**. A new **PD** will be named shortly to replace **Bobby Roque**, who will stay on; the station also expects to go local in a month or so . . . **Kevin Kenney**, **PD** of top 40 **KBEQ** Kansas City, Mo., has added **OM** stripes for that station and sister **Z-Rock** affiliate **KBZR**.

**Don London**, currently **PD** at top 40 **WIZM-FM** (Z93) LaCrosse, Wis., is the new **OM** at **WZPL** Indianapolis . . . **WYNY** (Country 103.5) New York is again consulted by **Rusty Walker** . . . At album **WTGE** Baton Rouge, La., **PD Andy Holt** is now **OM**.  
 Legendary **AM KCBN** Reno, Nev.,

has dropped oldies and is now simulcast **AC KRNO-AM** . . . **AC WYVY** Chattanooga, Tenn., is now classic rock **WFXS** (Fox 102) under **PD/morning man Bob Raleigh**, previously from **WCKN** Greenville, S.C. Raleigh replaces **Ray Skates**, who is now promotion director. He needs a morning partner, news person, and midday jock.

Veteran Hudson Valley, N.Y., broadcaster **Ron Rizzi** will be owner/GM of new **AC WEXT** Beacon, N.Y., set to sign on in early December. **Pat Principarti** is aboard as **MD/middays**. A **PD** and other staffers are needed; **T&R** to Box 525, Beacon, N.Y. 12508 . . . **Jim Donovan** from **KXGO** Eureka, Calif., is the new **PD** at top 40 **KWIN** Stockton, Calif. He replaces **Mike Kasper**, who can be reached at 209-952-1394.

**PEOPLE:** Veteran p.m. driver **Ruby Cheeks** is out, along with production director **Tom O'Bryan**, as part of an extensive series of changes at top 40/rock **WMMS** Cleveland. Midday man **T.R.** becomes off-air production director. **Craig "Killer" Kirkpatrick** goes from nights to middays. Morning team member **Lisa Dillon** goes to afternoons. Engineer/part-timer **Rocco "The Rock Dog"** is doing nights. **Len "Boom Boom" Goldberg**, the longtime voice of the station, becomes promotion/merchandising manager as **David Gariano** assumes another production slot.

Midday man **Paul Donovan** adds **MD** duties at top 40 **WBBM-FM** Chicago replacing **Joe Bohannon**, who remains on for mornings. In addition, late nighter **Carla Box** has left the

station . . . **Chuck Davis**, 11-year p.m. driver at urban **WKYS** Washington, D.C., is out; joining is **Jerry Fenner** from **WPLZ** Richmond, Va. . . . **Jimbo Wood & Rob Harder** from **KMPZ** (Z98) Memphis are the new morning team at top 40 **KWSS** San Jose, replacing **Bill Kelly & Al Klein** after nearly seven years.

**Darlene Dixon** is the new **PD** at country **WLWI** Montgomery, Ala., replacing **Greg Mozingo**; she will remain part of the morning show . . . Albany, N.Y., radio veteran **Thom Williams** is now doing mornings on oldies **WBNR** Newburgh, N.Y. . . . At **AC KCMJ-FM** Palm Springs, Calif., night jock **Mike Marino** is now **MD**.

Assistance in preparing this column was provided by **Craig Rosen** and **Phyllis Stark**.

## HEAVY METAL FORMAT BANGS HEAD FOR AIRWAVE ACCEPTANCE

(Continued from preceding page)

of records and selling out stadiums," he added.

Other record promoters, contacted separately, have also noticed a change. Breaking a metal act at radio "is definitely easier this year than it was last year," says **Marko Babineau**, **Geffen** director of national album promotion. He credits rock 40 stations with breaking **Warrant**, **Skid Row**, the **Cult**, **Tesla**, and reintroducing **Alice Cooper**, but he says "that is just one of the pieces of the pie. At retail an active audience has come to life through touring, and album rock radio is starting to expose these bands even without hit singles . . . It is a healthier climate out there. **Guns N' Roses** probably wouldn't have happened unless radio had gotten more hard-edged."

Atlantic director of national promotion **David Fleischman**, who is currently having success with **Skid Row**, **White Lion**, and **Winger**, sees things differently. "I don't think [breaking a metal act] is getting any easier, but if you've got the right music, it is definitely gettable," he said. "Begrudgingly, there are some stations that are al-

ways the last to add this music, because they want to make sure. If it is a hit, everyone plays it. Proving it is a hit is the job promotion has to do."

Panelist **Ross Goza**, former **KNAC** Los Angeles **MD**, now doing promotion for **Def American**, says he sees "few stations willing to take a chance" on a new act. Goza said **Def American** act **Wolfsbane** is receiving airplay almost exclusively on college radio.

Some album rock programmers also note an increase of hard rock acts. "If you want to put **Guns N' Roses** in the metal classification, we are playing more," says **KFMZ** Columbia, Mo., **PD Chris Kellog**. "But we usually shy away from things like **Metallica**."

"You see a greater percentage of [metal acts] on the mainstream charts, and that bleeds through to us," says **WEBN** Cincinnati **PD Tom Owens**. "A lot of acts like **Aerosmith**, **Poison**, and **Skid Row** are getting a lot more airplay on 'EBN.'"

**WIYY** (98 Rock) Baltimore **PD Russ Mottla** said he is playing

"slightly more current hard rock product, based on audience demand for it." **Mottla** says that some of that airplay is because "some of the bands that have been real extreme are starting to come to the center. That is what is going on now."

Other **PDs**, however, see little change. **KGB** San Diego **PD Ted Edwards** says the amount of hard rock on his station is "about the same." **KLOS** Los Angeles **MD Stephanie Mondello** concurs, despite the fact that crosstown "rock 40" **KQLZ** (Pirate Radio) is playing some hard currents. "Our prime demo is 25-plus men. [Adding more hard rock currents] would be like us pointing the finger at **KNAC**. We can't chase after them because we would lose our target demo."

While **MTV** has been influential in breaking metal acts through its "Headbanger's Ball" program, **Goza** says few independent acts are broken on the music video network. "The ones that have 'CBS/Columbia' at the bottom are the

(Continued on page 79)

## STORM OF PROGRAMMING GREET'S HUGO

(Continued from preceding page)

the **Red Cross** simply by asking listeners to stop by the station to donate. In addition to the money, the station collected enough supplies to fill three trucks, which were taken to **Charleston**.

Other radio stations are organizing benefits to aid hurricane victims in **Puerto Rico**. **WQHT** (Hot 97) New York, which has a 30% Hispanic audience, held a benefit concert Sept. 24 that raised more than \$100,000 for the relief effort. About 7,000 people attended the event, held at the **Nassau Coliseum** in **Uniondale, N.Y.**, which featured **Lisa Lisa & Cult Jam**, **Noel**, **Sweet Sensation**, the **Cover Girls**, and other acts. **Geraldo Rivera** hosted the benefit.

Top 40 **WPLJ** New York tied in with **Virgin Records** the weekend after the storm to give away **Soul II Soul** albums and donate \$100 to the **Red Cross** for each album given away. The station ended up donating about \$6,000, which **Virgin** matched.

"The promotion was mainly done to raise awareness," says **PD Gary Bryn**. **WPLJ** has also been giving out the phone numbers of relief organizations on-air and even plugged **WQHT's** benefit.

Help for the relief effort has been turned into a promotion at **WMXC**, which brings coffee and donuts to the **National Guardsmen** directing traffic every morning. One week after the hurricane, the station is planning to hold a **Hurricane Hugo** party. T-shirts, which were printed up for the event, advertise **Charlotte's Festival In The Dark**, a spoof on the annual **Festival In The Park**. Profits from the shirts will go to the **Red Cross**.

And there is other evidence that despite the extensive damage caused by **Hugo**, some people have kept their sense of humor. One **Charlotte** car dealership is holding a "hurricane sale." The radio spots ask "Was your car pounded by a pine? Spared by a spruce?"



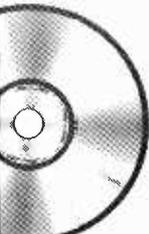
**PIONEER**  
PRESENTS

# Hot Picks in Tokio

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 September 17, 1989

- 1 Mixed Emotions The Rolling Stones
- 2 Ashes You Much Janet Jackson
- 3 Right Here Waiting Richard Marx
- 4 Cherish Madonna
- 5 Don't Wanna Lose You Gloria Estefan
- 6 Sowing The Seeds Of Love Tears For Fears
- 7 Sweet Talk Ultra Heks
- 8 Guidance Prince
- 9 Stower Me With Your Love Bobby Brown
- 10 It's No Crime Boyface
- 11 On Our Own Marika
- 12 Friends Joey Watley with Eric B. & Rakim
- 13 This One Paul McCartney
- 14 Don't Look Back Paul McCartney
- 15 I Wanna Laugh Fine Young Cannibals
- 16 Like It, Dno Now KOs On The Block
- 17 Hearing Hands Elton John
- 18 My First Night Without You Cyndi Lauper
- 19 The End Of The Innocence Don Henley
- 20 Why Should I Do U Out George Clinton
- 21 Still Crush The Beach Boys
- 22 Kisses On The Wind Neneh Cherry
- 23 Cold Hearted Paula Abdul
- 24 Girl I'm Gonna Miss You Milli Vanilli
- 25 Bout Dat Time Pieces Of A Dream
- 26 Keep On Movin' Soul II Soul
- 27 Feedback Motley Crue
- 28 Ureshi Takashi Kagami
- 29 Dreams Come True



## FM JAPAN

### 81.3 FM

## newsline...

**TONY VINER** is upped to president of Canada's **Rogers Broadcasting**, replacing **Jim Sward**, who remains **CEO** but is now president of **Rogers'** cellular telephone subsidiary. **Viner** was previously executive **VP/GM** of **CFTR/CHFI** Toronto. He will maintain his **CHFI** duties. **Sandy Sanderson** is now **CFTR's** **GM** and remains executive **VP** of programming for both stations.

**NEW GMS:** **Peggy Scroggs** from the advertising industry to station manager at **WITH** Baltimore, replacing **Thom Pemberton**; **WKSZ** Philadelphia owner **Daniel Lerner** reassumes **GM** duties from **Rich Marston**; **GSM Cathy Meloy** is upped to station manager at **WCPT/WCXR** Washington, D.C.; **WTCB** Columbia, S.C., **GM Bob Bolton** is now **GM** at **WQSF** Norfolk/Richmond, Va., replacing **Don Cuthrell**.

**GERARO VEILLEUX** is the new president of the **CBC**. He was previously the Canadian secretary of the treasury. The **CBC's** new chairman designate is **Patrick Watson**, whose background is in public affairs **TV**.

**STATION SALES:** **WEEI** Boston from **Michael Valerio** to the **Boston Celtics** for \$8 million; **KMPZ** (Z98) Memphis from the **Dittman Group** to **Diamond Broadcasting** for \$6 million; **WTPI** Indianapolis, Ind., from **Somerset Broadcasting**, to **Pinnacle** for \$12 million.

# IRVING BERLIN

1888 — 1989

*Your Songs  
Will Be With Us  
Always.*

Morton Gould  
President  
American Society of  
Composers, Authors and Publishers  
(ASCAP)

## Syndicated Shows Escape FCC Crossfire Networks' Self-Policing Precludes Gov't Censorship

LOS ANGELES Whatever its effect at the local level, the recent FCC crackdown on so-called "indecent" broadcasting has not had a chilling effect on network and syndicated programming. (Billboard, Sept. 30). This is largely because networks and syndicators play it safe with programming that reaches into more conservative parts of the country.

"What you can get away with in L.A. or New York isn't the same thing that plays in Peoria, Salt Lake City, or the South," says says **Cutler Productions' Ron Cutler**.

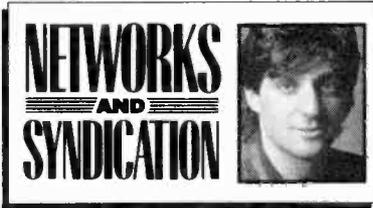
"Party America," the two-hour show hosted by **KPWR (Power 106)** morning man **Jay Thomas**, features a tamer Thomas than the one heard mornings in Los Angeles. "It is our job as syndicators to make sure we don't get our affiliates in trouble, and make sure that there is nothing blue or controversial," says Cutler.

In fact, the racier programming Cutler produces for CBS—"On The Move With Tom Joyner" and "Morning Circus" [Cutler also produces "Crusin' America With Cousin Bruce"]—are closely scrutinized, first by Cutler and later by the CBS censor.

**Westwood One** VP/director of programming **Gary Landis** concurs that syndicated and network programming, "by its very nature, is conservative." Landis adds that the FCC's policies have no effect on the networks' planning. "The stations that are our affiliates determine the standards for us."

That also goes for **WW1's "The Dr. Demento Show."** If double-entendre is now actionable by the FCC, **Demento**—whose program of novelty records often veers into that area—might seem to have cause for concern. In fact, one of the records that got **WFBQ (Q95)** Indianapolis morning team **Bob & Tom** into trouble was **Bird & McDonald's 1985 "The Candy Rapper,"** a song that **Demento** has played on the local show he does weekly at **KLSX Los Angeles**.

"The Candy Rapper" contained the lyrics, "she . . . eyed my Tootsie Roll . . . [I grabbed] her delicious Mounds," widely reported in the wake of **WFBQ's** citation. "Rapper" was later covered by **Sticky Fingers** and is included on the **Rhino Records** compilation "The World's



by Craig Rosen

Worst Records Vol. 2."

Despite having played "Rapper" on **KLSX, Demento**, whose real name is **Barry Hansen**, says he never played the record on his national show. "I knew, through years of experience, that it went a little beyond what we could do on the network," he says. "It went a little too far beyond what would play in middle America."

Hansen, whose show has been syndicated nationally since 1974, says that "only one half of one percent" of the records he plays on **KLSX** are too dangerous for national airplay. The two-hour show, which was picked up in 1978 by **WW1**, is heard on more than 185 stations, including five in the top 10 markets.

"I have a pretty good sense of what the nation's broadcasters as a whole think is fitting for the airwaves and what isn't," says Hansen.

The **Demented One** has acquired this sense by dealing with an occasional complaint, though none has reached as far as the FCC's. "The **Crepitation Contest**" feature [that's "fart" to you and me] and the song "Penis Envy" by **Uncle Bonsai** were pulled from the national show. They do, however, show up occasionally on the Los Angeles program.

Despite the FCC's recent actions, Hansen doesn't see any change in the future for the national show. "Nothing I do falls in between the range of what the FCC has prescribed so far, but who knows, next year they might say we can't play 'Louie, Louie' anymore."

"I don't do shock radio. I don't do things that are racist. I don't call **Brownie Scouts** names over the radio, although I like to be as outrageous as possible."

Hansen is strongly against censorship, but he also says, "I realize that the businessmen that own and manage the stations that **Westwood One** deals with want to run the sta-

tions in such a way so that they won't outrage large parts of the community," he says. "It is that, rather than enormous respect for the FCC, that ensures that I draw the line where I draw it."

As for the "Candy Rapper": "I don't think I will be playing it anytime soon," says Hansen.

### PREMIERE CONTROVERSY

Despite what you've read elsewhere, **Premiere Radio Networks** claims its recent "Live From Hollywood" Fox-TV-sponsored Emmy Awards tie-in promotion was an overwhelming success. **Premiere** president **Steve Lehman** says he has received positive letters from nine of the 13 stations, and that 10 of the 13 have expressed interest in **Premiere's** next event. **WIOQ Philadelphia PD Elvis Duran** says Emmy week "was perfect. We had no problems. Everything went like clockwork. **Premiere** gave us everything they promised."

But not everybody was raving about "Hollywood." **WRBQ Tampa PD Randy Kabrich** apparently left the promotion in a huff on Sept. 14, after guests **Warrant** and "Married . . . With Children" star **Katey Sagel** couldn't be fit into his schedule. **Lehman**, however, insists that **Kabrich** had planned to leave early to attend the **National Assn. of Broadcasters' convention** in **New Orleans**, and while at the promotion "did everything he could do to disrupt" it.

**Kabrich**, on the other hand, says he did not go to the **NAB meet**, and complains that the "Hollywood" event was disorganized. Besides being stiffed on guests and Emmy tickets that he had already awarded to a contest winner, **Kabrich** says he was left to pay for his own hotel room, after **Premiere** refused to foot the bill. Says **Kabrich**, "I'm not doing anything else with **Premiere** again."

Meanwhile, **Premiere** executive VP of programming **Tim Kelly** has no plans to leave, despite now being part of the morning show on **KKBT Los Angeles**. **Kelly** says he initially refused **Evergreen Media's** offer to co-host mornings with comedian **Paul Rodriguez** and **Patty Lotz**, but ultimately accepted. He also points out that **Premiere** is around the corner from the station and that his stint presents "opportunities for some very interesting synthesis between **Premiere** and **Evergreen**."

### AROUND THE INDUSTRY

Although details are sketchy, **Global Satellite Network** president **Howard Gillman** says he and the **ABC Radio Networks** have settled their differences over the latter's forthcoming **Rolling Stones** broadcast (**Billboard**, Sept. 30) and will now "end their relationship as friends." Meanwhile, **ABC's "American Top 40"** celebrated its 1,000th show on the weekend of Sept. 30-Oct. 1. The following weekend, **KIKK-FM Houston's Jim Robb** fills in for **Bob Kingsley** on "American Country Countdown."

The lineup for **Braiker Radio Services Company's** soft AC Mega format includes **Scott Norman**, (Continued on next page)

FOR WEEK ENDING OCTOBER 7, 1989

Billboard

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## HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	4	6	7	CHERISH SIRE 7-22883/WARNER BROS.	◆ MADONNA 1 week at No. 1
2	1	2	11	IF I COULD TURN BACK TIME Geffen 7-22886	◆ CHER
3	3	3	9	SHOWER ME WITH YOUR LOVE Columbia 38-68746	◆ SURFACE
4	2	1	10	ONE WARNER BROS. 7-22899	◆ BEE GEES
5	10	13	6	HEALING HANDS MCA 53692	◆ ELTON JOHN
6	8	10	9	EVERYTHING BUT MY PRIDE VIRGIN 7-99184	◆ CUTTING CREW
7	11	14	7	ANGEL EYES ARISTA 1-9808	◆ THE JEFF HEALEY BAND
8	6	5	14	DON'T WANNA LOSE YOU EPIC 34-68959/E.P.A.	◆ GLORIA ESTEFAN
9	5	4	14	RIGHT HERE WAITING EMI 50219	◆ RICHARD MARX
10	7	7	15	THE END OF THE INNOCENCE Geffen 7-22925	◆ DON HENLEY
11	13	8	16	SOUL PROVIDER Columbia 38-68909	◆ MICHAEL BOLTON
12	12	12	11	IF YOU ASKED ME TO MCA 53358	◆ PATTI LABELLE
13	9	9	8	STILL CRUISIN' Capitol 44445	◆ THE BEACH BOYS
14	17	—	2	DON'T KNOW MUCH ELEKTRA 7-69261	LINDA RONSTADT/AARON NEVILLE
15	15	15	8	I DO EMI 50213	NATALIE COLE (DUET WITH FREDDIE JACKSON)
16	16	17	7	AIN'T TOO PROUD TO BEG RCA 9030	RICK ASTLEY
17	14	11	14	SACRED EMOTION Capitol 44379	◆ DONNY OSMOND
18	20	26	4	CALL IT LOVE RCA 9038	◆ POCO
19	19	22	5	HAVE I TOLD YOU LATELY Mercury LP CUT/POLYGRAM	◆ VAN MORRISON
20	21	29	3	YOU'VE GOT IT ELEKTRA 7-69269	◆ SIMPLY RED
21	22	32	3	GIRL I'M GONNA MISS YOU ARISTA 1-9870	◆ MILLI VANILLI
22	34	41	3	WHEN I LOOKED AT HIM ARISTA 1-9868	◆ EXPOSE
23	23	27	4	YOU ON MY MIND Fontana 874 904-4/POLYGRAM	◆ SWING OUT SISTER
24	24	23	6	ANYTHING CAN HAPPEN ELEKTRA 7-69284	◆ JACKSON BROWNE
25	30	30	3	WAS IT NOTHING AT ALL CYPRESS 1451/A&M	◆ MICHAEL DAMIAN
				★ ★ ★ POWER PICK ★ ★ ★	
26	44	—	2	WE'RE NOT MAKIN' LOVE ANYMORE Columbia 38-7016	◆ BARBRA STREISAND
27	28	39	3	SUMMER OF LOVE EPIC LP CUT/E.P.A.	JEFFERSON AIRPLANE
28	29	37	4	THIS ONE Capitol 44438	◆ PAUL MCCARTNEY
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
29	NEW ▶		1	GET ON YOUR FEET EPIC 34-69064/E.P.A.	◆ GLORIA ESTEFAN
30	27	28	4	NEED A LITTLE TASTE OF LOVE Capitol 44441	◆ THE DOOBIE BROTHERS
31	47	—	2	LISTEN TO YOUR HEART EMI 50223	◆ ROXETTE
32	38	—	2	WALKING ON AIR ATLANTIC 7-88830	STEPHEN BISHOP
33	35	36	4	NICK OF TIME Capitol 44364	◆ BONNIE RAITT
34	37	43	5	IT'S NOT ENOUGH RCA 9032	◆ STARSHIP
35	25	25	5	THE ONE THAT GOT AWAY ARISTA 1-9883	BARRY MANILOW
36	18	19	8	TAKE ANOTHER ROAD MCA 53675	◆ JIMMY BUFFETT
37	32	24	22	THIS TIME I KNOW IT'S FOR REAL ATLANTIC 7-88899	◆ DONNA SUMMER
38	36	21	16	GOOD THING I.R.S. 53639/MCA	◆ FINE YOUNG CANNIBALS
39	26	16	21	IF YOU DON'T KNOW ME BY NOW ELEKTRA 7-69297	◆ SIMPLY RED
40	31	20	17	ON THE BEACH Geffen 7-22938	◆ CHRIS REA
41	39	31	25	TALK IT OVER RCA 8802	◆ GRAYSON HUGH
42	33	18	10	AND THE NIGHT STOOD STILL ARISTA 1-9797	◆ DION
43	45	—	2	WHAT ABOUT ME Geffen 7-22859	MOVING PICTURES
44	NEW ▶		1	SOWING THE SEEDS OF LOVE Fontana 874 710-7/POLYGRAM	◆ TEARS FOR FEARS
45	42	40	4	KEEP ON MOVIN' VIRGIN 7-99205	◆ SOUL II SOUL
46	46	—	2	DON'T LEAVE LOVE (OUT THERE ALL ALONE) REPRISE 7-22837	B.J. THOMAS
47	41	33	19	INTO THE NIGHT POLYDOR 889 368-7/POLYGRAM	BENNY MARDONES
48	40	34	14	NO MORE RHYME ATLANTIC 7-88885	◆ DEBBIE GIBSON
49	NEW ▶		1	IF EVERYTHING YOU SAID WAS TRUE VIRGIN 7-99195	◆ DANNY WILSON
50	43	46	3	LIFEGUARD SBK 07301	◆ DARRYL TOOKES

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



**Reunion Of The Snake.** A five-foot-long red boa constrictor named **Samantha** made a guest appearance at **AC WSTC Stamford, Conn.**, after being found under the hood of a new car at a local **Toyota dealership**. **WSTC APD Kevin Tobin** launched a campaign to name the reptile, which led to a reunion with her owners. The snake had been missing for more than a month. Pictured with **Samantha** are owner **Holly Magraw**, left, and **Tobin**.

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# ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	6	★★ NO. 1 ★★ <b>LOVE IN AN ELEVATOR</b> Geffen 7-22845	AEROSMITH 1 week at No. 1
2	1	1	6	<b>MIXED EMOTIONS</b> Columbia 38-69008	ROLLING STONES
3	3	4	7	<b>CALL IT LOVE</b> RCA 9038	POCO
4	5	8	5	<b>SOLD ME DOWN THE RIVER</b> I.R.S. 73003	THE ALARM
5	4	5	6	<b>SOWING THE SEEDS OF LOVE</b> Fontana 874 710-7/POLYGRAM	TEARS FOR FEARS
6	6	10	5	<b>KISSING WILLIE</b> Chrysalis 23418	JETHRO TULL
7	9	9	5	<b>ROCK AND A HARD PLACE</b> Columbia LP CUT	ROLLING STONES
8	8	7	6	<b>DR. FEELGOOD</b> Elektra 7-69271	MOTLEY CRUE
9	13	25	3	<b>ROCKIN' IN THE FREE WORLD</b> Reprise LP CUT	NEIL YOUNG
10	11	14	5	<b>NO SOUVENIRS</b> Island 7-99176/ATLANTIC	MELISSA ETHERIDGE
11	7	6	9	<b>WHEN THE NIGHT COMES</b> Capitol 44437	JOE COCKER
12	12	18	3	<b>JANIE'S GOT A GUN</b> Geffen LP CUT	AEROSMITH
13	23	—	2	<b>EVERYTHING IS BROKEN</b> Columbia LP CUT	BOB DYLAN
14	14	15	5	<b>SAD SAD SAD</b> Columbia LP CUT	ROLLING STONES
15	24	31	4	<b>THE LAST WORTHLESS EVENING</b> Geffen 7-22925	DON HENLEY
16	15	16	9	<b>POISON</b> Epic 34-68958/E.P.A.	ALICE COOPER
17	28	43	3	<b>LOVE IS A LONG ROAD</b> MCA LP CUT	TOM PETTY
18	10	3	10	<b>SOMETHING TO HOLD ON TO</b> Elektra 7-69291	TREVOR RABIN
19	30	49	3	<b>WHEN I SEE YOU SMILE</b> Epic 34-69082/E.P.A.	BAD ENGLISH
20	21	26	5	<b>I'M A BELIEVER</b> A&M 1454	GIANT
21	19	19	6	<b>EDIE (CIAO BABY)</b> Sire 7-22873/REPRISE	THE CULT
22	22	27	5	<b>WAIT FOR YOU</b> Wtg LP CUT	BONHAM
23	20	21	8	<b>TIED UP</b> Capitol LP CUT	BILLY SQUIER
24	18	11	23	<b>FREE FALLIN'</b> MCA LP CUT	TOM PETTY
25	25	34	5	<b>SLEEPING MY DAY AWAY</b> Warner Bros. LP CUT	D.A.D.
26	29	32	4	<b>THERE GOES THE NEIGHBORHOOD</b> Capitol LP CUT	MOLLY HATCHET
27	33	37	5	<b>THE ANGEL SONG</b> Capitol 44449	GREAT WHITE
28	16	13	10	<b>IT'S NOT ENOUGH</b> RCA 9032	STARSHIP
29	17	12	14	<b>I WILL NOT GO QUIETLY</b> Geffen LP CUT	DON HENLEY
30	27	29	8	<b>LOVE SONG</b> Elektra 7-69280	THE CURE
31	34	39	4	<b>TIGHTROPE</b> Epic LP CUT/E.P.A.	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
32	44	—	2	★★★ POWER TRACK ★★★ <b>HOLDING ON TO YOU</b> Atlantic LP CUT	PETER FRAMPTON
33	36	42	3	<b>GLAMOUR BOYS</b> Epic 34-68548/E.P.A.	LIVING COLOUR
34	26	24	6	<b>PLANES</b> Epic LP CUT/E.P.A.	JEFFERSON AIRPLANE
35	35	33	6	<b>PAINTING BY NUMBERS</b> Columbia LP CUT	JAMES MCMURTRY
36	45	—	2	<b>LOVE SONG</b> Geffen 7-22856	TESLA
37	41	46	6	<b>NEW THING</b> ATCO 7-99207	ENUFF Z'NUFF
38	46	—	2	<b>HUNGRY</b> Atlantic 7-88859	WINGER
39	31	23	8	<b>LET'S SHAKE IT UP</b> Chrysalis LP CUT	TEN YEARS AFTER
40	NEW ▶	1	1	★★★ FLASHMAKER ★★★ <b>AMERICAN MUSIC</b> Mercury 874 934-4/POLYGRAM	IAN HUNTER/MICK RONSON
41	42	47	3	<b>BANG</b> Mercury 874 764-4/POLYGRAM	GORKY PARK
42	40	30	18	<b>LET THE DAY BEGIN</b> MCA 53658	THE CALL
43	32	22	15	<b>HEAVEN</b> Columbia 38-68985	WARRANT
44	NEW ▶	1	1	<b>CROSSROADS</b> Elektra 7-69273	TRACY CHAPMAN
45	50	41	17	<b>CROSSFIRE</b> Epic LP CUT/E.P.A.	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
46	NEW ▶	1	1	<b>I REMEMBER YOU</b> Atlantic LP CUT	SKID ROW
47	39	28	7	<b>HEALING HANDS</b> MCA 53692	ELTON JOHN
48	43	38	17	<b>18 AND LIFE</b> Atlantic 7-88883	SKID ROW
49	49	48	8	<b>DON'T LOOK BACK</b> I.R.S. 53695/MCA	FINE YOUNG CANNIBALS
50	48	50	23	<b>RUNNIN' DOWN A DREAM</b> MCA 53682	TOM PETTY

## NETWORKS

(Continued from preceding page)

mornings; Seattle radio veteran **Burl Bauer**, middays; **Bobby Simon**, afternoons; and **Sandy Hamilton**, overnights... **Westwood One's** Saturday night rock party, **Pirate Radio U.S.A.**, debuts Oct. 28... "Let's Have A Word Or Two," a daily two-minute feature hosted by English language expert **Jonathon Hartzell**, will debut Oct. 16 on the **NBC Radio Network**.

Former "All Things Considered" anchor **Susan Stamberg** is now leaving her host duties at another **National Public Radio** newsmagazine show, "Weekend Edition," effective Nov. 1. She will become a special correspondent for NPR... **Paul Thomson** has been appointed controller for **Westwood One's** stations group; he was previously with **Price Waterhouse** in L.A.

## 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.

- Oct. 5-6, **Roxette**, On The Radio, On The Radio Broadcasting, one hour.
- Oct. 6-8, **Spike Lee/Neville Brothers/Michael Bolton**, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.
- Oct. 6-8, **Entouch**, On The Move With Tom Joyner, CBS RadioRadio, three hours.
- Oct. 6-8, **Cher**, The Weekly Special, Unistar Radio Networks, 90 minutes.
- Oct. 6-9, **Yngwie Malmsteen**, Metalshop, MJI Broadcasting, one hour.
- Oct. 6-9, **Kool Moe Dee**, Star Beat, MJI Broadcasting, one hour.
- Oct. 6-9, **Martika/Jackie Mason/Dino**, Party America, Cutler Productions, two hours.
- Oct. 7-8, **Regina Belle/Janet Jackson**, Radio-Scope, Lee Bailey Communications, one hour.
- Oct. 8, **Aerosmith/Jethro Tull**, Powercuts, Global Satellite Network, two hours.
- Oct. 9, **1989 Country Music Assn. Awards Show**, Westwood One Radio Networks special, two hours.
- Oct. 9, **CMA Post-Awards Show With Lee Arnold**, one hour.
- Oct. 9, **Hitline U.S.A.**, James Paul Brown Entertainment, one hour.
- Oct. 9, **Melissa Etheridge**, Rockline, Global Satellite Network, 90 minutes.
- Oct. 9-15, **Tony Banks & Bank Statement**, The World Of Rock With Scott Muni, DIR Broadcasting, four hours.
- Oct. 9-15, **Mike + The Mechanics**, King Biscuit Flower Hour, DIR Broadcasting, one hour.
- Oct. 9-15, **Steve Sanders** of the Oak Ridge Boys, Listen In With Lon Helton, Westwood One (Continued on page 71)

## DRAMARAMA

Dramarama rose to national prominence quickly in 1985 with the smash alternative rock hit "Anything, Anything," which topped KROQ's year-end list that year.



*Stuck in Wonderamaland* is the definitive statement from a band that is bolder, wiser, and hungrier than ever before. Its first single, "Last Cigarette," recalls the urgency of "Anything, Anything," and tracks like "Lullabye" and "I Wish I Was Your Mother" (their cover of the Mott The Hoople gem) add touches of melancholy depth to the record.

# MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	6	★★ NO. 1 ★★ <b>LOVE SHACK</b> Reprise 7-22817	THE B-52'S 4 weeks at No. 1
2	4	5	6	<b>JAMES BROWN</b> Columbia LP CUT	BIG AUDIO DYNAMITE
3	3	3	6	<b>SOWING THE SEEDS OF LOVE</b> Fontana 874-810-7/POLYGRAM	TEARS FOR FEARS
4	5	8	4	<b>SOLD ME DOWN THE RIVER</b> I.R.S. 73003/MCA	THE ALARM
5	2	2	8	<b>BETWEEN SOMETHING AND NOTHING</b> Sire LP CUT/REPRISE	THE OCEAN BLUE
6	7	7	6	<b>WAY OF THE WORLD</b> Atlantic 7-88844	MAX Q
7	9	13	4	<b>PICTURES OF MATCHSTICK MEN</b> Virgin LP CUT	CAMPER VAN BEETHOVEN
8	6	6	6	<b>KNOCK ME DOWN</b> EMI LP CUT	RED HOT CHILI PEPPERS
9	12	—	2	<b>IF IT'S LOVE</b> A&M 1457	SQUEEZE
10	13	20	3	<b>REGINA</b> Elektra 7-69270	THE SUGARCUBES
11	15	—	2	<b>I WANT THAT MAN</b> Sire 7-22816/REPRISE	DEBORAH HARRY
12	14	16	3	<b>SICK OF IT</b> RCA 90884	THE PRIMITIVES
13	10	10	7	<b>SHE BANGS THE DRUM</b> Silvertone LP CUT/RCA	THE STONE ROSES
14	11	4	12	<b>COME ANYTIME</b> RCA LP CUT	HOODOO GURUS
15	8	9	15	<b>LOVE SONG</b> Elektra 7-69280	THE CURE
16	19	21	3	<b>DECLINE AND FALL</b> Beggars' Banquet LP CUT/CAPITOL	FLESH FOR LULU
17	NEW ▶	1	1	<b>PERSONAL JESUS</b> Sire 7-21328/REPRISE	DEPECHE MODE
18	24	—	2	<b>NO SOUVENIRS</b> Island 7-99176/ATLANTIC	MELISSA ETHERIDGE
19	20	25	4	<b>NO BIG DEAL</b> Big Time 9045/RCA	LOVE AND ROCKETS
20	22	19	4	<b>HE'S GOT A SHE</b> Rhino LP CUT	EXENE CERVENKA
21	28	—	2	<b>SUGAR DADDY</b> Warner Bros. 7-22819	THOMPSON TWINS
22	16	12	7	<b>SMOKE RINGS</b> Chrysalis LP CUT	WINTER HOURS
23	NEW ▶	1	1	<b>INTO THE HEART OF LOVE</b> Sire LP CUT/REPRISE	THE MIGHTY LEMON DROPS
24	18	14	6	<b>STAND UP</b> Sire 7-22852/WARNER BROS.	UNDERWORLD
25	21	15	5	<b>HAPPY</b> Virgin LP CUT	PUBLIC IMAGE LTD.
26	30	—	2	<b>SELF</b> Geffen 7-22809	FUZZBOX
27	NEW ▶	1	1	<b>KINGDOM OF RAIN</b> Epic LP CUT/E.P.A.	THE THE
28	23	22	4	<b>MIXED EMOTIONS</b> Columbia 38-69008	ROLLING STONES
29	17	11	10	<b>LOOK WHO'S DANCING</b> Virgin 7-99182	ZIGGY MARLEY/MELODY MAKERS
30	27	—	2	<b>SHATTER</b> Rough Trade LP CUT/COLUMBIA	SHELLEYAN ORPHAN

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

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

## New Arsenal Of Radio Magazines Loading Up

BY PHYLLIS STARK

**NEW YORK** With more radio stations discovering the marketing and promotional uses of a customized station publication, at least four new magazines have entered the field, each with a different target. New players include Starstream's FM, aimed at album rockers, Crosby Vandenberg's Oldies, designed for that format, the Financial Broadcasting Network's MONEYtalk, and the client newsletter Airwaves.

The quarterly Oldies, launched this Spring by the Boston-based Crosby Vandenberg Group, has had a "very positive" market impact, according to KOOL-AM Phoenix promotion director Cindy Steinberg. KOOL sent the first issue to targeted zip codes in the market with return mail cards offering a free subscription. It also distributed the magazine at the station's merchandise store and cafe, and at all events where the station's giant boom box was used. Other oldies clients are WODS Boston, WMXJ (Magic 102.7) Miami, and WXTR Washington, D.C. Call 617-424-7700 for more information.

Airwaves, published by Seattle-based Mediakraft Communications (206-643-6316), began national syndication last month. The four-page newsletter is designed for stations to distribute to their advertisers. Airwaves contains information on radio advertising, promotions, and other topics of interest to advertisers. KOMO Seattle has been using Airwaves for several months as a test market and has become one of the first four clients.

MONEYtalk, meanwhile, is published by Los Angeles' Financial Broadcasting Network (213-556-4154) for its affiliate stations. This 24-page monthly magazine features articles like "Cutting Junk Home Loan Fees" and such columns as "Your Mortgage," "Your Money

Q&A," and "Your Auto."

Some FBN stations have found creative uses for MONEYtalk. KFBN Billings, Mont., ties in with Northwest Airlines by distributing the publication at the airline's ticket counter. Another station has a sponsor tie-in with a bank in which 10,000 magazines are distributed at its branches every month.

The fourth new entry, FM, is published by Houston's Tune-In Publications, which is owned by Starstream Communications Group (713-444-8036). FM, which targets album rock listeners, made its debut at the recent NAB convention in New Orleans. Tune-In is a veteran in the station magazine business with three other publications: Rhythm & News, Air-Play, and Tune-In, targeting urban, top 40, and country audiences respectively.

WSIX-FM Nashville MD Ron Dini has been using Tune-In since March, and calls it an innovative way to market the station. In addition to playlists, air staff profiles, and photos of station events, Dini uses the magazine for special features like artist photo retrospectives or a profile of successful women in the Nashville music industry.

The advantage of a national publication like the above is that it takes the time-consuming job of designing and producing a publication out of the station's hands. While the publications are produced for a national audience, each has anywhere from two to six pages customized for the individual station.

The disadvantage is the expense. The publications can cost anywhere from \$300 to \$800 per thousand every month. However, most stations offset the cost by selling space to local advertisers. Some even offer advertisers a broadcast/print package. WSIX-FM, which originally budgeted its publication as a promotional vehicle, recently began to "get serious" about advertising, Dini says. The station now sells

broadcast spots in combination with print ads and offers an added incentive to advertisers for buying both. The magazine has already begun to make a profit for the station and, says Dini, this profit margin will continue to grow.

### PROMOTIONS

#### LUTHER WEDS LOVERS

Urban WBLS New York teamed with Epic Records for The Wedding Of A Lifetime, broadcast live on Sept. 21. Epic's Luther Vandross debuted his new single, "Here And Now," during the ceremony. WBLS and Epic provided the reception, limos, flowers, and a Caribbean honeymoon for the couple. The station received about 500 entries, according to promotion director Janie Washington. The winners were announced on Vaughn Harper's "Quiet Storm" show just six days before the actual event.

Although on-air weddings aren't new, there seems to be a spate of them taking place recently. At album WLLZ Detroit, Lions quarterback Bob Gagliano recently married Swimwear Illustrated model Kim Neumann at the station's studios. And at modern rock KTOW Tulsa, Okla., p.m. driver Michael Sanchez wed night jock Carole Dane Thompson on the air.

#### IDEA MILL

Rocker WZTA (ZETA4) Miami recently held its third annual Welcome Home Vietnam Veterans reunion, gathering vets and their families from all over Florida to remember POW/MIAs. The reunion benefited the Healing Wall fund, which is raising money to build a replica of the Washington, D.C., Vietnam memorial in Florida.

Top 40 WKQX (Q101) Chicago morning man Robert Murphy has his very own ice cream. A local company, Edie's Grand Ice Cream, is

marketing a new flavor called "Murphy's totally nuts" (vanilla with three kinds of nuts mixed in). What began as a sales promotion for the ice cream manufacturer and the station was so popular among consumers that another shipment has been ordered. Proceeds from the flavor benefit the Starlight Foundation.

Modern rock KEDGE (The Edge) Dallas is sponsoring a statewide band talent search. The Edge Best Of Texas Concert Series features free live concerts twice a month at a local club. Headlining acts receive free studio time and are featured on the station's Sunday night alternative program. The station also plans to produce several CDs featuring the headlining bands. The disks are distributed free at the shows.

Oldies KOOL-AM Phoenix has been giving away a classic car every month since January. Last month the station dished out a '68 Pontiac GTO. Upcoming cars include a '67 Chevelle Malibu, a '57 Ford Custom, and a '64 Cadillac Sedan de Ville... Top 40/dance WCKZ-FM (Kiss 102) Charlotte, N.C., sent seven "Kiss Cashmen" out to local malls to distribute money. The first person to find the station's representative and ask, "Are you the Kiss 102 Cashman?" was awarded \$102.

AC WBVF Boston is doing a live morning show broadcast from a listener's home every Friday. McDonald's provides breakfast for 50 of the winner's friends... Album KRSP-FM Salt Lake City gave listeners a chance to be DJ For A Day at the Utah state fair. Participants received souvenir photos of themselves posing in a mock studio.

AC KBIG Los Angeles held its third annual Just Say No Celebrity Auction, a drug awareness benefit for the city's Recreation and Parks youth program... Oldies KCBQ-FM (Eagle 105) San Diego raised more than \$100,000 for charity with an all-star basketball classic at the San Diego Sports Arena.



**Open Up And Say Ahhh.** KISS San Antonio, Texas, midday personality Tom "T-Bone" Sheppke hosted a remote broadcast from San Antonio's Sea World, where he had the opportunity to compare teeth with Shamu.

## YesterHits®

Hits From Billboard 10 and 20 Years Ago This Week

#### POP SINGLES—10 Years Ago

1. Sad Eyes, Robert John, EMI
2. Don't Stop 'Til You Get Enough, Michael Jackson, EPIC
3. Rise, Herb Alpert, A&M
4. My Sharona, The Knack, CAPITOL
5. Sail On, Commodores, MOTOWN
6. Lonesome Loser, Little River Band, CAPITOL
7. I'll Never Love This Way Again, Dionne Warwick, ARISTA
8. Pop Muzik, M, SIRE
9. After The Love Has Gone, Earth, Wind & Fire, ARC
10. Dim All The Lights, Donna Summer, CASABLANCA

#### TOP SINGLES—20 Years Ago

1. Sugar, Sugar, Archies, CALENDAR
2. Jean, Oliver, CREWE
3. Little Woman, Bobby Sherman, METROMEDIA
4. Easy To Be Hard, Three Dog Night, DUNHILL
5. I Can't Get Next To You, Temptations, GORDY
6. Honky Tonk Women, Rolling Stones, LONDON
7. Green River, Creedence Clearwater Revival, FANTASY
8. Everybody's Talkin', Nilsson, RCA
9. Hot Fun In The Summertime, Sly & The Family Stone, EPIC
10. Oh, What A Night, Dells, CADET

#### TOP ALBUMS—10 Years Ago

1. In Through The Out Door, Led Zeppelin, SWAN SONG
2. Get The Knack, The Knack, CAPITOL
3. Slow Train Coming, Bob Dylan, COLUMBIA
4. Midnight Magic, Commodores, MOTOWN
5. Off The Wall, Michael Jackson, EPIC
6. Breakfast In America, Supertramp, A&M
7. Risque, Chic, ATLANTIC
8. Head Games, Foreigner, ATLANTIC
9. Rust Never Sleeps, Neil Young & Crazy Horse, REPRISE
10. First Under The Wire, Little River Band, CAPITOL

#### TOP ALBUMS—20 Years Ago

1. Green River, Creedence Clearwater Revival, FANTASY
2. At San Quentin, Johnny Cash, COLUMBIA
3. Blind Faith, ATLANTIC
4. Through The Past Darkly, The Rolling Stones, LONDON
5. Blood, Sweat & Tears, COLUMBIA
6. Best Of Cream, ATCO
7. Smash Hits, Jimi Hendrix Experience, REPRISE
8. In-A-Gadda-Da-Vida, Iron Butterfly, ATCO
9. Soft Parade, DOORS, ELEKTRA
10. Hair, Original Cast, RCA

#### COUNTRY SINGLES—10 Years Ago

1. Last Cheater's Waltz, T.G. Sheppard, WARNER/CURB
2. It Must Be Love, Don Williams, MCA
3. Fools, Jim Ed Brown & Helen Cornelius, RCA
4. Before My Time, John Conlee, MCA
5. Fooled By A Feeling, Barbara Mandrell, MCA
6. There's A Honky Tonk Angel (Who'll Take Me Back In)/I Got A Feelin' In My Body, Elvis Presley, RCA
7. In No Time At All/Get It Up, Ronnie Milsap, RCA
8. Dream On, The Oak Ridge Boys, MCA
9. You Ain't Just Whistlin' Dixie, Bellamy Brothers, WARNER/CURB
10. All The Gold In California, Larry Gatlin & The Gatlin Brothers Band, COLUMBIA

#### SOUL SINGLES—10 Years Ago

1. Don't Stop Til You Get Enough, Michael Jackson, EPIC
2. (Not Just) Knee Deep, Funkadelic, WARNER BROS.
3. I Just Want To Be, Cameo, CHOCOLATE CITY
4. Found A Cure, Ashford & Simpson, WARNER BROS.
5. I Do Love You, G.Q., ARISTA
6. Firecracker, Mass Production, COTILLION
7. Rise, Herb Alpert, A&M
8. Sail On, Commodores, MOTOWN
9. Sing A Happy Song, O'Jays, P.I.R.
10. Good Times, Chic, ATLANTIC

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

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

### PLATINUM

**Z100**  
New York  
O.M.: Steve Kingston

- 1 Milli Vanilli, Girl I'm Gonna Miss You
- 2 Madonna, Cherish
- 3 Warrant, Heaven
- 4 Gloria Estefan, Don't Wanna Lose You
- 5 Cher, If I Could Turn Back Time
- 6 Surface, Shower Me With Your Love
- 7 Janet Jackson, Miss You Much
- 8 Paula Abdul, Cold Hearted
- 9 Babyface, It's No Crime
- 10 Seduction, (You're My One And Only) T
- 11 Skid Row, 18 And Life
- 12 Richard Marx, Right Here Waiting
- 13 Prince, Partyman
- 14 Soul II Soul (Featuring Caron Wheeler), The Love Train
- 15 Rolling Stones, Mixed Emotions
- 16 Motley Crue, Dr. Feelgood
- 17 Bobby Brown, Rock Wit'cha
- 18 New Kids On The Block, Hangin' Tough
- 19 The 2 Live Crew, We So Horny
- 20 Aerosmith, Love In An Elevator
- 21 New Kids On The Block, Cover Girl
- 22 Tears For Fears, Sowing The Seeds Of
- 23 Neneh Cherry, Kisses On The Wind
- 24 Debbie Gibson, We Could Be Together
- 25 Expose, When I Looked At Him
- 26 The Cure, Love Song
- 27 Young M.C., Bust A Move
- 28 Paula Abdul, (It's Just) The Way That
- 29 Ex Vestal, Congratulations
- 30 Soul II Soul, Keep On Movin'

**POWER 95**  
New York  
P.D.: Gary Bryan

- 1 Warrant, Heaven
- 2 Milli Vanilli, Girl I'm Gonna Miss You
- 3 Madonna, Cherish
- 4 Cher, If I Could Turn Back Time
- 5 Gloria Estefan, Don't Wanna Lose You
- 6 The Jeff Healey Band, Angel Eyes
- 7 Surface, Shower Me With Your Love
- 8 Skid Row, 18 And Life
- 9 Janet Jackson, Miss You Much
- 10 Seduction, (You're My One And Only) T
- 11 New Kids On The Block, Hangin' Tough
- 12 Madonna, Cherish
- 13 Neneh Cherry, Kisses On The Wind
- 14 Chuckii Booker, Turned Away
- 15 New Kids On The Block, Cover Girl
- 16 Paula Abdul, Cold Hearted
- 17 Expose, When I Looked At Him
- 18 Babyface, It's No Crime
- 19 Rolling Stones, Mixed Emotions
- 20 Bobby Brown, Rock Wit'cha
- 21 Tears For Fears, Sowing The Seeds Of
- 22 Prince, Partyman
- 23 Roxette, Listen To Your Heart
- 24 The Cure, Love Song
- 25 Bee Gees, One
- 26 Debbie Gibson, We Could Be Together
- 27 Aerosmith, Love In An Elevator
- 28 Steve Biko, (I'm Searching For You)
- 29 Paula Abdul, (It's Just) The Way That
- 30 Soul II Soul (Featuring Caron Wheeler), Bon Jovi, Living In Sin
- A — The Cover Girls, My Heart Skips A Beat
- EX — Richard Marx, Angelia
- EX — Vestal, Congratulations
- EX — Bad English, When I See You Smile
- EX — Elton John, Healing Hands

**EAGLE 106**  
Philadelphia

- 1 Warrant, Heaven
- 2 Gloria Estefan, Don't Wanna Lose You
- 3 Skid Row, 18 And Life
- 4 Cher, If I Could Turn Back Time
- 5 Madonna, Cherish
- 6 Milli Vanilli, Girl I'm Gonna Miss You
- 7 The Cure, Love Song
- 8 Janet Jackson, Miss You Much
- 9 Neneh Cherry, Kisses On The Wind
- 10 Seduction, (You're My One And Only) T
- 11 Rolling Stones, Mixed Emotions
- 12 New Kids On The Block, Cover Girl
- 13 Motley Crue, Dr. Feelgood
- 14 Living Colour, Glamour Boys
- 15 Tears For Fears, Sowing The Seeds Of
- 16 Aerosmith, Love In An Elevator
- 17 Prince, Partyman
- 18 Fine Young Cannibals, Don't Look Back
- 19 New Kids On The Block, Didn't I (Blow)
- 20 Paula Abdul, (It's Just) The Way That
- 21 Elton John, Healing Hands
- 22 Expose, When I Looked At Him
- 23 Martika, I Feel The Earth Move
- 24 Roxette, Listen To Your Heart
- 25 The B-52's, Love Shack
- A27 — Bon Jovi, Living In Sin
- A28 — Sharon Bryant, Let Go
- A29 — Young M.C., Bust A Move
- EX — Linda Ronstadt (Featuring Aaron Nev)
- EX — Natalie Cole, As A Matter Of Fact
- EX — Tom Petty, Runnin' Down A Dream

**B96**  
Chicago

- 1 Milli Vanilli, Girl I'm Gonna Miss You
- 2 Gloria Estefan, Don't Wanna Lose You
- 3 New Kids On The Block, Hangin' Tough
- 4 Surface, Shower Me With Your Love
- 5 Babyface, It's No Crime
- 6 Neneh Cherry, Kisses On The Wind
- 7 Madonna, Cherish
- 8 Soul II Soul, Keep On Movin'
- 9 Prince, Partyman
- 10 Paula Abdul, Cold Hearted
- 11 Janet Jackson, Miss You Much
- 12 Martika, I Feel The Earth Move
- 13 Expose, When I Looked At Him
- 14 Seduction, (You're My One And Only) T
- 15 Bee Gees, One
- 16 The Cover Girls, My Heart Skips A Beat
- 17 Donna Summer, Love's About To Change
- 18 Tina Turner, The Best
- 19 Stevie B, Girl I Am Searching For You
- 20 Bobby Brown, Rock Wit'cha
- 21 Dino, Sunshine

### 22 22 Richard Marx, Right Here Waiting

- 23 Nikki, If You Wanna
- 24 Sharon Bryant, Let Go
- 25 Vestal, Congratulations
- 26 Gloria Estefan, Get On Your Feet
- 27 Chuckii Booker, Turned Away
- 28 Jody Watley With Eric B. & Rakim, Fire On Fire
- 29 Dino, I Like It
- 30 Linda Ronstadt (Featuring Aaron Nev)
- EX — New Kids On The Block, Didn't I (Blow)
- EX — Paula Abdul, (It's Just) The Way That
- EX — Sinitta, Right Back Where We Started

**Z95**  
Chicago  
P.D.: Brian Kelly

- 1 Milli Vanilli, Girl I'm Gonna Miss You
- 2 Warrant, Heaven
- 3 The Jeff Healey Band, Angel Eyes
- 4 Richard Marx, Right Here Waiting
- 5 Janet Jackson, Miss You Much
- 6 Sade, Your Love Is My Drug
- 7 Cher, If I Could Turn Back Time
- 8 Motley Crue, Dr. Feelgood
- 9 Rob Base & D.J. E-Z Rock, Joy And Pain
- 10 The Cure, Love Song
- 11 Skid Row, 18 And Life
- 12 Paula Abdul, (It's Just) The Way That
- 13 Paula Abdul, Cold Hearted
- 14 Aerosmith, Love In An Elevator
- 15 Jive Bunny And The Masters, Swing
- 16 Gloria Estefan, Don't Wanna Lose You
- 17 New Kids On The Block, Cover Girl
- 18 Surface, Shower Me With Your Love
- 19 Martika, I Feel The Earth Move
- 20 POCO, Call It Love
- 21 New Kids On The Block, Hangin' Tough
- 22 New Kids On The Block, Didn't I (Blow)
- 23 Martika, Toy Soldiers
- 24 Paula Abdul, (It's Just) The Way That
- 25 Vestal, Congratulations
- 26 Soul II Soul, Keep On Movin'
- A — Richard Marx, Angelia
- A — Don Henley, The Last Worthless Evening
- EX — Bad English, When I See You Smile

**KIISFM 102.7**  
Los Angeles  
P.D.: Steve Rivers

- 1 Young M.C., Bust A Move
- 2 Cher, If I Could Turn Back Time
- 3 Janet Jackson, Miss You Much
- 4 Madonna, Cherish
- 5 Milli Vanilli, Girl I'm Gonna Miss You
- 6 Warrant, Heaven
- 7 The Cure, Love Song
- 8 Expose, When I Looked At Him
- 9 New Kids On The Block, Didn't I (Blow)
- 10 Gloria Estefan, Don't Wanna Lose You
- 11 Babyface, It's No Crime
- 12 New Kids On The Block, Cover Girl
- 13 Bobby Brown, Rock Wit'cha
- 14 Paula Abdul, Cold Hearted
- 15 Milli Vanilli, Blame It On The Rain
- 16 Seduction, (You're My One And Only) T
- 17 Aerosmith, Love In An Elevator
- 18 Moving Pictures, What About Me
- 19 Martika, I Feel The Earth Move
- 20 Roxette, Listen To Your Heart
- 21 Paula Abdul, (It's Just) The Way That
- 22 Steve Biko, (I'm Searching For You)
- 23 New Kids On The Block, Didn't I (Blow)
- 24 The 2 Live Crew, We So Horny
- 25 Teddy Riley Featuring Guy, My Fantasy
- A26 — Bon Jovi, Living In Sin
- A27 — Jody Watley, Everything
- A28 — Vestal, Congratulations
- A29 — Richard Marx, Angelia
- 30 Skid Row, 18 And Life

**108 FM**  
Boston  
P.D.: Sunny Joe White

- 1 Donna Summer, Love's About To Change
- 2 Madonna, Cherish
- 3 Janet Jackson, Miss You Much
- 4 Expose, When I Looked At Him
- 5 Seduction, (You're My One And Only) T
- 6 Ziggy Marley, Look Who's Dancing
- 7 Fine Young Cannibals, Don't Look Back
- 8 The B-52's, Love Shack
- 9 Young M.C., Bust A Move
- 10 Kevin Paige, Don't Shut Me Out
- 11 Vestal, Congratulations
- 12 Aerosmith, Love In An Elevator
- 13 Tears For Fears, Sowing The Seeds Of
- 14 Sharon Bryant, Let Go
- 15 Patii LaBelle, If You Asked Me To (Fr)
- 16 Prince, Partyman
- 17 Roxette, Listen To Your Heart
- 18 Martika, I Feel The Earth Move
- 19 The Cover Girls, My Heart Skips A Beat
- 20 New Kids On The Block, Cover Girl
- 21 Eurythmics, Don't Ask Me Why
- 22 Soul II Soul (Featuring Caron Wheeler), Let Go
- 23 Christopher Williams, Talk To Myself
- 24 Living Colour, Glamour Boys
- 25 EX — Dino, Sunshine
- 26 EX — Bad English, When I See You Smile
- 27 EX — Michael Morales, What I Like About You
- A — Tracy Chapman, Crossroads
- A — The Alarm, Sold Me Down The River
- A — Sunny Joe White, Jackie Lucky
- A — Dan Reed Network, Make It Easy
- A — Donny Osmond, Hold On
- A — Beinda Carlisle, Leave A Light On
- EX — Kon Kan, Puss N' Boots/These Boots (A)
- EX — Aerosmith, Love In An Elevator
- EX — Seduction, (You're My One And Only) T
- EX — Babyface, It's No Crime
- EX — Neneh Cherry, Kisses On The Wind
- EX — Prince, Partyman
- EX — Richard Eliot, In The Name Of Love
- EX — Regina Belle, Baby Come To Me
- EX — Gloria Estefan, Get On Your Feet

**B96**  
Chicago  
P.D.: Buddy Scott

- 1 Milli Vanilli, Girl I'm Gonna Miss You
- 2 Gloria Estefan, Don't Wanna Lose You
- 3 New Kids On The Block, Hangin' Tough
- 4 Surface, Shower Me With Your Love
- 5 Babyface, It's No Crime
- 6 Neneh Cherry, Kisses On The Wind
- 7 Madonna, Cherish
- 8 Soul II Soul, Keep On Movin'
- 9 Prince, Partyman
- 10 Paula Abdul, Cold Hearted
- 11 Janet Jackson, Miss You Much
- 12 Martika, I Feel The Earth Move
- 13 Expose, When I Looked At Him
- 14 Seduction, (You're My One And Only) T
- 15 Bee Gees, One
- 16 The Cover Girls, My Heart Skips A Beat
- 17 Donna Summer, Love's About To Change
- 18 Tina Turner, The Best
- 19 Stevie B, Girl I Am Searching For You
- 20 Bobby Brown, Rock Wit'cha
- 21 Dino, Sunshine

**BOSTON'S WZOU-94.3**

- 1 4 Madonna, Cherish
- 2 1 Warrant, Heaven
- 3 7 Aerosmith, Love In An Elevator
- 4 9 Rolling Stones, Mixed Emotions
- 5 2 Milli Vanilli, Girl I'm Gonna Miss You
- 6 12 Janet Jackson, Miss You Much
- 7 16 Starship, It's Not Enough
- 8 12 Fine Young Cannibals, Don't Look Back
- 9 3 Neneh Cherry, Kisses On The Wind
- 10 13 Tina Turner, The Best
- 11 14 Babyface, It's No Crime
- 12 17 The Jets, The Same Love
- 13 15 Elton John, Healing Hands
- 14 18 Roxette, Listen To Your Heart
- 15 19 Tears For Fears, Sowing The Seeds Of
- 16 21 The Cure, Love Song
- 17 20 Michael Morales, What I Like About You
- 18 23 Bobby Brown, Rock Wit'cha
- 19 23 Bad English, When I See You Smile
- 20 30 POCO, Call It Love
- 21 25 Motley Crue, Dr. Feelgood
- 22 8 Rob Base & D.J. E-Z Rock, Joy And Pain
- 23 26 The Cure, Love Song
- 24 10 Skid Row, 18 And Life
- 25 35 Soulisster, The Way To Your Heart
- 26 29 The B-52's, Love Shack
- 27 27 Simply Red, You Got It
- 28 28 Living Colour, Glamour Boys
- 29 31 Kevin Paige, Don't Shut Me Out
- 30 35 Souisster, The Way To Your Heart
- 31 33 Alice Cooper, Poison
- 32 EX — Eurythmics, Don't Ask Me Why
- 33 EX — Enuff Z'Nuff, New Thing
- A34 — Richard Marx, Angelia
- A35 — Paula Abdul, (It's Just) The Way That
- A — Don Henley, The Last Worthless Evening
- A — The Alarm, Sold Me Down The River
- A — Billy Ocean, Licence To Chill
- A — Dan Reed Network, Make It Easy
- EX — Love And Rockets, No Big Deal
- EX — Gorky Park, Bang

**B94 FM**  
Pittsburgh

- 1 Warrant, Heaven
- 2 Milli Vanilli, Girl I'm Gonna Miss You
- 3 Janet Jackson, Miss You Much
- 4 Neneh Cherry, Kisses On The Wind
- 5 Bee Gees, One
- 6 Madonna, Cherish
- 7 Rolling Stones, Mixed Emotions
- 8 Babyface, It's No Crime
- 9 Moving Pictures, What About Me
- 10 Aerosmith, Love In An Elevator
- 11 Tears For Fears, Sowing The Seeds Of
- 12 Bobby Brown, Rock Wit'cha
- 13 Fine Young Cannibals, Don't Look Back
- 14 Roxette, Listen To Your Heart
- 15 Cher, If I Could Turn Back Time
- 16 New Kids On The Block, Didn't I (Blow)
- 17 Martika, I Feel The Earth Move
- 18 Skid Row, 18 And Life
- 19 The Cure, Love Song
- 20 Alice Cooper, Poison
- 21 New Kids On The Block, Cover Girl
- 22 Paula Abdul, (It's Just) The Way That
- 23 New Kids On The Block, Hangin' Tough
- 24 Michael Morales, What I Like About You
- 25 The B-52's, Love Shack
- 26 EX — Motley Crue, Dr. Feelgood
- 27 EX — Prince, Partyman
- 28 EX — Belinda Carlisle, Leave A Light On
- 29 EX — Young M.C., Bust A Move
- A — Linda Ronstadt (Featuring Aaron Nev)
- A — Don Henley, The Last Worthless Evening
- A — Richard Marx, Angelia

**Q107**  
Washington  
P.D.: Lorrin Palagi

- 1 Cher, If I Could Turn Back Time
- 2 The Jeff Healey Band, Angel Eyes
- 3 Warrant, Heaven
- 4 Skid Row, 18 And Life
- 5 Milli Vanilli, Girl I'm Gonna Miss You
- 6 Bee Gees, One
- 7 Don Henley, The End Of The Innocence
- 8 Madonna, Cherish
- 9 Great White, Once Bitten Twice Shy
- 10 Michael Morales, What I Like About You
- 11 Bobby Brown, Rock Wit'cha
- 12 Janet Jackson, Miss You Much
- 13 Michael Bolton, Soul Provider
- 14 Fanny White, Secret Rendezvous
- 15 Babyface, It's No Crime
- 16 Starship, It's Not Enough
- 17 Tears For Fears, Sowing The Seeds Of
- 18 Gloria Estefan, Don't Wanna Lose You
- 19 Neneh Cherry, Kisses On The Wind
- 20 Rolling Stones, Mixed Emotions
- 21 Elton John, Healing Hands
- 22 Motley Crue, Dr. Feelgood
- 23 The Cure, Love Song
- 24 Souisster, The Way To Your Heart
- 25 New Kids On The Block, Cover Girl
- 26 Aerosmith, Love In An Elevator
- A27 — Bobby Brown, Rock Wit'cha
- A28 — POCO, Call It Love
- A30 — Martika, I Feel The Earth Move

**WZLX**  
Washington  
P.D.: Matt Farber

- 1 Warrant, Heaven
- 2 The Jeff Healey Band, Angel Eyes
- 3 Milli Vanilli, Girl I'm Gonna Miss You
- 4 Gloria Estefan, Don't Wanna Lose You
- 5 Madonna, Cherish
- 6 Skid Row, 18 And Life
- 7 Richard Marx, Right Here Waiting
- 8 The Jeff Healey Band, Angel Eyes
- 9 Don Henley, The End Of The Innocence
- 10 Janet Jackson, Miss You Much
- 11 Paula Abdul, Cold Hearted
- 12 Expose, When I Looked At Him
- 13 The Cure, Love Song
- 14 Soul II Soul, Keep On Movin'
- 15 Babyface, It's No Crime
- 16 Tears For Fears, Sowing The Seeds Of
- 17 Roxette, Listen To Your Heart
- 18 Neneh Cherry, Kisses On The Wind

**POWER 99 FM**  
Atlanta  
P.D.: Rick Stacy

- 1 2 Madonna, Cherish
- 2 3 Gloria Estefan, Don't Wanna Lose You
- 3 4 Janet Jackson, Miss You Much
- 4 6 New Kids On The Block, Didn't I (Blow)
- 5 1 Warrant, Heaven
- 6 7 The Cure, Love Song
- 7 8 Cher, If I Could Turn Back Time
- 8 13 Fine Young Cannibals, Don't Look Back
- 9 16 Neneh Cherry, Kisses On The Rain
- 10 10 Rolling Stones, Mixed Emotions
- 11 19 Bad English, When I See You Smile
- 12 14 Young M.C., Bust A Move
- 13 17 Babyface, It's No Crime
- 14 15 Skid Row, 18 And Life
- 15 20 Tears For Fears, Sowing The Seeds Of
- 16 18 Surface, Shower Me With Your Love
- 17 5 Milli Vanilli, Girl I'm Gonna Miss You
- 18 23 New Kids On The Block, Cover Girl
- 19 22 Aerosmith, Love In An Elevator
- 20 9 Neneh Cherry, Kisses On The Wind
- 21 24 Bobby Brown, Rock Wit'cha
- 22 25 Elton John, Healing Hands
- 23 29 Paula Abdul, (It's Just) The Way That
- 24 EX — The B-52's, Love Shack
- 25 EX — Dino, Sunshine
- 26 30 Thompson Twins, Sugar Daddy
- 27 27 Roxette, Listen To Your Heart
- 28 28 Expose, When I Looked At Him
- 29 EX — Michael Morales, What I Like About You
- 30 EX — Belinda Carlisle, Leave A Light On
- A — Tina Turner, The Best
- A — Seduction, (You're My One And Only) T
- A — Gloria Estefan, Get On Your Feet
- A — Donny Osmond, Hold On
- A — Technotronic, Pump Up The Jam
- A — Kevin Paige, Don't Shut Me Out
- A — Soul II Soul (Featuring Caron Wheeler), Let Go
- EX — Motley Crue, Dr. Feelgood

**Q103 TAMPA BAY**  
Tampa  
O.M.: Mason Dixon

- 1 Cher, If I Could Turn Back Time
- 2 Warrant, Heaven
- 3 Milli Vanilli, Girl I'm Gonna Miss You
- 4 Gloria Estefan, Don't Wanna Lose You
- 5 Starship, It's Not Enough
- 6 Madonna, Cherish
- 7 Paula Abdul, Cold Hearted
- 8 Expose, When I Looked At Him
- 9 Bee Gees, One
- 10 Janet Jackson, Miss You Much
- 11 Roxette, Listen To Your Heart
- 12 Elton John, Healing Hands
- 13 Prince, Partyman
- 14 Rolling Stones, Mixed Emotions
- 15 Motley Crue, Dr. Feelgood
- 16 Bobby Brown, Rock Wit'cha
- 17 New Kids On The Block, Cover Girl
- 18 Alice Cooper, Poison
- 19 24 Fine Young Cannibals, Don't Look Back
- 20 22 Aerosmith, Love In An Elevator
- 21 10 The Jeff Healey Band, Angel Eyes
- 22 23 Bad English, When I See You Smile
- 23 25 Young M.C., Bust A Move
- 24 EX — Tina Turner, The Best
- A — Billy Ocean, Licence To Chill
- A — New Kids On The Block, Didn't I (Blow)
- EX — Linda Ronstadt (Featuring Aaron Nev)
- EX — POCO, Call It Love
- EX — Living Colour, Glamour Boys

**POWER 96**  
Detroit  
P.D.: Rick Gillette

- 1 6 Young M.C., Bust A Move
- 2 5 Cher, If I Could Turn Back Time
- 3 1 Milli Vanilli, Girl I'm Gonna Miss You
- 4 4 Madonna, Cherish
- 5 7 Janet Jackson, Miss You Much
- 6 8 The Cure, Love Song
- 7 14 Babyface, It's No Crime
- 8 2 Warrant, Heaven
- 9 10 New Kids On The Block, Cover Girl
- 10 12 Aerosmith, Love In An Elevator
- 11 11 Neneh Cherry, Kisses On The Wind
- 12 3 Skid Row, 18 And Life
- 13 4 Babyface, It's No Crime
- 14 15 Motley Crue, Dr. Feelgood
- 15 16 New Kids On The Block, Didn't I (Blow)
- 16 19 Paula Abdul, (It's Just) The Way That
- 17 21 Kon Kan, Puss N' Boots/These Boots (A)
- 18 20 Prince, Partyman
- 19 20 Expose, When I Looked At Him
- 20 23 Martika, I Feel The Earth Move
- 21 23 Roxette, Listen To Your Heart
- 22 24 Seduction, (You're My One And Only) T
- 23 24 The B-52's, Love Shack
- 24 EX — Tears For Fears, Sowing The Seeds Of
- A — Thompson Twins, Sugar Daddy
- A — Richard Marx, Angelia
- A — Soul II Soul (Featuring Caron Wheeler), Let Go
- EX — Patii LaBelle, If You Asked Me To (Fr)
- EX — Rolling Stones, Mixed Emotions
- EX — Sharon Bryant, Let Go
- EX — Vesta, Congratulations
- EX — Elton John, Healing Hands
- EX — The Cover Girls, My Heart Skips A Beat
- EX — Love And Rockets, No Big Deal
- EX — Fine Young Cannibals, Don't Look Back
- EX — Living Colour, Glamour Boys
- EX — Kix, Don't Close Your Eyes

**THE NEW Q95 FM**  
Detroit  
P.D.: Gary Berkowitz

- 1 1 Cher, If I Could Turn Back Time
- 2 2 Starship, It's Not Enough
- 3 3 Gloria Estefan, Don't Wanna Lose You
- 4 5 Tom Petty, Runnin' Down A Dream
- 5 6 Moving Pictures, What About Me
- 6 7 Warrant, Heaven
- 7 10 Roxette, Listen To Your Heart
- 8 9 Fine Young Cannibals, Don't Look Back
- 9 11 Elton John, Healing Hands
- 10 4 Richard Marx, Right Here Waiting
- 11 15 The Cure, Love Song
- 12 12 Bee Gees, One
- 13 7 The Jeff Healey Band, Angel Eyes
- 14 14 Michael Morales, What I Like About You
- 15 16 POCO, Call It Love
- 16 19 Tears For Fears, Sowing The Seeds Of
- 17 17 Rolling Stones, Mixed Emotions
- 18 20 Tina Turner, The Best
- 19 21 Bad English, When I See You Smile
- 20 22 The B-52's, Love Shack
- 21 23 Belinda Carlisle, Leave A Light On
- 22 24 Eurythmics, Don't Ask Me Why
- 23 25 Thompson Twins, Sugar Daddy
- 24 EX — Souisster, The Way To Your Heart
- A25 — Linda Ronstadt (Featuring Aaron Nev)
- A — Gloria Estefan, Get On Your Feet
- A — Richard Marx, Angelia
- A — Living Colour, Glamour Boys

**W101 99.1**  
Minneapolis  
P.D.: Gregg Swedberg

- 1 2 Skid Row, 18 And Life
- 2 4 Madonna, Cherish
- 3 6 Roxette, Listen To Your Heart
- 4 9 Bobby Brown, Rock Wit'cha
- 5 7 The Jeff Healey Band, Angel Eyes
- 6 8 Babyface, It's No Crime
- 7 11 Starship, It's Not Enough
- 8 13 Janet Jackson, Miss You Much
- 9 3 Warrant, Heaven
- 10 12 Expose, When I Looked At Him
- 11 1 Milli Vanilli, Girl I'm Gonna Miss You
- 12 5 Neneh Cherry, Kisses On The Wind
- 13 20 New Kids On The Block, Cover Girl
- 14 18 Aerosmith, Love In An Elevator
- 15 15 Prince, Partyman
- 16 19 Tina Turner, The Best
- 17 10 Paul Shaffer, When The Radio Is On
- 18 24 Tears For Fears, Sowing The Seeds Of
- 19 14 Gloria Estefan, Don't Wanna Lose You
- 20 27 Thompson Twins, Sugar Daddy
- 21 21 Fine Young Cannibals, Don't Look Back
- 22 23 The B-52's, Love Shack
- 23 28 Michael Morales, What I Like About You
- 24 25 Rolling Stones, Mixed Emotions
- 25 26 Elton John, Healing Hands
- 26 29 Bad English, When I See You Smile
- 27 30 Young M.C., Bust A Move
- 28 31 The B-52's, Love Shack
- 29 EX — New Kids On The Block, Didn't I (Blow)
- 30 EX — POCO, Call It Love
- 31 EX — Belinda Carlisle, Leave A Light On
- A — Richard Marx, Angelia
- A — Paula Abdul, (It's Just) The Way That
- A — Gloria Estefan, Get On Your Feet
- A — The Jets, The Same Love
- EX — Martika, I Feel The Earth Move

**W101 99.1**  
Chicago  
P.D.: Bill Gamble

- 1 1 Cher, If I Could Turn Back Time
- 2 3 Milli Vanilli, Girl I'm Gonna Miss You
- 3 5 Bee Gees, One
- 4 8 Starship, It's Not Enough
- 5 4 Gloria Estefan, Don't Wanna Lose You
- 6 2 Madonna, Cherish
- 7 12 Roxette, Listen To Your Heart
- 8 14 Janet Jackson, Miss You Much
- 9 11 Expose, When I Looked At Him
- 10 6 Richard Marx, Right Here Waiting
- 11 13 Sinitta, Right Back Where We Started
- 12 16 Elton John, Healing Hands
- 13 15 Martika, I Feel The Earth Move
- 14 18 The Cure, Love Song
- 15 10 Paula Abdul, Cold Hearted
- 16 9 The Jeff Healey Band, Angel Eyes
- 17 24 Bobby Brown, Rock Wit'cha
- 18 20 POCO, Call It Love
- 19 23 Tina Turner, The Best
- 20 7 Surface, Shower Me With Your Love
- 21 17 Don Henley, The End Of The Innocence
- 22 30 Richard Marx, Angelia
- 23 28 Tears For Fears, Sowing The Seeds Of
- 24 21 Donny Osmond, Sacred Emotion
- 25 22 Martika, Toy Soldiers
- 26 29 Belinda Carlisle, Leave A Light On
- A27 — Bad English, When I See You Smile
- A28 — Linda Ronstadt (Featuring Aaron Nev)
- A30 — Dino, I Like It
- A30 — Gloria Estefan, Get On Your Feet

**93Q**  
Houston  
P.D.: Randy Brown

- 1 6 Tears For Fears, Sowing The Seeds Of
- 2 2 Warrant, Heaven
- 3 3 The Cure, Love Song
- 4 4 Madonna, Cherish
- 5 1 Information Society, Lay All Your Love
- 6 8 Skid Row, 18 And Life
- 7 12 Bobby Brown, Rock Wit'cha
- 8 5 Gloria Estefan, Don't Wanna Lose You
- 9 15 Janet Jackson, Miss You Much
- 10 11 Seduction, (You're My One And Only) T
- 11 1 Milli Vanilli, Girl I'm Gonna Miss You
- 12 10 Kon Kan, Puss N' Boots/These Boots (A)
- 13 14 Martika, I Feel The Earth Move
- 14 18 Living Colour, Glamour Boys
- 15 21 Roxette, Listen To Your Heart
- 16 19 Bad English, When I See You Smile
- 17 9 Surface, Shower Me With Your Love
- 18 22 New Kids On The Block, Cover Girl
- 19 20 Expose, When I Looked At Him
- 20 27 Cher, If I Could Turn Back Time
- 21 27 Depeche Mode, Personal Jesus
- A21 — Starship, It's Not Enough
- A22 — Babyface, It's No Crime
- A23 — Rolling Stones, Mixed Emotions
- A24 — 25 Rolling Stones, Mixed Emotions
- A25 — Extreme, Mutha
- A — Alice Cooper, Poison
- A — Linda Ronstadt (Featuring Aaron Nev)
- A — Bon Jovi, Living In Sin
- A — Richard Marx, Angelia

**POWER 104 KRBE**  
Houston  
P.D.: Adam Cook

- 1 1 Madonna, Cherish
- 2 4 Cher, If I Could Turn Back Time
- 3 6 Expose, When I Looked At Him
- 4 7 Roxette, Listen To Your Heart
- 5 2 Warrant, Heaven
- 6 12 Janet Jackson, Miss You Much
- 7 9 Babyface, It's No Crime
- 8 8 Information Society, Lay All Your Love
- 9 14 Tears For Fears, Sowing The Seeds Of
- 10 15 Aerosmith, Love In An Elevator
- 11 3 Milli Vanilli, Girl I'm Gonna Miss You
- 12 5 The Cure, Love Song
- 13 13 Prince, Partyman
- 14 16 Bobby Brown, Rock Wit'cha
- 15 17 Hubert Kah, So Many People
- 16 17 Rolling Stones, Mixed Emotions
- 17 21 Bad English, When I See You Smile
-

# POCO

## T O G E T H E R   A G A I N

The original members of POCO and RCA Records would like to thank radio and retail for the warm and enthusiastic "welcome back."

The first single— "CALL IT LOVE" 9038-7-R

CHR, AOR, A/C Breaker

#32° BILLBOARD HOT 100

Video in 5-star rotation on VH-1 and Active rotation on MTV

The album— "LEGACY" 9694-1-R

#3° R&R Album Chart (week ending 9-22-89)

#48° BILLBOARD TOP POP ALBUMS

Produced by David Cole   Management: Allen Kovac/Left Bank Management  
On RCA Records cassettes, compact discs and albums.



GEORGE  
GRANTHAM

RUSTY  
YOUNG

JIM  
MESSINA

RICHIE  
FURAY

RANDY  
MEISNER



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EX	EX	Alice Cooper, Poison
A	—	Billy Ocean, Licence To Chill
—	—	The B-52's, Love Shack

## 96.1 FM

Hartford		P.D.: Dave Shakes
1	8	Janet Jackson, Miss You Much
2	2	Milli Vanilli, Girl I'm Gonna Miss You
3	3	Warrant, Heaven
4	7	New Kids On The Block, Cover Girl
5	5	Young M.C., Bust A Move
6	9	Seduction, (You're My One And Only) T
7	9	New Kids On The Block, Didn't I (Blow
8	1	Cher, If I Could Turn Back Time
9	4	Surface, Shower Me With Your Love
10	10	Neneh Cherry, Kisses On The Wind
11	13	Prince, Partyman
12	14	Babyface, It's No Crime
13	16	Bobby Brown, Rock Wit'cha
14	36	Sybil, Don't Make Me Over
15	23	Tears For Fears, Sowing The Seeds Of
16	17	The Jeff Healey Band, Angel Eyes
17	19	Sharon Bryant, Let Go
18	39	Soul II Soul (Featuring Caron Wheeler),
19	27	Rolling Stones, Mixed Emotions
20	20	Paula Abdul, Cold Hearted
21	29	Tina Turner, The Best
22	24	The Cover Girls, My Heart Skips A Bea
23	25	Expose, When I Looked At Him
24	26	Elton John, Healing Hands
25	28	Dino, Sunshine
26	21	Soul II Soul, Keep On Movin'
27	33	Martika, I Feel The Earth Move
28	30	Debbie Gibson, We Could Be Together
29	31	Michael Morales, What I Like About You
30	32	Roxette, Listen To Your Heart
31	34	Kon Kan, Puss N' Boots/These Boots (A
32	37	Paula Abdul, (It's Just) The Way That
33	40	Gloria Estefan, Get On Your Feet
34	35	Living Colour, Glamour Boys
35	22	Michael Morales, What I Like About You
36	38	Donny Osmond, Hold On
37	EX	Christopher Williams, Talk To Myself
38	EX	Stevie B, Girl I Am Searching For You
39	EX	Linda Ronstadt (Featuring Aaron Nev
A40	—	Belinda Carlisle, Leave A Light On
—	—	Milli Vanilli, Blame It On The Rain
A	—	Richard Marx, Angela

## 100.7 FM

Miami		P.D.: Frank Amadeo
1	1	Milli Vanilli, Girl I'm Gonna Miss You
2	4	Warrant, Heaven
3	5	Karyn White, Secret Rendezvous
4	8	Janet Jackson, Miss You Much
5	12	New Kids On The Block, Cover Girl
6	7	Soul II Soul, Keep On Movin'
7	9	Madonna, Cherish
8	13	Babyface, It's No Crime
9	11	Skid Row, 18 And Life
10	2	Cher, If I Could Turn Back Time
11	3	Bee Gees, One
12	14	Neneh Cherry, Kisses On The Wind
13	16	Expose, When I Looked At Him
14	19	Tears For Fears, Sowing The Seeds Of
15	18	The Cure, Love Song
16	17	Rolling Stones, Mixed Emotions
17	20	New Kids On The Block, Didn't I (Blow
18	22	Bobby Brown, Rock Wit'cha
19	21	Ziggy Marley, Love, Wha's Dancing
20	23	Motley Crue, Dr. Feelgood
21	6	Bandera, Crusin' Down Collins
22	25	Sharon Bryant, Let Go
23	28	Aerosmith, Love In An Elevator
24	10	Dino, I Like It
25	EX	Paula Abdul, (It's Just) The Way That
26	EX	Gloria Estefan, Get On Your Feet
27	EX	Bad English, When I See You Smile
28	15	Gloria Estefan, Don't Wanna Lose You
29	30	Roxette, Listen To Your Heart
30	24	New Kids On The Block, Hangin' Tough
A	—	Billy Ocean, Licence To Chill
A	—	Young M.C., Bust A Move
A	—	Richard Marx, Angela
EX	EX	Seduction, (You're My One And Only) T

## WNCI 97.9

Columbus		P.D.: Dave Robbins
1	2	Warrant, Heaven
2	3	Milli Vanilli, Girl I'm Gonna Miss You
3	4	Madonna, Cherish
4	5	Cher, If I Could Turn Back Time
5	10	Janet Jackson, Miss You Much
6	9	Tears For Fears, Sowing The Seeds Of
7	7	Surface, Shower Me With Your Love
8	5	Gloria Estefan, Don't Wanna Lose You
9	12	Aerosmith, Love In An Elevator
10	13	Elton John, Healing Hands
11	18	Bobby Brown, Rock Wit'cha
12	17	Roxette, Listen To Your Heart
13	16	The B-52's, Love Shack
14	19	Expose, When I Looked At Him
15	15	Christopher Williams, Talk To Myself
16	20	Fine Young Cannibals, Don't Look Back
17	21	Donny Osmond, Hold On
18	25	New Kids On The Block, Cover Girl
19	22	Starship, It's Not Enough
20	23	Rolling Stones, Mixed Emotions
21	24	Michael Morales, What I Like About You
22	26	Paula Abdul, (It's Just) The Way That
23	28	Gloria Estefan, Get On Your Feet
24	27	Natalie Cole, As A Matter Of Fact
A25	—	Linda Ronstadt (Featuring Aaron Nev
26	30	Eurythmics, Don't Ask Me Why
A	—	Richard Marx, Angela
A	—	Bon Jovi, Living In Sin
A	—	Soulsister, The Way To Your Heart
A	—	Billy Ocean, Licence To Chill

## Q-102

Cincinnati		P.D.: Dave Allen
1	1	Paula Abdul, Cold Hearted
2	3	Warrant, Heaven
3	4	Milli Vanilli, Girl I'm Gonna Miss You
4	2	Cher, If I Could Turn Back Time
5	6	Starship, It's Not Enough
6	5	The Jeff Healey Band, Angel Eyes
7	9	Surface, Shower Me With Your Love
8	10	Michael Morales, What I Like About You
9	10	Rolling Stones, Mixed Emotions
10	7	Richard Marx, Right Here Waiting
11	14	Madonna, Cherish
12	15	Roxette, Listen To Your Heart
13	16	Aerosmith, Love In An Elevator
14	12	Winger, Headed For A Heartbreak
15	23	Janet Jackson, Miss You Much
16	20	The Cure, Love Song
17	26	Kevin Paige, Don't Shut Me Out
18	21	Fine Young Cannibals, Don't Look Back
19	27	Skid Row, 18 And Life
20	25	Henry Lee Summer, Don't Leave
21	24	Elton John, Healing Hands
22	31	Joe Cocker, When The Night Comes
23	30	Bobby Brown, Rock Wit'cha
24	17	Prince, Partyman
25	13	Soul II Soul, Keep On Movin'
26	29	Seduction, (You're My One And Only) T
27	32	New Kids On The Block, Cover Girl
28	19	Grayson Hugh, Talk It Over

29	30	Neneh Cherry, Kisses On The Wind
30	33	Tears For Fears, Sowing The Seeds Of
A31	—	Bad English, When I See You Smile
32	35	Donny Osmond, Hold On
A32	—	Richard Marx, Angela
A34	—	Gloria Estefan, Get On Your Feet
A35	—	New Kids On The Block, Didn't I (Blow



Indianapolis		P.D.: Scott Wheeler
1	3	Cher, If I Could Turn Back Time
2	2	Milli Vanilli, Girl I'm Gonna Miss You
3	5	Madonna, Cherish
4	4	Starship, It's Not Enough
5	6	Janet Jackson, Miss You Much
6	8	Warrant, Heaven
7	8	The Cure, Love Song
8	9	Rolling Stones, Mixed Emotions
9	18	Roxette, Listen To Your Heart
10	13	Elton John, Healing Hands
11	17	Stage Dolls, Love Cries
12	7	The Jeff Healey Band, Angel Eyes
13	15	Tears For Fears, Sowing The Seeds Of
14	16	Aerosmith, Love In An Elevator
15	10	Skid Row, 18 And Life
16	24	Moving Pictures, What About Me
17	21	Poco, Call It Love
18	25	New Kids On The Block, Cover Girl
19	22	Motley Crue, Dr. Feelgood
20	28	Bad English, When I See You Smile
21	19	Paula Abdul, Cold Hearted
22	24	Fine Young Cannibals, Don't Look Back
23	20	Tom Petty, Runnin' Down A Dream
24	11	Gloria Estefan, Don't Wanna Lose You
25	27	Living Colour, Glamour Boys
26	26	Michael Morales, What I Like About You
A27	—	Richard Marx, Angela
28	23	New Kids On The Block, Hangin' Tough
A29	—	Bobby Brown, Rock Wit'cha
30	EX	Soulsister, The Way To Your Heart
EX	EX	Bon Jovi, Living In Sin
EX	EX	Alice Cooper, Poison
EX	EX	White Lion, Radar Love



Minneapolis		P.D.: Brian Philips
1	2	Milli Vanilli, Girl I'm Gonna Miss You
2	1	Warrant, Heaven
3	6	Janet Jackson, Miss You Much
4	4	Roxette, Listen To Your Heart
5	4	Cher, If I Could Turn Back Time
6	5	Madonna, Cherish
7	17	The Jeff Healey Band, Angel Eyes
8	10	Expose, When I Looked At Him
9	12	Bobby Brown, Rock Wit'cha
10	3	Gloria Estefan, Don't Wanna Lose You
11	11	Prince, Partyman
12	15	Aerosmith, Love In An Elevator
13	13	Starship, It's Not Enough
14	14	The Cure, Love Song
15	16	Rolling Stones, Mixed Emotions
16	19	New Kids On The Block, Cover Girl
17	18	Motley Crue, Dr. Feelgood
18	8	Skid Row, 18 And Life
19	22	Neneh Cherry, Kisses On The Wind
20	21	Tears For Fears, Sowing The Seeds Of
21	EX	New Kids On The Block, Didn't I (Blow
22	23	Soulsister, The Way To Your Heart
23	24	Elton John, Healing Hands
24	26	Paula Abdul, (It's Just) The Way That
25	27	Babyface, It's No Crime
26	EX	Bad English, When I See You Smile
27	28	Tina Turner, The Best
28	29	Thompson Twins, Sugar Daddy
29	30	The B-52's, Love Shack
30	EX	Moving Pictures, What About Me
A	—	Gloria Estefan, Get On Your Feet
A	—	Richard Marx, Angela
A	—	Don Henley, The Last Worthless Evening
A	—	The Jets, The Same Love
EX	EX	Martika, I Feel The Earth Move
EX	EX	Poco, Call It Love
EX	EX	Belinda Carlisle, Leave A Light On



St. Louis		P.D.: Lyndon Abell
1	1	Rolling Stones, Mixed Emotions
2	2	Roxette, Listen To Your Heart
3	4	Tears For Fears, Sowing The Seeds Of
4	5	Moving Pictures, What About Me
5	15	Motley Crue, Dr. Feelgood
6	6	Milli Vanilli, Girl I'm Gonna Miss You
7	17	Janet Jackson, Miss You Much
8	8	Skid Row, 18 And Life
9	10	New Kids On The Block, Cover Girl
10	11	Michael Morales, What I Like About You
11	13	Aerosmith, Love In An Elevator
12	21	Paula Abdul, (It's Just) The Way That
13	21	Elton John, Healing Hands
14	32	Madonna, Cherish
15	19	Poco, Call It Love
16	20	Dino, Sunshine
17	5	Starship, It's Not Enough
18	20	Bobby Brown, Rock Wit'cha
19	11	Living Colour, Glamour Boys
20	24	Debbie Gibson, We Could Be Together
21	9	Warrant, Heaven
A24	—	Belinda Carlisle, Leave A Light On
25	29	Bad English, When I See You Smile
26	12	Neneh Cherry, Kisses On The Wind
27	15	Elton John, Healing Hands
28	14	Soul II Soul, Keep On Movin'
A29	—	Gloria Estefan, Get On Your Feet
30	18	Prince, Partyman
A31	—	Martika, I Feel The Earth Move
32	34	Grayson Hugh, Talk It Over
33	25	The Jeff Healey Band, Angel Eyes
34	37	Babyface, It's No Crime
35	27	The Cure, Love Song
A36	—	New Kids On The Block, Didn't I (Blow
37	22	Katrina And The Waves, That's The Way
38	40	Tina Turner, The Best
39	39	Richard Marx, Right Here Waiting
40	38	Cher, If I Could Turn Back Time



Dallas		P.D.: Buzz Bennett
1	1	Cher, If I Could Turn Back Time
2	2	Milli Vanilli, Girl I'm Gonna Miss You
3	4	Motley Crue, Dr. Feelgood
4	5	The B-52's, Love Shack
5	11	New Kids On The Block, Didn't I (Blow
6	7	Kevin Paige, Don't Shut Me Out
7	14	Tears For Fears, Sowing The Seeds Of
8	8	Skid Row, 18 And Life
9	3	Bobby Brown, On Our Own (From
10	13	The Jeff Healey Band, Angel Eyes
11	15	Kix, Don't Close Your Eyes
12	17	Janet Jackson, Miss You Much
13	21	Roxette, Listen To Your Heart
14	23	New Kids On The Block, Cover Girl
15	24	Bad English, When I See You Smile
16	25	Paula Abdul, (It's Just) The Way That
17	26	Bardox, I Love The Bass
18	22	Seduction, (You're My One And Only) T
19	28	The 2 Live Crew, Me So Horny
20	EX	Rolling Stones, Mixed Emotions
21	EX	Linda Ronstadt (Featuring Aaron Nev

22	27	Gloria Estefan, Get On Your Feet
23	6	Starship, It's Not Enough
24	9	Don Henley, The End Of The Innocence
25	10	Paula Abdul, Cold Hearted
26	16	Richard Marx, Right Here Waiting
27	18	Karyn White, Secret Rendezvous
28	30	Sharon Bryant, Let Go
29	26	Warrant, Heaven
30	EX	Soul II Soul (Featuring Caron Wheeler),
31	EX	Bridge 2 Far, I Must Be Blind
32	19	Simply Red, If You Don't Know Me By N
A	—	Sybil, Don't Make Me Over
A	—	Madonna, Cherish
A	—	Aerosmith, Love In An Elevator
A	—	Living Colour, Glamour Boys

Phoenix		P.D.: Bob Case
1	1	Cher, If I Could Turn Back Time
2	2	Milli Vanilli, Girl I'm Gonna Miss You
3	4	New Kids On The Block, Didn't I (Blow
4	5	Madonna, Cherish
5	6	Warrant, Heaven
6	14	Janet Jackson, Miss You Much
7	8	Moving Pictures, What About Me
8	3	Gloria Estefan, Don't Wanna Lose You
9	11	Christopher Williams, Talk To Myself
10	9	Smitta, Right Back Where We Started
11	9	Young M.C., Bust A Move
12	13	Babyface, It's No Crime
13	15	Milli Vanilli, Blame It On The Rain
14	17	Honeymoon Suite, What Does It Take?
15	16	Seduction, (You're My One And Only) T
16	21	New Kids On The Block, Cover Girl
17	19	Expose, When I Looked At Him
18	25	Bad English, When I See You Smile
19	EX	Bobby Brown, Rock Wit'cha
20	EX	Paula Abdul, (It's Just) The Way That
21	22	The Cure, Love Song
22	23	Sharon Bryant, Let Go
23	24	Kon Kan, Puss N' Boots/These Boots (A
24	28	Skid Row, 18 And Life
25	29	Roxette, Listen To Your Heart
2		

## Pieces Of A Dream Picks Up The Pace It's 'Bout That Time' For A New Sound

BY HAVELOCK NELSON

NEW YORK After a 1 1/2-year hiatus, Pieces Of A Dream is back with a new EMI album—"Bout That Time"—and it's slamming. The group's leader, drummer Curtis Harmon, says, "Now that we've captured the 25-and-older crowd, we're going after a younger audience. Kids were always coming up to us asking, 'When are you going to do something for us?' With this album, we're catering to kids."

The group, which got its start playing jazz in junior high school, simply dabbled in R&B before. Now, its approach toward the genre is a no-holds-barred, all-out assault. Harmon says, "We didn't

know enough about R&B-writing before. Our grooves were kind of on the light side. The producers that we worked with on this album—Gene Griffin, Nayan, Randy Bowland, Dinky Bingham, and Preston Middleton—gave us a lot of insight into writing styles and what the public likes. So, we basically went in with the intention of making every tune a potential hit single."

Currently, the album's title cut is climbing Billboard's Hot Black Singles chart. The group co-wrote it and much of the accompanying album, and also produced a few songs. "For the first time, we were inside as well as outside of tunes," says keyboardist/vocalist James K. Lloyd. "Over the years, we've learned a lot about the music business, and we're still growing."

Pieces Of A Dream—core members Harmon and Lloyd with supporting players—got its break in 1976, when an attorney for saxophonist Grover Washington Jr. spotted them at a private function. After Washington himself experienced what Pieces had to offer, he invited the group to open shows for him. He subsequently got the band signed to his then-label, Elektra, and produced its first three albums: 1981's "Pieces Of A Dream," 1982's "We Are One," and 1983's "Imagine This." These spawned a number of hits, including "454" and "Mount Airy Groove."

Then Washington left Elektra

for Columbia. After years at Elektra, president Bruce Lundvall also moved on. When he re-emerged at EMI, "he pretty much brought us along," says Lloyd.

Since changing labels, Pieces Of A Dream has been inching closer to true R&B values. As its sound evolved, so did its lineup. Harmon says, "We just picked up a new lead vocalist, Norwood, a new background vocalist, Bobby Lovett, and an additional keyboardist, Mike Antonio. Also, Scott Kennedy, who used to play keyboards, is now on bass." He adds that former bassist Cedric Napoleon is trying to get a solo deal.

Varnell Johnson, EMI's VP of urban music marketing and promotion, says the label has not confirmed a signing for Napoleon. However, says Johnson, "We'll probably be doing a solo deal on Norwood. He happens to be an excellent singer."

As for Pieces Of A Dream, Johnson says the label's priorities include getting its new look (which is "still being worked on") and sound exposed and accepted. "We'll get them out there on promotional and concert tours; we'll do a video on the next release. We'll have to get them known again in their new incarnation. It's important that everyone know this is not a one-shot thing for Pieces Of A Dream. They're fully committed to R&B now—and we're fully committed to them."



**Jumpin' Jive.** The forces behind the Stop The Violence Movement's successful gold single, "Self Destruction," gather in Washington, D.C., to present a check for \$150,000 to the National Urban League. The money, earned from sales of the record and donated by Jive Records, RCA Records, and BMG Distribution, will be channeled into NUL programs aiding the fight against illiteracy and black-on-black crime. Shown, from left, are Jazzy Jordan, national director, black music promotion, RCA; Ann Carli, VP of artist relations, Jive; Nelson George, columnist for the Village Voice; Public Enemy's Chuck D; Jive/RCA artist D Nice; rapper/producer Daddy-O; Darryl Clark, director of national publicity, black music, RCA; and rappers MC Lyte and M.C. Delight.

## N.Y. Rally Joins Artists, Local Leaders In Common Cause Rappers Fight The Power Of Racism

ON SUNDAY, SEPT. 17, a coalition of rappers and community leaders led a Stop The Racism concert and rally in front of New York's Harlem State Office Building that was attended by an estimated 2,000 people. The rally was a response to the racially motivated killing recently of a black youth in Bensonhurst, N.Y. Spearheaded by rapper **Doug E. Fresh**, who was joined on stage by the **Get Fresh Crew**, **KRS-1 & Boogie Down Productions**, **Public Enemy**, and the **Stop The Violence All Stars**, the event went off without incident.

The positive atmosphere was momentarily marred when **L.L. Cool J** took the stage to perform. He was booted. Why? According to young people in the audience, L.L.'s politics—which oft-times seem to promote self-over community issues—are no longer acceptable.

The social consciousness movement among rap musicians is finally in full effect. It has been brewing for quite a while and has taken many forms, from hardcore to humor, benefit-oriented to '60s-retro. While some observers have been quick to label the movement a trend, self-determination, cultural pride, anti-violence, anti-racism, and education have become core issues for rap artists.

Of course, there remain rap acts whose popularity has not waned although their lyrics have not gotten more political. Witness the acceptance of **Wrecks-N-Effect's** pumping "New Jack Swing"; **Heavy D & the Boyz's** danceable (and positive) album "Big Tyme," which hit No. 1 this summer; **The D.O.C.**, who blends funk rhythms with equally funky rhymes; and **Young M.C.**, whose inventive, humorous lyrics don't offend and whose musicality on the just-released "Stone Cold Rhymin'" is sure to put him over the top. The ability to move a crowd will never fall out of favor. The rationale seems to be that if your lyrics aren't completely progressive, you'd better have a slamin' beat. The impact of Public Enemy's very public rise and fall (and rise again—"Fear Of A Black Planet" is still forthcoming) and the success of the Stop The Violence Movement in raising money to fight crime and illiteracy can now be felt all along rap's increasingly varied spectrum.

**SUPERSTAR MOVES:** **Michael Jackson** received the Capital Children's Museum 1989 Humanitarian Award, at the eighth annual Best Of Washington Celebrity Fashion Show and Luncheon Sept. 22 at the Sheraton Washington Hotel. The award recognized his continued contribution to children's charities, including the United Negro College Fund, the Make A Wish Foundation,

Child Help USA, and the YMCA. Jackson did not accept the award in person, but instead videotaped a special message... **Stevie Wonder** will premiere a new song at Tokyo's World Popular Song Festival Oct. 27. Royalties from the song, "Parents Of The World," will be donated to UNICEF. Wonder will also perform at the NAACP 80th Anniversary celebration in New York Dec. 15.

**TIDBITS:** Orpheus Records in New York adds three field promotion people: **Sylvia Cox** in CEMA's Glendale, Calif., branch; **Wanda Dunn** in CEMA's Atlanta branch; and **Sandra Newman** in CEMA's Washington, D.C., branch... The **Gap Band's** lead singer, **Charlie Wilson**, will tour with **Eurythmics** for four months, and will hit the U.S. in November. **Eurythmics** mastermind **Dave Stewart** and **Wilson** have been friends for

years. Stewart is presently co-writing and producing a solo album for **Wilson**. Meanwhile, the **Gap Band** will release its long-awaited next album, "Round Trip," on Capitol Nov. 14. The band will tour the U.S. next spring... Belated congratulations to **Natalie Cole**, who wed producer **Andre Fisher** in Los Angeles Sept. 17... On the "Rhythm Nation 1814" mystery front, **Dan Stuart**, editor of Bailey Broadcasting's Radioscope, offers this clue: The initials of **Janet Jackson's** "Rhythm Nation" turn out to be the 18th (R) and 14th (N) letters of the alphabet. We're baffled as to what this could mean, but anybody who can take this clue a step further, please give us a call! By the way, Bailey Broadcasting will debut its "Hip Hop Countdown & Report" the weekend of Oct. 13 on more than 50 stations nationwide... Black-owned **Sheridan Broadcasting Services** launches two new **STRZ Entertainment Network** programs this fall. Popular New York radio jock **Ken Webb** will host the shortform "Jazzmasters," a series of vignettes featuring great jazz musicians. Also, corporate exec-turned-TV-reporter **Gasby Greely** hosts "STRZ... Talk!," a daily celebrity interview shortform. Greely can be seen on Fox-TV's "The McCreary Report" in New York as well as "This Week In Black Entertainment" on BET. **Chuck Woodson**, Sheridan's director of entertainment programming, is producing both... **Hollis, N.Y.-based Important Record Distributors** is launching a division to distribute dance, rap, and R&B nationally. Important has offices in Atlanta, Seattle, Chicago, Dallas, and San Francisco; former GM of Criminal Records **Wendy Paff** has been named director of sales and marketing for the new division. She can be reached at 718-740-5700.



by Janine McAdams

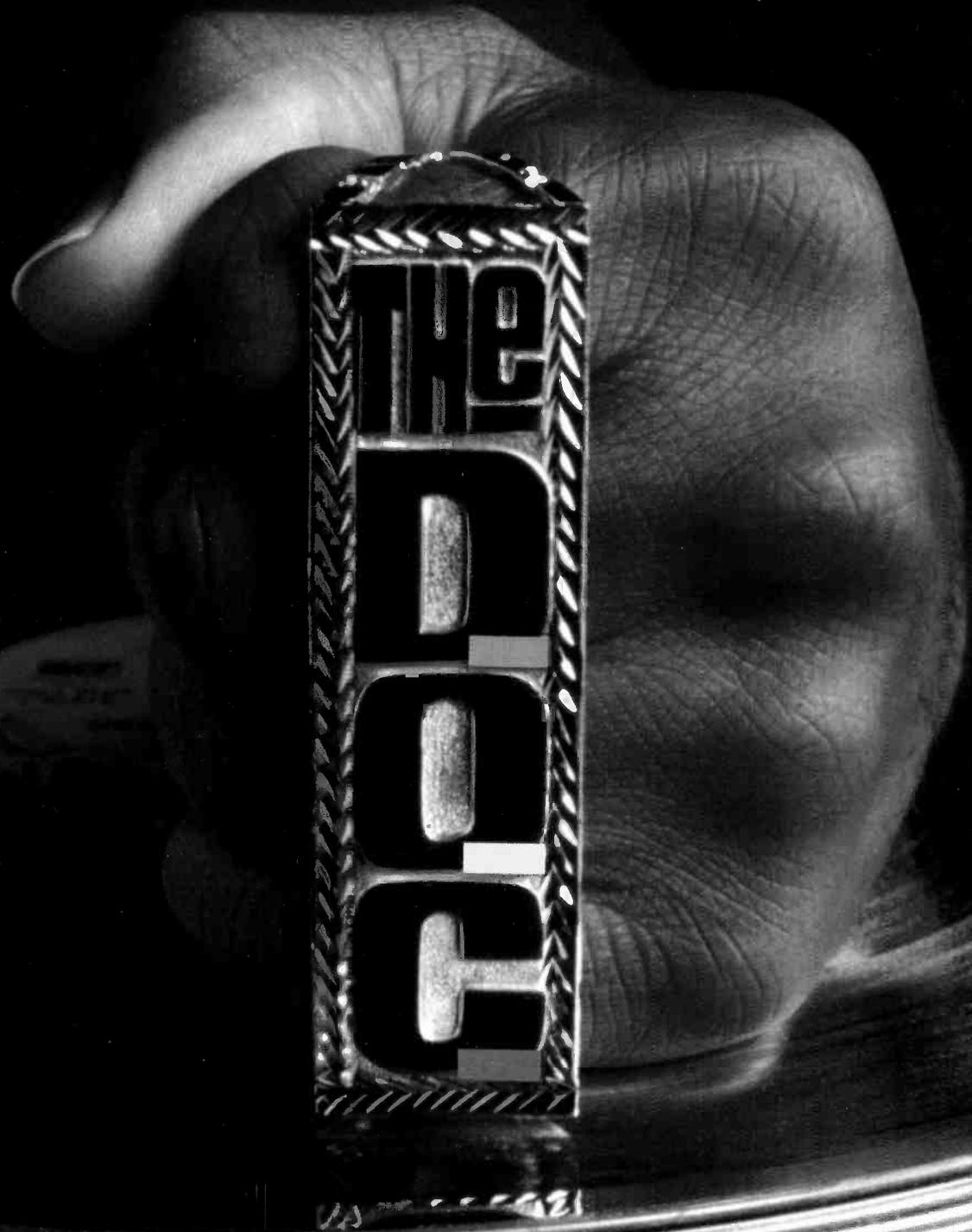


## Billboard POWER PLAYLISTS FOR WEEK ENDING OCTOBER 7, 1989

Sample Playlists of the Nation's Largest Black Radio Stations

Station	Playlist	Station	Playlist
Washington	P.D.: Bobby Bennett	Dallas	P.D.: Michael Spears
1	Regina Belle, Baby Come To Me	1	Soul II Soul (Featuring Caron Wheeler), Back To
2	Sybil, Don't Make Me Over	2	Sybil, Don't Make Me Over
3	Soul II Soul (Featuring Caron Wheeler), Back To	3	Regina Belle, Baby Come To Me
4	Janet Jackson, Miss You Much	4	D'atra Hicks, Sweet Talk
5	Prince, Partyman	5	Janet Jackson, Miss You Much
6	Peabo Bryson, All My Love	6	LeVert, Smilin'
7	The O'Jays, Out Of My Mind	7	Christopher Williams, Talk To Myself
8	S.O.S. Band, I'm Still Missing Your Love	8	Prince, Partyman
9	Kiara, Quiet Guy	9	Flame (With Tony Terry), On The Strength
10	Mother's Finest, I'm 'N' Danger	10	Young M.C., Slow A Move
11	Mica Paris, Breathe Life Into Me	11	Karyn White, Bust Down
12	LeVert, Smilin'	12	Surface, You Are My Everything
13	Christopher Williams, Talk To Myself	13	Michael Cooper, Just What I Like
14	Barry White, Super Lover	14	Full Force, Ain't My Type Of Hype
15	Bobby Brown, Rock Wit'cha	15	EPMD, So Wat Cha Sayin'
16	Rhonda Clark, State Of Attraction	16	Jody Watley, Everything
17	Kashif, Personality	17	The 2 Live Crew, Me So Horny
18	Pieces Of A Dream, 'Bout Dat Time	18	Shabazz, Respect
19	Randy Crawford, Knockin' On Heaven's Door	19	Stephanie Mills, Home
20	Cheryl Lynn, Everyday I Try To Say Goodbye	20	The O'Jays, Out Of My Mind
21	Jermaine Jackson, Don't Take It Personal	21	Rhonda Clark, State Of Attraction
22	Jody Watley, Everything	22	Peabo Bryson, All My Love
23	Patti LaBelle, I'm Glad (From "Do The Right Thing")	23	S.O.S. Band, I'm Still Missing Your Love
24	Surface, You Are My Everything	24	Randy Crawford, Knockin' On Heaven's Door
25	Blue Magic, Secret Lover	25	Troop, I'm Not Scared
26	Miles Jaye, I'll Be There	26	Bobby Brown, Rock Wit'cha
27	BeBe & CeCe Winans, Celebrate New Life	27	Kool Moe Dee, I Go To Work
28	The Temptations, All I Want From You	28	James Ingram, I Wanna Come Back
29	Chuckii Booker, Don't U Know I Love U	29	Full Force, Ain't My Type Of Hype
30	De La Soul, Say No Go	30	Stephanie Mills, Home
31	Richard Elliot Featuring Bobby Caldwell, In The	31	Dino, Sunshine
32	Alyson Williams, Just Call My Name	32	The Manhattans, Why You Wanna Love Me Like That
33	10db, Steppin' Out Tonight	33	The Spinners, So Hard To Let Go
34	Wrecks-N-Effect, New Jack Swing	34	Will Clayton, Tell Me
35	David Paasonen, Can I?	35	Walker Hayesley, Don't Say Goodbye
36	Miki Howard, Ain't Nuthin' In The World	36	Will Downing, Test Of Time
37	Herb Alpert, 3 O'Clock Jump	37	The D.O.C., It's Funky Enough
38	Kool Moe Dee, I Go To Work	38	Run-D.M.C., Pause
39	James Ingram, I Wanna Come Back	39	M.C. Rell And The House Rockers, Life Of An Ent
40	Full Force, Ain't My Type Of Hype	40	Fat Boys, Lie
41	Stephanie Mills, Home	41	The Criminal Element Orchestra, When The Funk H
42	Dino, Sunshine	42	Big Daddy Kane, Smooth Operator
43	The Manhattans, Why You Wanna Love Me Like That		
44	The Spinners, So Hard To Let Go		
45	Will Clayton, Tell Me		
46	Walker Hayesley, Don't Say Goodbye		
47	Will Downing, Test Of Time		
48	The D.O.C., It's Funky Enough		
49	Run-D.M.C., Pause		
50	M.C. Rell And The House Rockers, Life Of An Ent		
51	Fat Boys, Lie		
52	The Criminal Element Orchestra, When The Funk H		
53	Big Daddy Kane, Smooth Operator		
54	Bardeux, I Love The Bass		
A55	Angela Winbush, It's The Real Thing		
A56	The Main Ingredient, I Just Wanna Love You		
A57	Aretha Franklin, Gimme Your Love		
A58	A.C. Kelly, She's A Slammer		
A59	Patti LaBelle And Prince, Yo Mister		
A60	Tony LeMans, Higher Than High		
A61	Stacy Lattisaw, What You Need		
A62	Bunny Waizer, Electric Boogie		
A63	Chill, Cold Fresh Groove		
A64	Foster/McIroy, Dr. Soul		

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“HAVE YOU HAD YOUR LOVE TODAY”?

OH...BY THE WAY, HAVE YOU HAD YOUR O'JAYS TODAY?

10/25 LOUISVILLE, KY LOUISVILLE GARDENS

10/26 COLUMBUS, SC CAROLINA COLISEUM

10/27 CHARLOTTE, NC CHARLOTTE COLISEUM

10/28 WINSTON-SALEM, NC LAWRENCE JOEL VETERANS

10/29 NASHVILLE, TN HOWARD GENTRY ARENA

11/2 PHOENIX, AZ CELEBRITY THEATER

11/3 ANAHEIM, CA CELEBRITY THEATER

11/4-5 SAN CARLOS, CA CIRCLE STAR THEATER

11/9 PITTSBURGH, PA SYRIA MOSQUE

11/10 BALTIMORE, MD LYRIC OPERA HOUSE

11/11 WASHINGTON, DC DAR CONSTITUTION HALL

11/12 HAMPTON, VA HAMPTON COLISEUM

11/17 NEW YORK, NY BEACON THEATER

11/18 RICHMOND, VA THE MOSQUE

11/19 CHARLESTON, WV KING ST. PALACE

11/22 ATLANTA, GA FOX THEATER

11/23-25 MERRIVILLE, IN STAR PLAZA THEATER

11/26 CINCINNATI, OH MUSIC HALL

11/30 COLUMBUS, OH VETERANS MEMORIAL

12/1 MEMPHIS, TN N. HALL CONVENTION CTR.

12/2 BIRMINGHAM, AL FAIRGROUNDS ARENA

12/3 NEW ORLEANS, LA UNO LAKEFRONT ARENA

12/26-27 DETROIT, MI FOX THEATER

12/28 ST. LOUIS, MO FOX THEATER

12/31 SUNRISE, FL SUNRISE THEATER

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## ARTIST DEVELOPMENTS

### CLARK TAKES FLYTE

New Tabu artist Rhonda Clark has come barreling out of the box with a single written and produced by Jimmy Jam & Terry Lewis, "State Of Attraction," from the album "Between Friends." Other Flyte Tyme regulars, including Randy Ran, Jellybean Johnson, Spencer Bernard, and James "Popeye" Greer, also contributed to the album. Not bad for a first outing by a singer who spent many years performing the blues in and around Flint, Mich.

Through her manager, Bob Schwartz, who was sending out copies of her recording of "Sugar" (which appears on the album), Clark came to the attention of Tabu president Clarence Avant. She was immediately signed by Avant, who then brought her to the 1987 CBS convention in Vancouver, British Columbia, to perform. Jam & Lewis were in the audience.

"Jimmy and Terry saw me at the CBS convention," says Clark. "When I got off stage, they introduced themselves." When Avant asked them if they'd like to get involved with the newcomer's album project, they agreed.

Clark says tour plans are on the boards, though nothing has been confirmed. A video for the single will not be produced; the label is looking to establish the artist's soulful voice with radio. Stating that she has always been a singer, Clark says confidently, "I feel really good. I expect the album to be a hit. A lot was put into it, and you always expect the best. You should. I'm a positive thinker, so I can't tell you I don't expect the best—I do."

### BENEATH THE SURFACE

Three-man group Surface—made up of Bernard Jackson, David Townsend, and David "Pic" Conley—has been the success story of 1989. "You Are My Everything," the third single from the already-gold Columbia album "2nd Wave," is climbing the singles chart, perhaps to follow in the No. 1 smash footsteps of "Shower Me With Your Love" and "Closer Than Friends." The three, who produced "2nd Wave," got their start as songwriters with compositions recorded by Rebbie Jackson, New Edition, and Sister Sledge. In fact, Conley and Townsend also wrote "Don't Take It Personal," the recent charted single for Jermaine Jackson. It was a friend at Screen Gems/EMI

Music who recommended Surface to then-CBS A&R men Larkin Arnold and Erik Nuri back in 1986.

Of their current chart-busting success, Jackson says, "This is not one of those overnight success stories. We worked on this for years. It's well worth the wait."

The group members credit their own performing chops and the backing of Columbia's promotion team with putting them at the top. "We're just beginning to see what Columbia can do," says Conley. "They've always been very supportive... It helps to have a company that sees you as a long-lasting, serious group."

A current tour that winds up in November, a stint guest-hosting BET's "Video Soul" this summer, a June-July contest promotion with BET, and an upcoming opening slot on Regina Belle's tour in December have cemented the group's soaring fortunes. Ruben Rodriguez, senior VP of black music, Columbia, explains the label's strategy: "Surface wasn't out there doing track dates. They were properly prepared so that by the time they got out there they sounded like a hit act. They're great writers, great musicians, the album was very deep, so we didn't have to rush out there. Everybody raves about their show. The entire company as well as radio, BET, VH-1, and the local vid outlets have all had a hand in building a supergroup."

### BASIC BLEU

Houston-born Mikki Bleu is keeping busy while his second single, the title track from his EMI album, "I Promise," attempts to climb higher than the No. 29 peak of his first single, "Something Real." The singer/songwriter, who went on a whirlwind promotional tour that included track dates and radio and retail appearances earlier this year to back "Something Real," is getting ready to produce two acts: Breathless (the revamped Mary Jane Girls) and Sylvester LeBlanc, a saxophonist who was a high school teacher of Bleu's.

"I Promise" isn't Bleu's first attempt at recording success. His first 12-inch, "Bedrock" on HRHC Records in 1983, was a regional hit; an earlier album for Elektra in 1985 failed to reach the market. Last year, after sending his demos to several labels, Bleu signed with King Jay Records at about the same time that Scott Fowlkes, then in A&R at EMI, showed interest. "I could have signed to EMI directly, but it was a loyalty kind of thing. I spoke to Jay [King] before I approached Scott and then I signed with Jay's production company," says Bleu.

Citing influences as varied as Stevie Wonder, the Carpenters, Prince, and Toto, Bleu says he is looking forward to touring with a live band in November. "I want to be noted as one of the top performers in my era," says Bleu, who once played guitar for Club Nouveau on tour and plans to hit the road with a six-piece band.

"I'm kind of a clean-cut kind of guy," Bleu continues. "I'm all about the positive. If I sing about the negative, I want to sing about the way out of it." **JANINE McADAMS**

FOR WEEK ENDING OCTOBER 7, 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	BACK TO LIFE	SOUL II SOUL	1
2	4	DON'T MAKE ME OVER	SYBIL	2
3	2	PUT YOUR MOUTH ON ME	EDDIE MURPHY	6
4	6	MISS YOU MUCH	JANET JACKSON	3
5	1	CAN'T GET OVER YOU	MAZE/FRANKIE BEVERLY	5
6	8	BABY COME TO ME	REGINA BELLE	4
7	7	IT'S FUNKY ENOUGH	THE D.O.C.	12
8	10	BABIES HAVING BABIES	TERRY TATE	10
9	13	BUST A MOVE	YOUNG M.C.	15
10	9	HEAT OF THE MOMENT	AFTER 7	8
11	16	SMOOTH OPERATOR	BIG DADDY KANE	16
12	15	TALK TO MYSELF	CHRISTOPHER WILLIAMS	7
13	19	OUT OF MY MIND	THE O'JAYS	11
14	14	2300 JACKSON STREET	THE JACKSONS	17
15	18	ALL MY LOVE	PEABO BRYSON	9
16	20	JUST WHAT I LIKE	MICHAEL COOPER	18
17	25	I GO TO WORK	KOOL MOE DEE	20
18	27	ROCK WIT'CHA	BOBBY BROWN	14
19	5	SWEET TALK	D'ATRA HICKS	26
20	35	PARTYMAN	PRINCE	13
21	11	TASTE OF YOUR LOVE	E.U.	29
22	26	BREATHE LIFE INTO ME	MICA PARIS	24
23	29	GIRL I'M GONNA MISS YOU	MILLI VANILLI	27
24	30	ALL I WANT FROM YOU	THE TEMPTATIONS	23
25	32	I'M 'N' DANGER	MOTHER'S FINEST	22
26	17	SO WAT CHA SAYIN'	EPMD	41
27	31	SMILIN'	LEVERT	21
28	23	MY FANTASY	TEDDY RILEY FEATURING GUY	45
29	12	LET GO	SHARON BRYANT	46
30	—	YOU ARE MY EVERYTHING	SURFACE	19
31	34	I'LL BE THERE	MILES JAYE	30
32	38	'BOUT DAT TIME	PIECES OF A DREAM	32
33	24	SPEND THE NIGHT (CE SOIR)	THE ISLEY BROTHERS	55
34	—	ME SO HORNY	THE 2 LIVE CREW	48
35	22	REMEMBER (THE FIRST TIME)	ERIC GABLE	51
36	—	DON'T TAKE IT PERSONAL	JERMAINE JACKSON	28
37	—	AIN'T MY TYPE OF HYPE	FULL FORCE	36
38	33	IT'S NO CRIME	BABYFACE	60
39	—	THEY PUT ME IN THE MIX	M.C. HAMMER	50
40	—	SAY NO GO	DE LA SOUL	49

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	BACK TO LIFE	SOUL II SOUL	1
2	6	MISS YOU MUCH	JANET JACKSON	3
3	4	DON'T MAKE ME OVER	SYBIL	2
4	7	BABY COME TO ME	REGINA BELLE	4
5	10	TALK TO MYSELF	CHRISTOPHER WILLIAMS	7
6	1	CAN'T GET OVER YOU	MAZE/FRANKIE BEVERLY	5
7	15	PARTYMAN	PRINCE	13
8	13	ALL MY LOVE	PEABO BRYSON	9
9	17	YOU ARE MY EVERYTHING	SURFACE	19
10	18	ROCK WIT'CHA	BOBBY BROWN	14
11	5	HEAT OF THE MOMENT	AFTER 7	8
12	19	STATE OF ATTRACTION	RHONDA CLARK	25
13	3	PUT YOUR MOUTH ON ME	EDDIE MURPHY	6
14	16	SMILIN'	LEVERT	21
15	11	OUT OF MY MIND	THE O'JAYS	11
16	22	DON'T TAKE IT PERSONAL	JERMAINE JACKSON	28
17	23	I'M 'N' DANGER	MOTHER'S FINEST	22
18	14	JUST WHAT I LIKE	MICHAEL COOPER	18
19	27	I GO TO WORK	KOOL MOE DEE	20
20	26	I WANNA COME BACK	JAMES INGRAM	31
21	21	ALL I WANT FROM YOU	THE TEMPTATIONS	23
22	31	I'M STILL MISSING YOUR LOVE	S.O.S. BAND	37
23	29	EVERYTIME I TRY TO SAY GOODBYE	CHERYL LYNN	35
24	30	EVERYTHING	JODY WATLEY	33
25	12	BABIES HAVING BABIES	TERRY TATE	10
26	25	BREATHE LIFE INTO ME	MICA PARIS	24
27	33	(DON'T U KNOW) I LOVE U	CHUCKII BOOKER	34
28	37	NEW JACK SWING	WRECKS-N-EFFECT	38
29	40	HOME	STEPHANIE MILLS	40
30	35	BUST A MOVE	YOUNG M.C.	15
31	38	SMOOTH OPERATOR	BIG DADDY KANE	16
32	8	2300 JACKSON STREET	THE JACKSONS	17
33	36	GIRL I'M GONNA MISS YOU	MILLI VANILLI	27
34	34	'BOUT DAT TIME	PIECES OF A DREAM	32
35	32	I'LL BE THERE	MILES JAYE	30
36	—	PERSONALITY	KASHIF	44
37	39	CELEBRATE NEW LIFE	BEBE & CECE WINANS	39
38	28	AIN'T MY TYPE OF HYPE	FULL FORCE	36
39	—	SOMEBODY FOR ME	HEAVY D. & THE BOYZ	42
40	9	SWEET TALK	D'ATRA HICKS	26

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
17 2300 JACKSON STREET (Siggie, BMI/Ranjack, BMI/Rat Trap, BMI/Virgin Songs, BMI/Cal-Gene, BMI/EMI April, ASCAP) CPP	69 HAPPY (Captain Z, BMI/Buf Man, BMI/Vanishing Breed, BMI/Watts Landing, BMI)
63 3 O'CLOCK JUMP (Almo, ASCAP/Wu-Li Dance, ASCAP/Margin, ASCAP)	8 HEAT OF THE MOMENT (Epic/Solar, BMI/Kear, BMI) CPP
36 AIN'T MY TYPE OF HYPE (Forceful, BMI/Willesden, BMI)	94 HEY YOUNG WORLD (Def American, BMI)
57 AIN'T NUTHIN' IN THE WORLD (Chicago Bros., BMI)	40 HOME (Warner-Tamerlane, BMI)
23 ALL I WANT FROM YOU (Stanton's Gold, BMI/Island, BMI/Tracy One, BMI)	92 HOW YOU FEEL (Captain Z, ASCAP/Black Lion, ASCAP/Vesta Seven, ASCAP/Almo, ASCAP)
9 ALL MY LOVE (WB, ASCAP/Peabo, ASCAP)	62 I DO (Les Estoiles De La Musique, ASCAP/Scaramanga, ASCAP) CLM
AS A MATTER OF FACT (Yellow Brick Road, ASCAP/WB, ASCAP/D. Tree B, ASCAP)	20 I GO TO WORK (Willesden, BMI)
10 BABIES HAVING BABIES (Micro-Mini, BMI/Chatterback, BMI)	85 I JUST WANNA LOVE YOU (Knight Crew, BMI/American League, BMI)
4 BABY COME TO ME (Gratitude Sky, ASCAP/Penzafire, ASCAP/Virgin, ASCAP) CPP	56 I LOVE THE BASS (French Lick, BMI/Doll Factory, BMI/Bug, BMI)
1 BACK TO LIFE (Virgin, ASCAP/Virgin Songs, BMI/WB, ASCAP/Law Music) CPP	68 I PROMISE (El King, ASCAP)
32 'BOUT DAT TIME (Cal-Gene, BMI/Virgin Songs, BMI/1989 Outernational, ASCAP/Colgems-EMI, ASCAP) CPP	31 I WANNA COME BACK (Trycep, BMI/Willesden, BMI)
24 BREATHE LIFE INTO ME (Chappell, PRS/Unichappell, BMI)	72 IF YOU ASKED ME TO (FROM "LICENCE TO KILL") (Realsongs, ASCAP/EMI April, ASCAP/U.A., ASCAP)
15 BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)	91 II HYPE (Deep Sound, ASCAP/Bliss 69, ASCAP/Vintertainment, ASCAP)
87 CAN IT (Stone Gate, BMI/Finesse, BMI)	30 I'LL BE THERE (Abana, BMI/Virgin Songs, BMI) CPP
5 CAN'T GET OVER YOU (Amazement, BMI)	22 I'M 'N' DANGER (Black Lion, ASCAP/Captain Z, ASCAP/Almo, ASCAP/Singh Sang, ASCAP/Satsongs, ASCAP) CPP
39 CELEBRATE NEW LIFE (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Benny's Music, BMI)	65 I'M NOT SQUIPPED (Gimme 1/2, ASCAP/Platinum Gold, ASCAP/Leftover Soupped, ASCAP/Disguise, ASCAP)
47 COLD FRESH GROOVE (Father Thunder, BMI/Bullwhip, ASCAP)	37 I'M STILL MISSING YOUR LOVE (Karranova, ASCAP/Spider Fingers, BMI/Avante Garde, ASCAP/Interior, BMI)
70 CONGRATULATIONS (Catdaddy, ASCAP/MCA, ASCAP/Little Tanya, ASCAP/Vesta Seven, ASCAP/Almo, ASCAP) CPP	83 IN THE NAME OF LOVE (Sin-Drome, BMI/EMI Blackwood, BMI/The Music Force, BMI)
2 DON'T MAKE ME OVER (Blue Seas, ASCAP/Jac, ASCAP) CPP	12 IT'S FUNKY ENOUGH (Dollarz N Sense, BMI/Dotted Lion, ASCAP/Syco, ASCAP)
28 DON'T TAKE IT PERSONAL (Colgems-EMI, ASCAP/CBS, ASCAP/Multi Cutler, ASCAP)	60 IT'S NO CRIME (Epic/Solar, BMI/Kear, BMI/Greenskiirt, BMI) CPP
34 (DON'T U KNOW) I LOVE U (Selessongs, ASCAP)	64 IT'S THE REAL THING (Angel Notes, ASCAP/WB, ASCAP)
76 DR. SOUL (Two Tuff-Enuff, BMI/First Priority, BMI)	77 IT'S THE SAME OLD SONG (Stone Gate, BMI)
33 EVERYTHING (Sizzling Blue, BMI/Newton House, BMI)	53 JUST CALL MY NAME (Def Jam, ASCAP/Pure Love, ASCAP/Minding, ASCAP)
35 EVERYTIME I TRY TO SAY GOODBYE (Music Corp. Of America, BMI/Bayjun Beat, BMI/MCA, ASCAP)	18 JUST WHAT I LIKE (Bee Germaine, BMI)
67 FEEL SO GOOD (FROM "DO THE RIGHT THING") (Avid One, ASCAP/Perry Lane, ASCAP/Texascity, BMI/O'Hara, BMI)	82 KEEP ON MOVIN' (Virgin, ASCAP) CPP
95 FIGHT THE POWER (FROM "DO THE RIGHT THING") (Def American, BMI)	75 KISS YOUR TEARS AWAY (Forceful, BMI/Willesden, BMI/My! My!, BMI)
89 FOOLISH HEART (EMI April, ASCAP/Random Notes, ASCAP/Street Talk, ASCAP)	58 KNOCKIN' ON HEAVEN'S DOOR (Ram's Horn, ASCAP)
96 FRIENDS (EMI April, ASCAP/Ultrawave, ASCAP/A Diva, ASCAP/Rightsong, BMI/EMI Blackwood, BMI/Eric B & Rakim, ASCAP) HL	46 LET GO (Almo, ASCAP) CPP
88 FROM NOW ON (Warner Chappell Music)	81 LIE-Z (Flgra, BMI/Fat Brothers, BMI/Tin Pan Apple, BMI)
80 FUN (Sex Friend, BMI/Juby Laws, ASCAP/Tuff Cookie, BMI/Virgin Songs, BMI) CPP	73 LOOK WHO'S DANCING (Ziggy, ASCAP/Colgems-EMI, ASCAP/ZNS, ASCAP/Virgin, ASCAP)
27 GIRL I'M GONNA MISS YOU (MCA, ASCAP)	99 MAKE THAT MOVE (Modernique, ASCAP)
	4 ME SO HORNY (Pac-Jam, BMI)
	3 MISS YOU MUCH (Flyte Tyme, ASCAP)
	45 MY FANTASY (FROM "DO THE RIGHT THING") (Cal-Gene, BMI/Virgin Songs, BMI) CPP
	38 NEW JACK SWING (Virgin Songs, BMI/Cal-Gene, BMI) CPP
	100 ON OUR OWN (FROM "GHOSTBUSTERS II") (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP
	97 ON THE STRENGTH (King Henry I, ASCAP/Currier, ASCAP/Shaman Drum, BMI)
	78 ONE SHOT AT LOVE (D&D, ASCAP/L.L. Cool J, ASCAP/Def Jam, ASCAP)
	43 OOH BABY BABY (Jobete, ASCAP)
	11 OUT OF MY MIND (Trycep, BMI/Willesden, BMI/WE, BMI)
	13 PARTYMAN (Controversy, ASCAP)
	54 PAUSE (Protoons, ASCAP/Rush-Groove, ASCAP)
	44 PERSONALITY (Music Corp. Of America, BMI/GG Loves Music, BMI)
	6 PUT YOUR MOUTH ON ME (Eddie Murphy, ASCAP/Gratitude Sky, ASCAP/Penzafire, ASCAP/Virgin, ASCAP) CPP
	51 REMEMBER (THE FIRST TIME) (Lamont Coward/Bright Light, BMI)
	61 RESPECT (Strong Island, ASCAP/Joyelynn, BMI/Street, BMI)
	14 ROCK WIT'CHA (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP
	49 SAY NO GO (Tee Girl, BMI/Hot-Cha, BMI/Unichappell, BMI/Fust Buzza, BMI/Bridgeport, BMI)
	52 SLOW DOWN (Kings Kid, BMI/Warner-Tamerlane, BMI/Green Skirt, BMI)
	21 SMILIN' (Trycep, BMI/Fercliff, BMI/Willesden, BMI)
	16 SMOOTH OPERATOR (AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP)
	41 SO WAT CHA SAYIN' (Beat House, ASCAP/Paricken, ASCAP)
	42 SOMEBODY FOR ME (EMI April, ASCAP/Across 110th Street, ASCAP/E-Z-Duz-It, ASCAP/E.F. Cutting, ASCAP/Velle International, ASCAP)
	84 SOUL PROVIDER (Mr. Bolton, BMI/Non Pareil, ASCAP)
	98 SPEND THE NIGHT (Pending)
	55 SPEND THE NIGHT (CE SOIR) (Angel Notes, ASCAP/WB, ASCAP)
	25 STATE OF ATTRACTION (Flyte Tyme, ASCAP/Avant Garde, ASCAP)
	66 STEPPIN' OUT TONIGHT (Hami Wave, ASCAP/Over The Rainbow, ASCAP/AI Nations, ASCAP)
	59 SUNSHINE (Island, BMI/Onid, BMI)
	79 SUPER LOVER (Seven, BMI/Ba-Dake, BMI/Peradine, BMI)
	26 SWEET TALK (Cudde B, ASCAP/Diner Dog, ASCAP)
	7 TALK TO MYSELF (Vertim, ASCAP/Wokie, ASCAP/Whole Nine Yards, ASCAP)
	29 TASTE OF YOUR LOVE (Marvennis, ASCAP/Syce 'M' Up, ASCAP)
	74 TELL ME (Harrindur, BMI/Pure Delite, BMI/Tortoise Feather, BMI/Ensign, BMI)
	71 THIS HOUSE (Tommy Jym, BMI/Warner-Tamerlane, BMI)
	93 WHAT YOU NEED (Nookie, BMI/Go Left, ASCAP)
	19 YOU ARE MY EVERYTHING (Colgems-EMI, ASCAP/Deep Faith, ASCAP/Multi Cutler, ASCAP)
	86 (YOU'RE MY ONE AND ONLY) TRUE LOVE (Robi-Rob, ASCAP/Red Instructional, ASCAP/Free-Dome, ASCAP)

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## Jack The Rapper '89 Confab A Hit

The black music industry gathered in Atlanta Aug. 17-20 for the 13th annual Jack The Rapper Family Affair convention. An estimated 2,000 people were on hand at this year's networking event.



Team Billboard meets with the Gibsons and friends at a Jack The Rapper reception in Atlanta. Showing the Family Affair spirit are Dyana Williams, consultant, Orchid Communications; rapper M.C. Hammer; Terri Rossi, senior chart manager, black, rap, and gospel, Billboard; Janine McAdams, black music editor, Billboard; John Babcock Jr., publisher, Billboard; Jack Gibson, editor of Jack The Rapper and host of Family Affair '89; and Jill Gibson Bell, organizer of Family Affair. (Photo: Arnold Turner)



The Jacksons may not need show business pointers, but they need no prodding to cuddle up to Ruth Pointer. From left, Jackie and Tito Jackson, Pointer, and Jermaire and Randy Jackson. (Photo: Jack The Rapper)



Rappers Heavy D., left, and M.C. Hammer, right, listen attentively as Def Jam Records president Russell Simmons makes a point. (Photo: Arnold Turner)

Billboard staffers and label executives pose for a photo at a Billboard breakfast presentation. Shown standing, top row, from left, are Primus Robinson, VP of black music at Elektra, and Ronnie Jones, VP of promotion, Motown Records. Standing, middle row, from left, are John Babcock Jr., Billboard publisher; Timmy Thomas, VP, Oceana Records; Ernie Singleton, senior VP, black music marketing and promotion, Warner Bros.; Charles Huggins, president/CEO of Hush Productions/Orpheus Records; Hank Caldwell, senior VP, black music, Epic; Sylvia Rhone, VP/GM, black music, Atlantic; Sharon Heyward, VP, black music, Virgin; Slack Johnson, VP, Malaco Records; Varnell Johnson, VP, EMI Records; Step Johnson, VP/GM, black music, Capitol; Maye James, GM/R&B/urban promotion, SBK Records; (in back with glasses) Ray Harris, VP, black music promotion, WB; Greg Peck, VP of A&R, urban contemporary, PolyGram; Monica Lynch, president, Tommy Boy; Ed Eckstine, VP, Wing Records; and Jim Beloff, advertising manager, Billboard. Crouching down in front are Waymon Jones, VP, urban promotion and artist relations, Mercury; Ron Ellison, VP, Polydor; Terri Rossi, senior chart manager, black, gospel, & jazz, Billboard; and Janine McAdams, black music editor, Billboard. (Photo: Arnold Turner)



Tina Turner playfully takes a call on the tiny chocolate telephone furnished by Orpheus/EMI to promote singer D'Atra Hicks' debut album, "Sweet Talk," at a confab luncheon. (Photo courtesy of Jack The Rapper)

FOR WEEK ENDING OCTOBER 7, 1989

## Billboard. HOT RAP SINGLES™

THIS WEEK	2 WKS AGO	4 WKS AGO	WKS ON CHART	Compiled from a national sample of retail and one-stop sales reports.	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
①	2	6	7	<b>SMOOTH OPERATOR</b> COLD CHILLIN' 0-21281/WARNER BROS. (C)	◆ BIG DADDY KANE 1 week at No. 1
2	1	1	11	<b>IT'S FUNKY ENOUGH</b> RUTHLESS 96549/ATLANTIC (C)	◆ THE D.O.C.
3	3	4	15	<b>BUST A MOVE</b> DELICIOUS VINYL 1005/ISLAND (C)	◆ YOUNG M.C.
④	8	25	5	<b>ME SO HORNY</b> SKYYWALKER 127 (C) (M)	◆ THE 2 LIVE CREW
⑤	7	9	9	<b>THEY PUT ME IN THE MIX</b> CAPITOL 15460 (C)	◆ M.C. HAMMER
6	4	2	13	<b>FIGHT THE POWER</b> MOTOWN 4647 (C)	◆ PUBLIC ENEMY
7	5	3	17	<b>EXPRESS YOURSELF</b> RUTHLESS 7207/PRIORITY (C) (M)	◆ N.W.A.
8	9	12	9	<b>DO THE RIGHT THING</b> VIRGIN 96552 (C)	◆ REDHEAD KINGPIN & THE F.B.I.
⑨	13	21	5	<b>THE RHYTHM</b> ATLANTIC 0-86323 (C)	◆ KWAME
10	6	5	9	<b>SO WAT CHA SAYIN'</b> FRESH 80133/SLEEPING BAG (C)	◆ EPMD
⑪	14	—	3	<b>I GO TO WORK</b> JIVE 1264/RCA (C)	◆ KOOL MOE DEE
⑫	12	26	5	<b>PAUSE</b> PROFILE 7262 (M)	◆ RUN-D.M.C.
⑬	22	27	5	<b>BIG OLE BUTT</b> DEF JAM 44-68864/COLUMBIA (C)	L.L. COOL J
⑭	20	—	3	<b>SAY NO GO</b> TOMMY BOY 934 (C) (M)	◆ DE LA SOUL
⑮	27	—	3	<b>NEW JACK SWING</b> MOTOWN 4654 (C)	WRECKS-N-EFFECT
16	10	8	13	<b>L.A. POSSE</b> ATLANTIC 0-86421 (C)	◆ BREEZE
17	19	22	7	<b>HEY YOUNG WORLD</b> DEF JAM 44-68826/COLUMBIA (C)	◆ SLICK RICK
18	11	10	19	<b>WE GOT OUR OWN THANG</b> UPTOWN 23942/MCA (C)	◆ HEAVY D. & THE BOYZ
19	23	24	7	<b>2 HYPE</b> SELECT 26345 (C)	◆ KID 'N PLAY
20	16	18	7	<b>I'M NOT HAVIN' IT</b> FIRST PRIORITY 99187/ATLANTIC (C)	◆ MC LYTE
⑳	<b>NEW</b>	1	1	<b>CHA CHA CHA</b> FIRST PRIORITY 0-96529/ATLANTIC (C)	◆ MC LYTE
22	17	14	11	<b>DANCE FOR ME</b> TOMMY BOY 922 (M)	◆ QUEEN LATIFAH
23	18	17	15	<b>I GOT YOUR GIRLFRIEND</b> ATLANTIC 86307 (C)	DANNY "D" & D.J. "WIZ"
⑳	<b>NEW</b>	1	1	<b>YOU MUST LEARN</b> JIVE 1275/RCA (C)	◆ BOOGIE DOWN PRODUCTIONS
⑳	<b>NEW</b>	1	1	<b>GLAMOROUS LIFE</b> ATLANTIC 0-86320 (C)	◆ COOL C
⑳	<b>NEW</b>	1	1	<b>DO YOU REALLY WANNA PARTY?</b> NASTYMIX 76979 (C)	◆ HIGH PERFORMANCE
27	29	—	3	<b>SUMMERTIME</b> REALITY 2701/DANYA (M)	◆ DOUG E. FRESH & THE GET FRESH CREW
28	26	19	9	<b>DO IT TO THE CROWD</b> PROFILE 7255	◆ TWIN HYPE
29	24	16	11	<b>YA BAD CHUBBS</b> SELECT 62336 (C)	◆ CHUBB ROCK WITH HOWIE TEE
30	15	7	19	<b>FUNKY DIVIDENDS</b> ARISTA 9835 (C)	◆ THREE TIMES DOPE

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

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The Single, The Video...  
The first lesson from the LP "Seminar"

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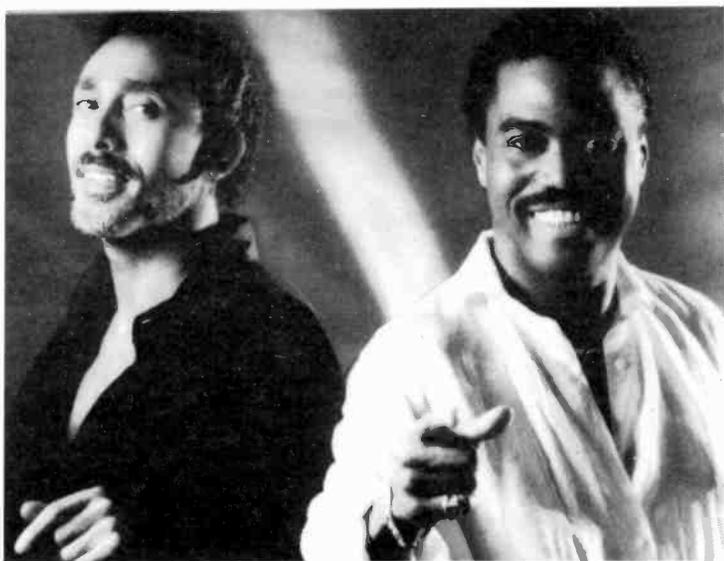
Angela Winbush. It's The Real Thing.  
The hot lead single from the album THE REAL THING.

Written, produced, arranged and performed by  
Angela L. Winbush for A. Winbush Productions, Inc.

Executive Producer and Management: Ronald Isley for Isley Management



## THE MAIN INGREDIENT



THE MAIN INGREDIENT stirs up the airwaves with the  
track "I Just Wanna Love You" from their self-titled debut Polydor album.

Produced and arranged by Ray Barnes and Tony Coleman  
for The Knight Crew.

Management: Richard Carpenter



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## TERRI ROSSI'S RHYTHM SECTION

**JANET JACKSON** nabs the largest radio point gain on the Hot Black Singles chart this week. On 98 stations, "Miss You Much" (A&M) is No. 1 at 12 stations. It is new at No. 28 at WGOK Mobile, Ala. "Don't Make Me Over" by Sybil (Next Plateau) continues to hold its own. It is gaining at 66 of its 96 reporters, with seven No. 1 reports, including WDAS and WUSL Philadelphia.

**TWO RECORDS** are reported by the entire panel, and both are on Columbia. "Baby Come To Me" by Regina Belle continues its march, moving 7-4. It is No. 1 at six stations, including WHUR Washington, D.C.; KMJM St. Louis, Mo.; KMJJ Shreveport, La.; and, for the second week, at WENN Birmingham, Ala. It is top five at 50 stations. "You Are My Everything" by Surface picks up WJMH Greensboro, N.C., as it jumps 28-19.

**"STATE OF ATTRACTION"** by Rhonda Clark (Tabu) gains four stations for a total of 92 and earns power-playlist moves, such as 22-11 at KDKO Denver; 26-15 at WCKX Columbus, Ohio; and 24-15 at WEDR Miami. Retail points kick in and the single moves 31-25.

**OOPS, BABY BABY:** "Ooh Baby Baby" by Zapp (Reprise) moves 48-43. Even though it had a fairly strong radio week, gaining six stations—including WQMG Greensboro, N.C.; WQOK Nashville; and WIZF Cincinnati, Ohio—the total point gain was not enough to retain its bullet. Rebulleting is possible if the record develops the requisite retail activity, since it looks very healthy at radio.

**WHAT A DIFFERENCE A DAY MAKES:** Occasionally albums debut sooner and/or higher on the Top Pop Albums chart than on the Hot Black Albums chart. Janet Jackson's "Rhythm Nation 1814" (A&M) is a case in point. It debuts at No. 87 black and No. 28 pop. Because black retail calls are made earlier in the reporting week than pop, the sales reflected in the black position is based on a much shorter period of sales activity, resulting in smaller point totals and therefore a lower overall position on the chart.

The short period from the in-store date to the report date also affected two other albums this week. "It's A Big Daddy Thang" by Big Daddy Kane (Cold Chillin') and "Eyes On This" by M.C. Lyte (First Priority), both distributed by WEA, chart at No. 72 and No. 99 respectively. These positions are based on only a few days of sales activity. Expect giant chart moves on all three albums next week.

**GUTS BOTH WAYS:** "Smooth Operator" by Big Daddy Kane tops off the the rap chart and continues 19-16 on the black singles chart. It picks up six stations for a total of 65 reporters.

**THROUGH THE STORM:** In spite of Hurricane Hugo's devastation of Charleston, S.C., WPAL PD Don Kendricks managed to report his playlist this week. Special thanks for the extraordinary effort. Best wishes to WWWZ PD Cliff Fletcher and WMGL PD Earl Boston PD. Hopefully, both stations will become fully operational quickly (see story, page 12).

## HOT BLACK SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 19 REPORTERS	SILVER ADDS 32 REPORTERS	BRONZE/ SECONDARY ADDS 49 REPORTERS	TOTAL ADDS 100 REPORTERS	TOTAL ON
<b>IT'S THE REAL THING</b> ANGELA WINBUSH MERCURY	12	18	30	60	64
<b>I JUST WANNA LOVE YOU</b> THE MAIN INGREDIENT POLYDOR	6	9	25	40	41
<b>LOVE HAS GOT TO WAIT</b> ERIC GABLE ORPHEUS	2	9	16	27	27
<b>WHAT YOU NEED</b> STACY LATTISAW MOTOWN	3	9	11	23	34
<b>AS A MATTER OF FACT</b> NATALIE COLE EMI	3	7	9	19	38
<b>KISS YOUR TEARS AWAY</b> LISA LISA & CULT JAM COLUMBIA	4	8	6	18	41
<b>YO MISTER</b> PATTI LABELLE MCA	3	6	9	18	24
<b>PERPETRATOR</b> RANDY JACKSON A & M	3	3	12	18	19
<b>CAN I?</b> DAVID PEASTON GEFEN	1	5	11	17	37
<b>RICH GIRLS</b> R.J.'S LATEST ARRIVAL EMI	2	5	10	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.

# Technotronic, Arthur Baker, And MC Lyte Lead The Fall Rush

**RIGHT ON TIME:** There are just too many releases this week—some really good stuff—but *too* many. Someone should stress the point that rushing records out to capitalize on the forthcoming holiday season (ugh, where has the year gone?) doesn't necessarily guarantee a hit.

In any event, there are plenty of new releases from all facets of the club-music spectrum. First off, SBK Records has rush-released domestic copies of "Pump Up The Jam," the smash import by Technotronic featuring Felly, which we reviewed Sept. 2. The arresting club single has enough simple yet memorable vocal and rhythmic hooks to find success way beyond the dance floor... Erasure previews its forthcoming album, "Wild," with the textured and very soulful dance/pop nugget "Drama!" (Sire), which has plenty. Hi-NRG flavorings abound within the grooves and vocalist Andy Bell never sounded better. The 12-inch also includes two new and very noteworthy songs—"Sweet, Sweet Baby" and "Paradise." "Sweet" pounds tasty, S-

Express-meets-Kraftwerk house trappings while "Paradise" is a fiery technopop offering. Mark Saunders' mixes on "Paradise" and "Drama!" are key... Gloria Estefan returns to



by Bill Coleman

the clubs with a danceable pop confection titled "Get On Your Feet" (Epic), which now sports postproduction and some house-influenced mixes by Justin Strauss... Also from Sire, Depeche Mode bounces back with an interesting new single, "Personal Jesus," and a welcome new sound. Track harks back to the days of Visage or Soft Cell with its rhythmic kick and synthesized production while customary Depecheisms remain intact. Will be welcomed with open arms by the group's host

of fans... Prince of hip-house Fast Eddie lifts a tasty morsel from his album with "Git On Up" (D.J. International, 312-559-1845), which features female rapper Sundance. Nothing new by any means but Eddie manages to add a new twist each time out. Yo yo get funky.

**AND SOMETIMES WHY?** Arthur Baker has finally unleashed his album, "Merge" (A&M), with his Backbeat Disciples. The 12-song collection literally has something for everyone with a range in musical content from house to hi-NRG. The collection features guest performances from some faves. Club programmers should immediately investigate the charming "I Believe In Love," featuring Jimmy Sommerville; "Mythical Girl," featuring ABC; the jamming "Silly Games," featuring Robert Owens; "All I Ever Wanted," featuring Mac Quayle; and "Talk It Over," with talented newcomer John Warren. Alternative and pop radio are sure to dig into the beautiful "Walk Away," which features OMD's Andy

McCluskey, while "Last Thing On My Mind," with Warren, and "The Message Is Love," featuring Al Green, are picks for pop and R&B radio. Baker has been trying to get a varied compilation such as this out

for some time now but with such a hearty selection of potential singles, "Merge" was worth the wait.

Other albums of note: the fab "Unpredictable" (A&M) by Nancy Marti- (Continued on page 32)

## Profile Artist Follows Up Single Success With Debut Album Judy Torres Aims For Happy Ending To 'Story'

BY JIM RICHLIANO

**NEW YORK** With the follow-up to last year's club hit, "Come Into My Arms," 21-year-old Judy Torres is back with a debut album, "Love Story," and brand-new look. The Bronx, N.Y., native, who just last year could drive crowds into a frenzy with the Torres trademark line, "I may be chunky, but I'm funky," lost 50 pounds while taking a full year to record this collection of up-tempo dance cuts. There are two ballads on the album, "Missing Part" and the soulful "Everytime," which was written by Jimmy George ("I'll Always Love You"). "Love Story" also includes "Arms" and "No Reason To Cry," two songs that established Torres as a promising new artist.

Torres' manager, George Vas-

cones, is credited with discovering her at a Bronx "gong show" five years ago and introduced her to producers Mickey Garcia and Elvin Molina, who handled the current project. The pair, who also own popular indie label Mic Mac (home of artists Cynthia and Johnny O.), worked on "Cry" and released it on an obscure New York independent label. Profile Records signed the artist after that single sold a reported 40,000 copies in Miami and New York. "Arms," her Profile debut, also produced by Garcia and Molina, reached audiences in Texas and California, placed in the top 20 of Billboard's Club Play chart, and sold a reported 50,000 copies.

With "Love Story," Torres becomes Profile's first dance artist to record an entire album. The label planned on using the album's title

cut as a vehicle to cross Torres over to top 40 radio, but the single was given a tepid reception there—only two stations on Billboard's Hot 100 radio panel reported playing it. Claudia Cuseta, manager of dance promotion at Profile, acknowledges the difficulty in treading on unfamiliar territory. "Judy's album is a brand of pop that's a little bit harder to break," she says. "There's going to be resistance in some areas simply because of the name 'Torres.'"

The artist herself sees the "Latin" label as nothing but detrimental. "I don't like the term 'Latin hip-hop.' I feel you automatically stereotype people with that label, and it takes away the chance of ever breaking into the pop field. As soon as some people hear the word 'Latin,' they turn their heads."

In addition to breaking down racial barriers, Torres initially had to conquer the prejudices against those who are overweight. "There was a point in my life where I was extremely frustrated," she says. "I couldn't understand why everyone had to have an hourglass figure. I wanted to be accepted but I wanted to be respected. At first, I didn't lose weight because I wanted people to accept me for me and I wanted them to see that just because I was fat didn't mean that I couldn't dance and pull off a good show."

One strong reason for Torres' accomplishments in the dance market so far is her ability to reach her audience. Concedes Cuseta, "She has a very unique persona on stage. Judy gained respect from the crowd when she was overweight and had the courage to not let that hold her back." Communication with her audience is the essence of success, Torres concedes. "I try to be different from other artists who are overconfident and conceited," she says. "What I try to use is a lot of sincerity and honesty [in my shows]."

Torres is currently on a promotional club tour across the country and has just released a new single, "Love You, Will You Love Me."



**Happy Mondays.** The ubiquitous writer/producer/artist Coati Mundi is busy working on a solo project at Planet Sound Studios in New York. The project includes guest appearances by a variety of friends, including Thomas Dolby and Jocelyn Brown (pictured here with Mundi), and introduces the artist's new band, Coati Mundi's Mambo Juice Jam Band.

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# HOT DANCE MUSIC™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>CLUB PLAY</b> Compiled from a national sample of dance club playlists.					
<b>★★ No. 1 ★★</b>					
1	4	9	4	MISS YOU MUCH A&M SP-12315 1 week at No. 1	JANET JACKSON
2	2	6	7	FRENCH KISS EPIC 49 68875/E.P.A.	LIL LOUIS
3	1	2	9	LIFE IS A DANCE (LP) WARNER BROS. 25946	CHAKA KHAN
4	5	4	9	DON'T MAKE ME OVER NEXT PLATEAU NP50107	SYBIL
5	3	3	8	WORK IT OUT ATLANTIC 0-86325	STEVE 'SILK' HURLEY
6	10	14	5	LOVE'S ABOUT TO CHANGE MY HEART ATLANTIC 0-86309	DONNA SUMMER
7	11	16	5	MY HEART SKIPS A BEAT CAPITOL V-15498	THE COVER GIRLS
8	12	13	7	IT'S NO CRIME SOLAR 429 68832/E.P.A.	BABYFACE
9	8	10	7	LOVE SONG ELEKTRA 0-66687	THE CURE
10	7	7	9	BUST A MOVE DELICIOUS VINYL DV1005/ISLAND	YOUNG M.C.
11	9	11	8	BLIND HEARTS WING 889 633-1/POLYGRAM	XYMOX
12	14	17	7	SO MANY PEOPLE CURB CRB-10306	HUBERT KAH
13	16	21	6	BLACK HAVANA (LP) CAPITOL C1-90923	VARIOUS ARTISTS
14	18	22	6	TEARS FFRR 886 665-1/POLYGRAM FRANKIE KNUCKLES PRESENTS SATOSHII TOMIE	
15	17	18	8	IF I EVER ENIGMA 75527-0	RED FLAG
16	21	27	5	OU EST LE SOLEIL? CAPITOL V-15499	PAUL MCCARTNEY
17	6	1	10	DO YOU LOVE WHAT YOU FEEL VIRGIN 0-96539	INNER CITY
18	13	12	9	DO THE RIGHT THING VIRGIN 0-96552	REDHEAD KINGPIN & THE F.B.I.
19	20	25	5	KISSES ON THE WIND VIRGIN 0-96532	NENEH CHERRY
20	24	33	5	SAY NO GO TOMMY BOY TB 934	DE LA SOUL
21	22	26	6	VOICES IN YOUR HEAD COLUMBIA 44 68813	PARIS BY AIR
22	30	39	4	WITHOUT YOU COLUMBIA 44 68822	GEORGE LAMOND
23	27	35	4	WONDERLAND PATHFINDER PTF 8909-0	LENE LOVICH
24	32	40	4	LET'S WORK STRONG CITY UNI-8020/MCA	ICE CREAM TEE
25	31	37	4	PUSS N' BOOTS/THESE BOOTS (ARE MAKE FOR WALKIN') ATLANTIC 0-86304	KON KAN
26	35	42	3	TALK TO MYSELF GEFEN 0-21233/	CHRISTOPHER WILLIAMS
27	36	44	3	I GO TO WORK JIVE 1264-1-JD/RCA	KOOL MOE DEE
28	38	50	3	CHILDREN OF THE REVOLUTION SIRE 0-21290/WARNER BROS.	BABY FORD
29	25	31	5	ALL SAINTS DAY NETTWERK (CANADA) IMPORT	SEVERED HEADS
<b>★★★ POWER PICK ★★★</b>					
30	45	—	2	PUMP UP THE JAM SBK V-19701	TECHNOTRONIC
31	39	49	3	I LOVE THE BASS ENIGMA 75524-0	BARDEUX
32	37	41	3	THE MACHINERYS OF JOY GEFEN 0-21291	DIE KRUPPS WITH NITZER EBB
33	34	36	4	THERE'S A BAT IN MY HOUSE TVT 5050	CAPED CRUSADERS
34	41	48	3	WELCOME HARBOR LIGHT HL1006	JOVANOTTI
35	33	38	6	MY MELLOW GREAT JONES GJ-604/ISLAND	ORCHESTRA 45
36	26	29	5	LET'S PLAY HOUSE/BUSS THE SPEAKER EMI V-56144	JAZ
37	19	8	11	BACK TO LIFE VIRGIN 0-96537	SOUL II SOUL (FEATURING CARON WHEELER)
<b>★★★ HOT SHOT DEBUT ★★★</b>					
38	NEW	1	1	GIT ON UP D.J. INTERNATIONAL DJ990	FAST EDDIE
39	23	15	9	HEY LADIES/SHAKE YOUR RUMP CAPITOL V-15483	BEASTIE BOYS
40	43	—	2	IS THAT LOVE PROFILE PRO-7263	NICK PHILLIPS
41	15	5	10	IT IS TIME TO GET FUNKY FFRR 886 627-1/POLYGRAM	D.MOB
42	NEW	1	1	ME SO HORNY SKYYWALKER GR-127	THE 2 LIVE CREW
43	46	—	2	I FEEL THE EARTH MOVE COLUMBIA 44 68847	MARTIKA
44	48	—	2	LOSING MY MIND EPIC 49 68858	LIZA MINNELLI
45	NEW	1	1	JAMES BROWN/IF I WERE JOHN CARPENTER COLUMBIA PROMO	BIG AUDIO DYNAMITE
46	28	19	9	ON THE STRENGTH EPIC 49 68806/E.P.A.	FLAME (WITH TONY TERRY)
47	29	20	6	IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE ARISTA ADI-9851	ARETHA FRANKLIN/W. HOUSTON
48	NEW	1	1	SUMMER MADNESS RCA 9043-1-RD	KC FLIGHTT
49	NEW	1	1	GO HOUSE YOURSELF! BACK DOOR BD2-20011	SOULED OUT
50	NEW	1	1	LOVE IS A SHIELD ATLANTIC 0-86311	CAMOUFLAGE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>12-INCH SINGLES SALES</b> Compiled from a national sample of retail store and one-stop sales reports.					
<b>★★ No. 1 ★★</b>					
1	2	3	4	MISS YOU MUCH A&M SP-12315 1 week at No. 1	JANET JACKSON
2	1	1	8	BACK TO LIFE VIRGIN 0-96537	SOUL II SOUL (FEATURING CARON WHEELER)
3	3	2	9	IT'S NO CRIME SOLAR 429 68832/E.P.A.	BABYFACE
4	4	4	9	DON'T MAKE ME OVER NEXT PLATEAU NP50107	SYBIL
5	5	6	12	BUST A MOVE DELICIOUS VINYL DV1005/ISLAND	YOUNG M.C.
6	6	13	8	FRENCH KISS EPIC 49 68875/E.P.A.	LIL LOUIS
7	8	11	5	LOVE'S ABOUT TO CHANGE MY HEART ATLANTIC 0-86309	DONNA SUMMER
8	11	14	5	MY HEART SKIPS A BEAT CAPITOL V-15498	THE COVER GIRLS
9	10	9	7	KISSES ON THE WIND VIRGIN 0-96532	NENEH CHERRY
10	9	7	12	MY FANTASY MOTOWN MOT-4643	TEDDY RILEY FEATURING GUY
11	7	5	16	(YOU'RE MY ONE AND ONLY) TRUE LOVE VENETTA VE-7021/A&M	SEDUCTION
12	13	21	5	ME SO HORNY SKYYWALKER GR-127	THE 2 LIVE CREW
13	12	12	7	DO YOU LOVE WHAT YOU FEEL VIRGIN 0-96539	INNER CITY
14	16	19	5	PARADISE MOTOWN MOT-4673	DIANA ROSS
15	18	30	4	LOSING MY MIND EPIC 49 68858/E.P.A.	LIZA MINNELLI
16	24	42	3	SAY NO GO TOMMY BOY TB-934	DE LA SOUL
17	25	27	6	SMOOTH OPERATOR COLD CHILLIN' 0-21281/WARNER BROS.	BIG DADDY KANE
18	17	18	5	WORK IT OUT ATLANTIC 0-86325	STEVE 'SILK' HURLEY
19	19	22	7	ON THE STRENGTH EPIC 49 68806/E.P.A.	FLAME (WITH TONY TERRY)
20	27	36	4	THERE'S A BAT IN MY HOUSE TVT 5050	CAPED CRUSADERS
21	32	—	2	PUSS N' BOOTS/THESE BOOTS (ARE MADE FOR WALKIN') ATLANTIC 0-86304	KON KAN
22	28	49	3	TALK TO MYSELF GEFEN 0-21233/	CHRISTOPHER WILLIAMS
23	21	23	8	DO THE RIGHT THING VIRGIN 0-96552	REDHEAD KINGPIN & THE F.B.I.
24	26	37	6	IT'S FUNKY ENOUGH RUTHLESS 0-96549/ATLANTIC	D.O.C.
<b>★★★ POWER PICK ★★★</b>					
25	44	—	2	I LOVE THE BASS ENIGMA 75524-0	BARDEUX
26	14	10	13	FIGHT THE POWER (FROM "DO THE RIGHT THING") MOTOWN MOT-4647	PUBLIC ENEMY
27	20	16	9	DO IT TO THE CROWD PROFILE PRO-7255	TWIN HYPE
28	29	39	4	WHERE ARE YOU TONIGHT CUTTING CR-227	CORO
29	15	8	8	BATDANCE (FROM "BATMAN") WARNER BROS. 0-21257	PRINCE
30	23	17	13	COLD HEARTED VIRGIN 0-96546	PAULA ABDUL
<b>★★★ HOT SHOT DEBUT ★★★</b>					
31	NEW	1	1	LOVE SONG ELEKTRA 0-66687	THE CURE
32	36	47	3	TEARS FFRR 886 665-1/POLYGRAM FRANKIE KNUCKLES PRESENTS SATOSHI TOMIE	
33	40	44	4	WELCOME HARBOR LIGHT HL1006	JOVANOTTI
34	41	—	2	SO MANY PEOPLE CURB CRB-10306	HUBERT KAH
35	NEW	1	1	ROCK WIT'CHA MCA 23951	BOBBY BROWN
36	34	33	7	IF I EVER ENIGMA 75527-0	RED FLAG
37	45	—	2	HEAT OF THE MOMENT VIRGIN 0-96553	AFTER 7
38	NEW	1	1	PUMP UP THE JAM SBK V-19701	TECHNOTRONIC
39	33	25	12	LAY ALL YOUR LOVE ON ME/FUNKY AT 45 TOMMY BOY TB-933	INFORMATION SOCIETY
40	46	—	2	FOREVER ATLANTIC 0-86322	CE CE RODGERS
41	NEW	1	1	SOWING THE SEEDS OF LOVE FONTANA B74 711-1/POLYGRAM	TEARS FOR FEARS
42	35	35	21	KEEP ON MOVIN' VIRGIN 0-96556	SOUL II SOUL
43	39	43	4	I GOT YOUR GIRLFRIEND ATLANTIC 0-86307	DANNY "D" AND D.J. "WIZ"
44	NEW	1	1	STATE OF ATTRACTION TABU 429 68842/E.P.A.	RHONDA CLARK
45	49	40	6	(HAMMER HAMMER) THEY PUT ME IN THE MIX CAPITOL V-15460	M.C. HAMMER
46	50	—	2	I GO TO WORK JIVE 1264-1-JD/RCA	KOOL MOE DEE
47	31	29	7	IT IS TIME TO GET FUNKY FFRR 886 627-1/POLYGRAM	D.MOB
48	NEW	1	1	DON'T LOOK BACK I.R.S. 23979	FINE YOUNG CANNIBALS
49	30	20	15	COME HOME WITH ME BABY EPIC 49 68777/E.P.A.	DEAD OR ALIVE
50	38	45	6	PUT YOUR MOUTH ON ME COLUMBIA 44 68788	EDDIE MURPHY

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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# Soul II Soul Keeps On Movin' Onto—And Up—The Charts

BY DAVID NATHAN

LOS ANGELES As the latest in a succession of British black music exponents (most notably, Sade, Billy Ocean, Terence Trent D'Arby, and, more recently, Mica Paris), Virgin recording act Soul II Soul has captivated U.S. audiences with a distinctive, innovative, and evocative sound that has managed to propel the London-based outfit to across-the-board acceptance via what has been described as a "ground-breaking" debut.

With the gold single and title track to its album "Keep On Movin'" securing the No. 1 position on Billboard's Club Play, 12-Inch Singles Sales, and Hot Black Singles charts, and cracking the top 15 on Billboard's Hot 100 Singles chart, the group's platinum-certified album recently became Virgin's first No. 1 Black album. A second single, "Back To Life," recently topped the Club Play and 12-Inch Singles Sales charts and is currently a top three Black single for the group that was created in 1982 by former DJ Jazzie B.

Explaining how the Soul II Soul concept was born, Jazzie B. notes, "I started out playing at 'blues'—which are West Indian house parties where you pay to get in, similar to American 'rent' parties where you do the same—and in the East End of London at warehouse clubs with my partner, Dada. I also spent a couple of years as a sound engineer in the business and, eventually, we created this whole music movement, with people who basically came through the London club scene."

Evolving into what he calls "the Funki Dred' lifestyle, with our own fashions, our own style," Jazzie and friends opened their own store (known as Soul II Soul) in North London in the early '80s, which became a virtual clearinghouse for vocalists like Caron Wheeler (featured on both hit singles), Rose Windross, and Do'Reen (prominently featured on the album), all of whom emerged from London's ever-active club scene.

Jazzie says that "most of our influences have come through American R&B. [Legendary radio DJ] Gary Byrd was a big eye-opener and

then through the '70s, we listened to people like Barry White, jazz fusion musicians like Johnny Hammond and Roy Ayers, as well as a lot of reggae and African music. We checked out the rap scene early on, and through my work as an engineer I was also exposed to rock."

The particular fusion of sounds that Soul II Soul displays on "Keep On Movin'" received immediate response in New York clubs when the single came in as an import from the U.K. earlier this year. According to Sharon Heyward, VP of R&B promotion at Virgin, "I knew 'Keep On Movin'" was a great dance record and it sounded to me like the old R&B music I had partied to in the '70s. The record had interesting vocals and a great bottom but I was skeptical at first because it was so different. I knew that if we got a club base, we could kick in with it." Heyward adds that when she began getting New York calls "from people in the business, at other record companies, about the song—which was being played on some radio stations as an import—I knew some-

*(Continued on next page)*



NICK PHILLIPS

## NEW ON THE CHARTS

"My whole family is musical," says 26-year-old Profile artist Nick Phillips. "My father's an orchestra leader, so they weren't unhappy that I became a musician."

What is unusual, however, is the way Phillips wound up writing and recording "Is That Love," a nifty little pop-club confection that is showing early signs of muscle on Billboard's Club Play chart. He started by way of a "very Long Island, out-of-the-way" upbringing in Mastic, N.Y., which eventually landed him on the stage of historic New York punk venue CBGB, banging out noisy guitar riffs in a cover band.

Phillips soon moved on to a gig writing songs for a progressive dance group called New World, which is how he met his current producer, Dave Adams. Reaching a career dead end with the group that "never quite got it together," Phillips ventured solo. Six months later, he was signed to Profile Records.

Now with a potential hit single and another one in the works, things couldn't look brighter for the newcomer. LARRY FLICK

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## HOT DANCE BREAKOUTS

### CLUB PLAY

1. AMERICANOS HOLLY JOHNSON UNI
2. LOVE SHACK THE B-52'S REPRISE
3. LOOK WHO'S DANCING ZIGGY MARLEY & THE MELODY MAKERS VIRGIN
4. WAY OF THE WORLD MAX Q ATLANTIC
5. PERSONAL JESUS DEPECHE MODE SIRE

### 12" SINGLES SALES

1. RIDE ON TIME BLACK BOX DE CONSTRUCTION (UK)
2. IF YOU LEAVE ME NOW JAYA LMR
3. LOVE IS A SHIELD CAMOUFLAGE ATLANTIC
4. GIRL I AM SEARCHING FOR YOU STEVIE B LMR
5. WALTZ DARLING MALCOLM MCLAREN EPIC

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

# NEW ON THE CHARTS

The Florida-born and Philadelphia-based rapper Bettina Clark, better known on the streets as Ice Cream Tee, is making serious inroads with her single "Let's Work," lifted from her album debut, "Can't Hold Back." The jamming hip-house offering has been remixed

by beat-n-sample maestro Todd Terry and is presently moving up Billboard's Club Play chart. Along with viewers of the single's exciting videoclip, clubgoers are learning that Tee time is now.

The 24-year-old Strong City/Uni artist made her first impact featured on pals D.J. Jazzy Jeff & the Fresh Prince's "Guys Ain't Nothin' But Trouble," from the album "Rock The House." Prior to venturing into the rap arena, Tee's hours were mainly spent as an executive receptionist at a major petroleum company in Philly.

Helping to usher in the new generation of female rappers, Tee has been cited as pulling no punches with her let's-get-to-the-point delivery. Concedes Tee, "I'm not hard at all, really. I think I'm a calm person. But there is something when I write and talk about something dangerous that I feel like I have to rap it hard."



ICE CREAM TEE: Bettina Clark

## DANCE TRAX

(Continued from page 29)

nez—the track "I Will Make It Up" is right in the vintage **Giorgio Moroder** pocket—don't miss; "Adeva!" (Cool-tempo U.K.) by **Adeva**; the underground house of **Ellis D.** with "Free Your Mind" (Criminal, 212-967-5465); "Sweet Surrender" (Capitol) by **Gina Go-Go**; "Nights Like This" (Atlantic) by **Stacey Q** (definitely her best yet); "Everlasting Love" (Virgin) by **Sandra**; "Ten Good Reasons" (Atlantic) by **Jason Donovan**; the popular house compilation by **2 In A Room** (Cutting, 212-569-4589); and "Fresh Reggae Hits Vol. 2" (Pow Wow, 212-245-3010) by various artists.

**GRAM TO UNDERSTAND:** One of rap's flyest females **Mc Lyte** is back on the scene with "Eyes On This" (First Priority/Atlantic), an album chock-full of raw jams. If you weren't a fan before, you will be after one listen. Album flows with much more continuity than the MC's debut, "Lyte As A Rock." The first single, "Cha Cha Cha," moves along slyly as it borrows an instrumental riff from

the rap classic "Rockin' It" by the **Treacherous 3**. Although many of the rhymes brag and boast, it's Lyte's confident delivery that keeps them from the "we've heard this all before" syndrome. No question that the tracks here are raw but the time is ripe for the Lyte to shine. Tracks not to be missed: the surrealistic narrative "Cappuchino," a remix of "Survival Of The Fittest" (we prefer the harder original from "First Priority's Basement Flavor" compilation), "Rhyme Hangover," "Stop, Look, Listen," the brilliant dis "Shut The Eff Up! (Hoe)," and, our favorite, the hypnotic "Slave To The Rhythm," which pumps too hard.

Other rap albums of note: "Escape From Havana" (Capitol) from bilingual rapper **Mellow Man Ace**; "Stone Cold Rhyming" (Delicious Vinyl) by **Young M.C.**; "I Gotta Habit" (Atlantic) by **Cool C**; "Independent Leaders" (Bon Ami/MCA) by **The New Style**; "Cold Chillin' In The Studio Live" (Strong City/MCA) with **The Original Jazzy Jay** and friends; "It's A Big Daddy Kane Thing" (Cold Chillin'/WB) by **Big Daddy Kane**; and "eF yoU eNn Kay E" (Atlantic) by **The W.I.S.E. Guyz**.

**BIG BEATS & L'L PIECES:** **Brenda K. Starr** has left MCA and is preparing material for her Epic debut... **Chaka Khan** makes a guest appearance on **Paul Young's** forthcoming album project... It has been rumored that **Ten City**, **Kym Mazelle**, **Marshall Jefferson**, **Lil Louis**, and **Larry Heard** make cameo appearances in **Cabaret Voltaire's** videoclip for its Jefferson-produced cut, "Hypnotized"... **Vendetta/A&M** recording artist **Tina B** is currently working on a new album project with various producers, including **Fred Zarr**, **Davitt Sigerson**, and **John Dexter**.

**Justin Strauss & Hugo Dwyer** have completed remixes on **Luther Vandross'** classic "Never Too Much" from a forthcoming greatest-hits package, **Tony Lemans'** "Higher Than High", **Malcolm McLaren's** "Blue Danube", **D'Atra Hicks'** "Heart Of Gold", and **Bros.** "Chocolate In A Box." Strauss has also completed remixes on "Steamy Windows" for **Tina Turner** and "Wish I Could Take You Home" by **Marlon Jackson**... **Dave Morales & Frankie Knuckles** have completed mixes on **Inner City's** cover of "Whatcha

Gonna Do With My Lovin'" for U.K. single release. The two are also finishing work on vocalist **Robert Owens'** debut for Island as well as production on a new **Satoshi Tomiei** ("Tears") single. Incidentally, **Inner City** has put together a live band for its upcoming tour.

**Shep Pettibone** has just completed revamping the title track from **Janet Jackson's** "Rhythm Nation" and **Eddie Murphy's** "Till The Money's Gone" for single release... **Mojo Nicosia** has remixed "Everybody Wants My Girl" for Atlantic artist **Deodato**. Also new to the Atlantic roster is **Julia Santana**, whose new song, "Love Has A Name," has been retailed by **Charley Casanova**... **Timmy Gatling's** "Help" has been remixed by **Gail "Sky" King**, while **Jim Klein**, fresh from producing the forthcoming **Pajama Party** album, has completed "On Your Own" for **Invasion Records** act **Daniela**... **Winston Jones & David Shaw** are completing remixes on **D-Mob's** forthcoming single, "C'Mon Get My Lovin'," for **FFRR/PolyGram**.

# HIP HOUSE

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## SOUL II SOUL KEEPS MOVIN' UP

(Continued from preceding page)

thing was happening with it."

Noting that the whole Soul II Soul "funkidred" movement represents what he calls "the new black man in Europe," **Jazzie B.** regards his work with Soul II Soul with a pioneering spirit: "What we want to accomplish is for British black music to be taken more seriously. Being exposed to the British culture produces some different things and it's important for the world to realize that black people in Europe have something unique to offer with all the influences we've had—Caribbean, African, American, and European. We went to a major company like Virgin so we could penetrate the U.S. market and get some form of recognition for what we're doing. British companies hadn't been open to local black music until it became hip to be black. There were those who came before me, like **Cymande**,

**David Grant**, **Light Of The World** and **Beggar's Banquet**, but British black music hasn't really been respected universally."

After recently completing a promotional tour that included an SRO performance at New York's **Palladium** during this summer's **New Music Seminar**, **Jazzie B.** and the Soul II Soul crew returned to the U.K. to put finishing touches on a second London store and begin work on a new album, scheduled for release early next year.

According to **Heyward**, "The success of Soul II Soul has exceeded our initial expectations." She predicts that the possible release of another two singles from the debut "could take it to double-platinum status." Plans for a U.S. Soul II Soul tour later this year remain tentative.



**Teacher Teacher.** **Boogie Down Productions'** **KRS-One** recently stopped by **Jive Records'** Los Angeles office during a recent promotional tour for his album, "Ghetto Music: The Blueprint Of Hip Hop." Pictured here receiving a quick lesson from the "metaphysician of rap" is **Neil Portnow**, VP of West Coast operations for the **Zomba Group**, which includes **Jive**. (Photo: **Karen Stanton**)

TOP SPIRITUAL 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	13	MISSISSIPPI MASS CHOIR MALACO 6003	MISSISSIPPI MASS CHOIR 9 weeks at No. 1
2	5	21	BEAU WILLIAMS LIGHT 7-115-72021-5/LEXICON	WONDERFUL
3	2	17	THE NEW JERSEY MASS GOSPEL CHOIR LIGHT 7-115-72023-1/LEXICON	HEROS
4	3	13	TIMOTHY WRIGHT SAVOY 14795/MALACO	WHO'S ON THE LORD'S SIDE
5	8	45	REV. MILTON BRUNSON REJOICE WC 8418/A&M	AVAILABLE TO YOU
6	6	9	THOMAS WHITFIELD & CO SOUND OF GOSPEL SOG-179	AND THEY SANG A HYMN
7	14	5	VICKIE WINANS LIGHT 7-115-72020/LEXICON	TOTAL VICTORY
8	12	9	THE WEST ANGELES C.O.G.I.C SPARROW SPR 1189	SAINTS IN PRAISE VOL I
9	4	37	BEBE & CECE WINANS SPARROW SPR 1169	HEAVEN
10	9	33	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L AIR 10135	SO SATISFIED
11	10	37	KEITH PRINGLE & PENTECOSTAL COMM. CHOIR SAVOY 14788	NO GREATER LOVE
12	11	17	THE GOSPEL MUSIC WORKSHOP SAVOY 7096	LIVE IN ST. LOUIS MO.
13	7	37	MYRNA SUMMERS/REV. TIMOTHY WRIGHT SAVOY 14794	WE'RE GONNA MAKE IT
14	13	33	JAMES MOORE MALACO 4429	LIVE
15	17	9	KEITH HUNTER & WITNESS FOR CHRIST CHOIR SOUND OF GOSPEL SOG-177	GOD IS A GOOD GOD
16	NEW▶		THE JACKSON SOUTHERNAIRES MALACO 4435	ON THE THIRD DAY
17	16	81	SHIRLEY CAESAR REJOICE WR8385/A&M	LIVE IN CHICAGO
18	21	33	NICHOLAS COMMAND 1013	LIVE IN MEMPHIS
19	23	37	SLIM & THE SUPREME ANGELS MELEND0 2259	DEATH & THE BEAUTIFUL LADY
20	20	45	TRAMAINE HAWKINS SPARROW SPR 1173	THE JOY THAT FLOODS MY SOUL
21	NEW▶		BISHOP JEFF BANKS SAVOY 14796	THE STORM IS OVER
22	15	49	FLORIDA MASS CHOIR MALACO 6002	LET THE HOLY SPIRIT LEAD YOU
23	25	21	MIGHTY CLOUDS OF JOY REJOICE 8427/A&M	NIGHTSONG
24	24	17	AL GREEN A&M 5228	I GET JOY
25	19	45	REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS KING JAMES KJ-2DB510/SOUND OF GOSPEL	PRAISE 88
26	18	37	COMMISSIONED LIGHT 7-115-72019-3/LEXICON	WILL YOU BE READY?
27	22	25	C.NICKS/EAST ST. LOUIS GMWA SOUND OF GOSPEL SOG-176	C.NICKS/EAST ST. LOUIS GMWA
28	RE-ENTRY		REV. THOMAS WALKER ATLANTA INT'L AIR 10137	DON'T WORRY BE HAPPY
29	38	49	THE CLARK SISTERS REJOICE WR8400/A&M	CONQUEROR
30	27	49	REV. CHARLES NICKS JR. SOUND OF GOSPEL SOG-173	FREE SPIRIT VOL 2
31	39	33	THE WINANS SELKA 7501/SPARROW	LIVE AT CARNEGIE HALL
32	26	69	TAKE 6 REPRISE 25670/WARNER BROS	TAKE 6
33	NEW▶		ALBERTINA WALKER WORD 8436/A&M	MY TIME IS NOT OVER
34	28	69	KINGDOM LIGHT 7-115-72006-1/LEXICON	AMAZING
35	31	5	SOUTHERN FAITH SINGERS J&B 0092	THE BIBLE IS RIGHT
36	RE-ENTRY		DARYL COLEY LIGHT 7-115-72018-5/LEXICON	I'LL BE WITH YOU
37	36	37	REV. F.C. BARNES & REV. JANICE BROWN ATLANTA INT'L AIR 10130	LIVE
38	34	45	THE MICHAEL FLETCHER CHORALE SOUND OF GOSPEL SOG-172	JESUS... HE'S THE ONE
39	NEW▶		VANESSA BELL ARMSTRONG JIVE 1200/RCA	WONDERFUL ONE
40	30	29	THE GOSPEL KEYNOTES MALACO 4430	FROM THE HEART

(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 Commissioned. The group recently signed with Benson.

LOOKING FOR THE NEXT Big Thing in contemporary gospel music? Look no further than Commissioned. This Detroit-based group has created quite a stir in the industry through four sizzling albums and nearly a decade's worth of incendiary live performances—although few people outside of black gospel music have ever heard of them.

That could change. By recently signing with Benson, Commissioned is aiming at the same kind of crossover airplay that has propelled BeBe and CeCe Winans and Take 6 to the top of both the white and black gospel charts—not to mention some pretty heavy-duty mainstream airplay and sales as well.

Co-founder Fred Hammond was in a buoyant mood, calling from the studio while working on the band's (as yet untitled) fifth release.

"We began laying some vocal tracks the first week of August," he says. "We went into the studio with all the material ready and some really nice things are happening. It is pretty much similar in style to our last release [for Light Records], 'Will You Be Ready'—with not much traditional gospel music on it. With the last album, all of the tunes were pop contemporary except the title cut. This one'll be the same, more in a mainline, Anita Baker vein.

"'Will You Be Ready' did all right for us; I don't know how much more it could have done. We heard nothing but positive things about it from the fans and the gospel programmers. The release before that, 'On The Winning Side,' was more popular with musicians than listeners, I

think. Musicians really got into that one. So this time, we're sticking pretty much to what we did with 'Will You Be Ready.'"

Commissioned's brand of contemporary urban gospel places them in a unique position in the Christian music marketplace. They seem to be poised to capitalize on the acceptance of urban music by white listeners—something that happened several years ago in the mainstream marketplace.

"I believe acceptance for this music is building everywhere as the music becomes more familiar to people," Hammond says.

"When we first got started, we wanted to find out if we could satisfy listeners in the traditional field as well.

Commissioned produces contemporary urban gospel

We didn't just right off go into a youthful sound. But we've worked more and more into it. People who go to church also go to school or college or out in the work force and they're surrounded everywhere by artists like Bobby Brown. We have to have the same type of musical drive, but our lyrics are really about the Lord."

Commissioned has yet another advantage. The band members, who have been together since 1980, are young and stylish and their shows are closer to mainstream rock or urban concerts than church services.

"We've always worked hard on our stage presence," Hammond continues. "It took us a while to get it like we wanted coming out of traditional gospel music. The organized church stays away from certain styles of performance. Even now, we have to remind ourselves that we don't want to appear stiff out there—we have to get into it for the people to get into it. We've even got a step now, something we didn't used to do. The audiences have just loved it. It is just a bounce, but the people almost expect it from us now."

Next week, Hammond talks about songwriting and the band's plans for the future.

Jazz  
BLUE NOTES



by Jeff Levenson

IN MAY 1988, IRVING BERLIN WAS 100 years young and not quite ready to call it a career. He declined an invitation to attend a grand birthday bash in his honor at New York's Carnegie Hall, but nonetheless held sway over the proceedings with the power of his music. The event had been orchestrated by the American Society of Composers, Authors and Publishers, the organization Berlin co-founded in 1914 to protect copyrighted material.

Those who made it that night honored a tunesmith lauded as "the personification of American music," "the nation's songwriter," "the man who gave this country a musical identity." The accolades were high praise indeed for a Russian immigrant who knew no music theory and could only tap out tunes in the key of F-sharp. After a gloriously long run, Berlin died on Sept. 22 at the age of 101.

Clearly, he was our most richly American composer, a fact underscored not only by his anthems to tradition and patriotism ("White Christmas," "Easter Parade," "God Bless America"), but by the open-hearted populism of his scores for stage and screen ("Top Hat," "Annie Get Your Gun," "There's No Business Like Show Business"). He possessed, as critic Gary Giddins said, "the unique gift of writing songs that seemed to belong in the public domain... even before the ink was dry." It was a gift seized by a country that had survived two world wars, a depression, and the dizzying effects of technology's ascendancy.

Berlin's imperishable words and melodies provided reassurance and resolve. He used song to define who we were as a nation. He also offered a sense of community and a brand of patriotism that was pure and

heartfelt—not at all like the subsequent flag-waving deceits of political thugs who bastardized the term. Berlin captured the spirit of America.

Interestingly, compared to the works of other American composers like George Gershwin, Jerome Kern, and Harold Arlen, few of Berlin's 1500 published songs (estimated to be half of those he actually wrote) served the interpretative needs of jazz improvisers. There are, of course, enduring exceptions in "Cheek To Cheek," "They Say It's Wonderful," and "How Deep Is The Ocean." In the main, jazz singers more than instrumentalists have provided the memorable treatments of his gems. The Carnegie Hall salute evidenced just that.

Nell Carter belted out "Alexander's Ragtime

Irving Berlin captured the spirit of America

Band," Berlin's turn-of-the-century pronouncement of the coming of jazz. And then, as if to offset the flash and daring of her performance, Ray Charles delivered a slow, luxuriant "How Deep..." that conveyed as much melancholy as wonderment. Both moods typified Berlin's range of compositional authority.

Of all the comments and press hype generated at the time of the centennial, perhaps it was Frank Sinatra who, with characteristic bluntness, best captured Berlin's contribution to culture: "In a world where many make sausages, Irving made beauty." Ol' Blue Eyes' words, though certainly less eloquent than those of "Always," were nonetheless a fitting sentiment.

FOLLOWING THE BIRTHDAY salute, a number of releases were issued that featured Berlin's work. Among them: Dick Hyman's "Face The Music: A Century Of Irving Berlin" on MusicMasters; "The Fred Astaire Story" on Verve; "Starring Fred Astaire" on Columbia; and Elisabeth Welch's "The Irving Berlin Songbook," also on Verve.

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# Nashville's Leadership Music Group Aims To Educate

BY EDWARD MORRIS

NASHVILLE Chiefs of the music industry here have established Leadership Music, an organization aimed primarily at educating its members about the different aspects of the business. Dale H. Franklin, who headed the Nashville Music Assn. during the early '80s, will be the executive director. Central to the group's formation is the notion that the Nashville music industry is becoming too large and diverse to function in the in-

formal, communal way it has been. Warner Bros./Reprise Records' Jim Ed Norman, who chaired the Sept. 25 press conference at which the organization was announced, said in a prepared statement, "It is clear we can no longer assume that we all know each other, or that we have access to each other, or that we have a basic understanding and working knowledge of the businesses that make up the music industry."

A representative of Leadership Nashville, a civic booster group,

said he expected Leadership Music to help integrate the industry into the community at large and to help promote Nashville as "Music City U.S.A."

The first Leadership Music activity will be to present a series of educational sessions to 31 participants chosen by the board of directors.

The participants are Janice Azrak, Warner/Reprise; Eddie Bayers, musician; Jeffrey Beals, William Morris Agency; Ed Benson, Country Music Assn.; Connie D.

Bradley, ASCAP; Jerry Bradley, Opryland Music Group; Don Butler, Gospel Music Assn.; Vince Candilora, SESAC; David Conrad, Almo/Irving; Paul Corbin, The Nashville Network.

Also, Tim DuBois, Arista; Jim Foglesong, Capitol; Joanne Gardner, Acme Pictures; Lon Helton, Radio & Records; Scott Hendricks, engineer; Stan Hitchcock, Country Music Television; Pat Huber, Nashville Songwriters Assn., International; Dave Manning, WSIX.

And, W. Michael Milom, Wyatt, Tarrant, Combs, Gilbert & Milom; Robert K. Oermann, the Tennessee; Kerry O'Neil, Gelfand, Renert, O'Neil & Hagaman; Chip Peay, Chip Peay Ents.; Joyce Rice, First American National Bank;

Thom Schuyler, songwriter; Nancy Shapiro, NARAS; Harold Shedd, PolyGram/Mercury; Sony Simmons, Century II; Wendy Waldman, producer; Connie Westfall, Nashville Entertainment Assn.; Jack Weston, RCA; and Roy Wunsch, CBS.

The first year—running from November through April—will be a shorter than usual program season, according to Franklin. Normally, the programs will extend over nine months.

Between program seasons, Franklin says the organization will work on educational sessions for the coming year. Participants in the daylong sessions "will be hearing a lot from panels and speak-

(Continued on page 39)

## O'Connor, Whitley, Black, Hank Jr. Likely To Fetch Top Prizes . . . And The CMA Award Winners Are . . .

IT'S PICK THE WINNER TIME: The Country Music Assn. Awards are just a heartbeat away, and as Nashville Scene prepares once again to victoriously duel with Nashville Tennessean/Music Row prognosticator Bob Oermann on the Nashville Network's "Crook & Chase CMA Preview Show," here are the fearless predictions:

Musician of the year will be Mark O'Connor, edging out longtime favorite Johnny Gimble. And where is Chet Atkins? Music video honors will go to the most innovative video (regardless of genre) in years: "There's A Tear In My Beer," directed by Ethan Russell and performed by Hank Williams Jr. This clip captured on video a wonderful reunion between a son and his father who had died 35 years earlier. The fete should also earn vocal-event-of-the-year tributes over such competitors as the oddball pairing of Buck Owens and Ringo Starr, that old British buckaroo.

Single of the year pits five country music greats: Clint Black, Rodney Crowell, Keith Whitley, Ricky Van Shelton, and Vern Gosdin. All of the nominees have the talent to justifiably carry off this trophy. And this is where we discuss Keith Whitley, who is up for this award, along with three others—male vocalist, the singer on song of the year, and the Horizon Award. Keith died this year, and that would normally lead to a sympathy vote. Except that he died of an alcohol overdose, which, to the conservative country music community, takes away the sympathy factor. A recent Nashville Scene column suggesting that Keith should still be a contender and namesake for the Horizon Award drew mixed reactions. Some applauded the idea; others belabored Whitley's tragic alcohol-laced death as being sufficient reason for not naming an award after him. They forget the ironies provided by the country music mode that constantly overdoses in drinking songs, drinking singers, drinking creators, and drinking executives. Some of those who complained the most did so with cocktails raised to their lips.

So here's the vote on Keith Whitley. How about single of the year? "I'm No Stranger To The Rain" will win. Let's name the Horizon Award for Keith, and then present it to one of the finest talents to cross that horizon in years: Clint Black. This guy has to be seen in concert to be fully appreciated. The song-of-the-year trophy should go to the penultimate country weeper, "Chiseled In Stone," by Vern Gosdin (co-written with Max D. Barnes). The dark horse bet for top male vocalist is Rodney Crowell (over Ricky Van Shelton, George Strait, Randy Travis, and Whitley), with his five No. 1s from the "Diamonds & Dirt" album. Watch for Kathy Mattea to surprise as top female vocalist, edging out a resurgent Tanya Tucker, Rosanne Cash, Reba McEntire, and Patty Loveless.

And where is K.T. Oslin? Highway 101, with the wondrous Paulette Carlson belting out the ballads, will edge out Shenandoah, Alabama, Restless Heart, and the Desert Rose Band. Album-of-the-year honors will go to the album of the decade—"Will The Circle Be Unbroken, Vol. 2" by the Nitty Gritty Dirt Band on Universal Records. Vocal duo—a predictable category—will see the accolades go once again to the Judds over Sweethearts Of The Rodeo, Foster & Lloyd, Baillie & the Boys, and the Bellamy Brothers.

And now . . . the CMA entertainer of the year. The finalists are five of the greatest country performers in the world: McEntire, Travis, Shelton, Strait, and Williams. Although Hank Jr. has won this award for a couple of years, and although Travis is as strong as they come, and although George Strait

can sing a ballad with the best of them, and although Shelton is red-hot and getting hotter, the long-shot pick goes to . . . Reba McEntire. Tune in to the 23rd annual CMA Awards Show on CBS-TV, Oct. 9, for the results.

**ROCKIN' RODNEY:** CBS Records hosted a "Five In A Row . . . On The Row" concert by Rodney Crowell, celebrating his record-breaking achievement of five Billboard No. 1 singles from the same album ("Diamonds & Dirt"), which were written, performed, and produced by the same artist. The Sept. 14 show took place in the block-party setting of the CBS Records parking lot on Music Row. Crowell's next Columbia album, "Keys To The Highway," is scheduled for late October release, while his next single, "Many A Long And Lonesome Highway," is now being shipped to radio . . . Mexican beer and Mexican food brightened BMI's Sept. 19 party for Gary P. Nunn, the Texas talent celebrating the release of his new AO Records album, "For Old Times Sake" . . . Roy Clark will host a gala starring Johnny Cash, Waylon Jennings, Jessi Colter, and Alla Pugachova of Russia during the International Marketplace of Festivals conclave in Nashville Oct. 5-9.

**SIGNINGS:** Mel McDaniels inks an exclusive representation agreement with Charles Dorris & Assoc. . . Shelby Lynne signs a personal appearances agreement with the Lib Hatcher Agency . . . J.D. Sumner & the Stamps and the Kingsmen to the RiverSong label . . . Suzy Bogguss and Eddy Raven to BBJO Entertainment Group . . . Joe Barnhill to ASCAP as a writer and to the Beacham Agency for bookings . . . Wild Rose to Buddy Lee Attractions for booking. Dean Dillon to Jack McFadden for personal management . . . Russell Smith to the Harp Agency for exclusive representation . . . Rebecca Holden to Tra-Star Records . . . Dottie West to Bobby Roberts Entertainment.



by Gerry Wood

## Third Truck Trek Will Make Tracks To 15 Towns Country Acts Gear Up For GMC Tour

NASHVILLE Dates and specifics of the third GMC Truck American Music Tour were announced at a press conference here Sept. 21.

Randy Travis and Tammy Wynette plan to stop in 15 cities beginning with a Sunday (1) tour kick-off date at the Palace of Auburn Hills in Auburn Hills, Mich., just outside of Detroit. K.T. Oslin will appear on the Sunday date—a third act may be confirmed on others. Other dates include Jackson, Miss. (Oct. 5); Birmingham, Ala. (Oct. 6); Memphis (Oct. 7); Dallas (Feb. 3); Orlando, Fla. (Feb. 16); San Francisco (March 16); San Diego (March 17); Phoenix (March 18); Phil-

adelphia (April 6); Worcester, Mass. (April 7); Houston (April 13); San Antonio, Texas (April 14); and Atlanta (April 14). Two dates are still being confirmed.

GMC truck dealers in each market will give away one GMC truck. Fans register to win at participating GMC truck dealerships during weeks prior to the concert. One name will be drawn from each participating dealer to qualify possible winners, with each drawn qualifier receiving tickets to the show. Tammy Wynette, who hosts the show, will draw the winner during the concert.

(Continued on page 37)

## NEW ON THE CHARTS

The Kentucky Headhunters capture a slot on the Hot Country Singles chart with "Walk Softly On This Heart," the first song from their debut album, "Pickin' On Nashville," which will be in stores later this month.

An old home on a lazy Edmonton, Ky., farm is the place of origin for the Headhunters, which brothers Richard and Fred Young started in the late '60s with their cousin, Greg Martin. The trio later joined forces with another pair of brothers, Doug and Ricky Lee Phelps, and the band

developed a trademark style reminiscent of Led Zeppelin and Cream.

With its marriage of dirty blues and guitar-scorching rock, the band traveled to Nashville and won a label deal with Mercury Records this year. In addition to working on their first album, the Headhunters started their own radio program on WLOC-FM in Munfordville, Ky. The 90-minute monthly presentation called "The Chitlin' Show" exposes undiscovered talent and plays only independent albums and basement tapes.

JIM RICHLIANO



**THE KENTUCKY HEADHUNTERS:** Pictured, from left, are Doug Phelps, Ricky Phelps, Richard Young, Fred Young, and Greg Martin.

# COUNTRY CORNER



by Marie Ratliff

"IT'LL BE A CRYIN' SHAME if Vern Gosdin doesn't win a CMA Award this year," says PD Van Mac, WOKK Meridian, Miss. "How can we forget all the great songs he's done, like this one ['That Just About Does It,' Columbia]. It's so simple and touching—about two people's lives that aren't working out and they've said all there is to say. It's great."

Gosdin is a CMA nominee for single of the year for his performance on "Chiseled In Stone," which is also up for song of the year at this year's Country Music Assn. Awards Show, Oct. 9 in Nashville.

"Vern's video played in this market before we got the record, so requests started before we put it on the air," says MD Dorrie Hummel, KTTS Springfield, Mo. "I love it and so does our audience." Gosdin's "That Just About Does It" is charted at No. 50 in its second week on the Hot Country Singles chart.

Another song showing strongly at KTTS, says Hummel, is Garth Brooks' "If Tomorrow Never Comes." "This guy has been a pleasant surprise for me," she says. "He demonstrates a lot of versatility, and I already think of this song as a classic." Brooks' second release on Capitol, charted for five weeks, moves up No. 22.

ALREADY THREE TIMES A HIT, Randy Travis hopes to make it four in a row for "It's Just A Matter of Time." It all started in 1959 when Brook Benton, a co-writer of the song, made it his first hit record. It was a part of Sonny James' record-setting string of No. 1 country records when he took it to the top in 1970, and Glen Campbell's version was top 10 in 1986. Travis' record is at No. 23 in its third chart week.

"The phones went crazy the first time Randy's record aired in this market," says MD Dan O'Brian, WIRK West Palm Beach, Fla., "and it's been our most-requested song for days. Some of the people calling are looking for the song in a Travis album, which hasn't been released yet." "He definitely has a monster on his hands," agrees PD Mark Ess, KCJB Minot, N.D.

Ess also has some strong compliments for newcomer Marsha Thornton, whose "Deep Water" (MCA) has been nationally charted for three weeks, this week at No. 65. "She has such an unusual voice, like nobody else on the radio. If you're looking for a song that will leap out of the radio to you, this is the one." Note for trivia buffs: The Fred Rose-penned "Deep Water" was a top 10 hit for Carl Smith in 1967.

CONWAY TWITTY'S "House On Old Lonesome Road" (MCA), charted at No. 25, is getting a lot of attention in Colorado Springs because of a local slant, says KKCS MD Greg Mozingo. "The song was written about a road in a part of town called Old Colorado City," says Mozingo. "Naturally the folks around here love it and Conway does a great job on the record."

Sawyer Brown is also "tearing them up" at KKCS, Mozingo says. The group is very strong, too, at KEKA in Eureka, Calif., says MD Ron Day. "The Race Is On" [Capitol/Curb] has been our most-requested song for six weeks. It's rare for requests to stay so heavy that long."

## HOT COUNTRY SINGLES ACTION

### RADIO MOST ADDED

	GOLD ADDS 35 REPORTERS	SILVER ADDS 60 REPORTERS	BRONZE/ SECONDARY ADDS 62 REPORTERS	TOTAL ADDS 157 REPORTERS	TOTAL ON
WHO'S LONELY NOW HIGHWAY 101 WARNER BROS.	9	16	28	53	53
YOU MUST NOT BE... EARL THOMAS CONLEY RCA	4	16	28	48	48
A WOMAN IN LOVE RONNIE MILSAP RCA	12	12	14	38	132
IT'S YOU AGAIN SKIP EWING MCA	3	10	25	38	38
WHEN IT'S GONE NITTY GRITTY DIRT... UNIVERSAL	3	10	24	37	38
TILL I CAN'T TAKE IT... BILLY JOE ROYAL ATLANTIC	3	14	17	34	80
SHE'S GONE, GONE, GONE GLEN CAMPBELL UNIVERSAL	2	14	14	30	79
LONG WHITE CADILLAC DWIGHT YOAKAM REPRISE	4	11	15	30	76
THERE YOU ARE WILLIE NELSON COLUMBIA	4	10	16	30	30
IF I EVER FALL IN LOVE AGAIN ANNE MURRAY CAPITOL	2	9	18	29	68

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.

# GET YOUR FEET WET!



# ZACA CREEK

"SOMETIMES LOVE'S NOT A PRETTY THING"

is the single that's leading everyone to Zaca Creek!

WATCH FOR ZACA CREEK—THE FORTHCOMING ALBUM BY FOUR WESTERN BROTHERS WITH THE CLEANEST SOUND AROUND!

Produced by Eddie Kilroy

ON COLUMBIA CASSETTES & COMPACT DISCS.

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## 'Key' To Crowell's Success Is 'Highway' Singer Charts Career Path With Upcoming Album

BY EDWARD MORRIS

NASHVILLE It took Rodney Crowell nearly 10 years to rise from chart chaff to chart champion. But since he's found the right formula, there's been no stopping him.

The poetic songwriter broke into the country record books as a singer in 1978 and even managed to chart fairly regularly thereafter. However, he was never able to rise above No. 30 until last year, when "It's Such A Small World," from his Columbia

Records "Diamonds & Dirt" album, went No. 1. He straightaway mined the album for four more No. 1s: "I Couldn't Leave You If I Tried," "She's Crazy For Leavin'," "After All This Time," and "Above And Beyond."

At the upcoming Country Music Assn. Awards Show Oct. 9, Crowell is in the running for top male vocalist, top song, top single, and top music video. "Diamonds & Dirt" has racked up sales of almost 450,000 copies.

Crowell's sudden prominence on

the charts inspired Warner Bros. Records, his old label, to release "The Rodney Crowell Collection," a 12-song package available in cassette and CD only. This week, that title is at No. 70 on the country albums chart.

While there was talk of trying to milk a sixth single from "Diamonds & Dirt," Columbia has instead opted for the Oct. 27 release of Crowell's new album, "Keys To The Highway." The first single, "Many A Long And" (Continued on page 39)



**Carpenter Never Had It So Good.** Columbia artist Mary Chapin Carpenter visits with CBS label executives following her performance in Nashville at the CBS branch managers meeting. Her single, "Never Had It So Good," is at No. 26 on Billboard's Hot Country Singles chart. Pictured, from left, are Tommy Mottola, president, CBS Records division; Mel Ilberman, executive VP, CBS; and Roy Wunsch, senior VP, Nashville operations, CBS.

FOR WEEK ENDING OCTOBER 7, 1989

# Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★★ NO. 1 ★★	
1	1	1	21	<b>CLINT BLACK</b> ● RCA 9668-1 (8.98) (CD)	<b>KILLIN' TIME</b> 3 weeks at No. 1
2	4	7	8	<b>WILLIE NELSON</b> COLUMBIA 45046 (CD)	A HORSE CALLED MUSIC
3	2	2	20	<b>REBA MCENTIRE</b> ● MCA 6294 (8.98) (CD)	SWEET SIXTEEN
4	3	3	7	<b>KEITH WHITLEY</b> RCA 9809 (8.98) (CD)	I WONDER DO YOU THINK OF ME
5	5	5	32	<b>HANK WILLIAMS, JR.</b> ● WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
6	6	4	24	<b>THE JUDDS</b> ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
7	7	6	32	<b>GEORGE STRAIT</b> ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
8	8	9	51	<b>RICKY VAN SHELTON</b> ● COLUMBIA 44221/CBS (CD)	LOVING PROOF
9	11	12	33	<b>SHENANDOAH</b> COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
10	9	8	62	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
11	10	10	55	<b>K.T. OSLIN</b> ● RCA 8369 (8.98) (CD)	THIS WOMAN
12	12	14	17	<b>K.D. LANG &amp; THE RECLINES</b> SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
13	13	11	16	<b>DOLLY PARTON</b> COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
14	14	13	52	<b>PATTY LOVELESS</b> MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
15	15	15	75	<b>RODNEY CROWELL</b> COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
16	17	18	33	<b>ALABAMA</b> ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
17	16	16	20	<b>KENNY ROGERS</b> REPRISE 1-25792 (8.98) (CD)	SOMETHING INSIDE SO STRONG
18	18	17	31	<b>BILLY JOE ROYAL</b> ATLANTIC AMERICA 91064/ATLANTIC (8.98) (CD)	TELL IT LIKE IT IS
19	21	22	59	<b>THE JUDDS</b> ▲ RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
20	22	23	6	<b>TANYA TUCKER</b> CAPITOL 91814 (8.98) (CD)	GREATEST HITS
21	19	21	124	<b>RANDY TRAVIS</b> ▲ <sup>3</sup> WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
22	20	19	68	<b>KEITH WHITLEY</b> ● RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
23	25	24	11	<b>VERN GOSDIN</b> COLUMBIA 45104/CBS (CD)	ALONE
24	24	25	24	<b>KATHY MATTEA</b> MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
25	23	20	20	<b>NITTY GRITTY DIRT BAND</b> UNIVERSAL 12500/MCA (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
26	37	—	2	<b>REBA MCENTIRE</b> MCA 8034 (8.98) (CD)	REBA LIVE
27	27	27	21	<b>GARTH BROOKS</b> CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
28	26	26	13	<b>RICKY SKAGGS</b> EPIC 45027/CBS (CD)	KENTUCKY THUNDER
29	29	29	189	<b>ALABAMA</b> ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
30	46	—	2	<b>THE OAK RIDGE BOYS</b> MCA 42311 (8.98) (CD)	AMERICAN DREAMS
31	33	32	172	<b>RANDY TRAVIS</b> ▲ <sup>2</sup> WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
32	30	30	112	<b>PATSY CLINE</b> ▲ <sup>2</sup> MCA 12 (8.98) (CD)	GREATEST HITS
33	28	28	114	<b>K.T. OSLIN</b> ▲ RCA 5924-1 (8.98) (CD)	80'S LADIES
34	32	31	10	<b>HOLLY DUNN</b> WARNER BROS. 25939 (8.98) (CD)	THE BLUE ROSE OF TEXAS
35	36	40	16	<b>LORRIE MORGAN</b> RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
36	31	35	13	<b>MERLE HAGGARD</b> EPIC 44283/CBS (CD)	5:01 BLUES
37	35	34	59	<b>DWIGHT YOAKAM</b> ● REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
38	41	37	13	<b>MICHAEL MARTIN MURPHEY</b> WARNER BROS. 25894 (8.98) (CD)	LAND OF ENCHANTMENT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	42	52	29	<b>BAILLIE AND THE BOYS</b> RCA 8454 (8.98) (CD)	TURN THE TIDE
40	34	36	29	<b>ROSANNE CASH</b> COLUMBIA 45054/CBS (CD)	HITS 1979 - 1989
41	43	41	29	<b>GEORGE JONES</b> EPIC 44078/CBS (CD)	ONE WOMAN MAN
42	38	44	135	<b>RICKY VAN SHELTON</b> ▲ COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
43	40	39	106	<b>GEORGE STRAIT</b> ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
44	48	45	8	<b>MARY CHAPIN CARPENTER</b> COLUMBIA 44228 (CD)	STATE OF THE HEART
45	51	54	203	<b>GEORGE STRAIT</b> ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
46	49	46	25	<b>STEVE WARINER</b> MCA 42272 (8.98) (CD)	I GOT DREAMS
47	39	38	49	<b>THE STATLER BROTHERS</b> MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS
48	44	33	20	<b>THE OAK RIDGE BOYS</b> MCA 42294 (8.98) (CD)	GREATEST HITS, VOL. III
49	58	48	16	<b>EDDY RAVEN</b> UNIVERSAL 76003/MCA (8.98) (CD)	TEMPORARY SANITY
50	53	50	13	<b>LIONEL CARTWRIGHT</b> MCA 42276 (8.98) (CD)	LIONEL CARTWRIGHT
51	50	58	280	<b>HANK WILLIAMS, JR.</b> ▲ <sup>2</sup> WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
52	54	57	53	<b>RESTLESS HEART</b> RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
53	47	43	14	<b>CONWAY TWITTY</b> MCA 42297 (8.98) (CD)	HOUSE ON OLD LONESOME ROAD
54	52	53	87	<b>VERN GOSDIN</b> COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
55	60	55	13	<b>THE FORESTER SISTERS</b> WARNER BROS. 25897 (8.98) (CD)	GREATEST HITS
56	45	42	72	<b>SKIP EWING</b> MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
57	57	56	13	<b>THE BELLAMY BROTHERS</b> MCA/CURB 42298/MCA (8.98) (CD)	GREATEST HITS, VOL. III
58	56	59	18	<b>GARY MORRIS</b> UNIVERSAL 76005/MCA (8.98) (CD)	STONES
59	59	60	10	<b>BILLY HILL</b> REPRISE 25915/WARNER BROS. (8.98) (CD)	I AM JUST A REBEL
60	67	61	15	<b>SUZY BOGGOSS</b> CAPITOL 90237 (8.98) (CD)	SOMEWHERE BETWEEN
61	61	51	68	<b>K.D. LANG</b> SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
62	63	68	5	<b>WAYNE NEWTON</b> CURB 10607 (8.98)	COMING HOME
63	66	66	333	<b>WILLIE NELSON</b> ▲ <sup>2</sup> COLUMBIA KC 237542/CBS (CD)	GREATEST HITS
64	65	47	73	<b>REBA MCENTIRE</b> ● MCA 42134 (8.98) (CD)	REBA
65	69	—	185	<b>ALABAMA</b> ▲ <sup>2</sup> RCA AHL1-4939 (8.98) (CD)	ROLL ON
66	RE-ENTRY	2	<b>JANIE FRICKIE</b> COLUMBIA 45087 (CD)	LABOR OF LOVE	
67	62	62	69	<b>ALABAMA</b> ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
68	68	63	15	<b>CANYON</b> 16TH AVENUE 70556 (8.98) (CD)	RADIO ROMANCE
69	55	49	126	<b>REBA MCENTIRE</b> ▲ MCA 5979 (8.98) (CD)	GREATEST HITS
70	70	70	6	<b>RODNEY CROWELL</b> WARNER BROS. 25965 (8.98) (CD)	RODNEY CROWELL COLLECTION
71	71	73	22	<b>THE CHARLIE DANIELS BAND</b> EPIC 38795/CBS (CD)	A DECADE OF HITS
72	RE-ENTRY	191	<b>THE JUDDS</b> ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME	
73	64	64	53	<b>HIGHWAY 101</b> WARNER BROS. 25742 (8.98) (CD)	101 2
74	73	71	34	<b>LYLE LOVETT</b> MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
75	72	65	30	<b>LARRY BOONE</b> MERCURY 836 710 1 (CD)	SWINGIN' DOORS, SAWDUST FLOORS

Albms 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.

## Billboard. POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations

### Bradley Kincaid, Pioneer, Dies At 94 Helped Popularize Country Music

NASHVILLE Bradley Kincaid, who made his contributions to country music well before the charts to debut, died Sept. 23 at a nursing home in Springfield, Ohio. He was 94.

In every sense a pioneer, Kentucky-born Kincaid was influential as a folk singer, radio performer, recording artist, and song collector. He was also a mentor to other country acts, notably Louis Marshall Jones, whom Kincaid first hired for his radio shows and subsequently named "Grandpa." Music historians credit Kincaid with helping to popularize country music in the Northeast via programs in Boston, Hartford, Rochester, and Pittsburgh.

While still a college student in Chicago during the late '20s, Kincaid worked the National Barn Dance on WLS. Later he was a member of the

Boone County Jamboree on WLW Cincinnati. And from 1944-1949, he was a regular on WSM's Grand Ole Opry in Nashville.

Among the songs he was identified with "Barbara Allen" and "The First Whippoorwill Song."

While still on Chicago radio, Kincaid began compiling printed collections of the songs he sang and collected, a practice many other radio stars of the '30s and '40s would emulate.

Kincaid recorded extensively, too, for such labels as Gennett, Brunswick, American Record Corp, Decca, RCA Victor, and Capitol.

After retiring from performing, Kincaid bought and operated radio station WWSO in Springfield, Ohio. After he sold the station, he purchased and ran a music store in the same city.

EDWARD MORRIS

### Judds Get A L'egg Up

NASHVILLE The Judds are scheduled to set out on the second leg of their L'eggs Presents The Judds concert series, sponsored by L'eggs Products Inc., a division of Sara Lee Corp. This second series of dates will target eight major cities during the next year.

L'eggs opted to continue the relationship with the duo based on the success of the company's first sponsored tour with the Judds.

The pairing is effective, according

to Michael Flatow, VP of marketing for L'eggs, because the Judds' core audience and L'eggs consumers are women ages 18 to 49.

Nashville-based Pro Tours Inc. is originator of the sponsorship. L'eggs concert kits, which include certificates for L'eggs pantyhose and concert tickets, have been distributed to radio stations. In addition, L'eggs receives exposure on signage within the concert arena and mentions in ads.

DEBBIE HOLLEY

### GMC SPONSORS THIRD COUNTRY MUSIC TOUR

(Continued from page 34)

Ray Rota, general sales manager of GMC Truck Division, explained the success of the tour that GMC began sponsoring in the winter of 1988. The marriage between country music and GMC trucks, referred to as "niche marketing" by Rota, has worked well—increasing showroom traffic and resulting in increased truck sales and regional and national recognition.

According to surveys conducted by GMC Truck Division, more than 50% of last year's tour attendees owned light-duty trucks. Almost 87% of those truck owners were interested

in purchasing one again. And, approximately 35% of all American country music enthusiasts own light-duty trucks.

According to Ed Gray, VP of Gail & Rice Productions Inc., "In basic terms, GMC Truck provides dollars for the promotion of these concerts, as well as some talent fees." Some promotion funds are generated through dealer association cooperatives.

The tour is being promoted by Special Moments Promotions and produced by Gail & Rice Productions of Livonia, Mich.

DEBBIE HOLLEY



**Painting A Rosy Picture.** Rose Drake chats with Don Butler, executive director of the Gospel Music Assn., during her recent Open House at the Drake Music Group in Nashville.

City	Station	Artist	Title	Label
Atlanta	Y106FM	1	Alabama, High Cotton	Meridian
		2	Ricky Van Shelton, Living Proof	Meridian
		3	Clint Black, Killin' Time	Meridian
		4	Rodney Crowell, Above And Beyond	Meridian
		5	Baillie And The Boys, (I Wish I Had A) Heart Of	Meridian
		6	The Judds, Let Me Tell You About Love	Meridian
		7	Steve Wariner, I Got Dreams	Meridian
		8	The Bellamy Brothers, You'll Never Be Sorry	Meridian
		9	Merle Haggard, A Better Love Next Time	Meridian
		10	Keith Whitley, I Wonder Do You Think Of Me	Meridian
		11	Restless Heart, Say What's In Your Heart	Meridian
		12	Hank Williams, Jr., Finders Are Keepers	Meridian
		13	Lionel Cartwright, Give Me His Last Chance	Meridian
		14	Eddy Raven, Bayou Boys	Meridian
		15	Willie Nelson, Nothing I Can Do About It Now	Meridian
		16	The Desert Rose Band, Hello Trouble	Meridian
		17	George Strait, Ace In The Hole	Meridian
		18	Highway 101, Honky Tonk Heart	Meridian
		19	Suzy Bogguss, Cross My Broken Heart	Meridian
		20	Dolly Parton, Yellow Roses	Meridian
		21	Kathy Mattea, Burnin' Old Memories	Meridian
		22	Reba McEntire, Till Love Comes Again	Meridian
		23	The Oak Ridge Boys, An American Family	Meridian
		24	Skip Ewing, The Coast Of Colorado	Meridian
		25	Ricky Skaggs, Let It Be You	Meridian
		26	Holly Dunn, Are You Ever Gonna Love Me	Meridian
		27	Paul Overstreet, All The Fun	Meridian
Detroit	106.7 FM	1	Holly Dunn, Are You Ever Gonna Love Me	Meridian
		2	The Bellamy Brothers, You'll Never Be Sorry	Meridian
		3	Ricky Van Shelton, Living Proof	Meridian
		4	Rodney Crowell, Above And Beyond	Meridian
		5	Michael Martin Murphey, Never Givin' Up On Love	Meridian
		6	Alabama, High Cotton	Meridian
		7	John Denver/Nitty Gritty Dirt Band, And So It G	Meridian
		8	Merle Haggard, A Better Love Next Time	Meridian
		9	Highway 101, Honky Tonk Heart	Meridian
		10	Clint Black, Killin' Time	Meridian
		11	Keith Whitley, I Wonder Do You Think Of Me	Meridian
		12	Baillie And The Boys, (I Wish I Had A) Heart Of	Meridian
		13	Merle Haggard, A Better Love Next Time	Meridian
		14	Ricky Skaggs, Let It Be You	Meridian
		15	Steve Wariner, I Got Dreams	Meridian
		16	Suzy Bogguss, Cross My Broken Heart	Meridian
		17	The Desert Rose Band, Hello Trouble	Meridian
		18	Hank Williams, Jr., Finders Are Keepers	Meridian
		19	Restless Heart, Say What's In Your Heart	Meridian
		20	Mary Chapin Carpenter, Never Had It So Good	Meridian
		21	Don Williams, The Vows Go Unbroken (Always True	Meridian
		22	Eddy Raven, Bayou Boys	Meridian
		23	Willie Nelson, Nothing I Can Do About It Now	Meridian
		24	George Strait, Ace In The Hole	Meridian
		25	Randy Travis, It's Just A Matter Of Time	Meridian
		26	Shenandoah, Sunday In The South	Meridian
		27	Don Williams, One Good Word	Meridian
Orlando	K92FM	1	Alabama, High Cotton	Meridian
		2	Ricky Van Shelton, Living Proof	Meridian
		3	Clint Black, Killin' Time	Meridian
		4	Baillie And The Boys, (I Wish I Had A) Heart Of	Meridian
		5	Hank Williams, Jr., Finders Are Keepers	Meridian
		6	Ricky Van Shelton, Living Proof	Meridian
		7	The Bellamy Brothers, You'll Never Be Sorry	Meridian
		8	The Judds, Let Me Tell You About Love	Meridian
		9	Steve Wariner, I Got Dreams	Meridian
		10	George Strait, Ace In The Hole	Meridian
		11	The Oak Ridge Boys, An American Family	Meridian
		12	Restless Heart, Say What's In Your Heart	Meridian
		13	Daniele Alexander, She's There	Meridian
		14	Merle Haggard, A Better Love Next Time	Meridian
		15	Kathy Mattea, Burnin' Old Memories	Meridian
		16	Sawyer Brown, The Race Is On	Meridian
		17	Conway Twitty, House On Old Lonesome Road	Meridian
		18	Lee Greenwood, I Go Crazy	Meridian
		19	Ricky Skaggs, Let It Be You	Meridian
		20	Eddy Raven, Bayou Boys	Meridian
		21	Kenny Rogers, The Vows Go Unbroken (Always True	Meridian
		22	Shenandoah, Two Dozen Roses	Meridian
		23	Reba McEntire, Till Love Comes Again	Meridian
		24	Dolly Parton, Yellow Roses	Meridian
		25	Randy Travis, It's Just A Matter Of Time	Meridian
		26	Lorrie Morgan, Out Of Your Shoes	Meridian
		27	Garth Brooks, If Tomorrow Never Comes	Meridian
Seattle	94 COUNTRY KMPS FM	1	Steve Wariner, I Got Dreams	Meridian
		2	The Judds, Let Me Tell You About Love	Meridian
		3	Keith Whitley, I Wonder Do You Think Of Me	Meridian
		4	Clint Black, Killin' Time	Meridian
		5	Restless Heart, Say What's In Your Heart	Meridian
		6	Ricky Van Shelton, Living Proof	Meridian
		7	George Strait, Ace In The Hole	Meridian
		8	Alabama, High Cotton	Meridian
		9	Michael Martin Murphey, Never Givin' Up On Love	Meridian
		10	Ricky Skaggs, Let It Be You	Meridian
		11	Hank Williams, Jr., Finders Are Keepers	Meridian
		12	Merle Haggard, A Better Love Next Time	Meridian
		13	Kenny Rogers, The Vows Go Unbroken (Always True	Meridian
		14	Eddy Raven, Bayou Boys	Meridian
		15	Kathy Mattea, Burnin' Old Memories	Meridian
		16	The Oak Ridge Boys, An American Family	Meridian
		17	Dolly Parton, Yellow Roses	Meridian
		18	Reba McEntire, Till Love Comes Again	Meridian
		19	Mary Chapin Carpenter, Never Had It So Good	Meridian
		20	Baillie And The Boys, (I Wish I Had A) Heart Of	Meridian
		21	Travis Tritt, Country Club	Meridian
		22	Daniele Alexander, She's There	Meridian
		23	Randy Travis, It's Just A Matter Of Time	Meridian
		24	Don Williams, I've Been Loved By The Best	Meridian
		25	Ronnie Milsap, A Woman In Love	Meridian
		26	The Desert Rose Band, Hello Trouble	Meridian
		27	Paul Overstreet, All The Fun	Meridian
Kansas City	61 COUNTRY WDAF-AM	1	Clint Black, Killin' Time	Meridian
		2	The Judds, Let Me Tell You About Love	Meridian
		3	Alabama, High Cotton	Meridian
		4	Hank Williams, Jr., Finders Are Keepers	Meridian
		5	Ricky Van Shelton, Living Proof	Meridian
		6	George Strait, Ace In The Hole	Meridian
		7	Rodney Crowell, Above And Beyond	Meridian
		8	Restless Heart, Say What's In Your Heart	Meridian
		9	Kathy Mattea, Burnin' Old Memories	Meridian

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC
56 #1 HEARTACHE PLACE (Kristoshua, BMI)	ASCAP/Maypop, BMI)	BMI) WBM
20 ABOVE AND BEYOND (Tree, BMI) HL	1 I GO CRAZY (Web IV, BMI)	21 THE RACE IS ON (Tree, BMI/Glad, BMI) HL
8 ACE IN THE HOLE (Sweet Tater Tunes, ASCAP)	1 I GOT DREAMS (Steve Wariner, BMI/Screen Gems-EMI, BMI/Irving, BMI) CPP/WBM	7 SAY WHAT'S IN YOUR HEART (Don Schlitz, ASCAP/Sheedhouse, ASCAP/PolyGram International, ASCAP) CPP/HL
11 ALL THE FUN (Scarlet Moon, BMI) CHL	5 (I WISH I HAD A) HEART OF STONE (EMI April, ASCAP/Ideas Of March, ASCAP/Lionel Heated, ASCAP) HL	46 SHE'S GONE, GONE, GONE (Tree, BMI)
14 AN AMERICAN FAMILY (Famous, ASCAP/Bob Corbin, ASCAP) CPP	41 I WONDER DO YOU THINK OF ME (Acuff-Rose, BMI) CPP	19 SHE'S THERE (Lodge Hall, ASCAP)
85 AND SO IT GOES (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/CLM/WBM	48 IF I EVER FALL IN LOVE AGAIN (Warner-Elektra-Asylum, BMI/Gloria Sklerov, BMI/Dorff, BMI)	51 SOMETHING LOVE'S NOT A PRETTY THING (PolyGram International, ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP)
95 ANNA (GO WITH HIM) (Keava, BMI/Painted Desert, BMI)	93 IF I LIVE TO BE A HUNDRED (I'LL DIE YOUNG) (Tree, BMI)	82 SUNDAY IN THE SOUTH (Screen Gems-EMI, BMI) WBM
63 ARE YOU EVER GONNA LOVE ME (Cross Keys, ASCAP/Terrace, ASCAP/Lawyer's Daughter, BMI) HL/CPP	62 IF I WERE THE MAN YOU WANTED (Michael H. Golden, ASCAP/Lytle Lovett, ASCAP)	98 SUZETTE (Careers, BMI) CPP/HL
79 BAD MOON RISING (Jondora, BMI)	69 IF THIS AINT LOVE (THERE AINT NO SUCH THING) (PolyGram International, ASCAP/Ranger Bob, ASCAP/Bright Sky, ASCAP)	50 THAT JUST ABOUT DOES IT (Hidden Lake, BMI/Hookem, ASCAP)
12 BAYOU BOYS (Morganative, ASCAP/You & I, ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM	22 IF TOMORROW NEVER COMES (Evanlee, ASCAP/Major Bob, ASCAP)	37 THERE GOES MY HEART AGAIN (Zomba, ASCAP/Willesden, BMI/Forest Hills, BMI)
9 A BETTER LOVE NEXT TIME (Johnny Christopher, BMI/Chris Wood, BMI)	73 I'M STILL CRAZY (Hookem, ASCAP/PolyGram International, ASCAP/Buddy Cannon, ASCAP) CPP	71 THERE YOU ARE (Almo, ASCAP/Brio Blues, ASCAP/Irving, BMI/Eaglewood, BMI)
36 BREAKING NEW GROUND (Kayteekay, ASCAP/Dixie Caroline, ASCAP/Cholampy, SESAC)	23 IT'S JUST A MATTER OF TIME (Trio, BMI/Alley, BMI/iza, BMI)	57 THIS NIGHT WON'T LAST FOREVER (Captain Crystal, BMI)
11 BURNIN' OLD MEMORIES (BMG, ASCAP/Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Screen Gems-EMI, BMI) HL/WBM	68 IT'S YOU AGAIN (Acuff-Rose, BMI/Milene, ASCAP)	86 THIS WOMAN (Wooden Wonder, SESAC) HL
53 THE COAST OF COLORADO (Acuff-Rose, BMI/Hidden Lake, BMI) CPP	30 I'VE BEEN LOVED BY THE BEST (PolyGram International, ASCAP/Ranger Bob, ASCAP/Careers, BMI) HL	17 TIL LOVE COMES AGAIN (AMR, ASCAP/New Haven, BMI)
32 COUNTRY CLUB (Triumvirate, BMI)	45 THE JUKEBOX PLAYED ALONG (Next-D-Ken, BMI/Ensign, BMI/BMG Songs, ASCAP) CPP/HL	44 TILL I CAN'T TAKE IT ANYMORE (Alley, BMI/Trio, BMI/Eden, BMI)
40 CROSS MY BROKEN HEART (EMI April, ASCAP/Ideas Of March, ASCAP/Irving, BMI/Eaglewood, BMI) HL/CPP	2 KILLIN' TIME (Howlin'Hits, ASCAP)	81 TIMBER I'M FALLING IN LOVE (Songs Of PolyGram, BMI) HL
77 CRY BABY (Tree, BMI/Cross Keys, ASCAP)	15 LET IT BE YOU (Cross Keys, ASCAP/Silverline, BMI) HL/WBM	60 TOO MUCH MONTH AT THE END OF THE MONEY (Little Big Town, BMI/American Made, BMI/Dolf Wolf, BMI/Corey Rock, ASCAP/Wee B, ASCAP) WBM
34 CRY CRY CRY (Slapich, BMI)	13 LET ME TELL YOU ABOUT LOVE (Brick Hithouse, BMI/Irving, BMI/EMI April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) CPP/HL	28 TWO DOZEN ROSES (Colgems-EMI, ASCAP/Beginner, ASCAP)
62 DADDY AND HOME (Peer International, BMI) CPP	90 LIGHTER SHADE OF BLUE (Sure-Kut, ASCAP/Keith Longbotham, ASCAP)	24 THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) (Gary Burr, ASCAP/Zena, ASCAP) CPP/HL
75 DEEP WATER (Milene, ASCAP)	3 LIVING PROOF (Intersong-USA, ASCAP/Hide-A-Bone, ASCAP) HL	70 WAITIN' ON ICE (Cross Keys, ASCAP/Tree, BMI/Wally Wilson, ASCAP)
84 DO YOU FEEL THE SAME WAY TOO? (Careers, BMI/Beckaroo, BMI) CPP	29 THE LONELY SIDE OF LOVE (Songs Of PolyGram, BMI/Blue Five, BMI) HL	59 WALK SOFTLY ON THIS HEART (Bill Monroe, BMI)
92 DON'T WAIT ON ME (American Cowboy, BMI)	47 LONG WHITE CADILLAC (Twin Duck, BMI)	75 WHATCHA GONNA DO ABOUT HER (Beginner, ASCAP/Gary Baker, ASCAP/Dakine, BMI)
52 DON'T YOU (Little Big Town, BMI/On The Music, BMI/Pierce, ASCAP) WBM	94 LOVE HAS NO RIGHT (Labor Of Love, BMI/Boondocks, ASCAP/Jisafun, ASCAP)	67 WHEN IT'S GONE (Jim Boy, ASCAP/Bug, BMI/Don Schlitz, ASCAP)
87 FAMILY TREE (Screen Gems-EMI, BMI/Writer's Group, BMI/Bethlehem, BMI)	83 MONEY DON'T MAKE A MAN A LOVER (Billy Strange, ASCAP)	88 WHILE THE FEELING'S GOOD (EMI Blackwood, BMI/Hartland, BMI)
6 FINDERS ARE KEEPERS (Bocephus, BMI) CPP	42 NEVER ALONE (Benefit, BMI/Chelcalt, BMI/Atlantic, BMI)	55 WHO'S LONELY NOW (Cross Keys, ASCAP)
66 FULL MOON FULL OF LOVE (Bug, BMI/Whiskey Drinkin'/Miss Kitty, ASCAP) CLM	76 NEVER GIVIN' UP ON LOVE (Unicity, ASCAP/Rowdy Boy, ASCAP) HL	33 A WOMAN IN LOVE (David 'N' Will, ASCAP/Front Burner, ASCAP)
49 GIVE 'EM MY NUMBER (MCA, ASCAP) HL	26 NEVER HAD IT SO GOOD (Getareajob, ASCAP/Obie Diner, BMI)	54 WRITING ON THE WALL (Bobby Fischer, ASCAP/Young World, BMI)
27 GIVE ME HIS LAST CHANCE (Silverline, BMI/Long Run, BMI) WBM	38 NOTHING I CAN DO ABOUT IT NOW (WB, ASCAP/Refuge, ASCAP/Macy Place, ASCAP) WBM	16 YELLOW ROSES (Velvet Apple, BMI) CPP
80 HALF HEAVEN HALF HEARTACHE (World Song, ASCAP)	89 OUR LITTLE CORNER (Gahl, ASCAP/Tom Collins, BMI) CPP	31 YOU AIN'T DOWN HOME (Cross Keys, ASCAP/Tree, BMI) HL
78 HARD BABY TO ROCK (PolyGram International, ASCAP/Partnership, ASCAP/Songs Of PolyGram, BMI/Partner, BMI/Sijon, BMI)	35 OUT OF YOUR SHOES (Ha-Deb, ASCAP/Patti Ryan, ASCAP/Mickey James, ASCAP)	60 YOU MUST NOT BE DRINKING ENOUGH (Danny Kortchmar, ASCAP)
39 HELLO TROUBLE (Tree, BMI) HL	91 OUTSIDE CHANCE (Bill Graham, BMI/Wayne Carson, BMI)	74 YOU PLANT YOUR FIELDS (Screen Gems-EMI, BMI/Moon & Stars, BMI/Sheedhouse, ASCAP)
4 HIGH COTTON (Shobi, BMI)	97 PROMISES (Three Story, ASCAP/Tennessee Hills,	10 YOU'LL NEVER BE SORRY (Bellamy Bros., ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) CPP
43 HONKY TONK HEART (Berger Bits, ASCAP/MCA, ASCAP) HL		
58 HOT NIGHTS (Colgems-EMI, ASCAP/Bright Sky, ASCAP/Milene, ASCAP) CPP/WBM		
25 HOUSE ON OLD LONESOME ROAD (Colgems-EMI,		

# HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	4	15	<b>I GOT DREAMS</b> J.BOWEN,S.WARINER (S.WARINER, B.LABOUNTY)	STEVE WARINER MCA 53665
2	3	5	13	<b>KILLIN' TIME</b> J.STROUD,M.WRIGHT (C.BLACK, H.NICHOLAS)	CLINT BLACK RCA 8945-7
3	5	7	12	<b>LIVING PROOF</b> S.BUCKINGHAM (J.MACRAE, S.CLARK)	RICKY VAN SHELTON COLUMBIA 38 68994/CBS
4	6	9	9	<b>HIGH COTTON</b> J.LEO,ALABAMA (R.MURRAH, S.SANDERS)	ALABAMA RCA 8948-7
5	4	6	15	<b>(I WISH I HAD A) HEART OF STONE</b> K.LEHNING (W.HOLYFIELD, R.LEIGH)	BAILLIE AND THE BOYS RCA 8944-7
6	7	8	14	<b>FINDERS ARE KEEPERS</b> H.WILLIAMS,JR.,B.BECKETT,J.E.NORMAN (H.WILLIAMS,JR.)	HANK WILLIAMS, JR. WARNER/CARB 7-22945/WARNER BROS.
7	8	10	11	<b>SAY WHAT'S IN YOUR HEART</b> T.DUBOIS,S.HENDRICKS,RESTLESS HEART (D.SCHLITZ, D.LOWERY)	RESTLESS HEART RCA 9034-7
8	9	13	9	<b>ACE IN THE HOLE</b> J.BOWEN,G.STRAIT (D.ADKINS)	GEORGE STRAIT MCA 53693
9	12	14	12	<b>A BETTER LOVE NEXT TIME</b> M.HAGGARD,M.YEARY (J.CHRISTOPHER, B.WOOD)	MERLE HAGGARD EPIC 34 68979/CBS
10	11	12	15	<b>YOU'LL NEVER BE SORRY</b> T.BROWN (H.BELLAMY, D.BELLAMY, D.SCHLITZ)	THE BELLAMY BROTHERS MCA/CARB 53672/MCA
11	13	15	8	<b>BURNIN' OLD MEMORIES</b> A.REYNOLDS (L.BOONE, G.NELSON, P.NELSON)	KATHY MATTEA MERCURY 874 672-7
12	15	18	8	<b>BAYOU BOYS</b> B.BECKETT (F.J.MEYERS, T.SEALS, E.RAVEN)	EDDY RAVEN UNIVERSAL 66016
13	1	2	14	<b>LET ME TELL YOU ABOUT LOVE</b> B.MAHER (C.PERKINS, P.KENNERLEY, B.MAHER)	THE JUDDS CURB/RCA 8947-7/RCA
14	16	21	8	<b>AN AMERICAN FAMILY</b> J.BOWEN (B.CORBIN)	THE OAK RIDGE BOYS MCA 53705
15	17	22	10	<b>LET IT BE YOU</b> R.SKAGGS,S.BUCKINGHAM (K.WELCH, H.STINSON)	RICKY SKAGGS EPIC 34 68995/CBS
16	18	23	7	<b>YELLOW ROSES</b> R.SKAGGS (D.PARTON)	DOLLY PARTON COLUMBIA 38-69040
17	20	28	6	<b>TIL LOVE COMES AGAIN</b> J.BOWEN,R.MCENTIRE (B.REGAN, E.HILL)	REBA MCENTIRE MCA 53694
18	22	29	7	<b>ALL THE FUN</b> J.STROUD (P.OVERSTREET, T.DUNN)	PAUL OVERSTREET RCA 9015-7
19	21	27	12	<b>SHE'S THERE</b> H.SHEDD (D.ALEXANDER)	DANIELE ALEXANDER MERCURY 874 330-7
20	10	1	15	<b>ABOVE AND BEYOND</b> T.BROWN,R.CROWELL (H.HOWARD)	RODNEY CROWELL COLUMBIA 38 68948/CBS
21	24	33	6	<b>THE RACE IS ON</b> R.L.SCRUGGS,M.MILLER (D.ROLLINS)	SAWYER BROWN CAPITOL/CARB 44431/CAPITOL
22	28	38	5	<b>IF TOMORROW NEVER COMES</b> A.REYNOLDS (K.BLAZY, G.BROOKS)	GARTH BROOKS CAPITOL 44430
23	29	44	3	<b>IT'S JUST A MATTER OF TIME</b> R.PERRY (B.BENTON, B.HENDRICKS, C.OTIS)	RANDY TRAVIS WARNER BROS. 7-28841
24	25	34	7	<b>THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU)</b> J.E.NORMAN (G.BURR, E.KAZ)	KENNY ROGERS REPRISE 7-22828/WARNER BROS.
25	30	37	7	<b>HOUSE ON OLD LONESOME ROAD</b> J.BOWEN (B.NELSON, D.GIBSON)	CONWAY TWITTY MCA 53688
26	31	39	6	<b>NEVER HAD IT SO GOOD</b> J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER, J.JENNINGS)	MARY CHAPIN CARPENTER COLUMBIA 38-69050
27	14	3	17	<b>GIVE ME HIS LAST CHANCE</b> T.BROWN,S.SMITH (L.CARTWRIGHT)	LIONEL CARTWRIGHT MCA 53651
28	35	46	4	<b>TWO DOZEN ROSES</b> R.HALL,R.BYRNE (R.BYRNE, M.MCANALLY)	SHENANDOAH COLUMBIA 38 69061
29	34	43	5	<b>THE LONELY SIDE OF LOVE</b> T.BROWN (KOSTAS)	PATTY LOVELESS MCA 53702
30	38	50	4	<b>I'VE BEEN LOVED BY THE BEST</b> D.WILLIAMS,G.FUNDIS (B.MCDILL, P.HARRISON)	DON WILLIAMS RCA 9017-7
31	19	25	15	<b>YOU AIN'T DOWN HOME</b> S.FISHELL (J.O'HARA)	JANN BROWNE CURB 10530
32	39	45	6	<b>COUNTRY CLUB</b> G.BROWN (C.JONES, D.LORD)	TRAVIS TRITT WARNER BROS. 7-22882
<b>*** POWER PICK/AIRPLAY ***</b>					
33	47	75	3	<b>A WOMAN IN LOVE</b> R.MILSAP,R.GALBRAITH,C.COLLINS (D.MILLET, C.WRIGHT)	RONNIE MILSAP RCA 9027-7
34	36	41	8	<b>CRY CRY CRY</b> R.BENNETT,T.BROWN (J.R.CASH)	MARTY STUART MCA 53687
35	42	48	5	<b>OUT OF YOUR SHOES</b> B.BECKETT (J.WOOD, P.RYAN, S.SPIVEY)	LORRIE MORGAN RCA 9016-7
36	44	51	4	<b>BREAKING NEW GROUND</b> J.STROUD (C.JACKSON, J.SALLEY)	WILD ROSE UNIVERSAL 66018
37	48	57	3	<b>THERE GOES MY HEART AGAIN</b> H.DUNN,C.WATERS (L.WILSON, W.PERRY, J.DIFFIE)	HOLLY DUNN WARNER BROS. 7-22796
38	23	11	18	<b>NOTHING I CAN DO ABOUT IT NOW</b> F.FOSTER (B.N.CHAPMAN)	WILLIE NELSON COLUMBIA 38 68923/CBS
39	26	17	14	<b>HELLO TROUBLE</b> P.WORLEY,E.SEAY (E.MCDUFF, O.COUCH)	THE DESERT ROSE BAND MCA/CARB 53671/MCA
40	27	16	19	<b>CROSS MY BROKEN HEART</b> W.WALDMAN (V.THOMPSON, K.FLEMING)	SUZY BOGGUSS CAPITOL 44399
41	32	20	16	<b>I WONDER DO YOU THINK OF ME</b> G.FUNDIS,K.WHITLEY (S.D.SHAFFER)	KEITH WHITLEY RCA 8940-7
42	52	54	4	<b>NEVER ALONE</b> T.BROWN (V.GILL, R.CASH)	VINCE GILL MCA 53717
43	37	26	17	<b>HONKY TONK HEART</b> P.WORLEY,E.SEAY (J.PHOTOGLLO, R.SMITH)	HIGHWAY 101 WARNER BROS. 7-22955
44	58	—	2	<b>TILL I CAN'T TAKE IT ANYMORE</b> N.LARKIN (C.OTIS, J.BURTON)	BILLY JOE ROYAL ATLANTIC 7-88815
45	41	30	12	<b>THE JUKEBOX PLAYED ALONG</b> P.WORLEY,E.SEAY,G.BROWN (K.BELL, C.QUILLEN)	GENE WATSON WARNER BROS. 7-22912
46	59	—	2	<b>SHE'S GONE, GONE, GONE</b> J.BOWEN,G.CAMPBELL (H.HOWARD)	GLEN CAMPBELL UNIVERSAL 66024
47	61	—	2	<b>LONG WHITE CADILLAC</b> PANDERSON (D.ALVIN)	DWIGHT YOAKAM REPRISE 7-22799
48	62	—	2	<b>IF I EVER FALL IN LOVE AGAIN</b> J.E.NORMAN,S.DORFF (S.DORFF, G.SKLEROV)	ANNE MURRAY WITH KENNY ROGERS CAPITOL 44432
49	56	66	4	<b>GIVE 'EM MY NUMBER</b> C.WATERS (D.LOGGINS)	JANIE FRICKIE COLUMBIA 38 69057
50	64	—	2	<b>THAT JUST ABOUT DOES IT</b> B.MONTGOMERY (M.D.BARNES, V.GOSDIN)	VERN GOSDIN COLUMBIA 38 69084

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	60	78	3	<b>SOMETIMES LOVE'S NOT A PRETTY THING</b> E.KILROY (R.M.BOURKE, C.BLACK, S.BOGARD)	ZACA CREEK COLUMBIA 38 69062
52	33	19	16	<b>DON'T YOU</b> W.WALDMAN (O.YOUNG, J.PIERCE)	THE FORESTER SISTERS WARNER BROS. 7-22943
53	43	24	16	<b>THE COAST OF COLORADO</b> J.BOWEN,S.EWING (S.EWING, M.D.BARNES)	SKIP EWING MCA 53663
54	45	31	11	<b>WRITING ON THE WALL</b> B.SHERILL (B.FISCHER, F.WELLER)	GEORGE JONES EPIC 34-68991/CBS
<b>*** HOT SHOT DEBUT ***</b>					
55	NEW	1	1	<b>WHO'S LONELY NOW</b> P.WORLEY,E.SEAY (K.BROOKS, D.COOK)	HIGHWAY 101 WARNER BROS. 7-22779
56	51	52	6	<b>#1 HEARTACHE PLACE</b> J.BOWEN (L.GATLIN)	LARRY GATLIN/GATLIN BROTHERS UNIVERSAL 66021
57	63	67	4	<b>THIS NIGHT WON'T LAST FOREVER</b> J.KENNEDY (B.LABOUNTY, R.FREELAND)	MOE BANDY CURB 10555
58	40	42	9	<b>HOT NIGHTS</b> R.CHANCEY (J.F.KNOBLOCH, J.WEATHERLY)	CANYON 16TH AVENUE 70433
59	67	—	2	<b>WALK SOFTLY ON THIS HEART</b> THE KENTUCKY HEADHUNTERS (B.MONROE, J.LANDERS)	THE KENTUCKY HEADHUNTERS MERCURY 874 744-7
60	NEW	1	1	<b>YOU MUST NOT BE DRINKING ENOUGH</b> E.GORDY,JR.,R.L.SCRUGGS (D.KORTCHMAR)	EARL THOMAS CONLEY RCA 8973-7
61	49	36	14	<b>TOO MUCH MONTH AT THE END OF THE MONEY</b> B.HILL (J.S.SHERILL, D.ROBBINS, B.DIPIERO)	BILLY HILL REPRISE 7-22942/WARNER BROS.
62	68	90	3	<b>IF I WERE THE MAN YOU WANTED</b> T.BROWN,L.ROVETT (L.ROVETT)	LYLE ROVETT MCA/CARB 53703/MCA
63	53	47	20	<b>ARE YOU EVER GONNA LOVE ME</b> C.WATERS,H.DUNN (C.WATERS, T.SHAPIRO, H.DUNN)	HOLLY DUNN WARNER BROS. 7-22957
64	55	60	4	<b>I GO CRAZY</b> J.STROUD,L.GREENWOOD (P.DAVIS)	LEE GREENWOOD MCA 53716
65	74	86	3	<b>DEEP WATER</b> O.BRADLEY (F.ROSE)	MARSHA THORNTON MCA 53711
66	50	32	15	<b>FULL MOON FULL OF LOVE</b> G.PENNY,B.MINK,K.D.LANG (L.PRESTON, J.SMITH)	K.D. LANG & THE RECLINES SIRE 7-22932/WARNER BROS.
67	NEW	1	1	<b>WHEN IT'S GONE</b> R.SCRUGGS,NITTY GRITTY DIRT BAND (J.FADDEN, D.SCHLITZ)	NITTY GRITTY DIRT BAND UNIVERSAL 66023
68	NEW	1	1	<b>IT'S YOU AGAIN</b> J.BOWEN,S.EWING (S.EWING, M.GEIGER, W.MULLIS)	SKIP EWING MCA 53732
69	72	79	3	<b>IF THIS AIN'T LOVE (THERE AIN'T NO SUCH THING)</b> P.SULLIVAN (B.MCDILL, J.WEATHERLY)	GRAYGHOST MERCURY 876-240-7
70	73	80	3	<b>WAITIN' ON ICE</b> M.WRIGHT (G.NICHOLSON, W.WILSON)	JASON D. WILLIAMS RCA 9026-7
71	NEW	1	1	<b>THERE YOU ARE</b> F.FOSTER (M.REID, K.FLEMING)	WILLIE NELSON COLUMBIA 38-73015/CBS
72	46	35	12	<b>DADDY AND HOME</b> J.CRUTCHFIELD (J.RODGERS, E.MCWILLIAMS)	TANYA TUCKER CAPITOL 44401
73	54	40	20	<b>I'M STILL CRAZY</b> B.MONTGOMERY (V.GOSDIN, S.GOSDIN, B.CANNON)	VERN GOSDIN COLUMBIA 38 68888/CBS
74	NEW	1	1	<b>YOU PLANT YOUR FIELDS</b> W.WALDMAN (W.WALDMAN, D.LOWERY)	NEW GRASS REVIVAL CAPITOL 79790
75	78	88	3	<b>WHATCHA GONNA DO ABOUT HER</b> R.SCRUGGS (MCANALLY, BAKER, POWERS)	DAVID SLATER CAPITOL 44433
76	71	62	21	<b>NEVER GIVIN' UP ON LOVE</b> S.GIBSON,J.E.NORMAN (M.SMOTHERMAN)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-22970
77	NEW	1	1	<b>CRY BABY</b> B.KILLEN (C.PUTMAN, J.O'HARA, D.COOK)	DONNA MEADE MERCURY 874 806-7
78	84	—	2	<b>HARD BABY TO ROCK</b> J.KENNEDY (M.COLLIE, P.THOMAS, D.LUTTRELL)	SUSI BEATTY STARWAY 1205-8
79	79	93	3	<b>BAD MOON RISING</b> J.GIBSON (J.FOGETTY)	CERRITO SOUNDWAVES 54826/NSD
80	83	96	3	<b>HALF HEAVEN HALF HEARTACHE</b> COCHISE PROD. (A.SCHRODER, W.GOLD, G.GOEHRING)	LEAH MARR OAK 1071
81	69	56	20	<b>TIMBER I'M FALLING IN LOVE</b> T.BROWN (KOSTAS)	PATTY LOVELESS MCA 53641
82	66	55	21	<b>SUNDAY IN THE SOUTH</b> R.HALL,R.BYRNE (J.BOOKER)	SHENANDOAH COLUMBIA 38 68892/CBS
83	88	—	2	<b>MONEY DON'T MAKE A MAN A LOVER</b> R.PENNINGTON (J.JARRARD)	DAWNETT FAUCETT STEP ONE 407
84	57	49	10	<b>DO YOU FEEL THE SAME WAY TOO?</b> R.BENNETT (B.HOBBS)	BECKY HOBBS RCA 8974-7
85	81	70	20	<b>AND SO IT GOES</b> R.SCRUGGS,NITTY GRITTY DIRT BAND (P.OVERSTREET, D.SCHLITZ)	JOHN DENVER/NITTY GRITTY DIRT BAND UNIVERSAL 66008
86	70	53	18	<b>THIS WOMAN</b> H.SHEDD (M.T.OSLIN)	K.T. OSLIN RCA 8943-7
87	NEW	1	1	<b>FAMILY TREE</b> S.GIBSON,J.E.NORMAN (T.SCHUYLER)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-22765
88	NEW	1	1	<b>WHILE THE FEELING'S GOOD</b> L.BUTLER (R.BOWLING, F.HART)	WAYNE NEWTON WITH TAMMY WYNETTE CURB 10559
89	65	64	6	<b>OUR LITTLE CORNER</b> H.SHEDD (C.LEONARD, B.MCCORVEY)	BUTCH BAKER MERCURY 874 746-7
90	93	—	2	<b>LIGHTER SHADE OF BLUE</b> G.KENNEDY (D.SALYER, K.LONGBOTHAM)	ANDI & THE BROWN SISTERS DOOR KNOB 331
91	NEW	1	1	<b>OUTSIDE CHANCE</b> NOT LISTED (W.CARSON, L.DEAN)	LARRY DEAN USA 620
92	NEW	1	1	<b>DON'T WAIT ON ME</b> J.KENNEDY (D.REID, H.REID)	THE STATLER BROTHERS MERCURY 750-7
93	NEW	1	1	<b>IF I LIVE TO BE A HUNDRED (I'LL DIE YOUNG)</b> L.JACKSON (M.B.AXTON, R.A.WADE, E.HUNNICUTT)	ARNE BENONI ROUND ROBIN 1881
94	82	63	21	<b>LOVE HAS NO RIGHT</b> N.LARKIN (R.SCRUGGS, B.J.ROYAL, N.LARKIN)	BILLY JOE ROYAL ATLANTIC AMERICA 7-99217/ATLANTIC
95	NEW	1	1	<b>ANNA (GO WITH HIM)</b> D.JOHNSON (ALEXANDER)	JACK DENTON M.V.P. 10001
96	77	59	6	<b>YOU PUT THE SOUL IN THE SONG</b> J.BOWEN,W.JENNINGS (D.GOODMAN, J.B.DETERINE, T.GAETANO)	WAYLON JENNINGS MCA 53710
97	97	73	15	<b>PROMISES</b> K.LEHNING (R.TRAVIS, J.LINDLEY)	RANDY TRAVIS WARNER BROS. 7-22917
98	76	58	8	<b>SUZETTE</b> B.LLOYD,R.FOSTER,R.WILL (B.LLOYD)	FOSTER & LLOYD RCA 9028-7
99	92	85	9	<b>IF YOU DON'T KNOW ME BY NOW</b> R.CHANCEY (K.GAMBLE, L.HUFF)	JOE STAMPLEY EVERGREEN 1100
100	89	87	25	<b>SHE'S GOT A SINGLE THING IN MIND</b> J.BOWEN,C.TWITTY,D.HENRY (W.ALDRIDGE)	CONWAY TWITTY MCA 53633

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**CROWELL'S SUCCESS**

(Continued from page 36)

Lonesome Highway," shipped to radio Sept. 26.

Like "Diamonds & Dirt," "Keys To The Highway" is co-produced by Crowell and Tony Brown. It was Brown, Crowell says, who first convinced him to make a record that was solidly country—instead of going with the rock/country style he had favored in earlier efforts.

Crowell wrote or co-wrote all the songs—and three of the four No. 1s—on "Diamonds & Dirt," and he had a hand in composing all 12 cuts on "Keys To The Highway."

Manager Bill Carter, who helped guide Reba McEntire to country stardom, has also been a significant factor in Crowell's success.

But Carter insists that it was Crowell's own determination that put him over the top: "I do think a lot of it has to do with the personal commitment. He finally decided, 'Look, I want to establish myself as an artist.' I believe there were times in his career when he was a writer/artist. He suddenly turned around and said, 'Now I want to be an artist/writer/producer.'"

Carter downplays the suggestion that Crowell has made a major stylistic change in his music: "Go back and listen to 'Ain't Living Long Like This.' That very first album in 1978 in my mind is a classic—and it's not that different from 'Diamonds & Dirt.'"

Additionally, Carter observes, "He went on the road and worked, and he hadn't done that in years. You have to send a signal out there of commitment, and he committed himself to hard work."

Recognizing that Crowell's album was not going to "explode right out of the box," Carter says he arranged for the artist to do a series of regional showcases in key markets and then concentrated on opening up the Southwest, beginning with Crowell's home state of Texas.

By late spring and early summer, the artist was establishing himself in California, according to Carter, to the point of being able to sell some 1,800 tickets per concert. "This October, November, and December," Carter continues, "we're going out with Rodney headlining 2,500-3,000-seat halls . . . Wherever he goes, the [record] sales follow him."

**LEADERSHIP MUSIC**

(Continued from page 34)

ers," she adds.

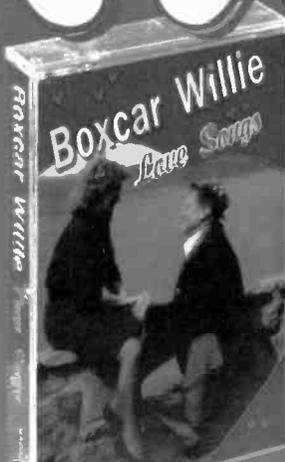
This season's program subjects consist of an opening retreat and orientation session, Nov. 3-4; publishing, Dec. 8; talent/radio, Jan. 12; record companies, Feb. 9; studio, March 9; closing retreat, April 20-21.

The sessions will be closed to the press and the public.

Leadership Music's board members are Rick Blackburn, Atlantic; Tony Brown, MCA; Tom Collins, Tom Collins Music; J. William Denny, Nashville Gas Co.; Dale H. Franklin, Vanderbilt Univ.; Joe Galante, RCA; Bruce Hinton, MCA; William Ivey, Country Music Foundation; Joe Moscheo, BMI; Jim Ed Norman, Warner/Reprise; Tandy Rice, Top Billing International; and Roger W. Sovine, BMI.

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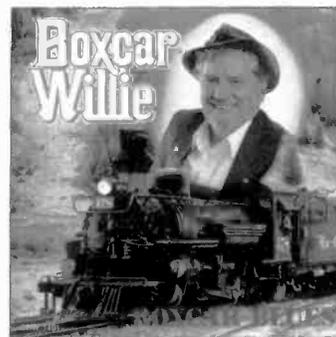


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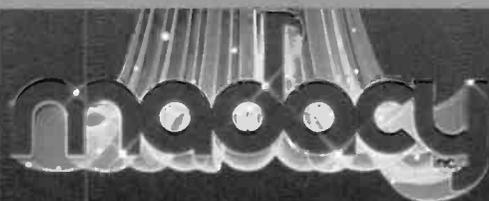
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**Surfing On The Loop.** In the wake of a successful summerlong tour, the Beach Boys and Chicago will join musical forces again for a fall concert swing, beginning Friday (6) in Port St. Lucie, Fla. As during the summer shows, the bands will trade opening spots and do separate sets before playing together for a finale with all 15 musicians on stage. "The stage has already collapsed a few times from the weight of our egos," jokes Chicago's Robert Lamm.

# Lanois Is Out Of The Control Room

## U2, Dylan Producer Records Own Album

BY CHRIS MORRIS

LOS ANGELES Daniel Lanois—whose production work has graced best-selling, critically lauded albums by U2, Robbie Robertson, and Peter Gabriel, as well as Bob Dylan's newly released "Oh Mercy"—has now added "recording artist" to his résumé.

Lanois has made a record of his own, "Acadie," for Opal Records. The Warner Bros.-distributed label is operated by Brian Eno, who co-produced U2's "The Unforgettable Fire" and "The Joshua Tree" with Lanois. "I try and do all of it," Lanois says of his dual career.

Last year, as he was involved in the production of Dylan's "Oh Mer-

cy" for Columbia Records and the Neville Brothers' "Yellow Moon" for A&M, Lanois was also writing his own songs for "Acadie"—some of which are sung in French (he was born in Ottawa to French-Canadian parents).

"These particular melodies sounded more French than they did English," he says. "I thought, 'Yeah, I see a connection here. Why not sing a song in French instead of in English?' It was a bold stroke, and I just went with it."

On "Acadie," Lanois, who sings and plays guitar, is accompanied by such notable musical friends as U2's Adam Clayton and Larry Mullen Jr., as well as Neville brothers Art, Aaron, and Cyril. In some cases, these outside contributions were added piece by piece; the U2 rhythm players were recorded after guitars and vocals had already been cut.

"I wouldn't recommend working piecemeal, but you have to understand that I didn't have a band," Lanois explains. "The record started out in a very quiet way, mostly as instrumentals [with] solo guitar."

Was making the transition from producer to artist a tough one? "It wasn't such a problem for the recording process. It got a little touchy at

the end there, when I had trouble deciding what to include on the record, as I had an excess of material . . . That's probably the hardest thing in your own mind—accepting that you have reached the finish line."

A very different challenge came in recording Dylan's highly acclaimed new album. Many critics have said that the singer/songwriter is notoriously producer-proof, yet Lanois achieved a relaxed atmosphere in his New Orleans studio by emphasizing a first-take approach on "Oh Mercy" and using a small band of New Orleans locals that included guitarist Mason Ruffner, Willie Green, and Tony Hall of the Nevilles' band.

"They were just guys from the neighborhood," Lanois says. "I couldn't imagine flying people in for that one. We had created this nice intimate setting for Bob, and there are good musicians there. The record has a nice, spontaneous feel to it."

Lanois is preparing for a U.S. tour in November and December, possibly to be followed by European dates in January. Then he'll consider a new production project.

Asked who he would like to produce next, Lanois surprises by answering, "I've thought about Sonic Youth . . . and Miles Davis."

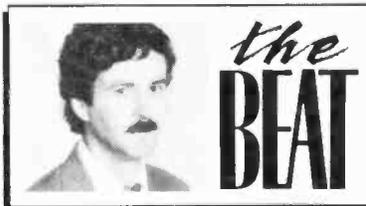
# Dylan Grants 'Mercy'; Blues Stars Shine; Vipers Strike; R&B Foundation Fights On

IT SEEMED another week gone awry, with airplanes crashing, a hurricane threatening, and the general mayhem of modern-day life weighing heavy on the mind. Then, from the radio came shimmering, swamp-rock guitar lines, tense congas, and that unmistakable voice. 'Ain't no use jivin' / ain't no use jokin'," drawled **Bob Dylan**, "everything is broken." Touching this moment in time, the single from Dylan's newly released Columbia Records album, "Oh Mercy," sounded as apt for the late '80s as, say, "Blowin' In The Wind" was for a more hopeful era. And with the flash-maker debut of "Everything Is Broken" last week on the Album Rock Tracks chart, Dylan has made his best bid in years for attention from programmers and the pop mainstream. Much of "Oh Mercy" backs up that bid. Produced by Daniel Lanois (see story, this page), the album is a sonic delight, even during a few meandering, meditative songs that mar its second side. More often, Dylan's songwriting is as sharp and heartfelt as ever—in the tough and topical "Political World," the gentle gospel prayer of "Ring Those Bells," the haunting storytelling of "Man In The Long Black Coat," and the masterful "Most Of The Time." The latter, shrouded in Lanois' guitar atmospherics, captures Dylan's best love-lost lyrics and vocals since "Blood On The Tracks," proving there's nothing broken here.

**ON THE BEAT:** A "Night Of Blues" at the Lone Star Roadhouse in New York to benefit the **Delta Blues Museum** in Clarksdale, Miss., was a roaring, soulful, and soldout celebration with sets by **Willie Dixon**, **Johnny Clyde Copeland**, blues newcomer **Chris Thomas**, **Greg Allman**, and **ZZ Top** before an audience that included **Bonnie Raitt**, **Ruth Brown**, **Paul Simon**, **Allen Toussaint**, and blues portrait artist **Frederick Brown**, whose exhibition coincided with the fundraiser . . . An equally exuberant night of roots music was staged by A&M Records at New York's Delta 88 club to mark its Americana series with stellar performances by West Texas singer **Tish Hinojosa**, North Carolinian songwriter **David Wilcox**, and Louisiana zydeco accordionist **Zachary Richard**. Hosted by longtime New York radio personality and acoustic music booster **Pete Fornatale**, who recently moved his weekend programs from WNEW to WXRK, the showcase was filmed for VH-1.

**ON THE ROAD:** Will the **New York Mets'** loss be the **Rolling Stones'** gain? Now that the Mets won't need Shea Stadium for postseason pennant play, the Beat hears the Stones are considering adding dates at the stadium for the weekend of Oct. 14, prior to the band's sold-

out New York shows Oct. 25-29. There is a notable gap in the Stones' announced tour itinerary in mid-October . . . The **Benson & Hedges Blues festival** Oct. 9-15, featuring the **Fabulous Thunderbirds**, **Bo Diddley**, **Etta James**, **Albert King**, **John Lee Hooker**, and others, will benefit the Atlanta Task Force for the Homeless. The festival will include "Blues As Facts Of Life," a series of films, workshops, and performances at Atlanta's **Martin Luther King Jr. Center for Non-Violent Social Change**.



by Thom Duffy

**ON THE LINE:** **Young Neal & the Vipers** from Providence, R.I., who more than ably backed the blues greats at the Lone Star Roadhouse "Night Of Blues," have been signed to Atlantic Records by **Peter Koepke**, assistant to label prez **Doug Morris**. Koepke has also brought aboard **Everything But The Girls**, whose debut disk is produced by **Tommy LiPuma** . . . **Sherry Winston**, who has left her promotion post at Columbia Records, has a new album in the works and has signed with the William Morris Agency for bookings while retaining **Maxine Harvard** as personal manager.

**CLOSING WORDS FROM BROTHER RAY:** "You have many, many artists who set the pace for the artists making millions today, who got little or hardly nothing," **Ray Charles** told the Beat at a reception held to honor his appointment as chairman of the Rhythm & Blues Foundation, the group set up to aid many of the pioneering R&B acts of the '40s, '50s, and '60s who were deprived of royalties and other lasting benefit from their work. Atlantic Records last year endowed the foundation with \$1.5 million and, from earnings on those funds, the group awarded its first \$125,000 grant last month to an unspecified number of recipients. Executive director **Howell Begle** says the foundation aims for seven or eight such grants while working to set up a health insurance program for aging R&B artists and concerts to publicize its goals. Where can the needed money come from? "Let's face it," said Charles, "it can come from the record companies to start with, considering they're the ones who made a helluva lot of money [from these artists]." Have the labels done enough yet? "No, they haven't," said Charles. "But they're going to. Because I feel these people are understanding and they're fair. It wasn't so much the individual companies as the way the system worked [then]. So we're trying to say, OK, we accept that, but we would like to rectify a lot of what was an injustice as far as many of these artists were concerned."

# Virgin High On Marley's Second Effort

## Ziggy Faces 'Bright' Future

BY MOIRA McCORMICK

CHICAGO "Our marketing plan for Ziggy Marley & the Melody Makers is simple," says Jeff Ayeroff, co-managing director of Virgin Records. "Kids like this record, and they'll buy it."

While there is certainly a bit more to Virgin's strategy than that, it builds on what Ayeroff calls "an inquisitiveness, a lack of categorization in the young mind" that works in Marley's favor. "Kids are not as hung up on labels as radio is," he says.

Yet Marley & the Melody Makers, who are now touring to promote their second Virgin album, "One Bright Day," do not appeal only to teens, Ayeroff notes. In fact, he says, a broad-based demographic is drawn to the '90s reggae of Ziggy and siblings Stephen, Sharon, and Cedella.

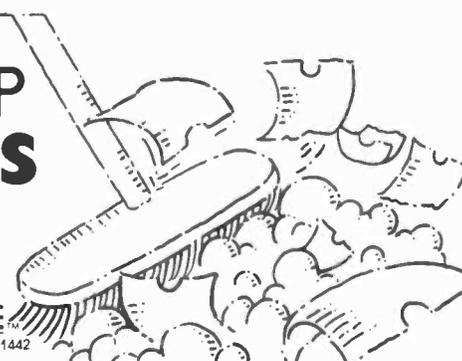
"Twelve-year-olds and 40-year-olds, white and black, buy Ziggy,"

says Ayeroff. "It's the MTV audience as well as the over-35s—the people who listen to La Mystere Des Voix Bulgares and the Gipsy Kings. Dance music shows play Ziggy, and so does NPR. And his music has classic rock'n'roll elements beyond reggae."

Marley's 1988 debut album, "Conscious Party," yielded a No. 1 black hit in "Tumblin' Down" (the first time a reggae song has topped the charts), a top 40 hit single in "Tomorrow People," and a Grammy award for best reggae recording. The current single and video is "Look Who's Dancing," which Ayeroff says is "about dancing on apartheid."

Ziggy's father, the legendary Bob Marley, left some very substantial shoes to fill, but Ayeroff believes his kids have the right stuff to fill them. "Bob Marley had a message, and he was different and intriguing," he says. "The Rasta lifestyle has always been fascinating. That's the reason Ziggy Marley works."

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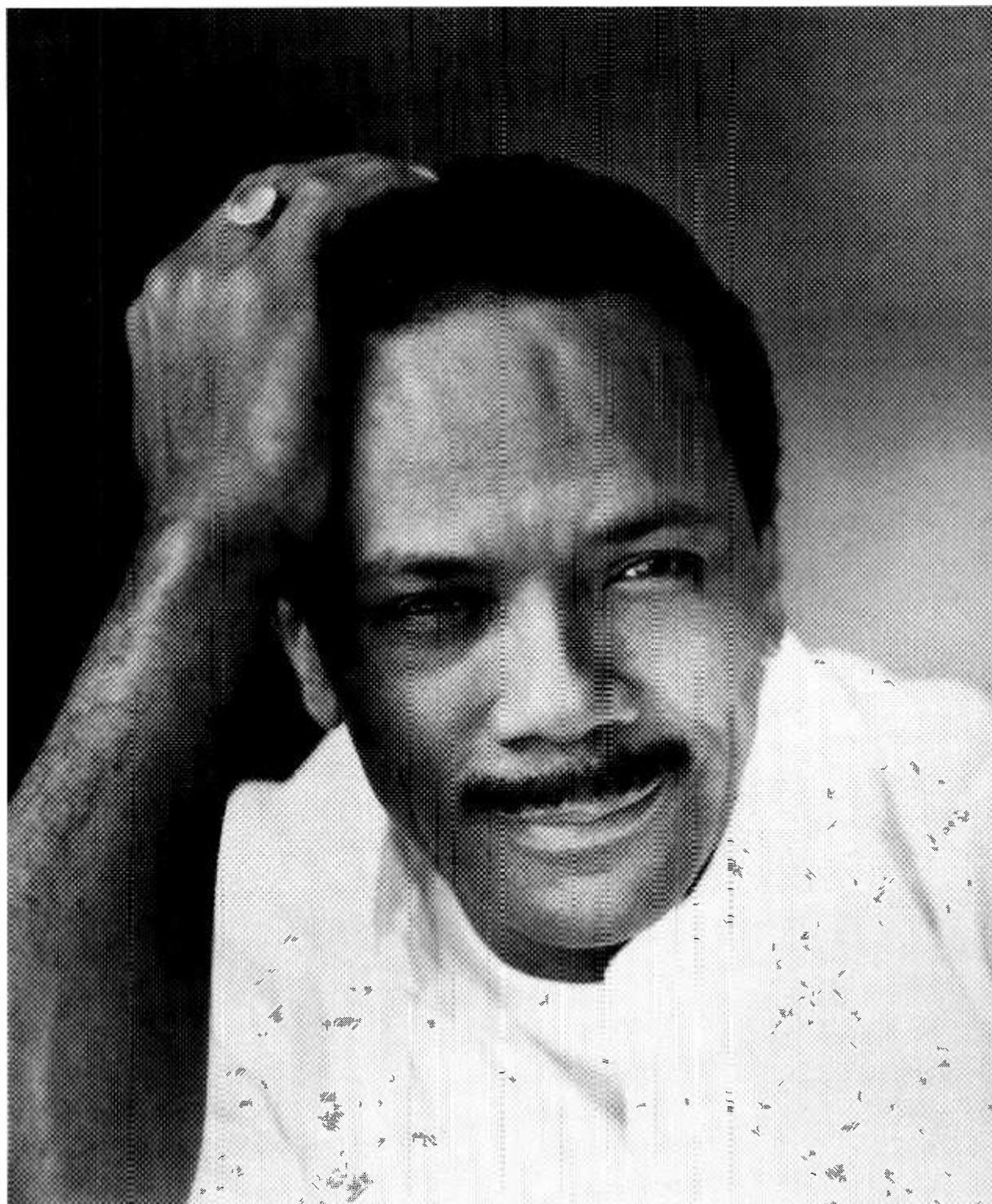


PHOTO MATTHEW ROLSTON

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**ARTIST  
DEVELOPMENTS**

**WAVES MAKE A SPLASH**

"Walking On Sunshine" was a smash for Katrina & the Waves in 1985, but the spritely pop hit proved a mixed blessing for the half-British, half-American quartet based in England.

"It became a bigger star than us," says U.S.-born vocalist Katrina Leskanich. Worse, she says, "people assumed I was the happy-go-lucky girl-next-door. We weren't 'cool' to like, because people didn't know we're a rock band."

They are a hard-to-categorize one, at that, with a wide range of influences, she adds. For example, Leskanich credits Grand Funk Railroad's "Some Kind Of Wonderful" for the rhythm section sound on its "comeback" single, "That's The Way." Now on SBK Records after a three-year recording lapse, following two Capitol albums, both band and label mean to show off Katrina & the Waves' "real" side.

The video for "That's The Way" presents the group's "strongest suit," says SBK's senior VP Arma Andon, their "absolutely phenomenal live performance." Meanwhile, the recording hiatus helped the band to concentrate on "more sophisticated and musically complex" songwriting with a "guttier edge," says Andon.

Leskanich agrees. "This time we

wrote together, rather than it being more of an individual effort. And we produced ourselves, trying to get closer to our live sound."

The band's record business sense has toughened, too. New manager Carmina Cooper "has no interest in knowing anything about the business," Leskanich quips, "so she questions everything!" JIM BESSMAN

**TEXAS TRIES NEW TACK**

Texas has emerged from the Stock-Aitken-Waterman-flooded U.K. scene as one of the Lone Star acts that relies on a blues base instead of the percolating beat of a drum machine.

The Scottish quartet's first single, the guitar-driven "I Don't Want A Lover," had a good run on the Album Rock Tracks chart and is now climbing the Hot 100 Singles chart.

"Because of television and video,

we get exposed to music from all over, but blues hadn't been so prominent here. Now a lot of bands are picking up on it," explains guitarist Ally McErlaine.

"People were doing Stock, Aitken, Waterman mixes; now younger bands are going back to the basics where the members can actually play," adds vocalist Sharleen Spiteri.

Capturing that ability was the goal of Tim Palmer, who was brought in to produce "Southside" after an attempt to record with Chic's Bernard Edwards didn't work out.

"Tim gave us a lot of confidence," McErlaine says. "Sometimes when you're in the studio, it can be intimidating and if you think about it a lot, your approach gets stilted. He helped us get our live sound."

That live sound will permeate

the next album, which McErlaine says will be a departure from the country/rock/blues of "Southside." "We've been listening to a lot of Metallica, Guns N' Roses, and the Stones, so this album will probably be a little heavier, but it won't be heavy metal." MELINDA NEWMAN

**SWANS SWIM ON 'HOME'**

The Swans have not had smooth sailing in their transition from underground-noise nihilists to major-label radio fodder. Shortly after the New York band was signed by Uni Records, the staff of the MCA Records subsidiary was slashed, including the A&R representative who had signed the Swans. Suddenly, the Swans found themselves in the hands of a company they didn't know, and which didn't know them. "I highly doubt that MCA in its mother entity would have

signed us," singer/songwriter Michael Gira says. "It's as if we're starting [to talk to the label] right now."

Nevertheless, the Gothic group is finally taking off. "Saved," the first single from its Uni debut, "The Burning World," made a brief appearance on Billboard's Modern Rock Tracks chart earlier this summer. Gira has even higher hopes for "Can't Find My Way Home," the Swans' haunting take on the classic Traffic jam, released to alternative and college radio Sept. 1. The band is supporting the record with a fall club tour.

"I remember that song from when I was a kid," Gira says. "I think it's a wonderful song. It's exquisitely sad. And I think it suits Jarboe's [the Swans' now part-time singer/keyboardist] voice perfectly; she has such a permanent melancholy embedded in her vocals."

**Nona Hendryx Plumbs Emotional Depths On 'Skin Diver'**

BY JANINE McADAMS

NEW YORK "Skin Diver" is the title of Nona Hendryx's cerebral new album, her first for Private Music. The album's introspective nature is a switch from the rock/funk stylings of Hendryx's last EMI album, "Female Trouble," which spawned the R&B chart hit "Why Should I Cry?," and her '70s

singing/songwriting work with glam funk trio LaBelle.

The album tracks are moody, the lyrics emotional. "It's much more of a personal music," explains Hendryx. "It's not music you would play at a party. It's much more introverted than the music I did in the past, which had to do with the world—politics, social issues."

The album was written by Hendryx and co-produced with Private Music owner Peter Baumann, who approached Hendryx after she left EMI in 1988. When that label merged with Capitol, Hendryx says she no longer felt there was support for her music. Baumann's offer came at a perfect time for Hendryx, who says she had long felt the need for a musical change.

"I felt I was getting older and I didn't want to perform the way I had for the past 12 years," Hendryx says. Pointing to other aggressive funk/rock/dance divas Jody Watley, Paula Abdul, Pebbles, and Janet Jackson, she adds, "The field is too crowded [for me]."

Hendryx hopes "Skin Diver" (Continued on page 44)





**Way Down Yonder In New Orleans.** During the National Assn. of Broadcasters convention in New Orleans, MJI Broadcasting presented the fifth annual benefit concert by New Orleans Artists Against Hunger and Homelessness (NOAAH), which raised \$40,000 for local charities. The radio syndicate also sponsored showcase performances by artists including Atlantic Records act Blue Rodeo and Columbia Records' James McMurry at its hospitality suites at the New Orleans Hilton. Pictured, from left, are Rick Winward of Champion Entertainment, Jim Cuddy of Blue Rodeo, McMurry, Greg Keelov of Blue Rodeo, and Gary Krantz, VP/GM of MJI Broadcasting. (Photos: Barry Morgan)

## MJI Brings Big Fun To The Big Easy

### Radio Syndicator Presented 5th Annual Benefit Concert By New Orleans Artists Against Hunger During NAB Meet



Ry Cooder turns in a solo acoustic set during the NOAAH concert.



Backstage at the Municipal Auditorium, from left, NOAAH co-founder and performer Allen Toussaint meets with Josh Feigenbaum, president of MJI Broadcasting, and Jeff Cook, senior director, national AOR, at Elektra Records.



Members of the Neville Brothers, New Orleans' favorite musical family, get into a groove during the NOAAH benefit concert. MJI's live feed of the show was carried by 100 stations nationwide.



On stage during the NOAAH benefit, Rita Coolidge and Boz Scaggs perform a duet on "Slow Dancer" while Toussaint plays piano.



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## NONA HENDRYX

(Continued from page 42)

will be her most successful album. "I'd like people to discover this album, not a single off this album," she says. "I'd like it to be discovered rather than sold to people like the latest fashion."

Hendryx may be squeamish about the hard sell, but the label has launched a strong retail initiative.

"We're doing a tremendous amount of retail marketing," says Ron Goldstein, president of Private Music. "We put Nona into [Dallas-based] Sound Warehouse's try-it-buy-it-type program. We also hired an independent marketing company, BMN, to strengthen our ties to small alternative outlets."

According to Goldstein, the first single, "Women Who Fly," has been remixed and serviced to AC, adult alternative, college alternative, album rock, and black AC stations, as well as to some urban radio stations. Hendryx is set to tour Europe this month before returning to the States for small-venue shows.

Hendryx says fans and followers in the music business still ask when she and former band mates Patti LaBelle and Sara Dash will reunite. But Hendryx refuses to be part of any LaBelle reunion project, partly because she dislikes repeating herself. "We had been a band too long, so it was time to break up. Besides, we could end up a caricature of ourselves, on rock'n'roll revival shows." Hendryx is interested only in looking ahead; of "Skin Diver," she says: "It's nice to express myself musically where I am today, rather than dealing with old issues."

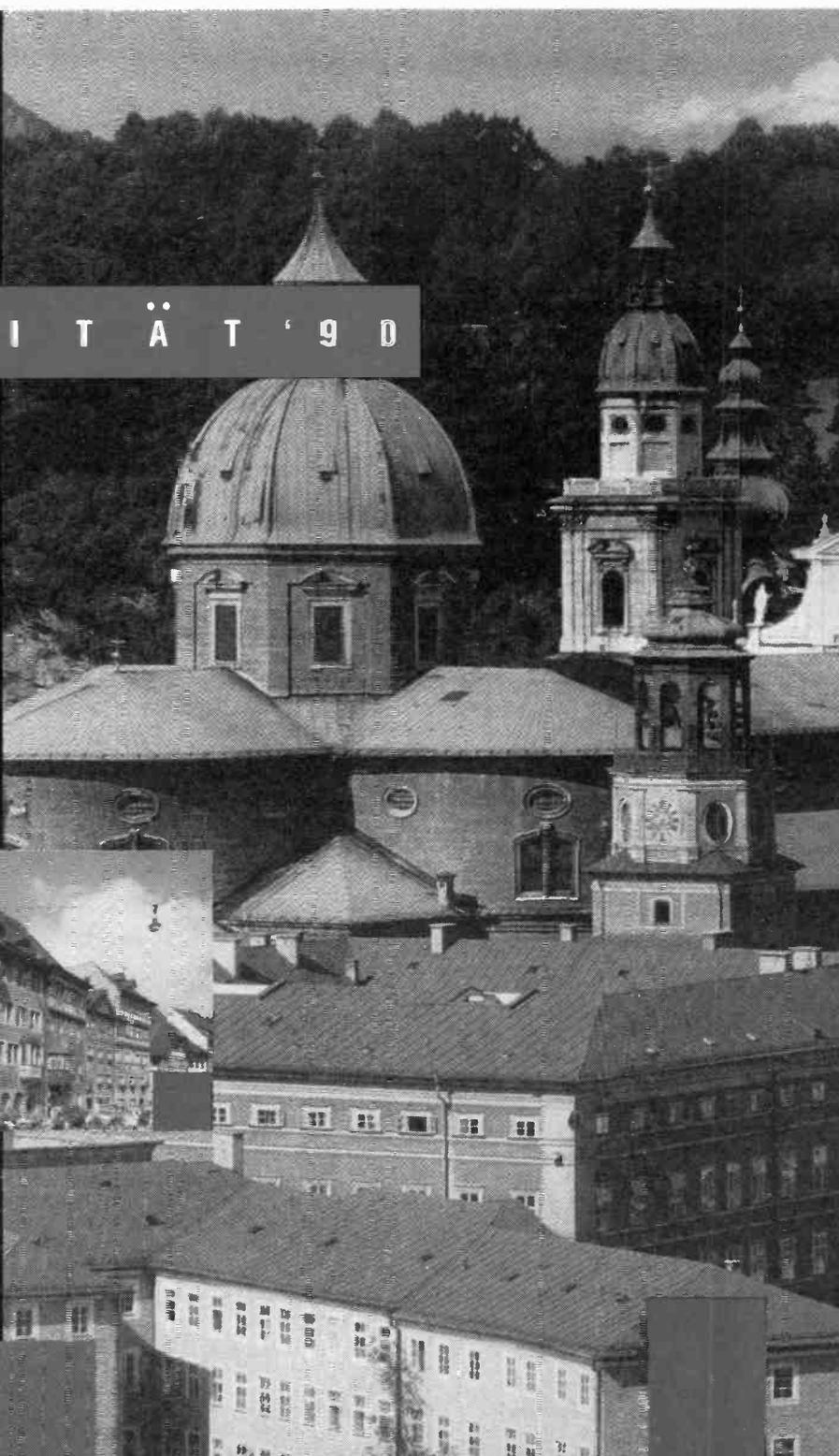
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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ELTON JOHN	Civic Arena Pittsburgh	Sept. 19	\$375,901 \$23.50	16,150 sellout	in-house
BON JOVI SKID ROW	Lakeland Civic Center Lakeland, Fla.	Sept. 24-25	\$351,288 \$18	19,516 sellout	Cellar Door Prods.
NEW KIDS ON THE BLOCK SWEET SENSATION DINO	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Sept. 15	\$348,031 \$20/\$18.50	17,894 sellout	Metropolitan Entertainment
JERRY GARCIA BAND BOB WEIR/ROB WASSERMAN	Meadowlands Arena East Rutherford, N.J.	Sept. 7	\$308,352 \$18.50/\$17.50	17,712 sellout	Metropolitan Entertainment
ELVIS COSTELLO VIOLENT FEMMES EDIE BRICKELL & NEW BOHEMIANS COWBOY JUNKIES	Alpine Valley Music Theatre East Troy, Wis.	Sept. 3	\$293,691 \$32.50/\$18.50	11,969 25,000	Joseph Entertainment Group
DEBBIE GIBSON BROS.	Madison Square Garden New York	Sept. 21	\$293,300 \$20	14,665 sellout	Ron Delsener Enterprises
BON JOVI SKID ROW	Miami Arena Miami	Sept. 23	\$277,680 \$18.50	15,649 sellout	Cellar Door Prods.
LITTLE FEAT	Warner Theatre Washington, D.C.	Sept. 18-19 & 21-24	\$259,245 \$22.50	12,000 sellout	Chesapeake Concerts
THE CURE SHELLEYAN ORPHAN	The Spectrum Philadelphia	Sept. 21	\$247,982 \$17.50/\$15.50	13,820 sellout	Electric Factory Concerts
JERRY GARCIA BAND BOB WEIR/ROB WASSERMAN	Alpine Valley Music Theatre East Troy, Wis.	Sept. 15	\$237,517 \$18.50/\$15.50	13,946 25,000	Joseph Entertainment Group
R.E.M. THROWING MUSES	Meadowlands Arena East Rutherford, N.J.	Sept. 19	\$227,576 \$18.50/\$17.50	13,490 14,953	Metropolitan Entertainment
HANK WILLIAMS JR. & THE BAMA BAND STEVE WARNER	Starplex Amphitheatre State Fairgrounds Dallas	Sept. 22	\$225,622 \$18.50/\$15.50	14,250 20,000	MCA Concerts Pace Concerts
METALLICA FAITH NO MORE	Shoreline Amphitheatre Mountain View, Calif.	Sept. 15	\$216,996 \$18.50/\$17.50	11,813 20,000	Bill Graham Presents
BON JOVI SKID ROW	James H. Gray Civic Center Albany, Ga.	Sept. 21	\$207,290 \$17.50	11,347 12,300	Brusco Barr Presents
JERRY GARCIA BAND BOB WEIR/ROB WASSERMAN	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Sept. 6	\$205,112 \$18.50/\$17.50	13,291 sellout	Metropolitan Entertainment
METALLICA FAITH NO MORE	Cal-Expo Amphitheatre Sacramento, Calif.	Sept. 17	\$191,167 \$18.50	11,310 14,000	Bill Graham Presents
ELVIS COSTELLO	Greek Theatre Univ. of California-Berkeley Berkeley, Calif.	Sept. 15	\$169,188 \$22.50/\$19.50	8,500 sellout	Bill Graham Presents
THE JUDDS RESTLESS HEART	Shoreline Amphitheatre Mountain View, Calif.	Sept. 16	\$164,610 \$19.50/\$16.50	8,811 20,000	Bill Graham Presents
BON JOVI SKID ROW	Augusta/Richmond County Civic Center Augusta, Ga.	Sept. 20	\$161,857 \$18.50	9,000 sellout	Brusco Barr Presents
THE JUDDS RESTLESS HEART	Concord Pavilion Concord, Calif.	Sept. 17	\$157,760 \$19.50/\$17.50	9,019 sellout	Bill Graham Presents
THE DOOBIE BROTHERS HENRY LEE SUMMER	Starplex Amphitheatre State Fairgrounds Dallas	Sept. 23	\$147,295 \$21.50/\$17.50	9,143 20,000	MCA Concerts PACE Concerts
CROSBY, STILLS & NASH ROGER McGUINN	Darien Lake Amphitheatre Darien Lake, N.Y.	Sept. 2	\$141,213 \$19/\$17.50	8,500 sellout	Metropolitan Entertainment
STEVIE NICKS HOOTERS	Alpine Valley Music Theatre East Troy, Wis.	Sept. 17	\$137,910 \$23.50/\$16.50	6,161 25,000	Joseph Entertainment Group
TESLA/GREAT WHITE BADLANDS	Palace of Auburn Hills Auburn Hills, Mich.	Sept. 22	\$134,154 \$14.50	9,252 sellout	Cellar Door Prods.
BACK TO SCHOOL JAM: M.C. HAMMER KOOL MOE DEE HEAVY D. & THE BOYZ THE BOYS OAKTOWN'S 3-5-7	Civic Arena Pittsburgh	Sept. 24	\$124,121 \$18.75	7,346 20,000	A. H. Enterprises in-house

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# TALENT

## NEW ON THE CHARTS



GIANT: From left, David Huff, Dann Huff, Alan Pasqua, and Mike Brignardello

With Sound Garden and Tora Tora, the four-member band Giant becomes A&M's third rock-oriented act to hit the airwaves this year. The group includes two brothers, David and Dann Huff, who, along with Alan Pasqua and Mike Brignardello, storm onto Billboard's Hot 100 Singles chart with "I'm A Believer."

Natives of Nashville, the Huffs hooked up with Brignardello in Memphis and the three eventually moved to Los Angeles, where they met Pasqua. After perfecting its sound, the band sent its demo tape to A&M and was signed last year. Of its style, Dann Huff says, "We play power metal, as opposed to flash metal—heavily melodic power rock. The emphasis is on the song. Everything fits the song, as opposed to the song being just a vehicle for my guitar playing."

The members of Giant, who have played with major talents like Bob Seger, David Bowie, and the Fine Young Cannibals, recorded their first album, "Last Of The Runaways," in England with producer Terry Thomas. All songs on that project, which is in stores now, were written or co-written by the quartet.

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## Regional Rivalry, Jocular Gibes Mark Musicland Meet

BY KEN TERRY  
and GEOFF MAYFIELD

**NEW YORK** How does the mammoth Musicland chain motivate its employees? By promoting competition between the company's geographical divisions.

The Musicland and Sam Goody stores—now numbering 718 units without counting the 39-store Suncoast video chain—used to be divided into three divisions: Central, Eastern, and Western. But, due to the switch of Frank Vinopal, former head of the Central division, to VP/GM of Suncoast, his division has been merged with the Eastern division for a total of 420 outlets extending from New Jersey to Montana. The Western division, which goes roughly from the West Coast to the Mississippi River (including Texas) plus part of Illinois, incorpo-

rates 298 outlets.

Larry Gaines, senior VP of stores, Eastern division, and Paula Connerney, his Western counterpart, promoted the rivalry between their camps to whip up some enthusiasm among the assembled district managers, senior store managers, and selected store managers.

At a divisional meeting Sept. 7, Gaines used some show-biz tactics to get his message across. Standing before a crowd of "easties" wearing specially made red sweat shirts and bull's-horns headdresses, Gaines, himself sporting a pair of horns, accepted a telegram from a "Western Union messenger" announcing the merger of the Central and Eastern divisions.

Reading from the telegram, Gaines proclaimed, "The Western division is in a state of total panic over this business deal. The East

now dwarfs the West."

Continuing in this vein, Gaines said that the East now controls 65% of the profits of The Musicland Group (this would be in line with the fact that two-thirds of the stores are now part of the Eastern division). He said the division is surpassing its gross margin goal of 42% for the year.

Gaines also projected \$425 million in sales this year for the easties and \$318 million for the westies, adding that the Eastern division is "shooting for" \$450 million.

These sales projections seemed to be motivational rather than realistic, since Musicland chairman/CEO

Jack Eugster told Billboard that the entire chain is hoping to reach \$700 million in revenues this year (Billboard, Sept. 23).

Gaines also said that Musicland is looking to add 150-200 new stores a year. Eugster, speaking to a reporter, offered a more sober estimate of 60-70 new stores in the next 12 months—which would represent a slowdown in its current pace of expansion.

Gaines exited the hall amid confetti-throwing by his cheering followers—a spectacle that brought to mind a high-school football rally.

Later on, in a takeoff on the original "Saturday Night Live" show,

Connerney and Gaines assumed the roles of Paula Curtin and Larry Chase to discuss the company's recent realignment of divisions.

Using SNL's point/counterpoint news-program style, Gaines showed a slide in which the Eastern division would encompass all but Los Angeles County, while Connerney's slide had the Western division include all but the Manhattan area.

"You're always bragging about those high-volume Manhattan stores," she sneered, to which Gaines replied, "That's OK. We'll only need Manhattan to outsell the West."

### CONVENTION CAPSULES

CFO, was the Riddler. **Chuck Baker**, VP national operations/human resources, maintains that TMG honchos had no advance knowledge that Warner Bros. would announce fall release of the "Batman" video just two days before the convention. "Even if

**BULLISH ON VIDEO:** Arnie Bernstein, executive VP, operations/human resources, for TMG, is ecstatic about the prospects for sell-through video during this holiday season. He notes that "Bambi" is selling more in Musicland Group stores than "Cinderella" did last year and suggests that "Batman" could outdo even the mighty "E.T." in sales.

**BATMANIA:** Speaking of "Batman," the convention got off to a roaring start Sept. 6 as Musicland's senior staff portrayed the "Batman" characters against a Gotham backdrop. Chairman/CEO Jack Eugster was the caped one, of course (although he didn't swing onstage at the end of a rope, as some had expected); Bernstein was the Penguin; Gary Ross, executive VP, marketing and merchandising, played the Joker; and Keith Benson, executive VP and

### The Musicland Group

it wasn't going to be announced, we figured it was the 'in' thing to do," he says.

**RETAIL PROTECTION:** MCA Home Video promised the Musicland folks that no free-TV, cable-TV, or pay-per-view system will have "The Land Before Time" until June 1990.

**PARAMOUNT HOME VIDEO**

says Musicland has moved 250,000 units of the "Star Trek" TV episodes on video. The video supplier is making big plans to promote all of its "Star Trek" product in conjunction with the 20th anniversary of the series.

**TURNING UP THE HEAT:** At the CBS presentation Sept. 8, Paul Smith, president of CBS Distribution, noted that "thanks to you, we have the No. 1, 3, and 4 albums at Musicland." To dramatize the turnaround in his company's fortunes that this represents, Smith said, "I've been wearing this coat because we've been a little chilly recently." Then, tearing off his jacket, he declared, "But we're not chilly anymore."

**JACK EUGSTER** doesn't like the practice of some video vendors who place the list price on their cassettes. "Retailers should be free to set their own price," he told Billboard. He is also less than thrilled about the recent cassette-singles price hikes from several labels: Since Musicland had already been experimenting with a \$2.99 retail on cassette singles, the labels' move to the same list simply reduces the chain's margin again. "We are accepting of those increases," says Eugster. "We aren't starving. But we wish they didn't happen. We do feel there's a need for a greater gross margin on cassette singles."

**ANOTHER WAY TO SKIN A CAT:** Gary Ross pointed to the increasing trend of dealer incentives on video catalog, such as discount and extending dating programs. "In the future, that's one of the ways the margin will increase," he predicted.

**GROWTH STRATEGY:** Musicland chairman Jack Eugster is no fool. He invited his company's lawyers and bankers to attend the convention's closing-night dinner—the only event at which his management team would be attired in semiformal wear. And, as he introduced the banks' representatives, he shouted to his troops to "give them a big round of applause one time so they'll give us money to open more stores." His troops cooperated with rousing cheers.

**GAMING:** Loss prevention chief Keith Wanke and his crew used a game-show format to bring home security tips. During the "TMG Mys- (Continued on page 53)

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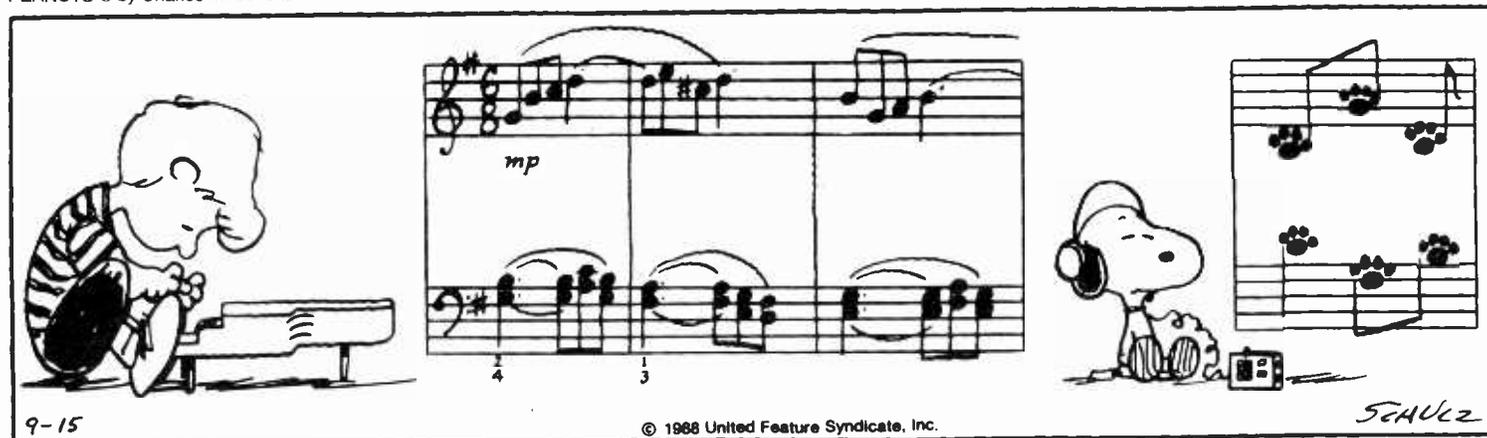
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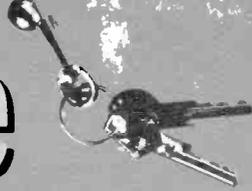


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## In-Store Programs Out Of Some Indies' Reach Those Participating Aim To Get Most For Their \$\$

BY BRUCE HARING

IN-STORE play at retail—it is generally considered a boon to sales, but are independent labels getting their fair share of the increasingly expensive pie?

With some store programs approaching \$4,000 per release (Billboard, Sept. 30), and left-of-center musical genres restricted, smaller independents can get caught on the the outside looking in when it comes to new-artist programs.

Important Records VP of marketing Howie Gabriel says his company, which incorporates the Relativity, Combat, and In-Effect labels, tries to take the chain programs and expand upon them.

"If we do a program, we try to

add certain things," Gabriel says. "It's great to have the stuff on display, but we want it to mean something. So we try to coordinate things so the kid sees a review or MTV to back it up."



Gabriel feels most of the chain programs are too expensive, adding that some small labels are discouraged by the price. "Even some of the majors might be discouraged," Gabriel says. "You have to say, 'How many records am I going to sell from this?' Though every plan is different, most of the plans revolve around the in-store magazines, play, and placement. You have to wonder how good the in-store play is and how many people are looking at the magazine. Is the magazine placed in every bag? Is the product being played over the P.A. system on a regular basis? I think the chain plans work best when the chain is working well internally, where the chain says, 'You have to play it at 2 p.m., 3 p.m., 4 p.m.' and the kids in the store are excited about it."

Gabriel reports that the Important labels have avoided resistance to any of their artist nominations for the programs by being selective about who they push.

"These programs are expensive, and they work up to a certain point, so the product we're choosing is the product with the greatest chances of success. We can't pick just any band; we have to make sure of the possibility of sell-through."

Glenn Morrow, a co-owner of

Bar/None Records in Hoboken, N.J., says his label participated in a National Record Mart promo on They Might Be Giants, now with Elektra Records. Although Morrow was pleased with his results, he admits it's not something every independent label can afford to do.

"If it's effective and you can afford to do it, then do it," Morrow says. "But being an independent label, you can't do all the things that a major can do. There's a million things that are exclusionary that only the big boys get to use."

Lenny Sblendorio of Buy Our Records in Union, N.J., says the label can't afford the in-store programs yet. "There's a lot of other ways we want to improve our promotions before we get into that," he says. "We just can't afford it as a small company; but if we were in the right position, we would at least consider it, because when you do get airplay in the store, a lot of times stuff will sell."

**MINDY MOVES:** Mindy Giles is the new Blacktop/Rounder Records director of marketing, moving over from crosstown rival Alligator to give the Cambridge, Mass.-based Rounder and New Orleans' Blacktop an increased Midwest voice.

Giles' goals: a fax newsletter sent to distributors twice a month; more work with blues and bluegrass societies, the core of the two labels' artist stables; and developing awareness for The Rounder Edge, a new logo that will appear in print ads, stickers, fax communiques, and, possibly, T-shirts. "We felt we needed to put some sort of a concept tag on this label that would let our distributors, retailers, and consumers know of the breadth of music com-

(Continued on page 51)

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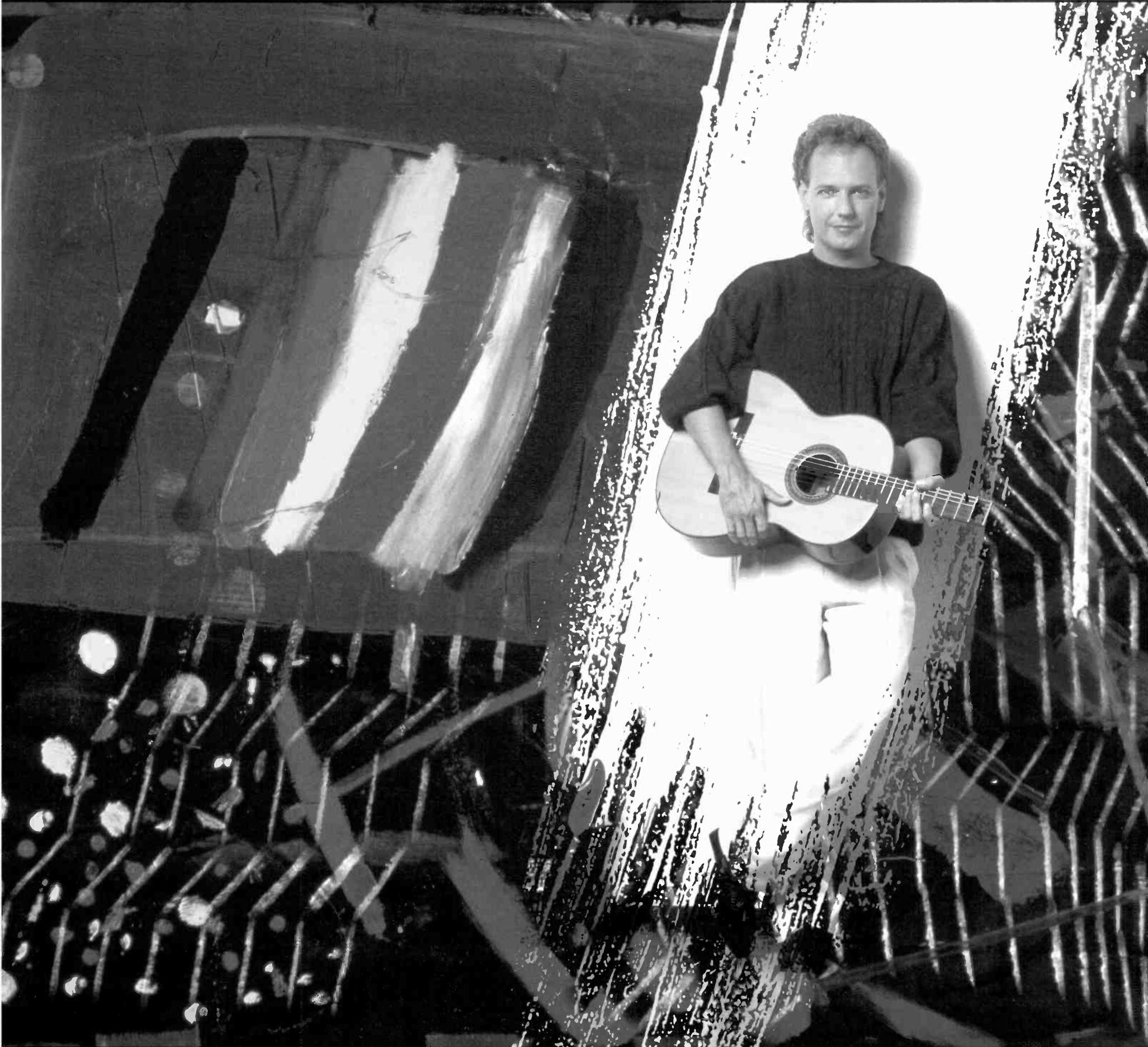
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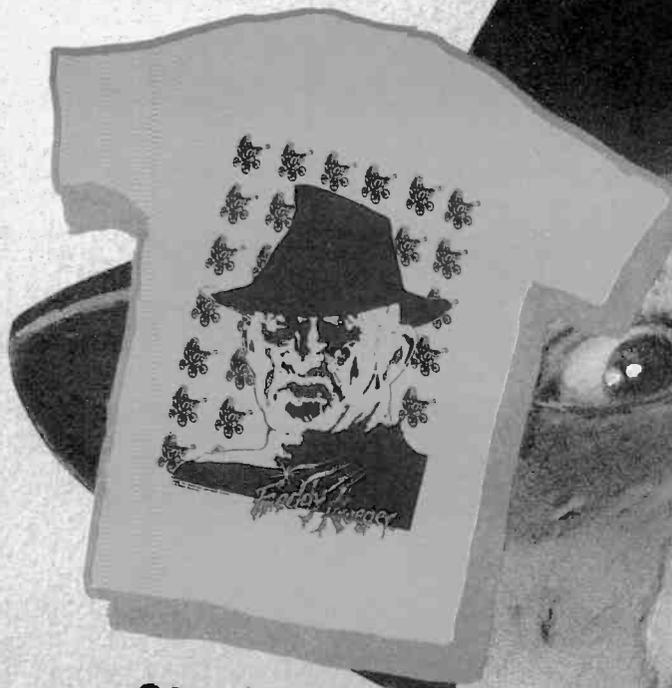
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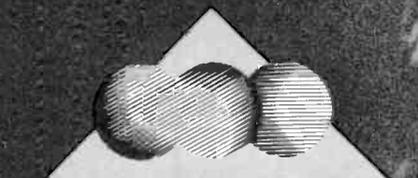
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**Nevilles In New Orleans.** A&M Recording artists the Neville Brothers recently participated in a ribbon-cutting ceremony at the Sound Warehouse in New Orleans. Pictured, from left, are Mike Carubba, assistant manager, Sound Warehouse; Charles Neville; Cyril Neville; Aaron Neville; and Ray Genovese, A&M Records regional manager.

## GRASS ROUTE

(Continued from page 48)

ing from this label," Giles says of the new graphic.

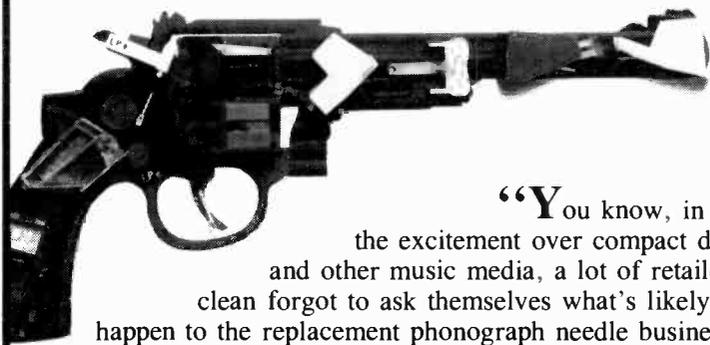
Upcoming Rounder releases that will bear the logo include David Bromberg's "Sideman Serenade," his first recording for Rounder, with contributions from Dr. John and John Sebastian; Zachary Richard's "Mardi Gras Mambo," his second album on Rounder and a prelude to a coming A&M release; and the first solo album from Johnathan Richman, a self-titled and eagerly awaited work from the former Modern Lover.

Giles is the sole Rounder staffer in Chicago, "sitting here with my fax, computer, phones, and typewriter," so give her a call at 312-477-

9224.

**ADVANCE WORD:** Little Louie Vega and Todd Terry produce and mix in the guise of **The Caped Crusaders** on "There's A Bat In My House," a princely mix that features the original "Batman" theme. More from **TVT Records**, 212-929-3245 . . . Sanchez's "Number One" is a reggae hop highlighted by an island-flavored version of **Tracy Chapman's** "Baby Can I Hold You." More from **RAS Records**, 202-564-1295 . . . **The Weathermen** offer some minimalist electronic angst on "Bang!" available on **Play It Again Sam Records** through **Wax Trax**, 312-528-8753.

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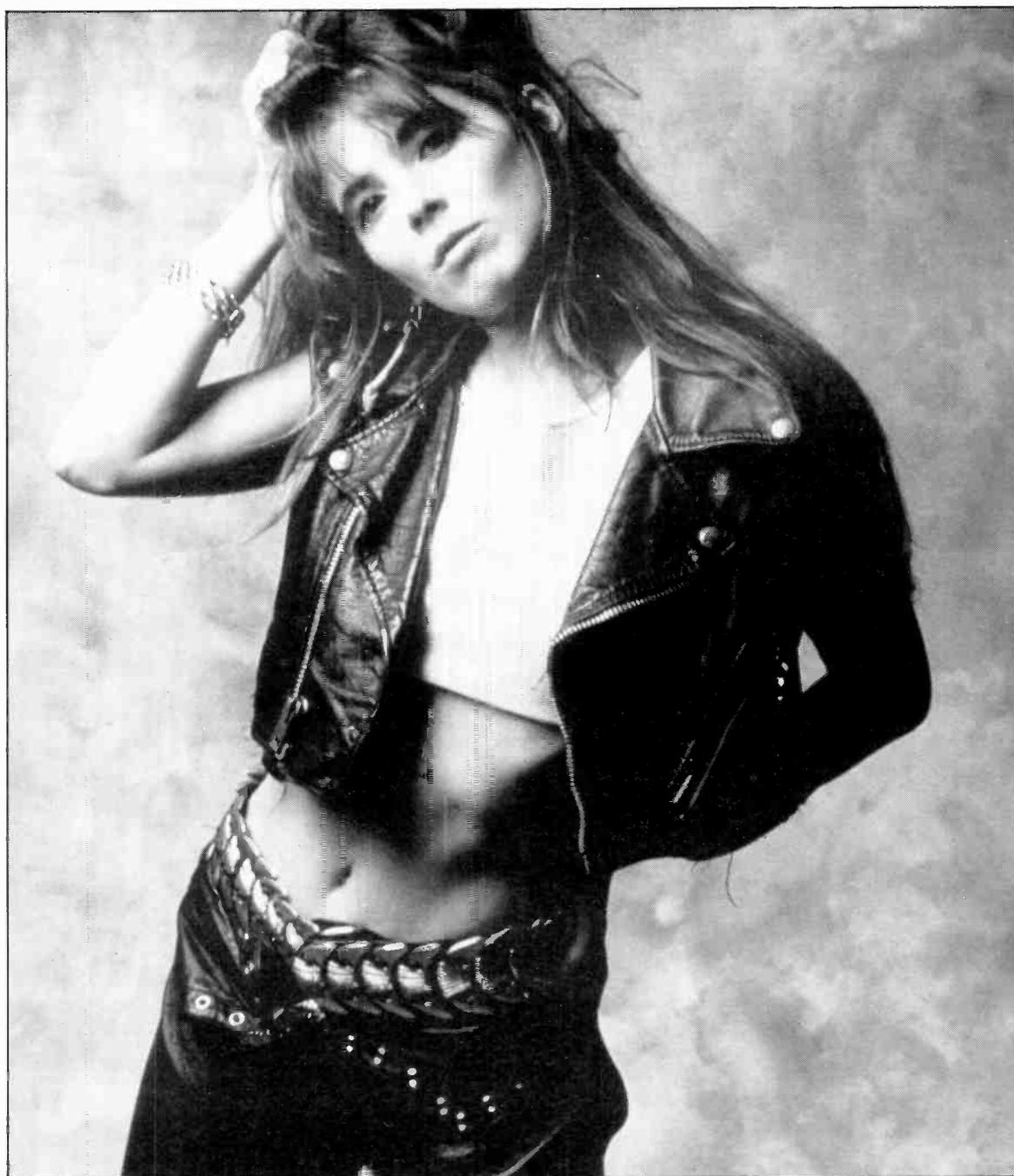
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## RETAIL TRACK



by Geoff Mayfield

**SALUTES:** Two friends who will be retiring from the music business at the start of 1990 were honored by Camelot Music during that chain's Sept. 20-24 convention in St. Petersburg Beach, Fla. Watching CEMA sales rep **Tom Shannon** and WEA salesman **Jim Morgan** receive their due tributes from Camelot brought home a very big reminder that beyond all the show biz glitz and hype, the music industry is built on people.

Essentially, there are two types of personalities in the music business: product people and people people. I have long held that given a choice of hiring a product person or a people person for most positions in our business, I would go with one who knows people. Shannon and Morgan are two big reasons why I stand by that conviction.

Shannon has serviced Camelot for 21 years, all but one of those on behalf of Capitol and CEMA. He is an older guy with a jolly face that looks like it was carved from wood and he owns a laugh that can cheer up a room. Since the music business is characterized as a young person's game, Shannon's appearance gives little hint that he's about the hippest salesman you'd ever want to know, and the characteristic that worked most in his favor is that he knew people and what made them tick.

He was observant enough, for example, to learn when a key buyer at one of his main accounts was becoming irritated with a sales pitch. One of the buyer's ears would turn red whenever he became annoyed, a tip that told Shannon to switch to a less contentious

subject (and no, I'll never reveal who that buyer was). There was also the time the Capitol vet was hoping and praying that a key title would fetch an order of 5,000 pieces from an account; when that buyer said "How 'bout we open with 25,000," Shannon had enough of a poker face to cover his elation with an even-toned, "Well, that's good for a start."

Morgan is a different sort of breed, the kind of cat who can startle a convention with ruby-red shoes and who, when in his late 50s, decided to tour Europe—by bicycle. He wore a lot of hats in the record game, including radio announcer (with delicious pipes that still sound smooth today) and independent retailer, before joining WEA a dozen years ago. It's no surprise that one of his daughters, **Record Theatre** district manager **Marianne**, turned out to be a second-generation record rat.

Although he lives for the likes of jazz legend **Roy Eldridge**, Morgan has no problem citing the relative virtues of a **Van Halen** or a **Melissa Etheridge**. He is also that rare combination—a record man who can be described as both a people person and product person. He has an eye for details and nuances and, as a salesman, has the same sharp eye for the hot buttons on key product that had served him when he ran his own store.

The bottom line with both Shannon and Morgan has always been dependability. If their companies made a commitment to an account, they always made sure it came through with as little fuss and muss as possible. Ask any music buyer and you'll find that is a cherished salesman's trait.

There is a tendency when one hears the names WEA or CEMA to think of **Henry Droz**, **Russ Bach**, and their senior officers, because as the top officers and policy makers, those are the ones who get the most ink from our industry's trade press. In the scope of day-to-day life, however, it is the salesman who represents the distribution companies at the account level and brings the music to the streets. So, when I hear

(Continued on next page)

FOR WEEK ENDING OCTOBER 7, 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	4	ROLLING STONES STEEL WHEELS	COLUMBIA CK45333
2	2	7	3	MOTLEY CRUE DR. FEELGOOD	ELEKTRA 60829-2
3	4	6	34	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
4	3	2	22	TOM PETTY FULL MOON FEVER	MCA MCAD 6253
5	9	—	2	AEROSMITH PUMP	GEFFEN GHS2-24254
6	5	3	26	MILLI VANILLI GIRL YOU KNOW IT'S TRUE	ARISTA ARCD 8592
7	NEW ▶	—	1	JANET JACKSON JANET JACKSON'S RHYTHM NATION 1814	A&M CD 3920
8	7	4	12	DON HENLEY THE END OF THE INNOCENCE	GEFFEN GHS 2-24217
9	6	5	21	RICHARD MARX REPEAT OFFENDER	EMI E2-90380
10	NEW ▶	—	1	TEARS FOR FEARS THE SEEDS OF LOVE	FONTANA 838 730-2/POLYGRAM
11	8	8	31	FINE YOUNG CANNIBALS THE RAW & THE COOKED	I.R.S. D-6273/MCA
12	12	13	11	NEW KIDS ON THE BLOCK HANGIN' TOUGH	COLUMBIA CK 40985
13	11	10	11	GLORIA ESTEFAN CUTS BOTH WAYS	EPIC EK 45217/E.P.A.
14	NEW ▶	—	1	BOB DYLAN OH MERCY	COLUMBIA CK 45281
15	14	11	10	SKID ROW SKID ROW	ATLANTIC 2-81936
16	NEW ▶	—	1	EURYTHMICS WE TOO ARE ONE	ARISTA ARCD 8606
17	10	9	3	ELTON JOHN SLEEPING WITH THE PAST	MCA MCAD 6321
18	22	19	7	THE B-52'S COSMIC THING	REPRISE 2-25854/WARNER BROS.
19	28	—	2	JETHRO TULL ROCK ISLAND	CHRYSALIS F2 21708
20	17	16	5	CHER HEART OF STONE	GEFFEN 2-24239
21	15	17	13	THE CURE DISINTEGRATION	ELEKTRA 60855-2
22	13	12	6	WARRANT DIRTY ROTTEN FILTHY STINKING RICH	COLUMBIA CK44383
23	16	15	9	SOUL II SOUL KEEP ON MOVIN'	VIRGIN 91267-2
24	18	—	2	MAZE FEATURING FRANKIE BEVERLY SILKY SOUL	WARNER BROS. 2-25802
25	23	21	14	PRINCE SOUNDTRACK: BATMAN	WARNER BROS. 25936
26	21	27	27	MADONNA LIKE A PRAYER	SIRE 2-25844/WARNER BROS.
27	19	18	22	GREAT WHITE TWICE SHY	CAPITOL C2-90640
28	NEW ▶	—	1	MELISSA ETHERIDGE BRAVE & CRAZY	ISLAND 2-91285
29	30	20	19	10,000 MANIACS BLIND MAN'S ZOO	ELEKTRA 60815-2
30	20	22	15	STEVIE RAY VAUGHAN & DOUBLE TROUBLE IN STEP	EPIC EK 45024/E.P.A.

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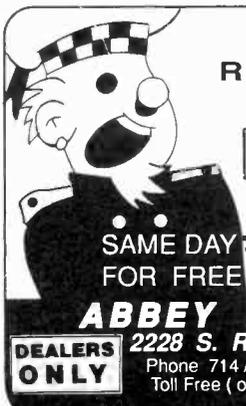


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## ALBUM RELEASES

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

### POP/ROCK

#### ANIMAL LOGIC

Animal Logic  
▲ LP I.R.S. 82020/NA  
CA 82020/NA

#### DAVID BYRNE

Rei Momo  
▲ LP Warner Bros./Sire/Luaka Bop 25990-1/NA  
CA 25990-4/NA

#### BELINDA CARLISLE

Runaway Horses  
▲ LP MCA MCA-6339/NA  
CA MCAC-6339/NA

#### RANDY CRAWFORD

Rich And Poor  
▲ LP Warn Jr. Bros. 26002-1/NA  
CA 26002-4/NA

#### OTIS DAY & THE KNIGHTS

Shout  
▲ LP MCA MCA-42056/NA  
CA MCAC-42056/NA

#### MICKEY DEE

Reaching Out  
CA Rock City RKC-72490/NA

#### BILL MONROE & THE BLUE GRASS BOYS

Celebrating 50 Years At The Grand Ole Opry  
▲ LP MCA MCA-42286/NA  
CA MCAC-42286/NA

#### CHRISTY MOORE

Voyage  
▲ LP Atlantic 82034/NA  
CA 82034/NA

#### AKINA NAKAMORI

Cross My Palm  
▲ LP Atlantic 82037/NA  
CA 82037/NA

#### PIERCE PETTIS

While The Serpent Is Sleeping  
▲ LP Windham Hill WH-1087/NA  
CA 1087/NA

#### SEDUCTION

Nothing Matters Without Love  
▲ LP A&M SP-5280/NA+  
CA CS-5280/NA

#### SLY & ROBBIE

Silent Assassin  
▲ LP Island 91277/NA  
CA 91277/NA

#### MARTY STUART

Hillbilly Rock  
▲ LP MCA MCA-42312/NA  
CA MCAC-42312/NA

#### TRANSVISION VAMP

Velveteen  
▲ LP UNI 605/NA  
CA 605/NA

#### THE UNHOLY WIVES

When Sanity Sleeps  
▲ CD Blue Wave Horizon CD-112/\$15.98  
CA CA-112/\$9.98

#### BRUCE WILLIS

If It Don't Kill You, It Just Makes You Stronger  
▲ LP Motown MOT-6290/NA  
CA MOTC-6290/NA

#### NEIL YOUNG

Freedom  
▲ LP Reprise 25899-1/NA  
CA 25899-4/NA

#### VARIOUS ARTISTS

Greetings From New Jersey  
▲ CD Westwood WECD-1152/\$12.99

#### VARIOUS ARTISTS

Live At The Knitting Factory, Vol. II  
▲ LP A&M SP-5276/NA  
CA CS-5276/NA

### JAZZ/NEW AGE

#### HIMEKAMI

MoonWater  
▲ CD Higher Octave Music HOMCD-7023/NA  
CA HOMC-7023/NA

#### DAVID HYKES AND DJAMCHID

CHEMIRANI  
Windhorse Riders  
▲ CD New Albion CD-024/NA  
CA MC-024/NA

#### JEFF JENKINS

Unexpected Journeys  
▲ CD American Gramophone AGCD-989/NA  
CA AGC-989/NA

#### MASAYUKI KOGA

Eastwind  
▲ CD Fortuna 17067/NA

#### ANDY NARELL

Little Secrets  
▲ LP Windham Hill Jazz WH-0120/NA  
CA 0120/NA

#### PAULINE OLIVEROS, STUART DEMPSTER,

PANAOTIS  
Deep Listening  
▲ CD New Albion CD-022/NA  
CA MC-022/NA

#### CRAIG PEYTON AND BEN VERDERY

Emotional Velocity  
▲ CD Sona Gaia ND-62759/NA  
CA NC-62759/\$9.98

#### TOMOKO SUNAZAKI

Tegoto  
▲ CD Fortuna 17068/NA

#### DENNY ZEITLIN

In the Moment  
▲ LP Windham Hill Jazz WH-0121/NA  
CA 0121/NA

## RETAIL TRACK

(Continued from page 46)

CEMA, I think Shannon; when WEA is mentioned, Morgan personifies that firm.

On the first day of Camelot's convention, Morgan had a chat on the beach with Harvey Korman, Cleveland branch manager for Schwartz Brothers Inc., in which the two concluded that the friends one finds working in the music business stand out as the industry's biggest reward. With that in mind, I thank Tom Shannon and Jim Morgan for teaching me volumes about the business and

about people, but more than that, I thank them for being my friends.

**PERSONICS PLUS:** Los Angeles-based Music Plus and its Personics unit in a Santa Monica, Calif., store will be featured on West German television in a youth program that covers a broad range of subjects, according to Sven Fleck, director of the 2DF program. Fleck told Retail Track that he spotted a Personics display at a trade fair and became fascinated. "It's something we know our

young audience will want to know about," he says, describing the system that provides customized cassettes of prerecorded music. Filming a segment with him were camera assistants Alexander Lorenc and Nor-toest Ulrichs. Helping the film crew from Personics were retail account executives Mike Lefevre and Mike Engstrom, along with merchandiser Markaus Meir. The process proved very mystifying but pleasant for store manager Kevin Rezak and many customers.

## MUSICLAND CONVENTION

(Continued from page 46)

tery Clue Game," Wanke's team showed videos that simulated shoplifting scenarios and detailed other loss-prevention measures, such as proper closing procedures, stopping the clips from time to time to ask senior store managers and district managers to identify what improprieties had been observed and the proper courses of action to take when such incidents occur. It was a fun manner in which to explore what could have been a dreadfully boring presentation.

**REALIGNMENT:** In a takeoff on the original "Saturday Night Live" cast, Paula Connerney, VP of stores, Western division, and Larry Gaines, senior VP of stores, Eastern division, assumed the roles of Paula Curtin and Larry Chase to discuss the company's recent realignment. Using SNL's point/counterpoint news program style, Gaines showed a slide in which the Eastern division would encompass all but Los Angeles

County, while Connerney's slide had the Western division include all but the Manhattan area. "You're always bragging about those high-volume Manhattan stores," she sneered, to which Gaines replied, "That's OK. We'll only need Manhattan to outsell the West."

**GOOD SPORTS:** Important/Relati-

vity retail maven Jim Genova, national retail promotions director, had a dilemma. He had guitar star Joe Satriani in tow, but no vehicle to expose the artist's new album. The folks at BMG Distribution helped out, allowing Genova to play a track from Satriani's set during a BMG-sponsored dinner Sept. 8.

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## NEW AGE ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	21	<b>NO BLUE THING</b> MUSIC WEST MW-103	RAY LYNCH 5 weeks at No. 1
2	2	25	<b>DANCING WITH THE LION</b> COLUMBIA OC 45154	ANDREAS VOLLENWEIDER
3	3	51	<b>CRISTOFORI'S DREAM</b> NARADA LOTUS 61021/MCA	DAVID LANZ
4	6	19	<b>THE NARADA COLLECTION TWO</b> NARADA N-39117/MCA	NARADA ARTISTS
5	4	13	<b>PASSION</b> GEFFEN 24206	PETER GABRIEL
6	7	11	<b>LIVING THE NORTHERN SUMMER</b> MUSIC WEST MW-133	JIM CHAPPELL
7	5	29	<b>WINDHAM HILL SAMPLER '89</b> WINDHAM HILL 1082/A&M	VARIOUS ARTISTS
8	14	3	<b>NIKI NANA</b> PRIVATE MUSIC 2056	YANNI
9	8	35	<b>WATERMARK</b> ● GEFFEN 24233	ENYA
10	16	3	<b>ELDORADO</b> PRIVATE MUSIC 2054	PATRICK O'HEARN
11	10	51	<b>DEEP BREAKFAST</b> ● MUSIC WEST MW-102	RAY LYNCH
12	9	13	<b>CROSS CURRENTS</b> NARADA EQUINOX 63007/MCA	RICHARD SOUTHER
13	11	23	<b>A JOURNEY HOME</b> GLOBAL PACIFIC ZK 45152/CBS ASSOC.	GEORGIA KELLY/DUSAN BOGDANOVIC
14	12	31	<b>ISLAND</b> NARADA EQUINOX N-63005/MCA	DAVID ARKENSTONE
15	13	15	<b>THE NATURE OF THINGS</b> SHINING STAR SSP 113	BRUCE BECVAR
16	15	13	<b>MYSTIC WATERS</b> SILVER WAVE SD 506	DAVOL
17	22	7	<b>MYSTIC ISLAND</b> HIGHER OCTAVE 7021	CUSCO
18	18	25	<b>AUTUMN</b> ▲ WINDHAM HILL 1012/A&M	GEORGE WINSTON
19	20	47	<b>DECEMBER</b> ▲ <sup>2</sup> WINDHAM HILL 1025/A&M	GEORGE WINSTON
20	17	13	<b>BLUE CHIP</b> MCA 6291	ACOUSTIC ALCHEMY
21	21	47	<b>THE NARADA COLLECTION</b> NARADA 39100/MCA	NARADA ARTISTS
22	19	33	<b>WINTER INTO SPRING</b> ▲ WINDHAM HILL 1019/A&M	GEORGE WINSTON
23	23	19	<b>SWITCHBACK</b> WINDHAM HILL WH-1081/A&M	SCOTT COSSU
24	NEW		<b>WORDS OF A MOUNTAIN</b> ISLAND 91260	WALLY BADAROU
25	RE-ENTRY		<b>ENYA</b> ATLANTIC 81842	ENYA

● 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.

## Hogan's Video Brings Hollywood To Iowa, Via Creative Construction

BY MOIRA McCORMICK

CHICAGO It isn't unusual for adventurous video retailers to adopt a Hollywood theme for their stores.

Not many, though, would go to the lengths Pat Hogan has in the newest outlet of his 14-store, Quad-Cities-based Hogan's Video.

Like the celluloid world it represents, Hogan's Video is a triumph of illusion, offering its titles in unique movie-theme displays that cost approximately \$325,000 to construct.

Hogan's Video is the most prominent independent chain in the Quad Cities, a cluster of burgs on the Illinois-Iowa border encompassing Moline and Rock Island, Ill., and Davenport and Bettendorf, Iowa. Four stores are in Davenport, two each in Bettendorf and Moline, and one each in Rock Island and neighboring East Moline, Monmouth, Gales-

burg, Silvis, and Geneseo.

The Hollywood-themed Hogan's Video is in Davenport, and according to Hogan, it took all of last summer to construct the decor. Set designers for local theater productions put together 3D movie scenes for the store in a high-school theater rented for the purpose.

As customers enter the 10,300-square-foot store and head for the right-hand wall, they are greeted by a 10-foot-tall, 18-foot-wide re-creation of the poster for "The Land Before Time," complete with dinosaur cutouts.

"We keep a Polaroid camera on hand and take pictures of kids posing with the dinosaurs," says Hogan. "Originally we did it free, but now we charge \$1.50 to cover our film cost."

The next sight is a 25-foot, 3D Nintendo mural featuring scenes

from four worlds featured in the "Super Mario Bros." game. The scene serves as backdrop for the store's Nintendo rental selection, encompassing 600 pieces, which rent for \$2.50 per night.

Next is a walk-in "castle" containing children's product. "It's huge," says Hogan. "The back wall alone is 24 feet long by 19 feet deep, and there's a drawbridge."

Moving along, one encounters a 28-foot-long Academy Awards section, which spotlights Oscar winners from 1930 to the present. That is "spotlights" in the literal sense, as track lights are trained on the boxes of each title. Within the section are changing divisions featuring the traditional Oscar categories of "best actor," "best actress," and "best director." Currently, the work of Steven Spielberg is highlighted.

"This section is part of the back

of the store, where we've re-created the pagoda facade of Mann's Chinese Theatre," says Hogan, "complete with the sidewalk with famous foot- and handprints, and part of the Hollywood Boulevard Walk of Fame." Inside the pagoda is a large-screen television for in-store screening, and next to that is a 32-foot-long stage with curtains for in-store appearances by licensed characters, among other uses.

Starting from the back on the left of the store is a 44-foot-long new-releases section, topped by a mural of the Hollywood Hills and its famous

sign.

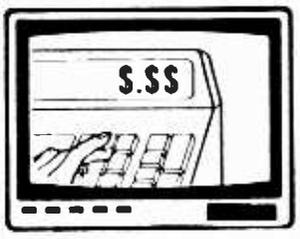
"And next, of course, is Rodeo Drive," Hogan says, "which is divided into four 18-by-12-foot walk-in shops." The first, dubbed "The Palace," offers 1,800 pieces of sale videos offset by a chandelier, faux-marble facade, and curtains. "Then there's 'Movies Etc.," which features movie-related paraphernalia," Hogan says. That is followed by "Munchies," with its green-and-white awning, which contains popcorn, pop, chips, candy, and other snacks.

(Continued on page 59)



Hogan's Video uses \$325,000 worth of stage setups to create a Disneyland-like effect at its newest location.

### STORE MONITOR



by Earl Paige

**REGIONALS ROCKIN':** The Video Software Dealers Assn. Regional Chapter Week, concentrating 43 meetings into the space of two weeks, has guest speakers and many national board members dashing around like crazy. Among the busiest is consultant **Beau Hamilton**, set for the **Manitoba Chapter** at the Delta Winnipeg on Tuesday (3) and, the next day, traveling halfway across Canada for the **British Columbia Chapter** at the Inn at Westminster Quay. The week before, he was scheduled for the **Central California Chapter**, Fresno, Calif., one day, and the next was to be over on the East Coast in Richmond for the **Virginia Chapter**.

Almost as peripatetic, though not crossing the continent so much, is loss-prevention regional speaker veteran **Michael McCaffrey**. He is set for the **Houston Chapter** Wednesday (4) at the Brookhollow Hilton, after appearances the week before in Alabama (**Mobile Chapter**), and Tukwila, Wash., (**Washington Chapter**) in suburban Seattle.

Another popular chapter-circuit speaker, **Bob Tacy Jr.**, is set for **New York/New Jersey** Wednesday (4) at the Royce Hotel at LaGuardia, after speaking in Spokane, Wash. (**Spokane Chapter**), the week before.

National VSDA board members are busy, too. **Alan Caplan**, head of Applause Video, Omaha, Neb., is doing his "Guerrilla Marketing" presentation for the **Rocky Mountain** group Tuesday (3) at the Sheraton Denver Airport, then hopping off to the **Sacramento Chapter** Wednesday (4) at the Holiday Inn Holidome, after just having been in California for the **Northern California** meeting the week before. Similarly, **Gary Messinger**, president of North

**American Video**, Durham, N.C., will be in Halifax, Nova Scotia, for the **Atlantic Canada Chapter** Tuesday (3) at the Citadel Inn, after appearing before the **Arkansas Chapter** in Little Rock. Also doing a double is **Bill Acheson**, head of **Bill's Video**, Winnipeg, and a new national board member. Acheson was at the **Siouxland Chapter** in Sioux Falls, S.D., and is set for the **Ottawa Chapter** Tuesday (3) (Tallsman Motor Inn). **Carol Pough**, VSDA VP and co-owner of **Video Cassettes Unlimited**, Santa Ana, Calif., will be in Florida Wednesday (4) for the **Suncoast Chapter** at the Tampa Airport Hilton. **Brad Burnside**, immediate past secretary and head of **Video Adventure Inc.**, Evanston, Ill., will be at the **Wisconsin Chapter** Tuesday (3) (Midway Motor Lodge, Glendale, Wis.). **Dave Ballstadt**, VSDA treasurer and head of **Adventures In Video**, Minneapolis, is set for **Michigan Chapter**, Tuesday (3) at the Sheraton Oaks in Novi.

Not surprisingly, **Rick Karpel**, VSDA regional director, is out doing his thing as well, breaking in a new **Dallas Chapter** Tuesday (3) at the Dallas Parkway Hilton. Karpel indicated he might also travel to Missouri for the Thursday (5) **Kansas City Chapter** soiree at the Marriott, Overland Park, Kan.

Supply-side speakers are hitting the chapter trail, too. One of the busiest is **Danny Kopels**, executive VP at **Magnum Entertainment**. After one visit to the Chicago meeting, Kopels is set the following week for the Michigan meeting and next day at Charlotte for the **North Carolina Chapter**, Wednesday (4) at the Sheraton Airport. **Wendy Moss**, VP/GM **Hanna-Barbera Home Video**, will be in San Diego Wednesday (4) for the **San Diego Chapter** (Radisson Mission Valley). **Cheryl Cherney**, retail merchandiser at **CBS/Fox Home Video**, is set for Wednesday (4) at Independence, Ohio, for **Northern Ohio Chapter** (I-77 Holiday Inn). **Jim Chapman**, district manager for **Walt Disney Home Video**, will be at the Kansas City meeting Thursday (5). **Tom Burnett**, VP of sales and marketing at **Media Home Entertainment**, is set for the **New Mexico Chapter**, Oct. 9 at the Marriott, Albuquerque.

(Continued on page 56)

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## TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
			★ ★ NO. 1 ★ ★		
1	1	51	<b>CINDERELLA</b> Walt Disney Home Video 410	1950	26.99
2	<b>NEW</b>		<b>THE LAND BEFORE TIME</b> Amblin Entertainment/MCA Home Video 80864	1988	24.95
3	2	19	<b>TEEN MUTANT NINJA TURTLES: THE SHREDDER ...</b> Family Home Entertainment 23981	1987	14.95
4	7	9	<b>DAFFY DUCK'S QUACKBUSTERS</b> Warner Bros. Inc./Warner Home Video 11807	1988	19.95
5	4	19	<b>NUTS ABOUT CHIP 'N' DALE</b> Walt Disney Home Video 447	1989	14.95
6	5	103	<b>LADY AND THE TRAMP</b> Walt Disney Home Video 582	1955	29.95
7	3	34	<b>TEEN MUTANT NINJA TURTLES: HOT RODDING ...</b> Family Home Entertainment 23980	1989	14.95
8	9	38	<b>THE JETSONS MEET THE FLINTSTONES</b> Hanna-Barbera Home Video 1119	1987	29.95
9	8	49	<b>TEEN MUTANT NINJA TURTLES: HEROES ...</b> Family Home Entertainment 23978	1988	14.95
10	10	19	<b>DISNEY'S SING ALONG SONGS: FUN WITH MUSIC</b> Walt Disney Home Video 451	1989	14.95
11	6	173	<b>WINNIE THE POOH AND TIGGER TOO</b> ♦ Walt Disney Home Video 64	1974	14.95
12	11	18	<b>BEN AND ME</b> Walt Disney Home Video 460	1989	14.95
13	12	19	<b>BONGO</b> Walt Disney Home Video 546	1989	14.95
14	21	48	<b>RAFFI IN CONCERT WITH THE RISE &amp; SHINE BAND</b> Troubadour Records Ltd./A&M Video VC61719	1988	19.98
15	18	210	<b>DUMBO</b> ▲ ♦ Walt Disney Home Video 24	1941	29.95
16	13	19	<b>MICKEY AND THE GANG</b> Walt Disney Home Video 445	1989	14.95
17	14	19	<b>DUCKTALES: LOST WORLD WANDERERS</b> Walt Disney Home Video 450	1989	14.95
18	15	159	<b>WINNIE THE POOH AND THE HONEY TREE</b> ♦ Walt Disney Home Video 49	1965	14.95
19	16	154	<b>SLEEPING BEAUTY</b> ♦ Walt Disney Home Video 476	1959	29.95
20	19	6	<b>SCOOBY-DOO WITH GUESTS BATMAN AND ROBIN</b> Hanna-Barbera Prod. Inc./Kids Klassics K5029	1988	29.95
21	20	68	<b>MICKEY COMMEMORATIVE EDITION</b> Walt Disney Home Video 690	1988	14.95
22	17	19	<b>DUCKTALES: DUCK TO THE FUTURE</b> Walt Disney Home Video 449	1989	14.95
23	22	169	<b>WINNIE THE POOH AND THE BLUSTERY DAY</b> ♦ Walt Disney Home Video 63	1968	14.95
24	23	105	<b>AN AMERICAN TAIL</b> Amblin Entertainment/MCA Home Video 80536	1986	29.95
25	24	119	<b>DISNEY'S SING ALONG SONGS: HEIGH-HO!</b> Walt Disney Home Video 531	1987	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.

## Defectives Issue Raises Sparks At Erol's Meet

BY BILL HOLLAND

WASHINGTON, D.C. Defectives—what can be done about the problem? That was the topic that elicited the strongest reaction from store managers at the Sept. 18-20 Erol's "Magic '89" convention's "Industry Issues" panels.

For the attendees, the suppliers' optimistic pitches about new product, holiday specials, and pricing stratagems were well received. But as soon as the subject of defectives came up, it was obvious that this was a visceral issue, one managers deal with every day at store level.

Until the discussion got back on track, there were freewheeling, back-and-forth comments from both the dais and audience on the faults of duplicators and customers who can't/won't service their machines, complain about damage, and self-destruct a tape but return it without comment.

Herb Dorsman, Orion's director of sales, understood the vocal concern of the Erol's staff. "We know it enrages retailers," he said, "and there are still no pat answers. I know you have to take consumer-damaged product back with a smile."

Dorsman said that Orion is looking at a plan that would allow retailers to send damaged tapes back to a duplicator and have them replaced—sans jacket for one-sixth the price of a new tape.

Making clear he was not talking about Erol's, Dorsman said the plan may end what another panelist had termed "a cottage industry" in back-room dupes and farmed-out repairs of damaged tapes.

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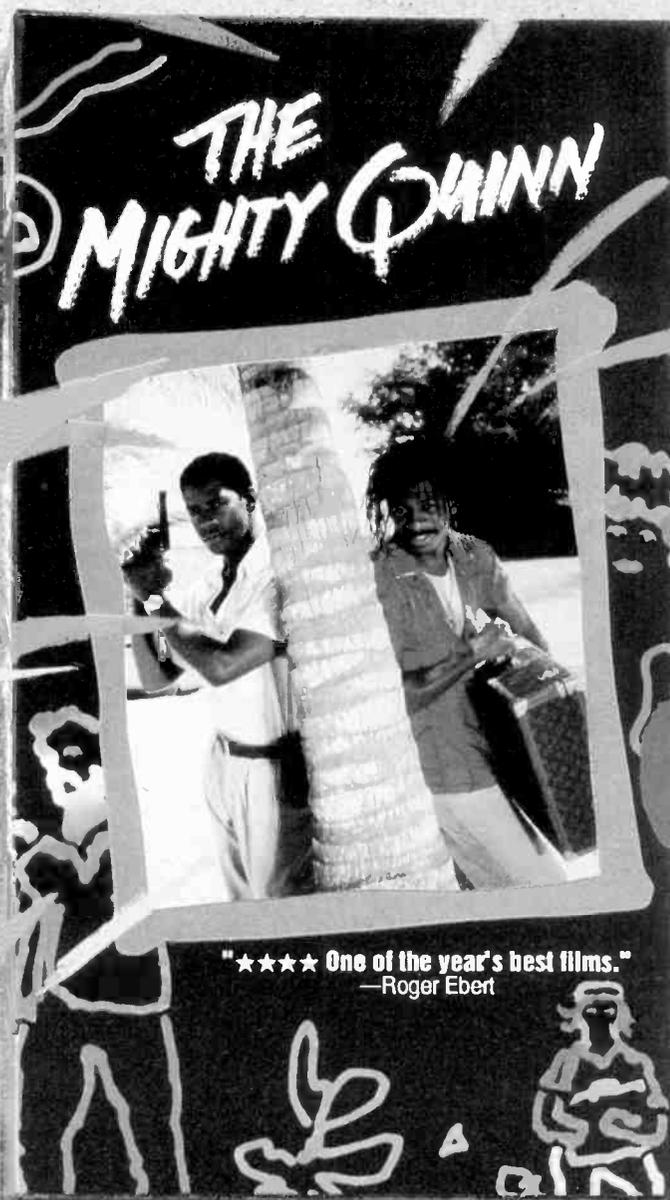
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The Mighty Quinn is IN with critics! This breezy Jamaican whodunnit is one of the most original films of this, or any year!

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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
<b>★ ★ NO. 1 ★ ★</b>							
1	4	3	RAIN MAN	MGM/UA Home Video 901648	Dustin Hoffman Tom Cruise	1988	R
2	2	4	BEACHES	Touchstone Pictures Touchstone Home Video 797	Bette Midler Barbara Hershey	1989	PG-13
3	1	7	TEQUILA SUNRISE	Warner Bros. Inc. Warner Home Video 11821	Mel Gibson Michelle Pfeiffer	1988	R
4	3	5	THE NAKED GUN	Paramount Pictures Paramount Home Video 32100	Leslie Nielsen	1988	PG-13
5	5	8	MISSISSIPPI BURNING	Orion Pictures Orion Home Video 8730	Gene Hackman Willem DaFoe	1988	R
6	7	3	BILL & TED'S EXCELLENT ADVENTURE	Orion Pictures Nelson Home Entertainment 8741	Alex Winter Keanu Reeves	1988	PG
7	6	6	THE 'BURBS	Universal City Studios MCA Home Video 80878	Tom Hanks	1989	PG
8	8	10	DANGEROUS LIAISONS	Warner Bros. Inc. Warner Home Video 11872	Glenn Close John Malkovich	1988	R
9	9	14	TWINS	Universal City Studios MCA Home Video 80873	A. Schwarzenegger Danny DeVito	1988	PG
10	10	13	DIRTY ROTTEN SCOUNDRELS	Orion Pictures Orion Home Video 8725	Steve Martin Michael Caine	1988	PG
11	18	2	SKIN DEEP	Morgan Creek Productions Media Home Entertainment M012336	John Ritter	1989	R
12	11	12	THE ACCIDENTAL TOURIST	Warner Bros. Inc. Warner Home Video 11825	William Hurt Kathleen Turner	1988	PG
13	<b>NEW ▶</b>		HER ALIBI	Warner Bros. Inc. Warner Home Video 11835	Tom Selleck Paulina Porizkova	1989	PG
14	23	2	THE JANUARY MAN	CBS-Fox Video 4759	Kevin Kline Susan Sarandon	1989	R
15	<b>NEW ▶</b>		COUSINS	Paramount Pictures Paramount Home Video 32181	Ted Danson Isabella Rossellini	1988	PG-13
16	13	9	TRUE BELIEVER	RCA/Columbia Pictures Home Video 6-25012	James Woods Robert Downey, Jr.	1989	R
17	12	7	THE FLY II	CBS-Fox Video 1725	Eric Stoltz Daphne Zuniga	1989	R
18	21	4	DISORGANIZED CRIME	Touchstone Pictures Touchstone Home Video 951	Corbin Bernsen Lou Diamond Phillips	1989	R
19	15	4	RED SCORPION	SGE Home Video 12001	Dolph Lundgren	1989	R
20	16	9	WHO'S HARRY CRUMB?	Tri-Star Pictures RCA/Columbia Home Video 6-27013	John Candy	1989	PG-13
21	19	8	HEATHERS	New World Entertainment New World Video A88041	Winona Ryder Christian Slater	1988	R
22	14	11	COCOON: THE RETURN	CBS-Fox Video 1710	Don Ameche Wilford Brimley	1988	PG
23	17	18	COMING TO AMERICA	Paramount Pictures Paramount Home Video 32157	Eddie Murphy Arsenio Hall	1988	R
24	24	3	THE BEST OF EDDIE MURPHY: SATURDAY NIGHT LIVE	Eddie Murphy Television Enterprises, Inc. Paramount Home Video 12741	Eddie Murphy	1989	NR
25	<b>NEW ▶</b>		FLETCH LIVES	Universal City Studios MCA Home Video 80181	Chevy Chase	1989	PG
26	20	15	MY STEPMOTHER IS AN ALIEN	Weintraub Ent. Group RCA/Columbia Home Video 6-21028	Dan Aykroyd Kim Basinger	1988	PG-13
27	29	2	DREAM A LITTLE DREAM	Vestron Pictures Inc. Vestron Video 5306	Corey Feldman Corey Haim	1989	PG-13
28	<b>NEW ▶</b>		JACKNIFE	Kings Road Entertainment HBO Video 0213	Robert De Niro Ed Harris	1988	R
29	22	4	TAP	Tri-Star Pictures RCA/Columbia Home Video 70143-5	Gregory Hines Sammy Davis Jr	1989	PG-13
30	25	14	ALIEN NATION	CBS-Fox Video 1585	James Caan Mandy Patinkin	1988	R
31	26	7	1969	Atlantic Releasing Corp. Media Home Entertainment M012482	Robert Downey, Jr. Kiefer Sutherland	1988	R
32	27	20	THE ACCUSED	Paramount Pictures Paramount Home Video 32149	Kelly McGillis Jodie Foster	1988	R
33	28	12	THE LAST TEMPTATION OF CHRIST	Universal City Studios MCA Home Video 80885	Willem DaFoe Barbara Hershey	1988	PG
34	32	10	THE BOOST	Hemdale Film Corp. HBO Video 0230	James Woods Sean Young	1989	R
35	<b>NEW ▶</b>		THE LAND BEFORE TIME	Amblin Entertainment MCA Home Video 80864	Animated	1988	G
36	31	8	POLICE ACADEMY 6: CITY UNDER SIEGE	Warner Bros. Inc. Warner Home Video 11873	Bubba Smith Michael Winslow	1989	PG
37	30	10	PHYSICAL EVIDENCE	Columbia Pictures Vestron Video 5284	Burt Reynolds Theresa Russell	1988	R
38	35	2	WINGS OF DESIRE	Orion Pictures Orion Home Video 5042	Bruno Ganz Otto Sander	1987	PG-13
39	36	23	COCKTAIL	Touchstone Pictures Touchstone Home Video 606	Tom Cruise Bryan Brown	1988	R
40	39	6	SPLIT DECISIONS	New Century Films Warner Home Video 764	Gene Hackman Craig Sheffer	1988	R

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### STORE MONITOR

(Continued from page 54)

Among suppliers out the first week of the chapter blitz were two Disney district sales managers: **Tom Barnes**, who made the Arkansas confab, and **Marc Reintjes** (Central Arizona Chapter), also attended by **Janet Wheeler**, RCA/Columbia Home Video regional sales manager, and **Sherryl Hays**, Denver sales representative, **Warner Home Video**. **Dan Goins**, Pacific Northwest regional sales manager, **Paramount Home Video**, made a presentation on store merchandising at the Idaho Chapter. **Howard Bregstein**, Western sales manager, **Video Channels**, was at the Northeast Florida Chapter. **Steve Shriver**, director of sales, **Disc Information Systems**, was at the South Florida Chapter, appearing with VSDA director of enforcement, **Jim Murphy**. **Frank Lucca**, president of **Flagship Entertainment**, made the New England Chapter gathering. **John Farr**, VP of sales, **Commtron Corp.**, was at the Central Texas Chapter, coming directly from Toronto, where he was a speaker at the **Focus On Video** show.

Hot topics are not in short supply at the various chapter meetings, with two groups tackling video game rentals: the **Connecticut Chapter**, Wednesday (4) at the Ramada North Haven, and the **Indiana Chapter**, Thursday (5) at the

Holiday Inn at the Pyramids. The **Southern California Chapter** is taking on both piracy and defectives at its Tuesday (3) Disneyland Hotel meeting in Anaheim.

But not all chapters went for a draw name or a boiling-hot topic. **Kathy Meisenburg**, head of **Critics Choice** in Tucson and the **Southern Arizona Chapter**, says the idea was to keep someone from a firm sponsoring the meeting or starring as a speaker from "being pushed in the election." Also, she contacted a lot of exhibitors at the VSDA convention and planned to give out "a lot of goodies." The gathering was the first closed meeting in some time and Meisenburg was hoping to avoid sticky situations at the registration table. "They can join VSDA right then and there," she says.

All in all, most chapters were able to schedule a meeting within the VSDA time frame. **Fina Damian**, head of **Dafi Video**, Redondo Beach, and of the **Los Angeles Chapter**, says, "We just couldn't line it up. We're having ours Nov. 14" at the Universal Sheraton. The **Kentucky Chapter** ran into a conflict with the **WaxWorks/Video Works** annual convention, and will hold its meeting Oct. 26, says **William Crouch**, partner in **Video Village**, Erlanger, Ky.

## COMING SOON

### A WEEKLY PREVIEW OF UPCOMING VIDEO RELEASES\*

TITLE (MPAA RATING) STARS STUDIO/LIST PRICE	PREBOOK CUTOFF (STREET DATE)	BOX OFFICE IN MILLIONS (# OF SCREENS)	P-O-P AVAIL- ABILITY
<b>HOTEL TERMINUS (NR)</b> Documentary Virgin Vision/\$99.98	10/03/89 (10/18/89)	\$0.324 (3)	Flyer
<b>NOWHERE TO RUN (R)</b> David Carradine, Jason Priestly MGM/UA/\$79.95	10/12/89 (10/31/89)	NA (NA)	Poster
<b>SCANDAL (R)</b> John Hurt, Joanne Whalley-Kilmer, Bridget Fonda HBO/\$89.98	10/10/89 (10/25/89)	\$8.3 (371)	Poster

\* INFORMATION FURNISHED BY VIDEO FORECASTER.

### OTHER TITLES

<b>BABES ON BROADWAY</b> Mickey Rooney, Judy Garland MGM/UA/\$29.95 Prebook cutoff: 10/30/89; Street: 11/21/89	<b>GOLD DIGGERS OF 1935</b> Dick Powell MGM/UA/\$29.95 Prebook cutoff: 10/30/89; Street: 11/21/89
<b>BIG TIME</b> Tom Waits Fries/\$89.95 Prebook cutoff: 10/5/89; Street: 11/1/89	<b>GOLD DIGGERS OF 1939</b> Dick Powell, Ruby Keeler MGM/UA/\$29.95 Prebook cutoff: 10/30/89; Street: 11/21/89
<b>B.O.R.N.</b> Ross Hagen Prism/\$79.95 Prebook cutoff: 10/5/89; Street: 10/26/89	<b>MILLION DOLLAR MERMAID</b> Esther Williams MGM/UA/\$29.95 Prebook cutoff: 10/30/89; Street: 11/21/89
<b>DAMES</b> Dick Powell, Ruby Keeler MGM/UA/\$29.95 Prebook cutoff: 10/30/89; Street: 11/21/89	<b>MY MOM'S A WEREWOLF</b> Susan Blakely Prism/\$79.95 Prebook cutoff: 10/24/89; Street: 11/9/89
<b>FOOTLIGHT PARADE</b> James Cagney MGM/UA/\$29.95 Prebook cutoff: 10/30/89; Street: 11/21/89	<b>SEE NO EVIL, HEAR NO EVIL</b> Richard Pryor, Gene Wilder RCA/Columbia/\$89.95 Prebook cutoff: 10/24/89; Street: 11/16/89
<b>GETTING IT RIGHT</b> Jesse Birdsall M.C.E.G./\$89.98 Prebook cutoff: 10/11/89; Street: 10/24/89	<b>SWEET LIES</b> Treat Williams CBS/Fox/\$79.98 Prebook cutoff: 10/12/89; Street: 11/2/89

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.

## Comics, Videos Cohabit N.J. Shop

BY BRUCE HARING

NEW YORK They started with comics, and then realized: If they like comics, they'll love video.

Such was the inspiration behind the addition of video to the estimated 100,000 comic books lining every nook and cranny of Quality Comics and Video of Somerville, N.J.

Tucked away on a side street in this sleepy suburb of New Jersey, the store offers 2,100 videos of obscure and fun things—"The Flintstones Meet The Jetsons," "Playboy's Lingerie Video," "Women In Chains," and one of the store's most requested titles, "My Beautifully Burnt Brother And His Squashed Brain."

Started in 1976 by Alex Koehn as an all-comics and science-fiction venture, the store was originally a way to get Koehn's massive comics collection out of the basement. "I had been collecting the stuff since I was a kid," he says. "I always knew it would be worth something. I finally realized I had too much of the stuff."

"We added the video three years ago," Koehn adds. "Most of the people here were frustrated with the rotten selection at video stores. They all had the same 20,000 copies of 'Crocodile Dundee,' but couldn't get 'The Wicker Man.' Our concept was to be the greatest secondary club. If you were a Blockbuster member, you would still come here because we didn't have to buy all the mainstream stuff. One of our guidelines to ordering is if we feel HBO and every video store will order it, we probably won't bother with it."

At Quality, you can buy comics, toys, games, movie-related curia, rock'n'roll collectibles, posters, and, of course, "Batman" items. "It's what we call a nexus of popular American culture," Koehn says. The video collection is targeted to "the serious film freak," Koehn says. "The premise is to allow them to switch back and forth between comics and video. When the 'Speed Racer' cartoon was released on video, we posted it with the comic, just to let them know that both were available."

Finding the store's stock requires dedicated searching, according to Koehn.

"We go to conventions, scour every video and movie magazine," he says. "We deal with distributors and collectors and find all sorts of things. We attract a lot of film buffs to the store and they give us search and destroy missions."

Regarding the search for "My Beautifully Burnt Brother," Koehn admits it was one of his toughest. Finally, a customer overheard a conversation about the title, and offered to trade his copy for five or six free rentals.

Movies are \$2.10 for an overnight rental. Approximately 20% of the store's revenue is derived from video.

And in case you were wondering, yes, you can get a copy of "Rain Man" at Quality Comics and Video. "We carry 'Ghostbusters' and have all that stuff, but what we won't do is carry something like 'Out Of Africa.' It's nothing to do with that being a good or bad movie—we just don't have room."



## Give Your Customers A Sweet Treat.

The most succulently offbeat comedy of the year!

**Starring** Treat Williams, Joanna Pacula  
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Joanna Pacula and Julianne Phillips take on Treat Williams in Nathalie Delon's delightfully funny comedy about an insurance investigator confronted with a singularly challenging case of fraud...and a doubly outrageous duo of seduction who have made a wager over who can land him first!

Filmed in Paris and featuring a sound track that includes Robert Palmer's hit single ("Sweet Lies"), **Sweet Lies** is a heaping helping of comedy at its most delicious!

CATALOG #: 3857 • DEALER ORDER DATE: 10/17 • STREET DATE: 11/12  
SUGGESTED RETAIL: \$79.98

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Starring TREAT WILLIAMS JOANNA PACULA JULIANNE PHILLIPS LAURA MANSZKY NORBERT WEISSER  
Director of Photography DOMINIQUE CHAPUIS Music By TREVOR JONES

Title Song Composed & Performed By ROBERT PALMER Screenplay By R. DUNN

Executive Producer CHRIS BLACKWELL Produced by SERGE TOUBOUL Directed By NATHALIE DELON



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Soundtrack available on Island Records.

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# A BILLBOARD SUPER ISSUE JAN. 6, 1990 THE VIDEO DECADE 1980 - 1990

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## Major Vid Spots Amuse, Educate

BY DEBORAH RUSSELL

LOS ANGELES As an unsuspecting Major Video customer wanders through the aisles searching for the ideal rental, in-store video monitors play an ongoing string of trailers to highlight the month's hot new video releases.

"Hey, you. You, with the tape in your hand," the customer hears. Tape in hand, he notices he is alone in this aisle. But who's talking? His eye lands on the video screen where a funny-looking character peers out toward him, talking to anyone who will listen. Identical images flash throughout the store, as several customers glance upward.

The character is comedian Dennis Blair. He seizes the captive audience to pitch a 30-second lesson on VCR maintenance. "Does your picture ever look like this?" he asks, amid a flurry of distracting signals. "Don't blame your screen, clean your heads." A flying blob of foam lands—where else?—on his head, followed by a bucket of water. "No... your VCR heads," Blair deadpans, before lecturing on the merits of VHS head-cleaning cassettes.

The vignette is just one of 16 comedy spots Las Vegas-based Major Video recently edited into the monthly pipeline of movie trailers shown in the chain's 128 stores nationwide.

Blair's image pops up sporadically at 30-second intervals, during which time he may don a Vincent Price or Humphrey Bogart persona to encourage the rental of horror or classic film titles. He laughs hysterically during a promotion for comedy clips, and parodies a fitness aficionado to encourage exercise-tape rentals. Periodically, he will provide simple technical instruction, turn customers on to a Major Video store policy, or simply remind customers that they are standing in a Major Video store.

"We're attempting to cross-sell our rental tape inventory and accessories alongside helpful hints that entertain and educate our customer base," says Craig VanAmburgh, president of the Major Video National Advertising Council.

Blair's comedy features celebrity impersonations, spoofs, and wry commentary. He has worked with such talents as George Carlin.

Major Video also used Blair in a recent series of comic TV ads, so the latest in-store promotional spots were a natural crossover that should solidify his image as a corporate spokesman, says Bill Newsome of Shelly Berman Communicators West, the agency behind the spots.

"These spots are a unique way to present a friendly public image for the Major Video stores," Newsome says.

Las Vegas-based store manager Mary Smirk has seen benefits already.

"We've sold out of VHS head cleaners for the first time since April," Smirk says. "Obviously, a lot of people *do* pay attention."

Randy Orr, of San Francisco's Zoe Street Pictures, directed the TV and in-store vignettes with director of photography Rick Wise. Jane Washburn produced the clips and Newsome was art director.

## HOLLYWOOD IN IOWA

(Continued from page 54)

Last is "Minnie's Disney Boutique," topped by black-and-white checkerboard and mouse ears, which contains all Disney-licensed product.

The custom counters look like granite, and even the floor-to-ceiling support poles within the store are made to resemble palm trees.

Perhaps as impressive as the store itself is the fact that the entire setup cost only \$325,000, according to Hogan. In addition to the creative use of local set-design talent, Hogan says he managed to negotiate a cheaper rent on the building (a former grocery store) by pledging the landlord a percentage of the profits. "I could never have done this in a larger city," says Hogan. "It's been a lot of fun." The Hollywood store is, he notes with glee, "six-tenths of

**'I could never have done this in a larger city ... It's been a lot of fun'**

a mile from a brand-new Blockbuster Video." Evidently, Hogan is not terribly concerned about the competition.

Hogan initially got into video through the gas-station route. In 1984, he put video into one of the four Shell stations he owns, but notes, "It's not what you would picture, 500 tapes stuck in a corner. I started with 1,000 films, then 2,000 the next week, and got up to 5,000. We had to expand. It got to where we couldn't pump gas."

The next step was to open a stand-alone store in 1985, and then, "We just went crazy." He opened more and more stores, and added video to two more gas stations. "The gas stations, which are convenience stores with video and gas pumps, have open flooring and sensoromatic security systems, custom cabinetry—very state-of-the-art. And the stations are open 24 hours."

The stand-alone stores in the Hogan's chain average 3,200 square feet, carrying approximately 5,000 pieces of product. Rental rates are \$2.99 per title per night, or three for \$8. Monday, Tuesday, and Wednesday are budget days, at \$2.50 for one title and \$6 for three.

Another Hogan's Video is scheduled to open Dec. 1 in Davenport in a 4,100-square-foot location. Then, says Hogan, "Maybe next summer we'll play with some more stores like we did our Hollywood store."

One of the reasons for the chain's success, says Hogan, is that "I don't have to eat on video. The gas stations are my bread and butter. But the gas business is a lot tougher. I hear video-store owners complain, but name another business where you put the price out on the street, so people don't even have to pull in. Video is competitive, but it's not as cut-throat as the gas-station business. When I started in video, I thought I'd gone to heaven."

# Saddle up for the Second Installment of our Retailer Rental Plan!

## Star Studded WESTERN LEGENDS

\$39<sup>98</sup>

RETAILER RENTAL PLAN

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- ALL TITLES FIRST TIME ON VIDEO
- \$39.98 price point
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- Four-piece pre-pack available—save additional 10-12%
- One-year price protected
- Highly popular, marketable genre
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**\$39<sup>98</sup>**  
Suggested Retail Price

**Low break-even/Quick profit**

**Don't Forget About the 1st RRP: The Sword and Sandals Collection.**

- #1746 Sodom and Gomorrah
- #1380 David and Bathsheba
- #1747 The Egyptian
- #1178 Demetrius and the Gladiators

**Dealer Order Date: 11/7/89**  
**Street Date: 11/22/89**



CBS  
FOX  
VIDEO

## 25 Classics Flagged For The National Film Registry

**THE BEST 25?** The Librarian of Congress recently unveiled the list of the first 25 films chosen for inclusion in the newly established National Film Registry.

A 13-member National Film Board—consisting of producers, directors, writers, and scholars—were asked by Congress to select cinematic works of “cultural, historical, or aesthetic significance.”

Congress set up the Registry last year as a response to Hollywood’s feverish efforts for “moral rights” legislation, particularly those incensed by colorization. The Board is expected to choose 25 films a year as “national treasures.” Once a film is chosen, its copyright holder can still colorize it, but now it must carry a disclaimer if there is any material alteration to it, letting viewers know that changes were made without the participation of the principal creators of the work. Non-compliance risks civil penalties.

The titles chosen: “The Best Years Of Our Lives,” “Casablanca,” “Citizen Kane,” “The Crowd,” “Dr. Strangelove,” “The General,” “Gone With The Wind,” “The Grapes Of Wrath,” “High Noon,” “Intolerance,” “The Learning Tree,” “The Maltese Falcon,” “Mr. Smith Goes To Washington,” “Modern Times,” “Nanook Of The North,” “On The Waterfront,” “The Searchers,” “Singin’ In The Rain,” “Snow White And The Seven Dwarfs,” “Some Like It Hot,” “Star Wars,” “Sunrise,” “Sunset Boulevard,” “Vertigo,” and “The Wizard Of Oz.”

**HOT RENTAL:** The unrated version of “Scandal” is running about three-to-one ahead of the rated version in sales, according to HBO Video’s director of marketing for theatrical titles, Pete Liguori. The company expects to sell about 125,000 units of the Miramax-produced title, which streets Oct. 25.

HBO is offering both the R-rated and the unrated version, which features an extra steamy 10 minutes deleted from the theatrical release to dodge the X rating.

As is the case with most studios that offer rated and unrated versions, the unrated version gets the nod because it provides footage the moviegoer wasn’t able to see.

“Anyone who would be offended by the sex in it or anyone whose store is a little more family-oriented will get the R-rated version,” says Liguori. That version, steamy in its own right, netted about \$10 million at the box office.

To support the title at retail, HBO has sent out a six-foot, life-size standee to about 20,000 retail locations, which is “both provocative and tasteful.” HBO will also run a radio promotion in the top 30

markets in the country whereby stations will give away copies of the cassette.

The title has also been selected by the sizable East Coast Palmer Video chain as its November “selection of the month.”

With ongoing deals with such independent film production companies as Miramax, Helmdale, and Corsair, future theatrical titles from HBO will include “Rude Awakening,” “Kickboxer,” “The Little Thief,” “Animal Behavior,” “Girl On A Swing,” “Staying Together,” “War Party,” “Stepfather II,” “The Lemon Sisters,” “Breaking In,” “Q & A,” “The Boyfriend School,” and “Cold Front.”

**BEHIND THE LENS:** We’ve been inundated with news about new films. Here are a few projects you can expect to see on the silver screen next year.

An all-star lineup of Meryl Streep, Shirley MacLaine, Dennis Quaid, Gene Hackman, and Richard Dreyfuss will be in Columbia’s “Postcards From The Edge.” Columbia is also preparing teen pop sensation Debbie Gibson’s first flick, “Skirt,” as well as “Texasville,” the sequel to “The Last Picture Show,” which reunites original director Peter Bogdanovich with original players Jeff Bridges and Cybill Shepherd.

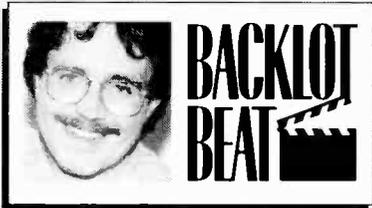
Kevin Costner is working on “Dances With The Wolves” for Orion, part of a multipicture deal he has signed with them, while the same studio is putting Sean Penn and Ed Harris together for “State Of Grace.” Orion also has Dennis Hopper directing Don Johnson in “The Hot Spot.”

Patrick Swayze, Demi Moore, and Whoopi Goldberg are teaming up for Paramount’s “Ghost.”

Shock comedian Andrew Dice Clay is making “Ford Fairlane” for 20th Century Fox.

Tom Hanks and Meg Ryan are teaming up for Warner’s “Joe Versus The Volcano.” The studio is also filming the translation of the best-selling book “Presumed Innocent” under the directorial eye of Alan J. Pakula and starring Harrison Ford, Brian Dennehy, Raul Julia, Bonnie Bedelia, and Paul Winfield. The Guber-Peters Productions company, which brought us “Batman,” is also putting Sylvester Stallone and Kurt Russell together for Warner’s “Tango And Cash.”

**SHORT SCANS:** Academy Entertainment, the Vermont-based film and video publishing company, has moved west to Beverly Hills, Calif. Trisha Robinson, who was with Lorimar, is heading up the new Beverly Hills office as director of acquisitions.



by Jim McCullough

## Flourish In Year Light (So Far) On Competition Nontheatrical Vids Starring At Retail

BY JIM McCULLAUGH

**LOS ANGELES** With the early runaway success of Paramount’s “The Best Of Eddie Murphy: Saturday Night Live”—reportedly near or at the 300,000 unit plateau—the fall’s major nontheatrical titles have begun to jockey for supremacy.

In fact, despite the anticipation of such blockbuster theatrical titles as “Batman,” “Bambi,” “Who Framed Roger Rabbit,” and “The Land Before Time”—sure to grab top sales-chart spots—approximately half of all the titles on Billboard’s 40-position Top Videocassettes Sales chart already fall into the nontheatrical category.

This year, says Alexander & Associates senior analyst Jerilyn Kessel, the sell-through business, including both theatrical and special interest, should generate sales of about 55 million total units, up 35% over last year.

“It would not be unreasonable to

say that 20%-25% of that would be nontheatrical,” she says, although this year, like last, she points out, will ultimately skew heavily toward major theatrical sell-through product.

One reason why nontheatrical has done so well thus far this year, she says, is that there have been no blockbuster theatrical releases available for the first nine months of the year, in contrast with 1988 and 1987.

Kessel points out that in 1987, 55% of all sell-through units were theatrical, while 45% were nontheatrical.

In 1988, when “you had that flood of units with ‘E.T.’ and ‘Cinderella,’ it was 74% theatrical with the rest nontheatrical,” she says.

“I’m not sure it’s a function of what people are buying or that special interest is hot or isn’t hot. It’s a function of what special-interest titles are out there and what sell-through theatrical titles are out there at the same time.”

This fall, she says, “You’ve got 7 million ‘Roger Rabbits,’ 10 million of ‘Bambi,’ and at least 10 million-12 million of ‘Batman.’ That’s 29 million right there. Then toss in 4 million of ‘The Land Before Time’ and a couple of million of ‘The Wizard Of Oz.’ Who can completely predict how the rest of it will ultimately shake out?”

She says there were no low-price theatrical titles in the first nine months of 1989, “unlike 1988 where you had ‘Crocodile Dundee II’ in March and ‘Good Morning, Vietnam’ in August. In 1987, you had ‘Top Gun’ and ‘Star Trek.’ This is the first year where we have had no first-run sell-through before the holiday season.”

Paramount’s Murphy tape is in the Billboard top five, along with such music-video titles as CBS Music Video Enterprises’ “Pink Floyd: Delicate Sound Of Thunder” and CBS/Fox Video’s “Batman: The Movie,” based

(Continued on page 63)

FOR WEEK ENDING OCTOBER 7, 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
				★ ★ NO. 1 ★ ★				
1	1	3	RAIN MAN	MGM/UA Home Video Pioneer LDCA, Inc. 101648	Dustin Hoffman Tom Cruise	1988	R	29.95
2	2	5	THE WIZARD OF OZ: THE FIFTIETH ANNIVERSARY EDITION ▲	MGM/UA Home Video Pioneer LDCA, Inc. ML101656	Judy Garland Ray Bolger	1939	G	24.95
3	4	5	TEQUILA SUNRISE	Warner Bros. Inc. Warner Home Video 11821	Mel Gibson Michelle Pfeiffer	1988	R	24.98
4	7	3	STAR WARS	CBS-Fox Video Pioneer/Image Ent. 5023	Mark Hamill Carrie Fisher	1977	PG	69.95
5	3	27	DIE HARD	CBS-Fox Video Pioneer/Image Ent. 1666-80	Bruce Willis Bonnie Bedelia	1988	R	39.95
6	5	9	DANGEROUS LIAISONS	Warner Bros. Inc. Warner Home Video 11872	Glenn Close John Malkovich	1988	R	24.98
7	8	9	TWINS	Universal City Studios MCA Home Video 80873	A. Schwarzenegger Danny DeVito	1988	PG	34.98
8	13	13	GHOSTBUSTERS	RCA/Columbia Pictures Home Video Criterion Collection	Bill Murray Dan Aykroyd	1984	PG	49.95
9	6	11	THE ACCIDENTAL TOURIST	Warner Bros. Inc. Warner Home Video 11825	William Hurt Kathleen Turner	1988	PG	24.98
10	10	17	COMING TO AMERICA	Paramount Pictures Pioneer LDCA, Inc. 32157	Eddie Murphy Arsenio Hall	1988	R	34.95
11	14	49	TOP GUN	Paramount Pictures Pioneer LDCA, Inc. 1629	Tom Cruise Kelly McGillis	1986	PG	29.95
12	15	7	DIRTY ROTTEN SCOUNDRELS	Orion Pictures Image Entertainment 6481	Steve Martin Michael Caine	1988	PG	39.95
13	12	3	THE NAKED GUN	Paramount Pictures Pioneer LDCA, Inc. 32100	Leslie Nielsen	1988	PG-13	34.95
14	9	15	BIG	CBS-Fox Video Pioneer/Image Ent. 4754	Tom Hanks	1988	PG	39.95
15	NEW ▶		THE 'BURBS	Universal City Studios MCA Home Video 80878	Tom Hanks	1989	PG	34.98
16	NEW ▶		BILL & TED'S EXCELLENT ADVENTURE	Orion Pictures Pioneer LDCA, Inc. 8741	Alex Winter Keanu Reeves	1988	PG	34.98
17	11	9	WOODSTOCK	Warner Bros. Inc. Warner Home Video 11762	Various Artists	1970	R	39.98
18	16	23	WILLOW	LucasFilm Ltd. Image Entertainment 11819	Val Kilmer Joanne Whalley	1988	PG	39.95
19	19	3	TORCH SONG TRILOGY	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 32829	Harvey Fierstein Anne Bancroft	1988	R	39.95
20	18	3	PINK FLOYD: DELICATE SOUND OF THUNDER	CBS Music Video Enterprises Image Entertainment 6486	Pink Floyd	1989	NR	39.95

♦ IFA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. IFA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles.

## TOP VIDEOCASSETTES SALES™

### Here's Looking At Voyager's Restored 'Casablanca' Disk

BY CHRIS MCGOWAN

**H**ERE'S LOOKING AT YOU: The Voyager Company has just released a deluxe Criterion Collection edition of "Casablanca," which may prove to be a "must-have" for serious film aficionados. The \$99.95, two-disk, CAV-format laserdisk has restored the legendary film's blacks, whites, and grays to their original intensity with a new shot-by-shot film-to-digital videotape transfer. In addition, the monaural sound of the 1943 classic has been digitally remastered. Listen for a revitalized "As Time Goes By."

On audio track two of Voyager's "Casablanca" is a commentary by film historian Ron Haver, who discusses the adaptation of the movie script from the play "Everybody Comes To Rick's," the acquisition of the film rights by Warner Brothers Pictures, and the way in which director Michael Curtiz and actors Humphrey Bogart and Ingrid Bergman collaborated to create a cinematic masterpiece.

Also included is a supplementary section with editing notes from producer Hal Wallis, the original theatrical trailer, rare production and publicity stills, newsreel footage of the city of Casablanca in 1942, and a split-screen comparison of the original and colorized versions of the film.

As is often the case with Criterion Collection editions of classic movies, the "Casablanca" laserdisk is a mini-film-class unto itself.

**VERVE VIDEO** is tentatively scheduled to debut as a label with the releases (over the next few months) of the 10-title "Jazzvisions" concert series, which was filmed and recorded by Lorimar Productions in December '85 at the Wiltern Theatre in Los Angeles.

Each "Jazzvisions" title will be released simultaneously on both laserdisk and VHS, day-and-date with audio recordings of the show (on CD, vinyl, and cassette) on the Verve music stamp.

Set to kick off the series (and the Verve Video label) this month: "Rio Revisited," a 60-minute concert featuring bossa-nova legend Antonio Carlos Jobim and famed Brazilian vocalist Gal Costa. Special guest hosts for the night are Sonia Braga and Sergio Mendes.

The other shows in the Verve series are "Jump The Blues Away" (with Etta James, Joe Walsh, and Albert Collins); "All Strings Attached" (Tal Farlow, Larry Coryell, John Abercrombie, Larry Carlton, and John Scofield); "Implosions" (Stanley Clarke, Eric Gale, McCoy Tyner, and others); and "Brazilian Knights And

A Lady" (Brazilian singer/songwriters Djavan and Ivan Lins, and American singer Patti Austin).

Also included: "Jazz Africa" (Herbie Hancock, Senegal's Aiyb Dieng, and Gambia's Foday Musa Suso); "The Many Faces Of Bird—A Tribute To Charlie Parker" (with Bobby McFerrin, James Moody, and others); "Latina Familia" (with Pete Escovedo, Shiela E., and Tito Puentes); and the two-part "Echoes Of Ellington" (with Ndugu Chancler, Randy Brecker, Bill Evans, and others).

**BOWIE ON CDV:** Rykodisc has just dipped a toe into the laserdisk waters by including a CDV in the CD edition of its "Sound + Vi-

sion" boxed-set retrospective of David Bowie's career. Scheduled to have hit the streets on Sept. 25, the \$59.98 CD version of "Sound + Vision" includes three compact disks, a 72-page booklet on Bowie's career, and a bonus five-inch CDV. The latter contains the singer/songwriter's 1980 videoclip for the song "Ashes To Ashes."

**POLYGRAM** has just released "Fall Opera Festival," a series of five new laserdiscs: James Levine conducts the Metropolitan Opera Company in "Carmen" (with Agnes Baltsa and Jose Carreras), "Turandot" (with Placido Domingo and Eva Marton), and "Ariadne Auf Naxos" (Jessye Norman and Kathleen Battle); conductor Wolfgang Sawallisch leads the Bavarian State Chorus and Orchestra in "The Magic Flute"; and Harry Kupfer conducts the Bayreuth Festival Opera Orchestra in "The Flying Dutchman." Each title will retail for either \$59.95 (three sides) or \$69.95 (four sides).

**IMAGE ENTERTAINMENT** recently bowed "Slaves Of New York" (\$49.98), Tama Janowitz's best-selling novel of life in the fast lane of New York's art scene; "Michael Jackson: The Legend Continues" (\$29.95), a retrospective of the gloved one's remarkable career; "Emerson, Lake & Palmer/Pictures At An Exhibition" (\$29.95), a must for fans of '70s progressive rock; "Playboy Sexy Lingerie" (\$29.95); "Kettje Toppel" (\$49.95), a sensuous historical drama from Dutch director Paul Verhoven; and "Salaam Bombay" (\$39.95), a hard-hitting drama about street kids in Bombay.

**MCA HOME VIDEO** is launching two comedies this month: "Fletch Lives" and "The Dream Team" (\$34.98 each). In the former, Chevy Chase returns to the screen as the reckless and occasionally feckless I.M. Fletcher, an investigative reporter and master of disguise. In "The Dream

**LASER SCANS**

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	124	THE WIZARD OF OZ: THE FIFTIETH ANNIVERSARY EDITION ▲◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
2	2	4	THE BEST OF EDDIE MURPHY: SATURDAY NIGHT LIVE	Eddie Murphy Television Enterprises, Inc Paramount Home Video 12741	Eddie Murphy	1989	NR	19.95
3	<b>NEW</b>		THE LAND BEFORE TIME	Amblin Entertainment MCA Home Video 80864	Animated	1988	G	24.95
4	3	14	PINK FLOYD: DELICATE SOUND OF THUNDER	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	NR	24.98
5	6	8	NEW KIDS ON THE BLOCK: HANGIN' TOUGH	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
6	4	63	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
7	7	36	JANE FONDA'S COMPLETE WORKOUT	Jane Fonda Warner Home Video 650	Jane Fonda	1989	NR	29.98
8	5	4	BATMAN: THE MOVIE	Playhouse Video 1470	Adam West Burt Ward	1966	NR	19.98
9	9	9	BEETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG	19.95
10	12	51	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
11	10	16	ROBOCOP	Orion Pictures Orion Home Video 8610	Peter Weller Karen Allen	1987	R	19.98
12	8	142	CALLANETICS ▲◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
13	11	19	PLAYBOY WET AND WILD	HBO Video 0277	Various Artists	1989	NR	19.99
14	15	13	METALLICA: 2 OF ONE ▲	Elektra Records Elektra Entertainment 40109-3	Metallica	1989	NR	9.98
15	16	47	GHOSTBUSTERS ▲	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	29.95
16	18	89	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
17	19	158	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	14.95
18	21	48	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
19	17	3	PLAYBOY VIDEO CENTERFOLD-DUTCH TWINS	HBO Video 0309	Karin & Marjam van Breeschooten	1989	NR	19.99
20	14	18	PLAYMATE OF THE YEAR VIDEO CENTERFOLD 1989	HBO Video 0065	Kimberley Conrad	1989	NR	19.99
21	23	6	WOODSTOCK	Warner Bros. Inc. Warner Home Video 11762	Various Artists	1970	R	29.98
22	22	13	THE BEST OF GILDA RADNER	Broadway Video Warner Home Video 35148	Gilda Radner	1989	NR	19.98
23	27	92	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
24	20	28	PLAYBOY'S SEXY LINGERIE	HBO Video 0156	Various Artists	1989	NR	19.99
25	13	20	MICHAEL JACKSON: THE LEGEND CONTINUES ...	Motown Prod./Optimum Prod. Vestron Musicvideo 5358	Michael Jackson	1989	NR	15.98
26	31	17	NUTS ABOUT CHIP 'N' DALE	Walt Disney Home Video 447	Animated	1989	NR	14.95
27	24	9	PUBLIC ENEMY: FIGHT THE POWER-LIVE	CBS Music Video Enterprises 19V-49020	Public Enemy	1988	NR	19.98
28	<b>NEW</b>		PLAYMATES OF THE YEAR-THE '80'S	HBO Video 0310	Various Artists	1989	NR	19.99
29	30	17	DISNEY'S SING ALONG SONGS: FUN WITH MUSIC	Walt Disney Home Video 451	Animated	1989	NR	14.95
30	33	9	DAFFY DUCK'S QUACKBUSTERS	Warner Bros. Inc. Warner Home Video 11807	Animated	1988	G	19.95
31	26	78	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	14.95
32	28	3	RAIN MAN	MGM/UA Home Video 901648	Dustin Hoffman Tom Cruise	1988	R	89.95
33	29	2	LOVE AND ROCKETS: THE HAUNTED FISH TANK	BMG Video 9835	Love And Rockets	1989	NR	16.98
34	32	76	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	14.95
35	38	32	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	Michael Jordan	1989	NR	19.98
36	25	12	NEW ORDER: SUBSTANCE 1989	Warner Reprise Video 38152	New Order	1989	NR	16.98
37	35	171	STAR TREK II: THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video	William Shatner Leonard Nimoy	1982	PG	14.95
38	37	122	STAR TREK III: THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	14.95
39	34	22	DAZZLING DUNKS AND BASKETBALL BLOOPERS	CBS-Fox Video 2229	Marv Albert Frank Layden	1989	NR	14.98
40	36	11	I LOVE LUCY: VOLUME 1	CBS-Fox Video 2301	Lucille Ball Desi Arnaz	1952	NR	14.98

◆ 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.

## HBO, Paramount Hope Silents Prove Golden

LOS ANGELES HBO Video joins the ranks of those suppliers offering silent films on video.

Previously, Paramount and MGM/UA Home Video had issued classic silent films on tape.

With Thames Video International, HBO's Legendary Silents collection includes "The Thief Of Bagdad," starring Douglas Fairbanks; "Broken Blossoms," a

**'It works both as a sell-thru collectible and rental item'**

D.W. Griffith-directed classic starring Lillian Gish; "The Eagle," starring Rudolph Valentino; "Our Hospitality," in which Buster Keaton both directs and stars; "The General," starring Keaton; and "The Strong Man," starring Harry Langdon and directed by Frank Capra. Suggested retail on each title is \$39.99; street date is Nov. 11.

Just recently, "The General" was chosen as one of the first 25 films to be included in the newly established National Film Registry (see Backlot Beat, page 60).

Each tape in the collection, says HBO Video sales VP Steve Zales, is either a transfer from the original print or a restored and tinted version.

To make the titles even more appealing to consumers, "The Thief Of Bagdad" will feature a recently taped introduction by Douglas Fairbanks, while "Broken Blossoms" is introduced by Gish.

"This is high-profile, high-appeal product for any number of video and film enthusiasts," says Zales.

"We are presenting it to the trade as an opportunity to have a product that works both as a real sell-through collectible and a low-priced rental item. It's a real item of interest when you not only consider film enthusiasts and collectors, but when you consider how many young people have not seen these films yet but have some awareness of the famous actors and actresses.

"From a film-history point of  
(Continued on page 64)

### LASER SCANS

(Continued from preceding page)

Team," Michael Keaton stars in a tale of four mental patients who are separated from their therapist on the way to a baseball game.

**M**EAN, GREEN, AND LASER-read: Warner Home Video will release "The Toxic Avenger Part II" on laserdisk Oct. 25. The \$24.98 comedy/horror movie is a sequel to "The Toxic Avenger," a video cult favorite. Also from Warner in October: Don Johnson battling far-right extremists in "Dead Bang" and the high-seas suspense thriller "Dead Calm" (\$24.98 each).

## READ WHAT RETAILERS ARE SAYING ABOUT EDDIE MURPHY

**"THE BEST OF EDDIE MURPHY has turned into a terrific sell-through title. It has exceeded all expectations. I'm going to have to reorder more!"**

Frank Slugaski, Blockbuster, Clark, N.J.

**"It is the most popular comedy tape at a sell-through price. It debuted at #1 and it is the perfect fall title. It will be as big as DELIRIOUS!"**

Greg Ripplinger, B.A.C. Video, Belleville, IL

**"THE BEST OF EDDIE MURPHY is doing tremendously well! It's the funniest, cleanest tape out there!"**

Bob Delena, Video Tyme, Las Vegas, NV

**"It's more than OH-TAY, it's fantastic."**

John Thrasher, Tower Video, Sacramento, CA

**"THE BEST OF EDDIE MURPHY SATURDAY NIGHT LIVE is the best stand-up comedy tape out since EDDIE MURPHY DELIRIOUS!"**

Chris Losonsky, National Video, Bellflower, CA

**"Following the video hit, COMING TO AMERICA, THE BEST OF EDDIE MURPHY is a shoe-in. It's doing great!"**

Don Ballstadt, Adventures in Video, Fridley, MN

**"It's doing great! A title that will continue strong through Christmas."**

Pat Tidwell, Camelot Enterprises, Canton, OH

**"A solid hit."**

Scott Burtness, Musicland, Minneapolis, MN

**"It's doing incredibly well. We're back-ordered to the gills. I'm constantly reordering. Its across-the-board appeal has made it a consistent renter and seller."**

Mark Kooney, Video Paradise, Hopkinton, MA

## NONTHEATRICAL VIDEOS

(Continued from page 60)

on the old TV series, starring Adam West and Burt Ward

Other nontheatrical titles in the top 10 are the fitness-oriented "Jane Fonda's Complete Workout" from Warner Home Video, and MCA Home Video's "Callanetics."

Nontheatrical titles also experiencing hot chart activity include:

- The recently released "Playboy Video Centerfold: Dutch Twins," distributed by HBO Video. It joins "Playboy Wet And Wild," "Playboy Sexy Lingerie," and "Playmate Of The Year Video Centerfold 1989." The stylishly produced, soft-porn Playboy tapes have practically become a special-interest genre unto themselves.

- "Michael Jackson: The Legend Continues," "Metallica: 2 Of One," "New Order: Substance 1989," "Public Enemy: Fight The Power Live," "Moonwalker," and "Love And Rockets: The Haunted Fish Tank," all reflecting the surge in music video longforms.

- "The Best Of Gilda Radner," from Warner Home Video, and "I Love Lucy: Vol. 1," from CBS/Fox Video, reflecting the heightened interest in TV programming fare (Billboard, Sept. 23).

- "Michael Jordan: Come Fly With Me" and "Dazzling Dunks And Basketball Bloopers" from CBS/Fox Video, reflecting the strength of the sports-video category.

- "Nuts About Chip 'N' Dale" and "Disney's Sing Along Songs: Fun With Songs," from Walt Disney, and Warner's "Daffy Duck's Quackbusters," reflecting the continuing interest in nontheatrical children's fare.

In the nontheatrical area, the trade is focused on such upcoming nontheatrical titles as J2 Communications' boxing-oriented "Champions Forever" (which recently opened theatrically for one week in Los Angeles in an unusual special-interest promotional twist), the football-themed "Monday Night Madness," and a Magic Johnson basketball instructional tape from CBS/Fox Video.

Other nontheatrical titles that the trade indicates have strong fourth-quarter potential are MCA Home Video's "Beginning Callanetics," an ESPN tape on sports bloopers, and a Vestron title about the German battleship Bismarck, reminiscent of that label's highly successful "Titanic" tape of a few years ago.

Of the TV programming fare, dealers also mention Warner's multitrack original "Saturday Night Live" episodes, some of which could emulate the success of the current Murphy and Radner titles.

HBO Video is also prepping two new Playboy tapes, one its 1990 "Calendar" effort as well as a "Playmate Of The Year" tape designed to coincide with the magazine's similar January issue, which comes out in December.

On the music video front, video retailers say they are looking forward to the performance of new titles from Janet Jackson, Def Leppard, Luther Vandross, and the Rolling Stones. A Michael Jackson compilation has apparently been pushed back to the first quarter of 1990.

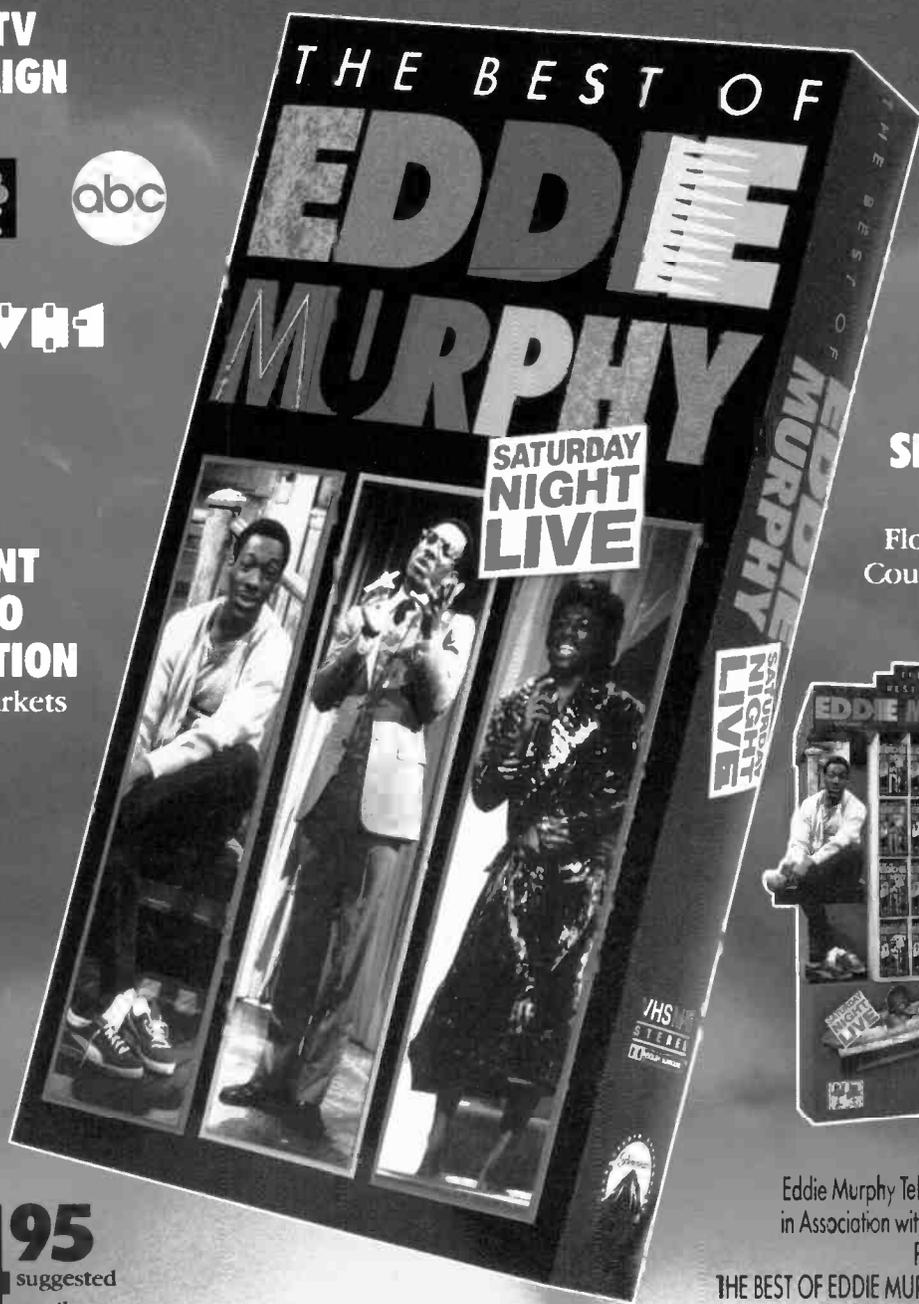
Agreeing with Kessel, Mitch Perli, director of purchasing for the Music Plus Video chain in Southern (Continued on next page)

# EDDIE MURPHY IS EXPLODING! AND EVERYONE'S TALKING.

**HOT TV  
CAMPAIGN**



**A GIANT  
RADIO  
PROMOTION**  
20 Top Markets



**SIZZLING  
P.O.P.**

Floor Display  
Counter Display  
Posters



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in Association with NBC Productions, Inc.

Present

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Don't miss out. Re-order today.  
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# THE *Hollywood* REPORTER BOX OFFICE

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	<b>Black Rain</b> (Paramount)	9,677,102	1,610 6,011	—	9,677,102
2	<b>Sea of Love</b> (Universal)	7,779,525	1,313 5,925	1	21,439,355
3	<b>Uncle Buck</b> (Universal)	3,202,280	1,783 1,795	5	49,835,773
4	<b>Parenthood</b> (Universal)	3,007,850	1,399 2,150	7	78,393,013
5	<b>When Harry Met Sally ...</b> (Columbia)	2,042,900	1,170 1,746	10	78,144,204
6	<b>sex, lies and videotape</b> (Miramax)	1,801,816	521 3,458	7	15,701,978
7	<b>Lethal Weapon 2</b> (Warner Bros.)	1,608,068	1,356 1,168	11	140,144,384
8	<b>The Abyss</b> (20th Century Fox)	1,512,309	1,176 1,286	6	49,710,458
9	<b>Kickboxer</b> (Cannon)	1,431,575	963 1,487	2	10,003,573
10	<b>Turner &amp; Hooch</b> (Buena Vista)	1,425,987	1,208 1,180	8	63,816,973
11	<b>Batman</b> (Warner Bros.)	1,101,767	1,015 1,085	13	244,670,914
12	<b>Honey, I Shrunk the Kids</b> (Buena Vista)	837,091	926 904	13	123,093,931
13	<b>Dead Poets Society</b> (Buena Vista)	819,717	869 943	16	90,247,684
14	<b>Shirley Valentine</b> (Paramount)	602,911	117 5,153	3	1,986,116
15	<b>The Package</b> (Orion)	540,979	538 1,005	4	8,675,351
16	<b>Indiana Jones &amp; Last Crusade</b> (Paramount)	518,556	421 1,232	17	193,627,901
17	<b>Casualties of War</b> (Columbia)	394,980	643 614	5	17,693,699
18	<b>Weekend at Bernie's</b> (20th Century Fox)	348,997	549 636	11	28,427,929
19	<b>Ghostbusters II</b> (Columbia)	320,649	715 448	14	111,101,245
20	<b>Lock Up</b> (Tri-Star)	314,348	496 634	7	20,718,380
21	<b>Relentless</b> (New Line/CineTel)	241,336	386 625	3	6,479,674
22	<b>Do the Right Thing</b> (Universal)	221,560	232 955	11	25,424,581
23	<b>Nightmare on Elm Street 5</b> (New Line)	202,945	353 575	6	21,056,893
24	<b>A Dry White Season</b> (MGM/UA)	202,507	17 11,912	—	219,777
25	<b>Millennium</b> (20th Century Fox)	183,754	287 640	4	4,721,046
26	<b>The Adventure of Milo &amp; Otis</b> (Columbia)	182,786	233 784	4	2,384,665
27	<b>Field of Dreams</b> (Universal)	179,685	363 495	22	61,180,985
28	<b>Karate Kid III</b> (Columbia)	174,300	434 402	12	38,793,278
29	<b>Star Trek V: The Final Frontier</b> (Paramount)	151,811	173 877	15	51,450,148
30	<b>Peter Pan</b> (Buena Vista re-issue)	150,520	355 424	10	28,005,276
31	<b>Cookie</b> (Warner Bros.)	138,621	180 770	4	1,605,486
32	<b>Romero</b> (Four Seasons)	116,330	50 2,327	4	490,860
33	<b>Cheetah</b> (Buena Vista)	107,511	336 320	5	7,751,219
34	<b>Blood Fist</b> (Concorde)	89,132	54 1,651	—	89,132
35	<b>Heavy Petting</b> (Skouras)	69,007	10 6,900	—	69,007
36	<b>2nd Animation Celebration</b> (Expanded)	61,978	10 6,198	8	584,796
37	<b>The Little Thief</b> (Miramax)	43,159	6 7,193	4	280,222
38	<b>Rude Awakening</b> (Orion)	43,118	107 403	5	3,099,075
39	<b>The Music Teacher</b> (Orion Classics)	39,877	14 2,848	11	679,640
40	<b>Friday 13th: Part VIII</b> (Paramount)	38,367	56 685	8	14,267,752

## MOMENTS OF SILENTS

(Continued from page 62)

view, consumers can see in 'The General,' for example, the stunt scene that is one of the predecessors for what is commonly used in the blockbuster adventure films of today," he says.

Zales thinks the lion's share of the numbers on the titles will be done by video specialists, since mass merchants don't usually deal with a \$40 price point.

"We're focusing more on the general video store specialist market." The company is looking to do in the 30,000-unit range over the six-title lineup.

Last April, Paramount Home Video introduced a series of six Silents Are Golden titles at \$29.95 each.

Among their offerings were "The Ten Commandments" (1923), which was directed by Cecil B. DeMille; "The Last Command" (1928), which was directed by Josef von Sternberg and stars Emil Jannings; "Running Wild" (1927), starring W.C. Fields; "The Wedding March" (1928), which was directed by Erich von Stroheim and stars Fay Wray; "Old Ironsides" (1926), which stars Wallace Beery and Boris Karloff; and "Docks Of New York" (1928), which was directed by von Sternberg and stars George Bancroft.

Several years ago, Paramount also issued "Wings," for \$49.95, the 1927 William Wellman-directed film that was the first motion picture to win an Academy Award for best picture.

Earlier this year, MGM/UA Home Video released the silent classics "Ben Hur" and "The Big Parade." Last May, the studio added "The Crowd," "Flesh And The Devil" with Greta Garbo, "Greed," directed by Von Stroheim, "Show People," with cameos by Charlie Chaplin and Douglas Fairbanks, and "The Wind," starring Gish. Suggested retail price on the silents are \$29.95.

"The Crowd" was also selected for inclusion in the newly established National Film Registry.

## NONTHEATRICAL VIDEOS

(Continued from preceding page)

California, says that for the first six months of 1989, only 35% of the chain's sell-through sales came from the theatrical area, the rest being attributed to nontheatrical. Nontheatrical, he says, includes music video, Playboy tapes, sports, exercise, adult, children's, and stand-up comedy concerts.

"With 'Batman' and 'Bambi,' the numbers will obviously skew differently in the fourth quarter but, despite that, nontheatrical titles should do very well.

"For example, that Eddie Murphy Paramount tape has been in our top two or three ever since it was released. If we sell 20,000 or 50,000 units each of a hot theatrical sell-through title, you have to sell a lot of ones and twos of lots of special-interest titles.

"But some of these special-interest titles should do very well. There's still quite a bit of interest in fitness, sports, and other categories."

# HOME VIDEO



**They're Not Lying.** Robert Binns, center, of Video Plus, Hilton Head, S.C., is the winner of a 1989 Isuzu Amigo that was the first prize of RCA/Columbia Pictures Home Video's Club Hollywood sweepstakes. The contest was held during the recent Video Software Dealers Assn. convention in Las Vegas. Flanking Binns are David Rand, regional director of Baker & Taylor, left, and Robbie Krieger, regional sales manager for RCA/CPHV's Southeast territory.

FOR WEEK ENDING OCTOBER 7, 1989

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## TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Program Supplier, Catalog Number	Suggested List Price
Compiled from a national sample of retail store sales reports.					
<b>HEALTH AND FITNESS™</b>					
1	2	143	<b>CALLANETICS</b> ♦	MCA Home Video 80429	24.95
2	1	35	<b>JANE FONDA'S COMPLETE WORKOUT</b>	Warner Home Video 650	29.98
3	4	49	<b>SUPER CALLANETICS</b>	MCA Home Video 80809	24.95
4	3	143	<b>JANE FONDA'S LOW IMPACT AEROBIC WORKOUT</b> ♦	Warner Home Video 070	29.98
5	7	47	<b>KATHY SMITH'S FAT-BURNING WORKOUT</b>	Fox Hills Video FH1059	19.95
6	6	143	<b>JANE FONDA'S NEW WORKOUT</b> ♦	Warner Home Video 069	29.98
7	5	31	<b>ANGELA LANSBURY: POSITIVE MOVES</b>	Wood Knapp Video WK1016	29.95
8	10	25	<b>SHIRLEY MACLAINE'S INNER WORKOUT</b>	Vestron Video 5270	29.98
9	9	143	<b>KATHY SMITH'S ULTIMATE VIDEO WORKOUT</b>	JCI Video 8100	14.95
10	16	85	<b>KATHY SMITH'S STARTING OUT</b>	Fox Hills Video FH1027	19.95
11	8	143	<b>KATHY SMITH'S BODY BASICS</b>	JCI Video 8111	14.95
12	12	125	<b>JANE FONDA'S P. B. &amp; R. WORKOUT</b>	Warner Home Video 046	29.98
13	15	9	<b>KATHY SMITH'S PREGNANCY WORKOUT</b>	Fox Hills Video MO32223	19.95
14	14	81	<b>START UP WITH JANE FONDA</b>	Warner Home Video 077	19.95
15	11	37	<b>RAQUEL: LOSE 10LBS. IN 3 WEEKS</b>	HBO Video 9892	19.99
16	18	143	<b>JANE FONDA'S EASY GOING WORKOUT</b> ♦	Warner Home Video 058	29.98
17	17	139	<b>RICHARD SIMMONS AND THE SILVER FOXES</b>	Warner Home Video 158	24.95
18	20	69	<b>KATHY SMITH'S WINNING WORKOUT</b> ♦	Fox Hills Video FH1012	29.95
19	13	15	<b>THE 8 WEEK CHOLESTEROL CURE</b>	Twin Tower Video	29.95
20	RE-ENTRY		<b>DENISE AUSTIN'S SUPER STOMACHS</b>	Parade Video 27	19.95

♦ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. Next week: Recreational Sports and Self Improvement.



**No Sell-Thru Joke, Pal.** Michael Keaton as Batman squares off against Jack Nicholson's Joker in "Batman." Warner Home Video hopes to set a new home video record for sales as it releases 1989's box-office champ Nov. 15 at \$24.98. A major tie-in with Coca-Cola's Diet Coke is part of the campaign.

## VIDEO REVIEWS

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

**"Dazzling Dunks And Basketball Bloopers,"** CBS Fox Video Sports, 45 minutes, \$14.95.

Hosted by sportscaster Marv Albert and Frank Layden, the former coach of the Utah Jazz, this tape is a dazzling collection of jams, slams, and more than a few "damns!" Footage includes the NBA Slam Dunk Contest, "Off-The-Wall" calls, "Daffy Dribbles," and much more.

The only downside to this program is the presence of Layden. As a foil to Albert, he is obviously supposed to provide the laughs, but his inane comments do little more than distract. Still, given its attractive price, this one should manage to score some impressive sales numbers.

RICHARD T. RYAN

**"Jock Jokes,"** Media Home Entertainment, 49 minutes, \$29.95.

Sports comedy programs are big business, and this is a fresh approach that combines a number of disparate elements. Six comedians offer comedy monologues that are interspersed with blooper footage, players telling their favorite jokes, and satirical comments by a sports journalist.

The premise has definite promise; the problem lies in the execution. At this point, none of the comedians are big names, and their material is uneven. The blooper footage is amusing in spots, but the commentary by the newscaster soon proves tiresome.

Also, the rather steep price makes this one tough to recommend.

R.T.R.

**"Barney And The Background Gang: A Day At The Beach,"** Kids Edutainment, 30 minutes, \$19.95.

*(Continued on next page)*

# ROYAL LINEAGE

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COSTUMES JAMES ACHESON • PRODUCTION DESIGNER FERDINANDO SCARFOTTI • PHOTOGRAPHY BY VITTORIO STORARO (A.C.)  
EDITOR GABRIELLA CRISTIANI • MUSIC BY RYUICHI SAKAMOTO • DAVID BYRNE AND CONG SU • ASSOCIATE PRODUCER FRANCO GIOVALE  
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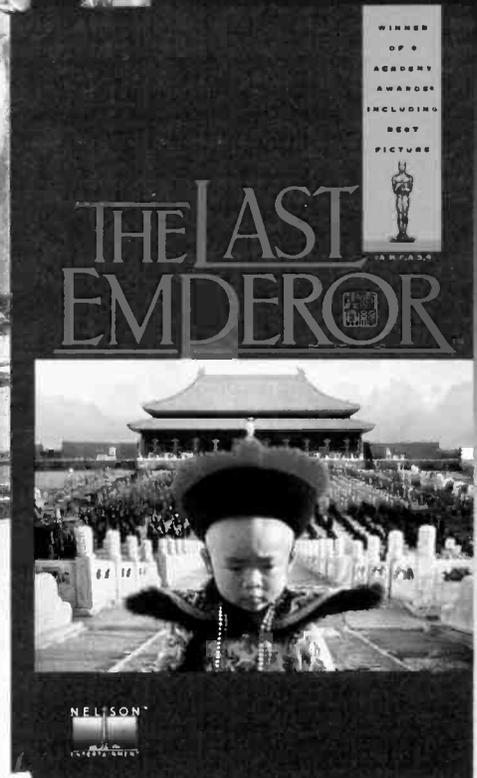
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**STREET DATE: SEPTEMBER 28, 1989**



DONALD SUTHERLAND ADAM HOROVITZ

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A THOMAS BAER/HOWARD ROSENMAN Production  
A HUGH HUDSON Film "LOST ANGELS"  
Starring DONALD SUTHERLAND  
Introducing ADAM HOROVITZ  
Music by PHILIPPE SARDE  
Director of Photography JUAN RUIZ-ANCHIA  
Written by MICHAEL WELLER  
Produced by HOWARD ROSENMAN and THOMAS BAER  
Directed by HUGH HUDSON

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**I've Had Better Days.** Mickey Rourke plays maverick club boxer Johnny Walker in "Homeboy," an International Video Entertainment release that has a Nov. 22 street date.

**VIDEO REVIEWS**

*(Continued from preceding page)*

Here is one kid vid that you can recommend to your customers without any reservations. Produced in a style reminiscent of the "Baby Songs" series, this program features young people singing, dancing, and interacting with Barney—an imaginary dinosaur. Hosted by Sandy Duncan, this program shows just how good kid vid can be.

Because their father has to work, Amy and Michael can't go to the beach. However, Barney appears and takes them and their friends on an imaginary trip. During the program, they sing a number of children's standards.

With its emphasis on imagination and its interactive segments, this is one program that may well prove to be an evergreen. **R.T.R.**

**"Three Men And A Bogey,"** Media Home Entertainment, 30 minutes, \$14.95.

Golf is ostensibly a gentlemen's game. However, someone obviously forgot to inform Chuck and John, the hosts of this program, of that fact. More than a bit reminiscent of "Caddyshack," this program is an irreverent look at the game that one wag once described as "a lot of walking—broken up by disappointments and bad arithmetic."

Hustlers at heart, Chuck and John give a neophyte lessons while touting a series of products, such as a remote-controlled ball and a crawling ball marker.

For those golfers who take the game a bit too seriously, this is a must. However, despite the low price point, don't expect the sales numbers posted by Dorf. **R.T.R.**

**"The Great World Cruise Of The QE2,"** International Travel Films, 85 minutes, \$29.95.

Considered by many to be the epitome of luxury, Cunard's "QE2" must be seen to be fully appreciated. However, those unable to afford the rather steep tariff an 80-day world cruise entails can now take that voyage vicariously. Narrator Doug Jones not only escorts viewers all over the ocean liner itself, but he also takes them ashore at a number of exotic ports of call.

Reasonably priced, the program should find a receptive audience with travel buffs and those who have dreamed about the lifestyle of the rich and famous. **R.T.R.**

## Janet's Longform Vid Trails Album By 1 Month

(Continued from page 6)

hopes for the project. "Our projections at this point are to ship the video quadruple platinum," Macon says. A video reaches platinum status at 50,000 units. Combined sales of Jackson's two previous video collections, "Control: The Video" and "Control: The Video Part II" have exceeded 100,000 units.

The project is in two parts: a 30-minute black-and-white "telemusical" that includes four songs on the album, and a 30-minute documentary, shot in black-and-white and color, on the making of the "telemusical."

Although the telemusical was shown three times on MTV, and BET also featured portions of it in a special Sept. 25, the 60-minute video in its entirety is exclusive to home video.

The clip for the first single, "Miss You Much," was culled from the telemusical. Other songs featured are "Rhythm Nation," "The Knowledge," and "Black Cat." No decision has been made as to whether future clips will be pulled from the special.

The project was directed by Propaganda Films' Dominic Sena, who had worked with Jackson on her "Let's

Wait Awhile" video. Whereas Jackson's multiplatinum album "Control" dealt with independence and personal power, "Rhythm Nation" tackles contemporary social problems. Therefore, Sena and Jackson decided to make the minimusical a morality play about two dead-end kids who dream of making it in music but are tempted by the lure of easy money through drug-running.

The cast for the musical included several dancers and actors as well as 200 extras. It was shot on A&M's soundstage and in a variety of Los

Angeles locations in a period of three weeks.

"The idea we had was that it should be pretty hip, very aggressive, and unusual and striking to look at," says Sena. "We wanted to create a sort of roller-coaster ride [to] showcase some of the album and express some of the feelings and thoughts Janet touches on in the music."

Just as Jackson picked then-unknown Paula Abdul to choreograph the dance scenes for several of "Control's" videos, the singer chose Anthony Thomas to design the dance steps for "Rhythm Nation." Jackson spotted Thomas at a dance club she frequents.

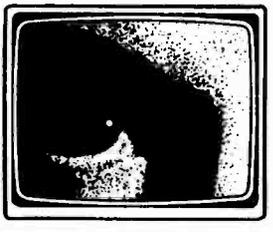
A&M began its marketing campaign to retailers in conjunction with the album. "We distributed free merchandise packs to all major retailers

that included a teaser banner for the video," he says. "To follow, we'll have oversized video boxes of the cover that can be used as mobiles and we're creating a counter display that can be used as a strict merchandising piece or a display."

The video will also be available in video stores. "We've increased our penetration into the video marketplace with some of our children's product, and this is another title that will get a lot of attention," Macon says. While the music accounts will use the video primarily as a sell-through item, Macon surmises that some video stores will also rent it.

The in-store displays will be bolstered by national and local advertising. "Our plans are to advertise this with every major account during the Christmas season," Macon says.

### THE EYE



While new music video editor Melinda Newman was locked in a room viewing every clip shot in the last decade, this week's Eye was written by Jim Bessman.

**I**N THE BLINK OF A GUEST EYE: No one was watching during The Eye's interregnum, giving us a chance to once again talk a little country and maybe a few other topics that you likely won't read here next week!

**R**EMEMBER HERB SUDZIN? The Piscataway, N.J., hay farmer whose weekly "Sudz Country Music Video" locally originated cable outlet enjoys a 3.5 million subscriber base in New York, New Jersey, Pennsylvania, and Kentucky (ranking it just behind TNN and Country Music Television)? Farmer Herb, who sits atop tractors and milk cans while commenting on clips, recently received the Garden State Pioneer Award for outstanding achievement in the State of New Jersey, which is bestowed upon those who excel in unique ventures.

Sudz, who has been concentrating on interviewing stars like Reba McEntire and the Statler Brothers lately, now looks to go national.

**O**NLY THE MOST DEVOTED "HEE HAW" fans could have known the full extent of Bob Boatman's remarkable career. Boatman, who had directed the series from 1972 until his tragic death in a gun accident Aug. 28, was also special lighting consultant for the last four presidents and had variously acted as cameraman, lighting director, producer, and director for scores of feature films and TV series and specials. We warmly remember his multitude of stories about such screen legends as John Wayne (they used to play chess daily during filming breaks) and rock heroes like Phil Spector (Boatman worked on such seminal rock film extravaganzas as "The T.A.M.I. Show" and "The Big TNT Show"). A quiet, unassuming man, once you got him going there was no telling where he might take you, except that your mouth would be agape as long as he talked. His loss is devastating, especially to the close-knit "Hee Haw" family.

On a lighter "Hee Haw" note, there's a good chance that John Hiatt will get his long-held wish to visit Kornfield County. Producer Sam Lovullo fully intends to schedule Hiatt, perhaps as part of the 12-year-old series' forthcoming changes that were noted previously by the Guest Eye. "Hee Haw" fan Hiatt insists that more allegedly hip shows like "Letterman" aside, on the whole he'd rather be in Kornfield County.

**VH-1'S ON AGAIN, OFF AGAIN** "This Is VH-1 Country" is on again. According to the channel's director of talent relations, Norman Schoenfeld, four hourlong episodes featuring country stars and videos will be aired

before the end of the year once the precise format is agreed upon. VH-1 will then gauge viewer response before deciding whether to order additional episodes.

Schoenfeld and other channel chiefs have talked this baby up and down in Nashville, and have wisely recognized the excitement generated there by the prospects of another country video go-round by the influential outlet (VH-1 had a short-lived flirt with country video a few years ago).

Presumably, they're aware, too, that country video quality has increased so dramatically of late that the best clips (i.e., Hank Williams Jr.'s "There's A Tear In My Beer" and Lorrie Morgan's "Dear Me") are every bit as good as videos from other music genres—if not substantially better. One foresees the potential here for a "Yo! VH-1 Countrys"—then again, maybe not.

**WORLD ON ALERT:** Now that CBS has launched its "Earth Quest" series of one-minute environmental issue spots, hats off to VH-1's continuing "World Alerts" tie-in with Greenpeace, without question the finest public service announcement job we've seen. A check with both the channel and the environmental protection organization shows approximately 50,000 calls to the Greenpeace 800-number tagged on the powerfully presented, celebrity-featured alerts since the campaign's launch June 14 (an average of 700 calls per day), with fulfillment of membership appeal kits now under way.

"We're getting to people we might not have reached by any other medium," says Greenpeace's development program assistant, J.C. Jewett. VH-1 VP Jeff Rowe adds that the number of calls received is particularly impressive considering viewers were phoning in not to receive a premium, but to get involved in a cause. VH-1 VP of marketing and promotion Leslye Schaefer adds that VH-1's local cable affiliates were supplied with Greenpeace brochures and other materials needed to broaden their participation, and that in-store displays at major retail chains promoting Geffen Records' "Rainbow Warriors" Greenpeace benefit compilation album have generated extra interest in the cause via VH-1's "Rainbow Warriors" Sweepstakes, which is awarding a trip to Russia.

**TWO MORE CENTS ON THE MTV AWARDS:** Aside from the Diceman's daring and Cher's sheerness, we most enjoyed the show's real surprise—Darlene Love! This greatest lady of rock'n'roll has lately been singing backup on the Cher tour, which is exactly what she was doing during Cher's segment. Even though she's never had an MTV clip and was probably unrecognized by the MTV crowd, there really isn't a trophy big enough to honor her continuing contributions to the music.

Biggest disappointment? The absence of Sheena Easton, who's done more for music video than Julie Brown's and Arsenio Hall's tired jokes put together.

**WE RECENTLY ATTENDED STRAWBERRIES'** retail chain convention in Westford, Mass., and, along with all the company execs and store managers, savored the largely video sales presentations by the major labels. CEMA's compilation especially stands out for its exciting editing and mix of rock, pop, soul, country, and even classical artists. In fact, if they ever decided to market the sales tape at retail, Eye'd buy.

### NEW VIDEOCLIPS

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Video-clips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

**SWEET TEE**  
Why Did It Have To Be Me?

It's Tee Time/Profile  
Chica Bruce/Flooded Films  
Chica Bruce

**TWIN HYPE**  
For Those Who Like To Groove

Twin Hype/Profile  
Chica Bruce/Flooded Films  
Chica Bruce

**PAULA ABDUL**  
The Way That You Love Me  
Forever Your Girl/Virgin  
Karen Livingston Kahn/Propaganda  
David Fincher

**ADULT NET**  
Waking Up In The Sun  
The Honey Tangle/Fontana  
Chris Wagoner/AWGO  
Greg Masuak

**CHUCK CHILLOUT AND KOOL CHIP**  
I'm Large  
Masters Of The Rhythm/Mercury  
Ralph McDaniels, Sabrina Gray/Classic Concept  
Lionel C. Martin

**L.A. GUNS**  
Rip And Tear  
Cocked And Loaded/Vertigo  
Craig Fanning/Mark Freedman Productions  
Jeff Zimmerman

**TONY LEMANS**  
Higher Than High  
Tony LeMans/Reprise/Paisley Park  
Steven Brandman, Luc Roeg/VIVID Productions  
Andy Morahan

**LIZA MINNELLI**  
Losing My Mind  
Results/Epic  
Alex Abramowicz/MGMM  
Brian Grant

**MR. BIG**  
Wind Me Up  
Atlantic/Mr. Big  
Howard Wolfenden/The Foundry  
Doug Freele

**DAVID PEASTON**  
Can I  
Introducing David Peaston/Geffen  
Ron Kay, Lyn Healy/VIVID Productions  
D. J. Webster

**SARAYA**  
Back To The Bullet  
Saraya/Polydor  
Jeffrey Obrow/The Foundry  
Chris Painter

**SHAKESPEAR'S SISTER**  
You're History  
Sacred Heart/FFRR  
Oil Factory Ltd.  
Sophie Muller

**JANE SIBERRY**  
Bound By The Beauty  
Bound By The Beauty/Reprise  
Alastair Bates/MGMM  
Geoffrey Barish

**SURFACE**  
You Are My Everything  
2nd Wave/Columbia  
Tina Silvey, Mitchell Rothzeid/Silvey • Co.  
Jane Simpson

### VIDEO TRACK

#### LOS ANGELES

**T**OAD THE WET SPROCKET'S debut video for Columbia, "One Little Girl," was directed by Mark Miremont, who shot the surreal, psychedelic piece for Vivid Productions. Joe Charbanic and Linda Valenzuela produced the project.

Capitol's Cover Girls have wrapped "All That Glitters Isn't Gold," a DNA production directed by Willy Smax and produced by Nicolas Myers. The same team directed and produced "Caravan" for New York Voices.

Fragile Films director Rupert Wainwright recently lensed "You Got Me Dancin'" for RCA's Glen Goldsmith. M.C. Hammer makes a cameo appearance in the clip, which was produced by Terance Power and Paul Harvey.

#### NEW YORK

**T**HE THE IS set to release "Kingdom Of Rain," a new video from the Epic album "Mind Bomb." Tim Pope directed the clip, set in Brooklyn. Lisa Bryer produced for MGMM and Tom Richmond served as director of photography.

Mercury's Walter Beasley has wrapped "Don't Say Goodbye," the latest video from his album, "Just Kickin' It." Niven Howie directed the conceptual clip, which revolves around a girl who is always out of the singer's reach. Billy Poveda produced for Oil Factory Inc.

(Continued on next page)

## Billboard THE CLIP LIST

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

### MTV Video Awards

MTV held its annual Video Music Awards presentations Sept. 6 at Los Angeles' Universal Amphitheater. Here is a final glimpse at the winners, presenters, and wanna-bes.



Showing up to present an award are the members of Mötley Crüe: from left, Nikki Sixx, Mick Mars, Tommy Lee, and Vince Neil.



Paula Abdul was the evening's big winner, taking home five statues. At left, she takes a break during rehearsal with one of her dancers; Cher and her special friend, Bon Jovi's Richie Sambora. photo right, take a break from their performance duties. Cher performed her latest hit, while Sambora and Jon Bon Jovi played a tight acoustic set.



MTV's Julie Brown finally arrives at the ceremonies a little tattered and torn, but in time to take up with performers Billy Duffy, left, and Ian Astbury of The Cult.

### VIDEO TRACK

(Continued from preceding page)

#### OTHER CITIES

**CHARLIE DANIELS BAND'S** video "Simple Man" combines footage shot in Music City's Grandma Moses General Store, the county jail, and downtown Nashville. The candid clip also features scenes from the Charlie Daniels Celebrity Chili Cook-Off. **Marc W. Ball** directed for **Scene Three** with producers **Kitty Moon** and **John Lloyd Miller**.

**Peter Nydrle** directed the new **Bo-Deans** video, "Good Work." The live clip was staged in Wisconsin during the band's tour to promote the **Warner Bros.** release, "Home."

**Mark Freedman Productions' Bernard Auroux** recently shot **Michael Morales'** video, "What I Like About You." **Oley Sassone** directed the piece, which comes from the band's **Wing** album, and **Joseph Sassone** produced for **Mark Freedman**.

Continuous programming  
1775 Broadway, New York, NY 10019

**ADDS**

Big Audio Dynamite, James Brown  
Camper Van Beethoven, Pictures Of Matchstick Men  
Melissa Etheridge, No Souvenirs  
Giant, I'm A Believer  
Billy Joel, We Didn't Start The Fire  
Steve Jones, Freedom Fighter  
Poco, Call It Love  
Thompson Twins, Sugar Daddy  
Transvision Vamp, I Want Your Love

**BUZZ BIN**

Red Hot Chili Peppers, Knock Me Down

**SNEAK PREVIEW**

Aerosmith, Love In An Elevator  
B-52's, Love Shack  
Madonna, Cherish  
Tears For Fears, Sowing The Seeds Of Love  
White Lion, Radar Love

**HEAVY**

Paula Abdul, Cold Hearted  
Cher, If I Could Turn Back Time  
Neneh Cherry, Kisses On The Wind  
The Cure, Love Song  
Fine Young Cannibals, Don't Look Back  
Jeff Healey Band, Angel Eyes  
Janet Jackson, Miss You Much  
Living Colour, Glamour Boys  
Mötley Crue, Dr. Feelgood  
Tom Petty, Runnin' Down A Dream  
Rolling Stones, Mixed Emotions  
Skid Row, 18 And Life  
Starship, It's Not Enough  
Warrant, Heaven

**ACTIVE**

The Alarm, Sold Me Down The River  
Bang Tango, Someone Like You  
Bonham, Wait For You  
Alice Cooper, Poison  
The Cult, Edie (Ciao Baby)  
D.A.D., Sleeping My Day Away  
Enuff Z'nuff, New Thing  
Eurythmics, Don't Ask Me Why  
Eurythmics, King And Queen Of America  
Elton John, Healing Hands  
Milli Vanilli, Girl I'm Gonna Miss You  
Michael Morales, What I Like About You  
Prince, Partyman  
Roxette, Listen To Your Heart  
Tina Turner, The Best

**MEDIUM**

Babyface, It's No Crime  
The Graces, Lay Down Your Arms  
Great White, The Angel Song  
Kix, Don't Close Your Eyes  
Ziggy Marley, Look Who's Dancing  
Max Q, Way Of The World  
Raging Slab, Don't Dog Me  
Tesla, Love Song  
Texas, I Don't Want A Lover  
Winger, Hungry  
Young M.C., Bust A Move  
Neil Young, Rockin' In The Free World

**BREAKOUTS**

10,000 Maniacs, Eat For Two  
Danger Dog, That Just About Does It  
Jefferson Airplane, Planes  
James McMurtry, Painting By Numbers  
Kevin Paige, Don't Shut Me Out

The Nashville Network

13 Hours Weekly  
2806 Opryland Dr., Nashville, TN 37214

**CURRENT**

Ricky Skaggs, Let It Be You  
Buck Owens/Ringo Starr, Act Naturally  
Vern Gosdin, That Just About Does It, Don't It  
Restless Heart, Say What's In Your Heart  
Randy Van Warmer, Stories Trophies And Memories  
Ronnie Milsap, A Woman In Love  
k.d. lang, Trail Of Broken Hearts  
Nitty Gritty Dirt Band, When It's Gone  
Butch Baker, Our Little Corner  
Foster And Lloyd, Suzette  
Garth Brooks, If Tomorrow Never Comes  
Merle Haggard, Me And Crippled Soldiers  
Highway 101, Honky Tonk Heart  
Alan Jackson, Blue-Blooded Woman  
The Marcy Brothers, Cotton Pickin' Time  
John Anderson, Who's Loving My Baby  
Jason D. Williams, Waitin' On Ice  
Tim Mensy, Stone By Stone  
Alabama, High Cotton  
Michael Johnathon, Miracle On Caney Creek

Continuous programming  
1775 Broadway, New York, NY 10019

**ADDS**

David Byrne, Make Believe Mambo  
Don Johnson, Tell It Like It Is  
Bee Gees, You Win Again  
Lenny Kravitz, Let Love Rule  
Squeeze, Is It Love

**FIVE STAR VIDEO**

Peter Frampton, Holding On To You  
Rickie Lee Jones, Satellites  
Shakespeare's Sister, You're History  
Soul II Soul, Back To Life  
Andreas Vollenweider, Pearls And Tears  
Dwight Yoakam, Long White Cadillac

**HEAVY**

Cher, If I Could Turn Back Time  
Gloria Estefan, Get On Your Feet  
Expose, When I Looked At Him  
Fine Young Cannibals, Don't Look Back  
Jeff Healey Band, Angel Eyes  
Janet Jackson, Miss You Much  
Elton John, Healing Hands  
Madonna, Cherish  
Van Morrison, Haven't I Told You Lately  
Poco, Call It Love  
Bonnie Raitt, Nick Of Time  
Joyce "Fenderella" Irby, She's Not My Lover

**MEDIUM**

Babyface, It's No Crime  
Jackson Browne, Anything Can Happen  
Joe Cocker, When The Night Comes  
Eurythmics, Don't Ask Me Why  
Eurythmics, King And Queen Of America  
Nancy Griffith, It's A Hard Life  
k.d. lang, Trail Of Broken Hearts  
Roxette, Listen To Your Heart  
Simply Red, You've Got It  
Fuzzbox, Self  
10,000 Maniacs, Eat For Two  
Tuck & Patti, Castles Made Of Sand  
Tina Turner, The Best

Five 1/2-hour shows weekly  
1000 Laurel Oak, Voorhees, NJ 08043

**CURRENT**

The Graces, Lay Down Your Arms  
Fuzzbox, Self  
Michael Morales, What I Like About You  
Roxette, Listen To Your Heart  
Madonna, Cherish  
Janet Jackson, Miss You Much  
Herb Alpert, 3 O'Clock Jump  
Paula Abdul, (It's Just) The Way That You Love Me  
Inner City, Do You Love What You Feel  
Tears For Fears, Sowing The Seeds Of Love  
Poco, Call It Love  
Giant, I'm A Believer  
Jefferson Airplane, Planes  
Elton John, Healing Hands  
Michael Monroe, Death, Jail, Or Rock N' Roll  
Winger, Hungry  
Great White, The Angel Song  
Faster Pussycat, Poison Ivy  
Dirty Blonde, Passion  
D.O.C., The D.O.C. And The Doctor  
Beastie Boys, Shake Your Rump  
After 7, Heat Of The Moment

14 hours weekly  
6311 Romaine St., Los Angeles, CA 90038

**ADDS**

Vesta, Congratulations  
Eurythmics, Don't Ask Me Why  
Donny Osmond, Hold On  
Rolling Stones, Mixed Emotions  
Faster Pussycat, Poison Ivy  
Cats In Boots, Shotgun Sally  
Old Skull, Homeless  
Aerosmith, Love In An Elevator  
Tears For Fears, Sowing The Seeds Of Love  
Deborah Harry, I Want That Man  
The Replacements, Achin' To Be

**HEAVY**

Janet Jackson, Miss You Much  
Milli Vanilli, Girl I'm Gonna Miss You

Skid Row, 18 And Life  
Warrant, Heaven  
The Cure, Love Song  
Cher, If I Could Turn Back Time  
Young M.C., Bust A Move  
Neneh Cherry, Kisses On The Wind  
Bee Gees, One  
Madonna, Cherish  
Kevin Paige, Don't Shut Me Out  
Babyface, It's No Crime  
Tina Turner, The Best  
Mötley Crue, Dr. Feelgood

Black Entertainment Television

14 hours daily  
1899 9th St. NE, Washington, DC 20018

**CURRENT**

Eddie Murphy, Put Your Mouth On Me  
Janet Jackson, Miss You Much  
Maze Featuring Frankie Beverly, Can't Get Over You  
Isley Brothers, Spend The Night  
Patti LaBelle, If You Asked Me To  
E.U., Taste Of Your Love  
Prince, Partyman  
The Jacksons, 2300 Jackson Street  
After 7, Heat Of The Moment  
Sybil, Don't Make Me Over  
Regina Belle, Baby Come To Me  
Soul II Soul, Back To Life  
D'Atta Hicks, Sweet Talk  
Herb Alpert, 3 O'Clock Jump  
Cheryl Lynn, Everytime I Try To Say Goodbye  
Michael Cooper, Just What I Like  
Eric Force, Remember The First Time  
Full Force, Ain't My Type Of Hype  
World Trade, Revolution Song

10 hours daily  
1000 Louisiana Ave., Houston, TX 77002

**ADDS**

Bad English, When I See You Smile  
Gloria Estefan, Get On Your Feet  
Thompson Twins, Sugar Daddy  
Prince, Partyman  
Michael Damian, Was It Nothing At All  
Soul II Soul, Back To Life  
Sharon Bryant, Let Go

**POWER**

Warrant, Heaven  
Janet Jackson, Miss You Much  
Madonna, Cherish  
Skid Row, 18 And Life  
Gloria Estefan, Don't Wanna Lose You  
Expose, When I Looked At Him  
Starship, It's Not Enough  
Roxette, Listen To Your Heart  
Babyface, It's No Crime  
New Kids On The Block, Hangin' Tough  
Tina Turner, The Best  
Soul II Soul, Keep On Movin'  
Paula Abdul, Cold Hearted

Continuous programming  
704 18th Ave. South, Nashville, TN 37203

**HEAVY**

Sawyer Brown, The Race Is On  
Highway 101, Honky Tonk Heart  
Alabama, High Cotton  
Ricky Skaggs, Let It Be You  
Randy Travis, Promises  
New Grass Revival, Callin' Baton Rouge  
Shane Barmby, Ridin' And Robin'  
Bellamy Brothers, You'll Never Be Sorry  
Vern Gosdin, That Just About Does It, Don't It  
Clint Black, Killin' Time  
Buck Owens/Ringo Starr, Act Naturally  
Lionel Cartwright, Give Me His Last Chance  
Paul Overstreet, All The Fun  
The Wagoners, Sit A Little Closer  
Don Johnson, Tell It Like It Is  
Tanya Tucker, Daddy And Home  
Billy Joe Royal, Love Has No Right  
Garth Brooks, If Tomorrow Never Comes  
Dwight Yoakam, Long White Cadillac  
Billy "Crash" Craddock, Just Another Miserable Day

## Series Facilitates Production, Duping Sony Unveils Pro VHS Tech

NEW YORK Sony Professional Video launched its first VHS products for the professional market at the Video Expo here.

The SVO-150 VHS player recorder and SVP-120 player were introduced to satisfy the market's requirements for program distribution, according to Jim Hansen, VP, Sony Pro Video.

Also unveiled was a visual database software package currently in development for the company's CRV analog writable optical videodisk system. The CRV (component recording video) system debuted earlier this year.

The SVO-150, featuring HQ circuitry and dual azimuth four-head design, is scheduled for delivery in December 1989. The SVP-120 player will be available in February 1990. Both units feature hi-fi audio and a rapid-access tape transport system and will be competitively priced, notes Hansen. Up to 50 of the SVO-150s can be wired through the unit's Control S terminal.

"Our initial targets are corporate and government agencies

who are doing production and duplication in-house," says Matt Soga, marketing manager, small formats, professional video division. "We are also very interested in the video duplication market."

Sony's CRV system provides Betacam video, PCM audio, and digital write-once media. The system features the LVR-5000 laser videodisk recorder, the LVS-5000 laser videodisk processor, and the LVM-3AAO laser videodisk media. The hardware has a suggested list price of \$21,000 and the 12-inch optical disk lists at \$400.

Also introduced were the EVV-9000 Hi8 video camera, the VLCS-800 Hi8 library system, the DME-450 switcher and video effects device, and the VPH-1270Q superdata multiscan high resolution projector.

In other company news, Mel Porter has been named marketing manager for professional video cameras, Sony Pro Video. He joined Sony in 1984 and was most recently district sales manager, Western region, for the division.

## Canadian Co. Bows CD System Cinram's Capacity To Increase By 66%

BY SUSAN NUNZIATA

NEW YORK Cinram Ltd., Canada's largest custom manufacturer of CDs, cassettes, and LPs, unveiled new CD production equipment that will increase its current annual capacity by approximately 12 million units.

Cinram's current annual capacity is 18 million CDs, expected to climb to 30 million by the end of next year.

The system, CD Max 600, is a fully integrated manufacturing cell that incorporates an advanced metallizer, spin coater, and laser inspection system in one compact robotic cell. The computer-controlled system features a clean room environment around the metallizer and spin coater.

"We call this system the module-line concept," says Isidore Philosophe, president of Cinram, Scarborough, Ontario. A monoline system based on a similar automated production theory has been available from Optical Disc & Memory Exchange (OD&ME) since 1987 and is currently in use at approximately 18 facilities worldwide, including WEA's CD manufacturing facilities

and Technetronics Association in the U.S. and EMI's U.K. plant (Billboard, Sept. 30).

Cinram began development on its system 2 1/2 years ago. "When we decided to design this unit there was nothing available on the market," says Philosophe. "We don't regret developing it [now that monoline technology is available], because our system differs in many ways."

Unlike OD&ME's monoline system—which uses its automation technology to combine injection molding, metallization, lacquering, and printing equipment manufactured by other developers—the CD Max 600 features equipment and automation developed by Cinram and manufactured in Canada. In addition, the Cinram system does not incorporate printing.

"The reason we don't put a printer on the end is because there are so many variables involved with printers," says Philosophe, "such as changing colors, that we feel it would slow down productivity. Because it's directed to molding we feel the yield would be 95%."

The average yield with the con-

ventional batch system can range from 75% to 85%, according to most CD facilities.

The CD Max is designed to produce 600 units per hour (1.5 million per year), and one employee will be able to operate three systems, according to Philosophe. However, down time is a major concern with this type of system. "With monoline or module-line, if one part—say the spin coater—breaks down, the whole system will be down," explains Philosophe. "With our system you can still mold for 30 minutes after any other part fails."

The system in use is a prototype, but once the CD Max 600 is perfected, Cinram says it plans to make it available to other facilities for an undetermined price.

Cinram was established in 1969 and became a public corporation in March 1986. The plant serves the prerecorded music requirements of most of the major record companies in Canada. In addition, Cinram exports vinyl records to the U.S. under a supply agreement that began in 1988. The company also owns a cassette manufacturing facility in Montreal that was formerly operated by PolyGram.

CD shipments accounted for approximately 21% of Cinram's 1988 revenues. The company expects a significant increase in CD revenue for 1989.

## AUDIO TRACK

NEW YORK

**PRODUCER/SONGWRITER** Jason Load was in at D&D Recording completing "Mainline '89" with his group, the Jason Load Experience, featuring Iyana. Rob Temple co-produced with Load.

At the Science Lab, Shep Pettibone edited tracks for Madonna's "Express Yourself," Janet Jackson's "Miss You Much," and the Thompson Twins' "Sugar Daddy." Pettibone and Daniel Abraham produced tracks on Warner Bros. act Paul Lekakis. Stephen Seltzer manned the console, with Kevin Thomas and Leroy Quintyn assisting.

Producers Wingate and Trevor Bernard were in at Shakedown completing remixes on "Whole Wide World," the first single from the RCA soundtrack "True Love" (performed by A'me Lorraine).

At Chung King, rap act 3rd Bass worked on final mixes and edits for an upcoming Def Jam album with producer Sam Sever. Greg Gordon engineered; Steve Ett and Adam Gazzolla handled digital editing. Run-D.M.C. cut self-produced tracks for a Profile album with engineer Ted Sabety.

At A&R Recording, producer Ruby Fisher put final touches on the Sovereign Records project "Al 'Jazzbeaux' Collins presents the Lew Anderson Big Band—Feelin' Good, Yeah." Charles "Chaz" Clifton was at the desk.

LOS ANGELES

**KENNY G WAS IN AT THE Lighthouse** mixing a self-produced live album recorded during a concert in Seattle. Mick Gu-

zauski was behind the board, assisted by Kevin Becka.

European cult rocker Casino Steel cut vocals and worked on mixes at Lion Share for his first album. Andrew Matheson produced and Gragg Lunsford was at the board.

At Genetic Music, Opening Line Productions completed the six-song debut on David Sheils.



**An SSL Encore.** Ten years after buying Solid State Logic's first automated console in the U.S., Encore Studios has purchased the new SSL SL 4000 G Series console with G Series computer and Total Recall. Pictured at Encore are, standing from left, studio treasurer Steve O'Neill and studio manager Darryl Caseine. Seated is independent engineer Barney Perkins, whose clients include Anita Baker, Cameo, and Eddie Murphy.

Sensitive Heart Productions put finals on Doug Thomas' debut album, "Heartlife." Richard Rosing engineered and digitally mixed both albums.

NASHVILLE

**THE FORESTER SISTERS** cut tracks for a Warner Bros. album at the Sound Emporium. Wendy

Waldman produced, with Dennis Richey at the board. Suzy Boguss cut album tracks with Waldman for Capitol. Richey engineered. Mark Collie was in with producers Tony Brown and Doug Johnson mixing an album for MCA. Johnson engineered.

George Jones cut vocals at the Music Mill with producer Billy Sherrill for a CBS album. Jim Cotton was at the board. Larry Boone tracked vocals and overdubs with producer Ray Baker. Cotton, Pete Greene, Paul Goldberg, and George Clinton engineered the PolyGram album. Mason Dixon cut Capitol album tracks with producer Terry Choate. Dennis Richey and Goldberg manned the board.

OTHER CITIES

**LIVING COLOUR (EPIC)** remixed the single "Funny Vibe" at Island Media, West Babylon, N.Y. Prince Paul produced, with Al Watts at the board. Tommy Boy Records rapper Latifah remixed her new tune "Mama Gave Birth To Soul Children."

10,000 Maniacs tracked at Criteria, Miami, with Peter Asher and engineer Eric Schilling. Mike Spring and Andrew Roshberg assisted. Gloria Estefan overdubbed her next single in Portuguese. Emilio Estefan and Fernando Adour produced, with Schilling at the board. Roshberg assisted.

At Stardust Studios in Montclair, N.J., Steve D "The Destroyer" put final touches on his next release for Q-Rap Records. George Louvis co-produced the project, titled "Mass Hysteria."

(Continued on page 71)

## NEW PRODUCTS & SERVICES

**CORPORATE IMAGE:** Mark IV will make its debut at the Audio Engineering Society Convention Oct. 18-21. Mark IV audio companies to exhibit at the corporate booth are Altec, Electro-Sound, Electro-Voice, Gauss, Ivie, University, and Vega.

**SYMETRIX WILL** unveil upgrades to its DPR-100 digital processing recorder at the AES Convention. Using the Macintosh II/Ix/IIcx as system controller, DPR-100 is designed to offer 40 channels of recording, real-time level control, and EQ with dynamic recall of system parameters. Contact Symetrix, 206-282-2555.

**BSS IN REAL WORLD:** Peter Gabriel's Real World studio has added two BSS DPR-402 compressor/de-essers and two DPR-502 MIDI noise gates to the new room at Box Mill. Contact Klark-Teknik, BSS distributor, at 516-249-3660.

**THE LITTLE WAREHOUSE** has relocated to larger facilities at 5505 Valley Belt Road, Suite F, Independence, Ohio 44131. New products include TDK S-VHS, Ampex Betacam and U-matic SP, and Sharp and DIC R-DAT. Contact TLW at 216-398-0022.

**BLANK GOES TAPELESS:** Blank Productions of Stamford, Conn., (Continued on page 71)

# Latin Notas



by Carlos Agudelo

**HURRICANE HUGO** has brought all artistic and musical activity to a standstill in Puerto Rico. According to sources on the island, it will take months before any kind of normalcy can be restored in this otherwise active market. All concert activities, as well as the saint-day's holidays celebrated by each town once a year—the bread and butter of many musicians on the island—have been canceled indefinitely. "It's not only that the places are damaged and there is no electricity, but the people just don't have the heart for it," says journalist **Noel Cruz**. At press time, electricity and/or water had not been restored in many parts of San Juan. "We have been working in the hall for a week," says **Antonio Dominguez**, of Fama Productions, a company that organizes concerts and other activities. "But the only way to deal with it is building," Dominguez says. Since the storm hit on the morning of Sept. 16, all music programming has been either limited or suspended. Television programming started to come back a week after the devastating hurricane, which caused monetary damage estimated in the hundreds of millions. All promotion and recording activities seem to have ceased as well. "There are no movie theaters working, the hotels are almost empty, no horse races, and even the cruise ships are not coming," remarks **Edgardo Barreto** from Leader Promotions. Depending on the fate of two Menudo concerts scheduled for October, the office may be closed for two months, says Barreto.

In New York and other U.S. cities, efforts have been organized to raise funds for the people of Puerto Rico. These include two marathons—one each for the TV networks Telemundo and Univision—and benefit

concerts like the one held at the Teatro Puerto Rico in East Harlem, with the participation of numerous artists.

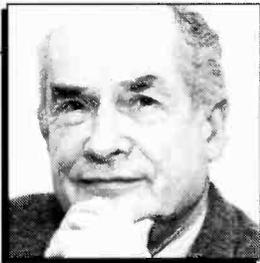
**CONCIERTO CENSO '90**, a series of concerts produced by the Chicago firm of Cardenas, Fernandez & Associates, is being held at six major American cities from Sept. 16-Nov. 19 as part of the Coca-Cola Hispanic Concert Series in cooperation with the Census Bureau. The goal is to increase Hispanic awareness about the upcoming 1990 census. Featured artists include **Jose Luis Rodriguez**, **Yuri**, **Luis Enrique**, **Grupo Niche**, **TKA**, and **Loose Touch**, among others. The same company is organizing the annual Fiesta

## The hurricane has paralyzed Puerto Rico's music

Musical Tide, to take place at New York's Madison Square Garden Oct. 21.

**THE MUSIC OF DUNCAN DHU**, the Spanish pop trio whose first two albums have reached platinum in Spain and Latin America, is being released by Sire/Warner Bros. in the U.S. via a compilation album... "On Fire," **Michel Camilo's** new recording on the Portrait/Epic label, is due for release Tuesday (3). It is a delicate masterpiece by this Dominican pianist, who continues to surpass himself and create new expectations. "On Fire" takes piano playing to new heights—beyond jazz and almost to the realm of classical music... "Ambassadors Of Colombian Music," a popular Colombian TV music show, went to Madison Square Garden Sept. 6. Featured artists included **Grupo Niche**, **Isadora**, **Leonor Gonzalez**, and **Victor Hugo Ayala**... **Naomi**, a West Coast singer of Latin-Oriental roots with a great figure and a sweet, charming voice, has released her debut album on Discos Fuego: "Eterno Amante." Naomi holds her ground very well in this carefully produced album by Mario Salinas and Michael Fish for Gitano Productions.

# Classical KEEPING SCORE



by Is Horowitz

**KOCH INTERNATIONAL** has extended its distribution agreement with Chandos, spiking reported efforts by WEA, among others, to win U.S. representation of the U.K. label. The Koch-Chandos tie now runs for another four years.

With more than 50 labels in its string and a sales force of 10, Koch claims to be the largest domestic indie distributor of classical recordings. The U.S. operation, set up 2 1/2 years ago, currently accounts for about 10% of the Austrian-based parent company's \$65 million annual gross, says **Michael Koepfle**, general manager.

Chandos accounts for about 40% of Koch U.S. volume, says Koepfle, followed by Musicmasters at 15%, and Orfeo and its own Koch/Schwann label at 5% each. The remaining 45-plus labels account for the remainder.

"We still welcome small labels with interesting product and a flow of new releases," he says. Most recent label additions include Northeastern, Summit, and XLNT.

The Chandos November release will contain the label's first recording of the Chicago Symphony conducted by **Neemi Jarvi**, a performance of Franz Schmidt's Symphony No. 2. Jarvi and the Concertgebouw will also be heard in a Reger program, offering the "Hiller Variations" and "Boekklin Suite." In November, Jarvi will record Mussorgsky's "Pictures at an Exhibition" and Scriabin's "Poem of Ecstasy" with the Chicago.

**PASSING NOTES:** A recording contract with New World Records is part of the \$75,000 package of cash and assorted benefits won by **Michelle Makarski**, who topped a field of 40 competitors in the Carnegie Hall International Music Competition for Violinists... Korean-born pianist **Haesun Peck** has carried off first prize at

this year's Univ. of Maryland's International William Kapell Piano Competition, and first prize at the Robert Casadesu International Competition, in Cleveland, went to Armenian pianist **Sergei Babajan**.

**Michael Kaye's** "The Unknown Puccini," a collection of nonoperatic songs by the composer published by Oxford University Press, has won the Luigi Illica Prize. The tome contains songs that **Placido Domingo** performs on his album of the same name just released by CBS Masterworks. Also in the label's current release is a CD reissue of Fauré's "Requiem," recorded in Tokyo in 1973. Baritone soloist is **Norio Ogha**, otherwise known today as president of Sony and chairman of the

## 'Koch still welcomes small labels with new releases'

CBS Records board.

CBS was due to record the premiere performance of the opera "Cristobal Colon" by **Leonardo Balada** Sept. 24 in Barcelona, Spain. Starring are **José Carreras** and **Montserrat Caballé**. The performance is one of a string of events that will culminate in 1992 to mark the 500th anniversary of the Columbus discoveries.

And no one can accuse either CBS Masterworks or Delos of being asleep at the switch. The former has just released a pickup album of soothing themes by composers from Bach to Gershwin called "Sweet Dreams." And the latter has just recorded pianist **Carol Rosenberger** in "Perchance To Dream," a "relaxation disk" of short selections by the great composers designed to lull.

The Assn. for Classical Music has changed its name to the Music Alliance. Its prime mission remains to promote music curricula in the schools... "The **Karajan Legend**," a biographical video portrait produced by Deutsche Welle of Cologne, airs on PBS Oct. 23.

Violinist **Nadja Salerno-Sonnenberg** writes about her career in a book aimed at young readers. "Nadja: On My Way," due this month, is published by Crown Books... Composer **William Schuman** is slated to receive Kennedy Center Honors at the White House Dec. 3.

FOR WEEK ENDING OCTOBER 7, 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	19	<b>JULIO IGLESIAS</b> RAICES CBS 80123
	2	2	35	<b>ANA GABRIEL</b> TIERRA DE NADIE CBS 80054
	3	3	19	<b>JOSE LUIS RODRIGUEZ</b> TENGO DERECHO A SER FELIZ POLYGRAM 838351-4
	4	4	39	<b>CHAYANNE</b> CHAYANNE CBS 80051
	5	5	23	<b>LUIS MIGUEL</b> EN BUSCA DE UNA MUJER WEA LATINA 56119/WEA
	6	6	11	<b>LOS BUKIS</b> Y PARA SIEMPRE FONOVISA 8828
	7	7	77	<b>ISABEL PANTOJA</b> DESDE ANDALUCIA RCA 6956
	8	8	17	<b>FRANCO DE VITA</b> AL NORTE DEL SUR CBS 80093
	9	9	37	<b>RICARDO MONTANER</b> RICARDO MONTANER TH-RODVEN 2538
	10	10	57	<b>YOLANDITA MONGE</b> VIVENCIAS CBS 10552
	11	11	13	<b>MARISELA</b> MARISELA ARIOLA 9577
	12	19	47	<b>ROCIO DURCAL</b> COMO TU MUJER ARIOLA 8574
	13	18	5	<b>GLORIA ESTEFAN</b> CUTS BOTH WAYS EPIC 45217
	14	15	13	<b>ENMANUEL</b> QUISIERA CBS 80124
	15	17	39	<b>EDNITA NASARIO</b> FUERZA DE GRAVEDAD FONOVISA 8811
	16	16	15	<b>RUMBA TRES</b> RUMBAMANIA TH-RODVEN 2621
	17	20	57	<b>ROBERTO CARLOS</b> ROBERTO CARLOS 88 CBS 80002
	18	21	39	<b>GIPSY KINGS</b> GIPSY KINGS ELEKTRA 60845
	19	13	31	<b>VIKKI CARR</b> ESOS HOMBRES CBS 80057
	20	25	75	<b>BRAULIO</b> CON TODOS LOS SENTIDOS CBS 10534
	21	22	15	<b>ROCIO JURADO</b> PUNTO DE PARTIDA CAPITOL-EMI LATIN 42011/CAPITOL
	22	—	1	<b>JOSE JAVIER SOLIS</b> QUE HABLEN FONOVISA 8821
	23	14	9	<b>PABLO RUIZ</b> UN ANGUEL CAPITOL-EMI LATIN 42139/CAPITOL
	24	12	27	<b>JOSE JOSE</b> QUE ES EL AMOR ARIOLA 9666-4
	25	—	3	<b>WILKINS</b> LOS ANGELES-NEW YORK WEA LATINA 56549
TROPICAL/SALSA	1	2	5	<b>LUIS ENRIQUE</b> MI MUNDO CBS 80146
	2	1	17	<b>EL GRAN COMBO</b> AMAME COMBO 2060
	3	3	39	<b>EDDIE SANTIAGO</b> INVASION DE LA PRIVACIDAD TH-RODVEN 2575
	4	5	17	<b>DAVID PABON</b> ES DE VERDAD TH-RODVEN 2620
	5	8	5	<b>HANSEL</b> SOLO CBS 80148
	6	4	11	<b>MAX TORRES</b> APRENDERE CAPITOL-EMI LATIN 42134/EMI-CAPITOL LATIN
	7	14	31	<b>TONY VEGA</b> YO ME QUEDO RMM 1677
	8	10	5	<b>CANO ESTREmera</b> DUENO DEL SONEO CEG 002
	9	7	75	<b>LALO RODRIGUEZ</b> UN NUEVO DESPERTAR TH-RODVEN 2517
	10	12	7	<b>CHANTELLE</b> CHANTELLE CON UN TOQUE DE CLASE WEA LATINA 56559
	11	6	9	<b>TITO NIEVES</b> YO QUIERO CANTAR RMM 1683
	12	9	27	<b>WILLIE COLON</b> TOP SECRET FANIA 655
	13	13	21	<b>WILLIE GONZALES</b> SIN COMPARACION SONOTONE 1104
	14	20	27	<b>LAS CHICAS DEL CAN</b> CARIBE SONOTONE 1422
	15	15	39	<b>JOHNNY Y RAY</b> SALSA CON CLASE POLYGRAM LATINO 836647/POLYGRAM
	16	17	11	<b>JOE ARROYO</b> FUEGO EN MI MENTE FUENTES 5674
	17	16	17	<b>LA COCO BAND</b> COCO BAND KUBANEY 20011
	18	22	27	<b>GRUPO NICHE</b> TAPANDO HUECOS LA CLAVE 13380
	19	11	65	<b>LUIS ENRIQUE</b> AMOR Y ALEGRIA CBS 10546
	20	24	5	<b>JUAN LUIS GUERRA Y LA 440</b> OJALA QUE LLUEVA CAFE KAREN 126
	21	18	45	<b>LA PATRULLA 15</b> SOLO SE QUE FUE EN MARZO TTH 010
	22	23	3	<b>LOS HIJOS DE PUERTO RICO</b> CON LA MORENA TH-RODVEN 2626
	23	—	9	<b>PAQUITO GUZMAN</b> AQUI CONMIGO TH-RODVEN 2627
	24	—	19	<b>WILFRIDO VARGAS</b> MAS QUE UN LOCO SONOTONE 1423
	25	19	3	<b>SERGIO HERNANDEZ</b> PENSANDO EN TI RCA 9786
REGIONAL MEXICAN	1	1	11	<b>VICENTE FERNANDEZ</b> POR TU MALDITO AMOR CBS 80127
	2	2	5	<b>BRONCO</b> A TODO GALOPE FONOVISA 8830
	3	3	7	<b>RAMON AYALA</b> TRISTES RECUERDOS FREDDIE 1474
	4	4	45	<b>LOS YONICS</b> SIEMPRE TE AMARE FONOVISA 8809
	5	6	15	<b>FITO OLIVARES</b> LA NEGRA CATALINA GIL 2031
	6	5	33	<b>LOS TIGRES DEL NORTE</b> LOS CORRIDOS PROHIBIDOS FONOVISA 8815
	7	12	49	<b>LOS CAMINANTES</b> INCONTENIBLES ROMANTICOS LUNA 1173
	8	9	35	<b>LA MAFIA</b> EXPLOSIVO CBS 80072
	9	7	35	<b>GRUPO MAZZ</b> STRAIGHT FROM THE HEART CBS 80010
	10	20	7	<b>YOLANDA DEL RIO</b> LOS 12 GRANDES EXITOS GLOBO 9767
	11	11	43	<b>ANTONIO AGUILAR</b> CON BANDA MUSART 2021
	12	13	13	<b>YOLANDA DEL RIO</b> TE VOY A ESPERAR FONOVISA 8812
	13	10	93	<b>LINDA RONSTADT</b> CANCIONES DE MI PADRE ELEKTRA 60765
	14	—	1	<b>GRUPO VENNUS</b> ENTRE TU Y YO MAR INTERNACIONAL 224
	15	8	7	<b>EMILIO NAVAIRA</b> EMILIO NAVAIRA AND THE RIO BAND CBS CRL-80140
	16	25	3	<b>ELISEO ROBLES</b> CON BANDA RAMEX 1233
	17	—	1	<b>GRUPO AUDAZ</b> NI JUANA LA CUBANA CAPITOL-EMI LATIN 42178/CAPITOL
	18	16	61	<b>JOAN SEBASTIAN</b> CON TAMBORA MUSART 90014
	19	15	17	<b>LA MIGRA</b> CON BANDA MAR 222
	20	24	5	<b>LOS TEMERARIOS</b> INCONTENIBLES TH-MEX 2513
	21	17	47	<b>BRONCO</b> UN GOLPE MAS FONOVISA 8808
	22	—	75	<b>FITO OLIVARES</b> LA GALLINA GIL 20001
	23	—	1	<b>LOS MIER</b> AMAME FONOVISA 8816
	24	—	45	<b>LITTLE JOE</b> AUNQUE PASEN LOS ANOS CBS 80004
	25	18	21	<b>LATIN BREED</b> BREAKING THE RULES CBS 80094

(CD) Compact disk available. \*Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

## NEW PRODUCTS AND SERVICES

(Continued from page 69)

has taken delivery of Digital Dynamics' Pro Disk 64 direct-to-hard-disk multitrack recorder. The portable unit is the first from Digital Dynamics' production line and will be used as an adjunct to Blank Productions' Studer 24-track system. Blank is accepting bookings throughout the Northeast. Call 203-968-2420.

**GETTING AHEAD:** A four-track head block with azimuth and motorized pinch-roller tension controls is available from Gauss.

The head works in tandem with the Gauss analyzer and composite generator. This system is designed to analyze and verify quality performances of most high-speed tape duplicating systems. Contact Gauss at 213-875-1900.

**G**INE MAGNETICS VIDEO is of-

fering a Super-VHS or Video 8 cassette at no extra charge to clients with duplication orders of 12 or more units. The offer, in cooperation with Maxell and Sony, is aimed at increasing client awareness of the new formats. The facility can duplicate in all formats, including S-VHS and Video 8, and features 1,200 Panasonic 6810 VHS real time units. Contact the duplicator at 914-698-3434.

## AUDIO TRACK

(Continued from page 69)

Kevin Kendrick worked on an upcoming release for A&M at Master Sound in Atlanta. Ron Christopher ran the board.

Tito Puente cut tracks at Mobius Music, San Francisco, for an upcoming album on Concord Jazz.

**PCM DEMAND:** CMS Digital, a pro audio rental facility in Pasadena, Calif., has reported growing demand for its Sony PCM 3324A digital multitrack recorders. The facility took delivery of its first unit in January, since which time the list of users has included Billy Idol, Jackson Browne, the Who, and Liza Minelli. Contact CMS at 818-405-8002.

Carl Jefferson produced, Phil Edwards engineered, and Jane Scolieri assisted.

Olivia Newton-John recorded a new album at the Concert Hall in the Victorian Arts Centre in Melbourne, Australia. Titled "Warm And Tender," the album was produced by John Farrar, with musical arrangements by Graeme Lyall. Alan Sides engineered, assisted by Ernie Rose and Rodney Lowe. Geffen is scheduled to release the album in the U.S., while Interfusion will cover the tracks in Australia and Polydor in the European market. The mobile recording facility operated by Metropolis Audio in Melbourne was used for the sessions.

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

## Meyer Forms SIM Network System Uses Music As Test Signal

**NEW YORK** Meyer Sound has formed an international network of source-independent measuring systems and engineers to accommodate an increasing demand for service.

SIM is the first audio measurement system to use the music or voice of the performance as the test signal. It obtains results identical to that of measurement systems using known test sources, according to Bob McCarthy, director of SIM engineering.

The SIM network consists of Andrews Audio in New York, Meyer Sound Labs in Berkeley, Calif., Gerr in Toronto, Autograph Sound in London, and ATL in Kofu, Japan. "SIM also means a specific type of service," says McCarthy. "We want people who use

SIM throughout the world to be able to get service wherever they are."

Meyer has scheduled 32-hour SIM training courses in Tokyo, New York, San Francisco, and London. The New York course, held Sept. 25-29, was attended by approximately 50 area engineers and facility operators. Courses are scheduled in San Francisco Oct. 9-12 and London Nov. 6-10.

SIM has been used on a variety of projects, including the Irving Berlin tribute at New York's Carnegie Hall, Stevie Wonder at Wembley Arena in London, several Luciano Pavarotti tours, and productions of Les Misérables in New York, Boston, Los Angeles, Philadelphia, and Washington, D.C.

## NETWORKS AND SYNDICATIONS

(Continued from page 16)

Boys, Listen In With Lon Helton, Westwood One Radio Networks, one hour.

Oct. 9-15, Eddy Raven, Country Today, MJI Broadcasting, one hour.

Oct. 9-15, Branford Marsalis, The Jazz Show with David Sanborn, Westwood One Radio Networks, two hours.

Oct. 9-15, Maximum Voltage: The Cult, High Voltage, Westwood One Radio Networks, two hours.

Oct. 9-15, Queen/Tom Petty/Donovan/Yes,

Classic Cuts, MJI Broadcasting, one hour.

Oct. 9-15, The Alarm, Rock Today, MJI Broadcasting, one hour.

Oct. 9-15, Jeff Beck, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

Oct. 9-15, The Best Of "Westwood One Presents," Westwood One Presents, Westwood One Radio Networks, one hour.

Oct. 9-15, John And Sean Birthday Special—Part 3, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.



**Korg Workstation Expansion.** Korg introduced the T1 (above), part of its T Series of 8 megabyte ROM keyboards offering 16 bit sounds, a PCM card slot and program card slot, and 1 megabyte RAM. Based on the M1, the series also boasts a 50,000-note internal sequencer as well as a feature that allows programs to be saved and loaded to the internal disk drive, which uses 3 1/2-inch disks. Contact Korg at 516-333-9100.

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*Spotlight*

# GOSPEL

**First-Quarter Blues Give Way to Year-End Hallelujahs as Contemporary Christian Labels Quietly Record Banner Year.**

By BOB DARDEN

**T**he major inspirational labels had more hits than misses in the past 12 months. Despite a dearth of new "superstar" material, a number of acts sold enough units to put smiles on the faces of their record labels, book and record-store owners and, most importantly, the fans, to make everybody look back happily on the year in review—and anticipate the year ahead.

At the **Benson Co.**, Jerry Parks says the once-embattled label had a number of specific releases that did particularly well.

"Carman's 'Radically Saved' and GLAD's 'Acappella' project still continue to sell, sell, sell in 1989 as well as they did in 1988," he says. "That has to be one of the highlights. The early sales for GLAD's 'Romans' have also been pleasing."

Other projects that have done exceptionally well for Benson include Larnelle Harris' "I Can Begin Again" and DeGarmo & Key's "The Pledge." Of the Benson-distributed projects, Parks points to Frontline's Shout, Enigma's Barren Cross, Guardian, and Stryper (which has a new release set for spring 1990) and Forefront's DC Talk, the rap kids from Boston.

Were there any surprises in the past 12 months? "One surprise from 1988-'89 has been a resurgence of backlist sales. It may be that we're marketing them better, but a number of catalog items are selling well. The

highlight has been our Double Disc program, particularly on CD. People have been buying sets by Twila Paris, Michael Card, Harvest, and Truth like they are fresh new projects on CD. I think a lot of those Milk 'n' Honey label projects were excellent; people just tended to overlook them.

"We've successfully come through the turnaround and Benson is stronger than it has been in many, many years," he says. "Of course, it helps to have good solid parentage in Harper & Row and Zondervan—they've been supportive of all of our efforts. We are constantly looking to get into new markets, to find new pieces of the puzzle, as wisely as we can.

"More than two years ago, when I first talked about the state of Benson, it was grab your britches, hang onto the mast—here comes a storm time. No longer."

Terry Hemmings, the CEO at the Word-distributed **Reunion** label, points to increased catalog sales as one of the highlights of the past year.

"As for our new sales successes, besides Michael W. Smith—who has been successful from the very first album—Take 6 was huge for us," he says. "The album just turned gold and our participation in that certification was more than any one expected. Rich Mullins' latest record was just fabulous for us, as was Kim Hill's debut release. With their successes, I think people are really starting to see that we are more than just Michael W.

*(Continued on page G-3)*

FROM TOP: BeBe & CeCe Winans; Michael W. Smith; Take 6; Amy Grant (Cover photograph by Mark Webb).



Patrick Henderson

# TAKIN' THE MESSAGE TO THE MASSES

BeBe & CeCe Winans\*

Deniece Williams\*\*

Tramaine Hawkins

Mom & Pop Winans

Rickey Grundy

SPARROW RECORDS 

\*BeBe & CeCe Winans are also on Capitol Records  
\*\*Deniece Williams is also on MCA Records



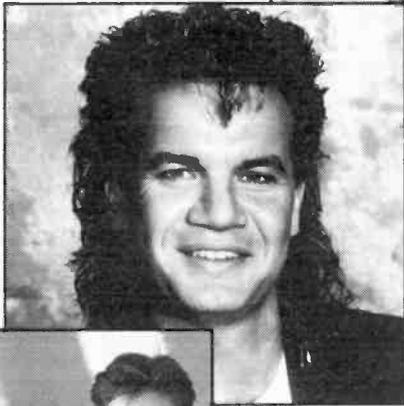
Eddie DeGarmo & Dana Key



Larnelle Harris



Rich Mullins



Russ Taff



Kim Hill



DC Talk

was the video by voice coaches Chris and Carol Beatty. Star Song has planned a whole range of products through its Vocal Fitness Center, but was happily surprised by how well this first release has done. And, of course, Mylon and Broken Heart did well, as always.

"In the year ahead, we're looking for exciting things from the Imperials," Harris says. "It looks like they'll be produced by Butch Stewart, who did the hot Recess project for Reunion. We're also excited about the real spirit of revival that's happening in their performances. It should be out by the first quarter. I know you're not supposed to play favorites, but I'm excited about David Meece's upcoming 'Learning To Trust.'"

Star Song also has new releases from Bash 'n' the Code, John Lawry, the keyboardist from Petra, and Mylon to look forward to.

Billy Ray Hearn has much to crow about at Sparrow: BeBe and CeCe Winans; the first Sparrow Christmas record; Deniece Williams; White Heart; multiple Dove-winner Steven Curtis Chapman, Michael Card, Steve Green, and Steve Camp all had record years.

"The success of BeBe and CeCe Winans and Deniece Williams validates Sparrow's move into black gospel. Artists like Tramaine Hawkins, the 'Children In Praise' album, and the upcoming Mom and Pop Winans album have made it possible."

For the year ahead, Sparrow has more animated religious videos from Hanna-Barbera, several instructional videos and Melody Green's book on her late husband Keith Green—which went through an incredible 130,000 copies in its first printing.

Also ahead is Charlie Feacock's first Sparrow release (February), Margaret Becker's latest, a new Steven Curtis Chapman, the first installment of Michael Card's Old Testament trilogy, Steve Green's next project (October), and more music from top-sellers Deniece Williams and John Michael Talbot.

"The other trend we see continuing is the success of the boxed set," Hearn says. "The next one is on the 'quiet side' of John Michael. We've selected quiet, personal jewels from his 14 previous albums and are releasing them on one double CD in October. It is going to include an 18-page booklet on meditation, solitude, and prayer that John Michael wrote. We expect it to do like our Keith Green and Michael Card boxed sets. The market just ate up the Keith Green set, but the Michael



Steven Curtis Chapman

Card trilogy exceeded all of our expectations."

Brian Tong, executive VP of the Frontline Music Group, says his figures over the past 12 months speak for themselves:

"We've had a 76% growth over 1987 and we're already up 15% over our projections for this year, so we've grown quite a bit. Some of that is due to the purchase of the Graceland and Intense labels from Chicago. But in the past 3 1/2 years, Frontline has released 80 records."

The Benson-distributed label's best-sellers are Shout and Grand Funk Railroad-ex Mark Farner. Other artists who have done well consistently include the Altar Boys, Jon Gibson, and Idle Vure, although the label has had pockets of real success with Bloodgood. New acts with sales promise include P.I.D., Benny Hester, Crystal Lewis, Debbie McClendon, Angelica, Liaison and Graceland and Intense bands Sacred Warrior, Veil Of Ashes, and Vengeance.

"In the year ahead, the signing of Tim Miner will be a real big thing for us, along with the Winan Sisters," Tong

## New-Artist Parade, CD-'New' Catalog, Better Marketing Pave Road to Major-Label Resurgence

(Continued from page G-1)

We'd like to see him go gold and this fall—building on the great support he received while touring with Amy [Grant] and his solo fall tour—we have a shot at it."

In the next few months, Reunion has Michael W. Smith's long-awaited, original Christmas record and a new release from Rich Mullins in January. Dark-horse predictions include Greg and Rebecca Sparks' eponymous debut release, Recess and Morgan Cryar.

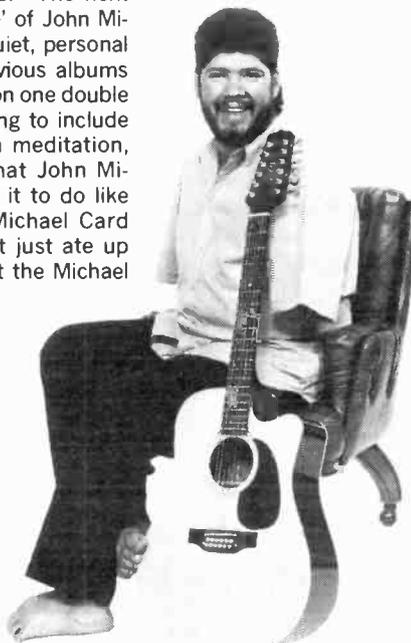
Probably no label has gone through more changes than the Sparrow-distributed Star Song. The company moved from Houston to Nashville, named Stan Moser and Jeff Moseley to top leadership positions and added a host of new artists. Only founder Darrell Harris remains. And that means Star Song is committed to a ministry first.

"This past year we really tried to get honest with ourselves," says Harris. "Some of the things we have done have been as a result of coming to that conclusion, including some of the personal additions, like Stan and Jeff, which has cut me loose to get back to my real calling and focus—A&R."

For the label, some of the most significant growth last year came with Twila Paris, including her catalog. One real surprise was the quick acceptance of newcomer Jerome Olds. Also something of a surprise



Shout



Tony Melendez



White Heart



Altar Boys

says. "Idle Cure's next release is due early next spring and it should be big. We've got Rick Elias, a new artist we're very excited about. And Mark Farner's latest is due this month and it is the spotlight album for the whole Benson Co."

And finally, this word from industry powerhouse Word Records. Label head Roland Lundy's problem is that a host of artists did well and he risks missing somebody in any listing of the year in review.

"Over the past 12 months, Sandi's [Patti] kids album has done exceptionally well," he says. "We felt like it would be good, but I don't think anyone could have predicted its acceptance

(Continued on page G-12)

## Black Gospel Bursting at the Seams from Rapid Pace of Growth to Greater Heights

By LISA COLLINS

**W**ith the recent successes of Bebe & Cece Winans and Take 6, who have both scored gold records with their smash releases, it has been a most exciting year for spiritual music. Indeed, black gospel music is reaching greater heights as sales have climbed steadily over the last few years. The most recent session of Rev. James Cleveland's Gospel Music Workshop of America attracted more than 50 major and independent gospel labels, including those listed in our roundup of black gospel's major-league players.

industry. Mhoon says I AM has experienced a great deal of growth and success with artists like the Barrett Sisters, Calvin Bridges, and Dorothy Norwood. At present, he says sales are going great for Jessy Dixon's latest release. Once yearly, he coordinates a highly successful "Hooked On Gospel" tour, which is sponsored by Coca-Cola and is televised on "The Bobby Jones Show" (Black Entertainment Television) to gain broader exposure for his artists.

**Word Records, 6767 Forest Lawn Dr., Los Angeles, Calif. 90068; (213) 850-5757.** "We're standing head of the line—a clear-cut leader in the gospel industry," says James Bullard,

**Savoy Records, 611 Broadway #428, New York, N.Y. 10012; (212) 529-3155.** Savoy Records has been one of the most visible labels in gospel music where it counts—on the record charts, with the majority of its current product having topped off on the charts. "It's been fantastic as far as response," says executive director Rev. Milton Biggum of one of the biggest years in the label's history. "We're both pleased and excited with the reception of the Timothy Wright LP, and we think the new one from Georgia Mass is going to surprise everyone. We also have the Southern California Choir 20th Anniversary LP with James Cleveland due toward the end of the year,

Commissioned

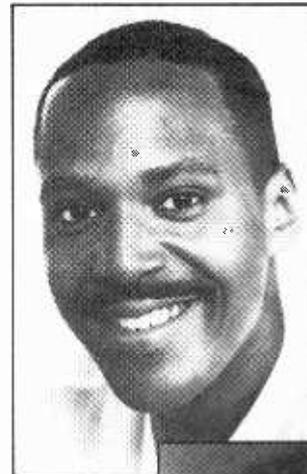
The New Jersey Mass Choir



Beau Williams



Shirley Caesar



Keith Pringle



The Pilgrim Jubilees



Luther Barnes

### THE MAJORS

**Light Records, P.O. Box 222, Newbury Park, Calif. 91320; (805) 499-9894.** Attention to detail in the quality of production on artists like the New Jersey Mass Choir, Commissioned, L.A. Mass Choir, and the Voices Of Light, as well as one of the most impressive rosters in gospel is what keeps Light Records at the forefront of the gospel music industry. "The name Light Records is such a strong name in the marketplace," says Alan Abrahams, VP of A&R. "The excitement for us is establishing new artists going way back to introducing Andrae Crouch and up through the L.A. Mass Choir last year, which did very well. We were very excited this year to introduce Beau Williams. His debut album jumped to No. 5 after its first week out and Beau continues to do wonderful things for us. We also signed and are in the process of recording a group called Futrel, which is four ladies with a little of a jazz/'40s flair, but with some very straighthead, traditional things as well. Of course, I'm happy for the continuing success of the New Jersey Mass Choir, and the new Vicki Winans is doing incredibly well. It's called 'Total Victory' and I expect great things from it. Of course, Commissioned is our contemporary contender. They've just finished up their fifth album for a November release, and we expect it to do better than the last. Generally, we have between six and eight albums in the top 40, but we're not in competition with anyone else. The message is the most important thing here. That and the legacy of Light—a continuing tradition of excellence."

**I AM Records, 736 S. Euclid, Oak Park, Ill. 60304; (312) 383-6669.** Perhaps the most formidable marketing force in the gospel industry is the A&M/Word group, led by Jun Mhoon, who founded I AM Records. In his duties as director of gospel music, Mhoon coordinates the marketing and distribution for A&M/Word Gospel, which is inclusive of Command Records as well as his own I AM label. "We're entering the third year of our distribution pact with A&M/Word," says Mhoon. "With each year, we've doubled our sales and that's been a direct result of continued learning and staffing of people. Saleswise, we're the leader and projections for 1990 are great. We just picked up Command Records—a great black gospel label that was independent and we look to do real good things with them as we further develop the Word line and I AM Records. In fact, I AM boasts a dynamic roster of artists on its own, including Pops Staples, Jessy Dixon, the Barrett Sisters, and Calvin Bridges." In a short time out, Mhoon has come on as a major player in the

who serves as general manager for the gospel music division at Word Records, with a roster that includes some of the biggest names in gospel. "In terms of product, Shirley Caesar is still at the head of the list. She is extremely strong as well as Milton Brunson & the Thompson Community Choir, the Clark Sisters, the Richard Smallwood Singers, and the Mighty Clouds Of Joy. Those are the ones who have really stood out for us, as well as charted high this year. We have a new release on Shirley as well as a new release on DeLeon Richards. We believe Shirley's release will do what her last release has done and is still doing. I think it will be a very big record in the traditional sense, and will sell a lot of product. DeLeon, on the other hand, will go to the total music marketplace. It's a record by a 12-year-old kid, but it hits all ages and the interesting thing about it is it's a colorless record, and don't be surprised if you see it happening in the secular field very strongly. Of course, A&M, through Jun Mhoon, handles all of our promotion and marketing through our distribution arrangement, and it's working excellently."

**Atlanta Int'l Record Co., 881 Memorial Dr. S.E., Atlanta, Ga. 30316; (404) 577-5728.** The celebrated Barnes & Brown line have made quite a home for themselves at Atlanta International, leading the way in gospel sales with the Barnes & Brown live album as well as Luther Barnes & the Red Budd Choir's hit "So Satisfied." Another big seller for the label is Rev. T.L. Walker's "Don't Worry, Be Happy," a sermonette, gospel version of Bobby McFerrin's smash hit. At present, Juandolyn Stokes, national promotion director for the label, says, "so far, it's going great. Currently, Rev. Timothy Wright & The Mt. Vernon High School Choir is doing real well, as is Ben Tankard, a 25-year-old gifted musician with a jazz/gospel flair." The Tankard release marks a change from tradition for the label, but thus far the response has been good. Says Stokes, "We released it on gospel and jazz stations and we're also receiving airplay in urban contemporary formats as well. I think the move will open a lot of doors for us. The buyers will see our versatility and see us reaching out to different styles. I think it will help our label tremendously." Later this year, Stokes is hoping for similar success with new releases from Janice Brown, Al Hobbs & the Indianapolis Mass Choir, as well as Luther Barnes. "Here at the label, we're really excited about the Christmas album from Luther Barnes & the Red Budd Choir. It will be the first Christmas album in the label's history, plus it's Luther Barnes, so we're expecting great things from it."

and Cathedral Of Faith, a debut group with their first album due late fall.

"Earlier this year we implemented a gospel hotline for more radio exposure. It's a five-minute talk-show hosted by Mr. Don Miller [a PD at WYCB in Washington, D.C.] that focuses in on the most current releases of the artists as well as in-depth interviews. At last count, there are 200 stations that air the program—some of them airing it as much as three or four times a day. What we've also done is to take the hottest cuts from a selling LP and generate sheet music with the identical musical arrangement and make it available to the buying public, and we have had great success with that. As far as the next year, we're looking very strongly at our productions and quality."

**Malaco Records, 3023 W. Northside Dr., Jackson, Miss. 39213; (601) 982-4522.** "Sales are great. This is probably going to be one of our biggest years ever," says Frank Williams, director of Malaco's gospel division. "On the average, everyone is growing. The Jackson Southernaires and the Florida Mass had super-strong albums. This album on the Truthettes is going to be strong. The Keynotes' album is strong, and it was one of the biggest albums ever for James Moore. We're also expecting a big one from the Williams Brothers, as well as the Jackson Southernaires, who threw in a few contemporary curves. However, the biggest surprise for the label was the outstanding debut showing of the Mississippi Mass Choir, which was No. 1 just five weeks after its debut." However, the Mississippi Mass Choir isn't the only surprise Malaco has up its sleeves. Says Williams, "Our next surprise for the year is Bobby Jones and New Life. We just signed him and we hope to release an album around the first of the year." (Jones is the host of a weekly religious show on BET). "He's more contemporary," Williams adds, "and we don't have a group on the label like him. Our strongest point has been our traditional flair. We sell a lot to that market. But now with the Truthettes, James Moore and the Mississippi Mass, we're starting to pick up a lot of the contemporary buyers, so I think it will be good for the label. We also hope to start to move in some of the Christian bookstores in 1990. We're projecting great things to happen because we want to do more promotion on a broader scale. So we're looking to do a lot better next year than we did this year, and this year has been our best

(Continued on page G-10)

# #1 Gospel Record Group!

FOR WEEK ENDING AUGUST 12, 1989

Billboard

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## TOP SPIRITUAL ALBUMS™

Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	21	5	MISSISSIPPI MASS CHOIR MALACO 6003	HEAVEN
2	1	29	BEBE & CECE WIMANS SPARROW SPR 1169	WE'RE GONNA MAKE IT
3	4	29	MYRNA SUMMERS/REV. TIMOTHY WRIGHT SAVOY 14794	NO GREATER LOVE
4	2	29	KEITH PRINGLE & PENTECOSTAL COMM. CHOIR SAVOY 14788	AVAILABLE TO YOU
5	3	37	REV. MILTON BRUNSON REJOICE WC 8418/A&M	SO SATISFIED
6	5	25	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L AIR 10135	HEROS
7	6	9	THE NEW JERSEY MASS GOSPEL CHOIR LIGHT 7-115-72023-1/LEXICON	WHO'S ON THE LORD'S SIDE
8	10	5	TIMOTHY WRIGHT SAVOY 14794	LIVE IN ST. LOUIS MO.
9	11	9	THE GOSPEL MUSIC WORKSHOP SAVOY 7096	WONDERFUL
10	8	13	BEAU WILLIAMS LIGHT 7-115-72021-5/LEXICON	LIVE IN CHICAGO
11	7	73	SHIRLEY CAESAR REJOICE WR8385/A&M	LIVE
12	13	25	JAMES MOORE MALACO 4429	I GET JOY
13	14	9	AL GREEN A&M 5228	TAK'N
14	9	41	FLORIDA MASS CHOIR MALACO 6002	LET THE HOLY SPIRIT LEAD YOU
15	19	61	TAKE 6 REPRISE 25670/WARNER BROS.	AND THEY SANG A HYMN
16	NEW	▶	THOMAS WHITFIELD & CO SOUND OF GOSPEL SOG-179	LIVE IN MEN
17	15	25	NICHOLAS COMMAND 1013	



RECORDS

Frank Williams: Director

P. O. Box 9287, Jackson, MS 39206



Rev. Milton Biggham: Director

611 Broadway/Suite 428/New York, NY 100129

FOR WEEK ENDING SEPTEMBER 9, 1989

Billboard

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## TOP SPIRITUAL ALBUMS™

Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	9	MISSISSIPPI MASS CHOIR MALACO 6003	HEAVEN
2	7	13	THE NEW JERSEY MASS GOSPEL CHOIR LIGHT 7-115-72023-1/LEXICON	HEROS
3	8	9	TIMOTHY WRIGHT SAVOY 14795/MALACO	WHO'S ON THE LORD'S SIDE
4	2	33	BEBE & CECE WIMANS SPARROW SPR 1169	HEAVEN
5	10	17	BEAU WILLIAMS LIGHT 7-115-72021-5/LEXICON	WONDERFUL
6	16	5	THOMAS WHITFIELD & CO SOUND OF GOSPEL SOG-179	AND THEY SANG A HYMN
7	3	33	MYRNA SUMMERS/REV. TIMOTHY WRIGHT SAVOY 14794	WE'RE GONNA MAKE IT
8	5	41	REV. MILTON BRUNSON REJOICE WC 8418/A&M	AVAILABLE TO YOU
9	6	29	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L AIR 10135	SO SATISFIED
10	4	33	KEITH PRINGLE & PENTECOSTAL COMM. CHOIR SAVOY 14788	NO GREATER LOVE
11	9	13	THE GOSPEL MUSIC WORKSHOP SAVOY 7096	LIVE IN ST. LOUIS MO.
12	38	5	THE WEST ANGELES C.O.G.I.C. SPARROW SPR 1189	SAINTS IN PRAISE VOL I
13	12	29	JAMES MOORE MALACO 4429	LIVE
14	NEW	▶	VICKIE WINANS LIGHT 7-115-72020/LEXICON	TOTAL VICTORY
15	14	45	FLORIDA MASS CHOIR MALACO 6002	LET THE HOLY SPIRIT LEAD YOU
16	11	77	SHIRLEY CAESAR REJOICE WR8385/A&M	LIVE IN CHICAGO
17	34	5	KEITH HUNTER & WITNESS FOR CHRIST CHOIR SOUND OF GOSPEL SOG-177	GOD IS A GOOD GOD
18	10	33	COMMISSIONED LIGHT 7-115-72019-3/LEXICON	WILL YOU BE READY?
19	10	33	U.A. GOSPEL MESSENGERS SOUND OF GOSPEL SOG-178	PRAISE 88

MUSCLE SHOALS SOUND GOSPEL



Butch McGee: Director

1000 ALABAMA AVE., SHEFFIELD, AL 35660

## Strong National Distributors Provide 'Major' Umbrella for Fast-Rising Indies

**M**any independent labels continue to flourish heading into the '90s. Much of the credit has to go to an impressive array of national distributors: Spectra, Spring Arbor, Abana, Central South, Cream Of The Crop, New Day, United In Spirit, and Kingsway. In some cases, the distributors have begun to provide services usually only found with major labels in the past and the result has been increased sales for a number of independent labels.

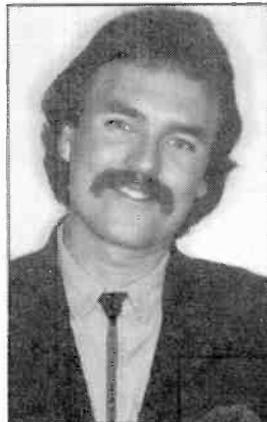
Interestingly enough, the strongest of the indies—Krystal, Homeland, Diadem, Arrival, and Brentwood—are all relatively new, proof that good music will find its audience.

The youngest, Krystal Records, has assembled an impressive roster in less than a year. Artists include Sister Thea, Mary Welch Rogers, Vince Ambrosetti, Mary Hopkins, Adrian Snell, Crossroads, and others. The label, operated by the Daughters of St. Paul, has already attracted numerous major magazine articles and features, both for its approach and its product. Address: 50 St. Paul's Ave., Boston, Mass., 02130 (617) 524-7669.

Also, in a remarkably short time, Homeland Records has become one of the three dominant players in the Southern Gospel marketplace. Artists like the Cathedrals, Rusty Goodman, Henry Slaughter, Allison Durham, the Hemphills, the Singing Americans, Priority, and the Old Time Gospel Hour Trio have made the label a force to be reckoned with. Address: 1011 16th Ave. South, Nashville, Tenn. 37212 (615) 327-1240.

Diadem Music has had several hits as an independent, most notably anything by Ray Boltz. Other major Diadem artists, many with proven track records, include movie star Shirley Jones, Sue Dodge, Karla Worley, Sandy Rios, Marvin Matthews,

Ray Boltz



The Cathedrals



The Charles May Ensemble



Ruscha

Tim Sheppard, CRUSE, and Sharon Batts. Address: 50 Music Square West, Ste. 500, Nashville, Tenn. 37203 (615) 320-0384.

The reactivated Jewel/Paula label has an impressive catalog, featuring some of the classic artists in gospel music: The Rev. C.L. Franklin, the Violinaires, the Soul Stirrers, the Rev. Clay Evans, Dorothy Norwood, the Five Blind Boys of Alabama, the Five Blind Boys of Mississippi, Inez Andrews, and a host of others. Address: c/o Sue Records, P.O. Box 1125, Shreveport, La. 71163-1125 (318) 865-5318.

The Rev. Jasper Williams, one of the best-known black evangelists in the country, also has a burgeoning record label, Church Door. In addition to the Rev. Williams, Church Door features recordings by Little Princess and the brilliant Dorothy Peoples, whose "Is It Worth It All" is one of the best black gospel releases of recent years. Address: P.O. Box 94088, Atlanta, Ga. 30318; 1-800-446-3178.

Arrival Records, a division of K-tel International, has numerous gospel compilation packages available, ranging from heavy metal to Southern gospel to traditional black gospel to inspirational. Among the more popular sets are "Country Stars, Inspirational Hits," "Christian Roots," "Jubilation," "Contemporary Christian Hits," "Testify," and "Righteous Metal." Arrival has also enjoyed success in the traditional black gospel charts with two releases by the Charles May Ensemble. Address: 15535 Medina Rd., Plymouth, Minn. 55447; 1-800-328-6640.

Another feisty newcomer that has sold a lot of units in recent years in Brentwood Music. The label that introduced the first

(Continued on page G-12)



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**INSTITUTIONAL RADIO CHOIR "REUNION"**  
*(Double Record Set) SR-121 and*  
**THE PHILADELPHIA MASS CHOIR, G.M.W.A.**  
**"NEVER GONNA GIVE UP" SR-123**

**COMING SOON! JOHN HOWARD CARAVAN SR-122**

**ALSO AVAILABLE**

- BIBLEWAY NATIONAL MASS CHOIR SR-120  
"WHAT'S IT ALL FOR"
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CRUSADE CHOIR SR-119 "I'LL MAKE IT"
- WILMINGTON CHESTER MASS CHOIR SR-115  
"VICTORY SHALL BE MINE"

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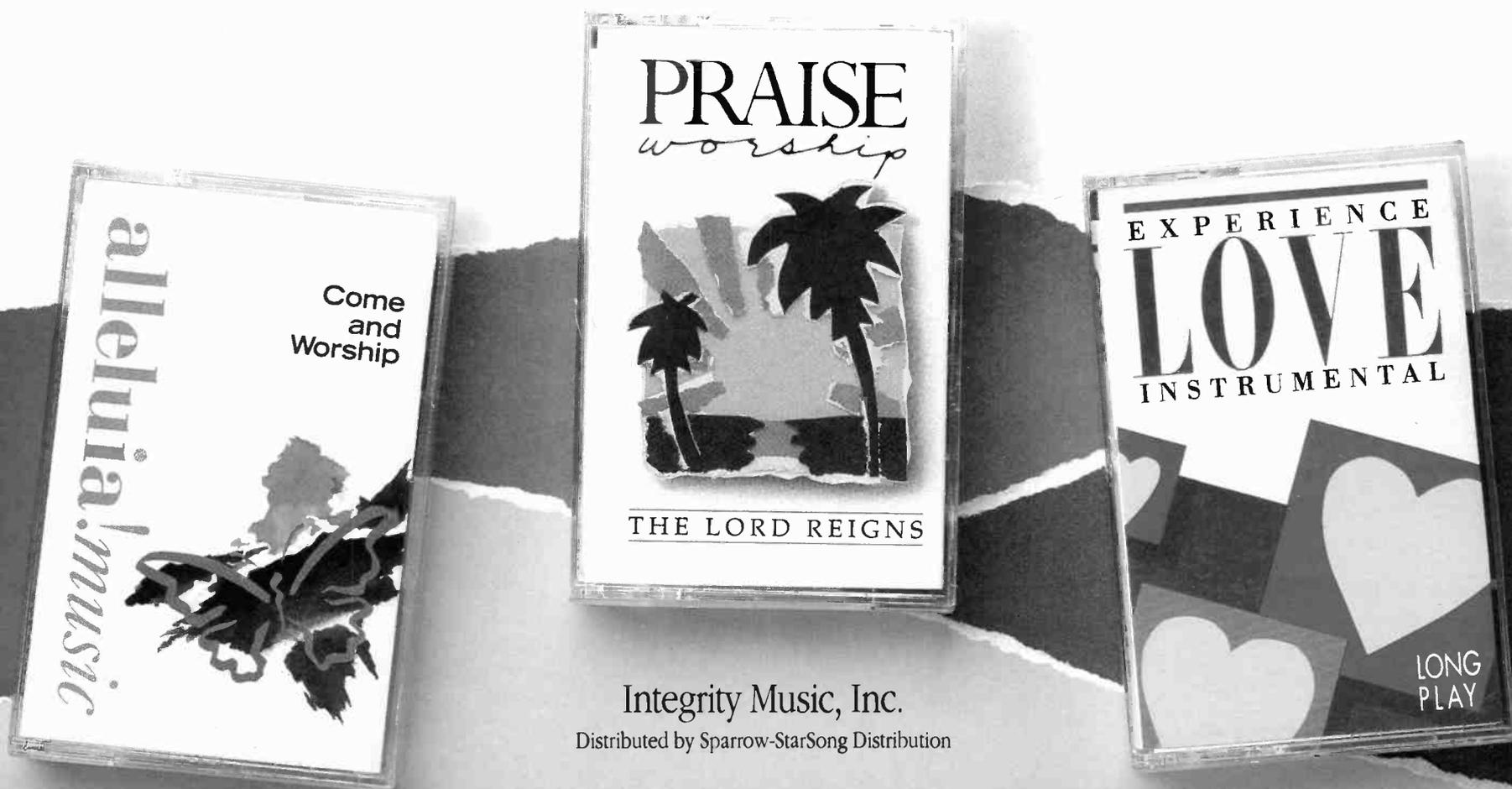
# Integrity Who?

"...the best-selling praise and worship music in America."  
- *CCM Magazine, June 1989*

"Praise and Worship is clearly the fastest-growing segment of  
Christian music."  
- *Bookstore Journal, 1989 Retail Survey*

1989 Gospel Music Association Impact Award to Integrity Music, "...for  
having the greatest impact on gospel music in the past two years."

4 years in business, nearly 4,000,000 units sold.



Integrity Music, Inc.  
Distributed by Sparrow-StarSong Distribution

IF  
YOU  
DON'T KNOW  
ANYTHING  
ABOUT  
GOSPEL  
MUSIC...

# ... HERE'S THE LAST WORD.

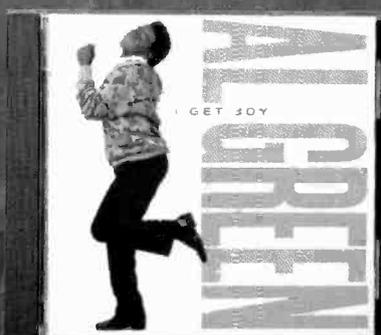
RUSS TAFF  
THE WAY HOME



AMY GRANT  
LEAD ME ON



AL GREEN  
I GET JOY



DELEON  
WE NEED TO HEAR FROM YOU



OUR HYMNS



MICHAEL W. SMITH  
MICHAEL W. SMITH-CHRISTMAS



SHIRLEY CAESAR  
LIVE IN CHICAGO



NICHOLAS  
LIVE IN MEMPHIS



SANDI PATTI  
THE FINEST MOMENTS



REV. MILTON BRUNSON  
AND THE THOMPSON  
COMMUNITY SINCERS  
AVAILABLE TO YOU



**BLACK GOSPEL**

(Continued from page G-4)

year yet."

**Muscle Shoals Records, P.O. Box 915, Sheffield, Ala. 35660; (205) 381-2060.** Although Muscle Shoals did not make the projections it set, president Butch McGhee says, "We have had some success and are still managing to keep our heads above water. What has worked best for us is Rev. Charles Fold & the Charles Fold Singers, as well as the Christianaires, who have a new album coming out in November. With the success of Keith Pringle's album with PCC (Pentecostal Community Choir) and their video, which was No. 1, we are very excited about the solo album project we have coming out on Keith. The session will be cut in October for a January release. We're looking for a new release from Charles Fold as well, and we think it will do real well for us."

McGhee says he's even more excited about the upcoming year. "Gospel music has flourished so well in 1989 that I see gospel music as being able to move forward in a mighty way in the '90s, particularly with the video and the new Black Entertainment Television gospel music segment that is going to be added. And Malaco, Muscle Shoals, and Savoy are in the forefront of having videos available for that kind of thing. So we're really excited that we are going to get a lot more exposure for Muscle Shoals Sound. One of the advantages of the three labels being sister labels is that we use the marketing teams together and we all support and even release our records based on that kind of continuity."

**Sparrow Records, 9255 Deering Ave., Chatsworth, Calif. 91311; (818) 709-6900.** Sparrow's recently launched black gospel division was built around the success of Bebe & Cece Winans, who just recently went gold. The maverick label hopes to do as well with Tramaine Hawkins and Deniece Williams. "We got a lot of momentum out of the Bebe & Cece project that we hope to use on our MCA project with Deniece Williams," says Vicki Mack, product marketing manager for Sparrow's gospel division. "We think it has the same kind of potential and we hope to use the same hand-in-hand marketing approach with MCA to ensure the same kind of success. We're also getting

phenomenal results from our worship and praise album—the Saints In Praise project as well as our 'Simple Words—Children In Praise' project with the West Angeles Church of God in Christ Choirs. We like to do new and innovative things. We were the first ones to come out with an album of children's praise. Plus, as part of our marketing, we did an hour-long radio special to be distributed to gospel radio just to let programmers know more about the project and just how ministry-oriented we are. In fact, we get a lot of great feedback from our marketing techniques. We did a similar promotion with Tramaine's latest album ["The Joy That Floods My Soul"], and it worked extremely well for us. As far as new product, we're very excited about our upcoming Mom & Pop Winans release, which will be released sometime this fall. We're going to be doing extensive press on that. We're also looking forward to a real big album on Tramaine in '90. Taking the message to the masses is our slogan, and it's just what we intend to do in 1990."

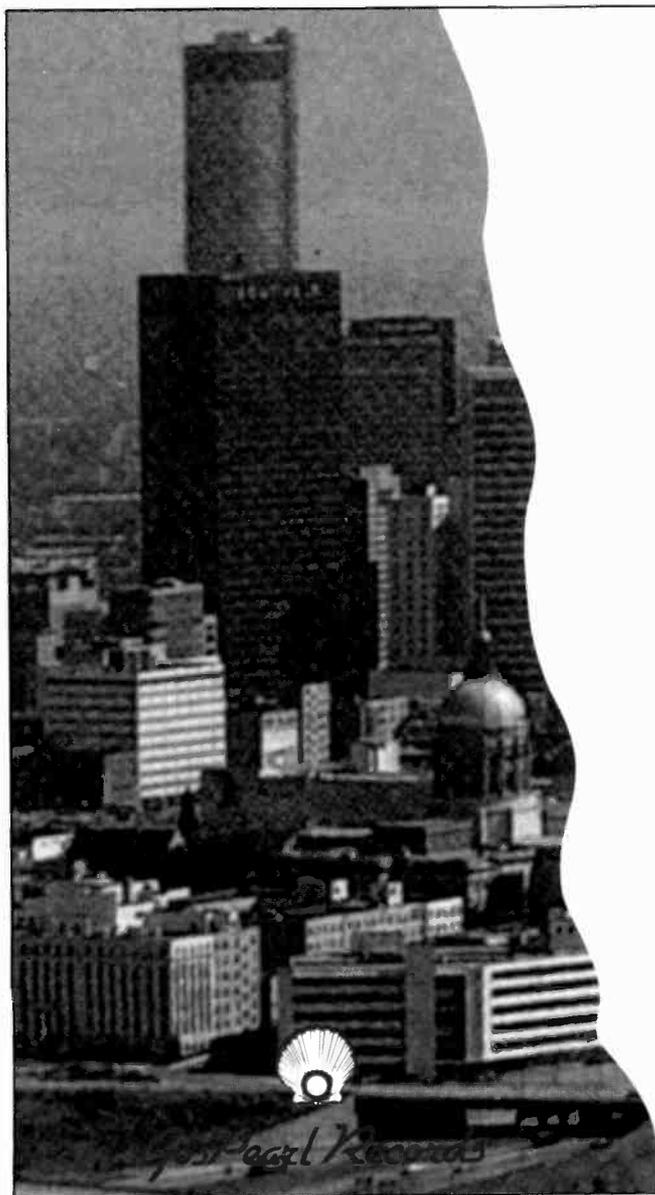
**Tyscott Records, 3532 N. Keystone Ave., Indianapolis, Ind. 46218; (317) 928-8008.** Tyscott Records, a young label that is still looking to establish itself in the gospel industry, has held its ground this past year with strong showings from John P. Kee, TETREC Choir, and Witness. "It's looking great," says promotions director Lamar Campbell. "We're under new management and we're in the process of landing a deal with major distribution. Our newest hot release is the group Witness, which is receiving great airplay, and we're looking to this album to be a driving force for us in terms of sales. We're still getting a lot of play out of the Rev. Bill Sawyer, but we're most happy about the exciting new album that's coming out on John Kee with his choir. That's due for release in November and he's doing another project for us that will be released in January."

The company is high on the latter album, the proceeds of which will go to fund the fight against AIDS. The project will also feature Commissioned, Yolanda Adams, and Daryl Coley. Among other upcoming projects are albums from Deliverance and then one from Campbell and his own group (Lamar Campbell & Praise.) The album, entitled "Ready" is due late this fall.

**Sweet Rain Records, 21 Bala Ave., Bala Cynwyd, Penn. 19004; (215) 668-2332.** Sweet Rain is by design the leading choir label in the gospel industry, having scored big hits, while establishing some of the leading choirs in the genre. "When we

first came into the venue," says president Lionel Darty, "we were trying to find something to get a little niche in the marketplace and we found that nobody specialized in choirs so that's what we started to do. Choir music is on the rise. It's very big right now, and we're doing great. This year we're doing very well with the Wilmington Chester Mass Choir [with Daryl Coley on the lead], the Southeast Inspirational Choir, and the Bibleway National Choir. All three have sold real well for us and placed high on the charts. We also have a Philadelphia Mass Choir album that is doing quite well on the charts. The Institutional Radio Choir Of Brooklyn is also starting to do real well." Next year, Darty's label may break its own tradition and branch into the solo market. Says Darty, "We're gonna release a second project by Hezekiah Walker. The first one did very well in the marketplace this year. But we're also very excited about the children's choir album we recorded from this year's Gospel Music Workshop of America. It's going to be called 'Cleveland's Kids' ['Win The World For Christ'] and we're going to release it in February, so we're excited about 1990. We know it will be a big year for us. We are distributed in Canada now, and we're still looking at the African marketplace. Also the Bahamas and the Islands."

**Sound Of Gospel/Westbound, 24631 Greenfield, Southfield, Mich. 48075; (313) 355-1541.** "We released 14 albums last year," says president Armen Boladian, "and that kind of carried us through up until our current Thomas Whitfield release, and we're just overjoyed with the acceptance of the album ['And They Sang A Hymn']. Certainly Thomas Whitfield has really worked well for us. We had a No. 1 with 'I'm Encouraged' and 'And They Sang A Hymn' seems to be following right in its footsteps, if not even bigger." Ironically enough, among Boladian's biggest sellers is product from the late Rev. Charles Nicks. Boladian has slated for release later this year one of the last albums that Rev. Nicks performed on ('Hold Back The Night'). The album contains all new, never-released material from Nicks who passed away suddenly a little over a year ago. Another project that has worked well for SOG is Michael Brooks' (of Commissioned) Young Artists For Christ project. A double album released in August, it featured other members of Commissioned as well as John Kee and Yolanda Adams. With upcoming projects like that of the Nicks LP, a new Esther Smith (which is going to be produced by Commissioned's Michael



# The Best of Gospel Music From



- |   |                                       |  |
|---|---------------------------------------|--|
| Rev. F.C. Barnes and Rev. Janice Brown      | Mighty Sons of Glory                  | Al Hobbs and The Indianapolis Mass Choir |
| Luther Barnes and The Red Budd Gospel Choir | Bill and Essie Moss                   | Tommy Ellison                            |
| Luther Barnes and The Sunset Jubilaires     | Bill Moss and Leviticus Moss Brothers | Kenneth Wilson                           |
| Robert Blair and The Fantastic Violinaires  | O'Neal Twins                          | Little Cedric and The Hailey Singers     |
| The Consolers                               | Lucille Pope and The Pearly Gates     | Douglas Miller                           |
| Dixie Hummingbirds                          | Troy Ramey and The Soul Searchers     | Leomia Boyd                              |
| Curtis Young and The Five Singing Sons      | Rev. Cleophus Robinson, Sr.           | Dorothy Norwood                          |
| Rev. Timothy Flemming                       | Rev. Thomas L. Walker                 |  |
| Norris Garner                               | Minister Jeff Jacobs                  | <i>SOON TO BE RELEASED</i>               |
| Maggie Ingram and The Ingramettes           | Rev. Timothy Wright                   | Luther Barnes — Christmas Album          |
| Doc McKenzie and The Gospel Hi-Lites        | Singing Disciples                     | Rev. F.C. Barnes and Company             |
|   | James Lockett and The Gospel Four     | Rev. Janice Brown                        |
|   | Gerald Thompson and Company           |  |
|   | Ben Tankard                           |  |

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*Atlanta International Records*

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Brooks) and an upcoming album from Donald Vail, Boladian is projecting big things for the label in the coming year. "I think that if we can keep things on a sound basis, being that the industry is changing . . . not only the gospel end of it, we'll be in good shape."

**PolyGram/Lection, 825 Eighth Ave., New York, N.Y. 10019; (212) 333-8562.** One surefire label that has taken an aggressive approach into the gospel music market place this year is Lection Records. "We are the gospel division of PolyGram," says Raina Bundy, GM of the newly-formed label. "Response has been excellent. The gospel marketplace at large is wide open for good gospel product. The sales are definitely there. We had our first release in April—Clinton Utterbach & the Praisers, and it's done real well. The majority of our current product are re-releases, including the Edwin Hawkins Mass Choir, Albertina Walker, Ruth Brown, and Little Richard [with Quincy Jones]. However, we recently signed Edwin Hawkins and the group Witness, which has already done real well in the marketplace, so we're excited about those upcoming albums. Plus, the response was so good with Clinton Utterbach, that we're going to release a Vol. II.

"For 1990, we intend to take a very viable stand in the gospel marketplace. We will be a major player in gospel in the '90s. That is our projection. We have made a commitment and as PolyGram is with everything, we reach for No. 1."

**THE INDEPENDENTS**

**Command Records, P.O. Box 1869, Hollywood, Calif. 90078; (213) 466-3199.** For the past few years, Command Records has stood out as an independent in the gospel music field, experiencing a great deal of success with artists like Vernessa Mitchell and Nicholas. Most recently, Command Records signed a major distribution pact with A&M/Word, but according to executive VP/GM Kent Washburn, marketing will remain a combined effort. "We're still working both the record and the video and they are doing quite well. The next Nicholas studio album is due out in January. The name of that album is 'More Than Music,' and it will be the first piece of product that is released through our new distribution agreement with A&M/Word. They're releasing our catalog in the last quarter of this year and starting in January with Nicholas, we're going full gun with brand new product. If we hit what we're after with Nicholas, Vernessa

will follow along with Rodney Friend and Allen Wiggins."

**Ichiban/Miracle Records, P.O. Box 724677, Atlanta, Ga. 30339; (404) 926-3377.** "The year has been good," according to Rev. Larry, who manages the gospel label. "Our primary job has been to establish the company as a player in the gospel-music arena. The sales have been picking up. We're signing name artists now, and I feel that the projections call for steady growth. We've got some other projects out that will help us to solidify our position in black gospel, but mostly we're just trying to put together a viable network of distributors and one-stops to sell our product; not concentrating on marketing so much as trying to make our product available. Conceptualizing a marketing strategy to go into 1990, we think that sales are going to be a whole lot better than this year. Right now, we're doing things like our Summertime Gospel Record Giveaway in June/July on selected stations throughout the country. We're going to be doing some other things by the first of the year, and we're still trying to arrive at what they're going to be."

**Frontline Records, 2900 S. Bristol #C-106, Costa Mesa, Calif. 92626; (714) 751-2242.** Frontline is another aggressive independent in the gospel-music market even if its major exposure has been limited to its success with Debbie McClen-don, who has also earned a following in the contemporary Christian marketplace. "In the past, our major emphasis has been on the mainstream contemporary Christian, but we're continuing to grow, particularly in the black gospel market," says VP Michael MacLane. "What's exciting about Debbie is that much like a Bebe & Cece or Deniece Williams, she's an artist that gets a great deal of exposure with both markets—the contemporary Christian and gospel. The other act that we will be promoting to the black market this year and one I think will be most significant is PID [short for Preachers In Disguise]—a rap band that we've signed. In the contemporary Christian market, they've sold close to 50,000 units, and I can't help but think if we get the black gospel market behind them, we could make a real impact when their record is released." The record is scheduled for release in October. Says MacLane, "With the success of Bebe & Cece, and the quality product we're getting from PID and Debbie, the black gospel market is going to become much more of a priority for us going into 1990."

(Continued on page G-14)

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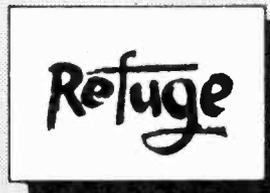
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# GOSPEL MUSIC

## FAST-RISING INDIES

(Continued from page G-6)

gospel rap album now has the first Christian tropical release, "Following the Son, Island Music For Believers," featuring Ricky Blair & the Paradise Band. Other successful new releases include "Smoky Mountain Hymns" and "Mother Goose Gospel, Vol. 2." Address: 316 Southgate Ct., Brentwood, Tenn. 37027; (615) 373-3950.

Hard rock, heavy metal, thrash metal, and pop metal are the main sounds heard on the **Regency** label. Bands include Mastodon, the Lead, Rage Of Angels, and popular compilations like "California Metal, Vols. 1 And 2" and "East Coast Metal." Address: P.O. Box 279, La Canada, Calif. 91011; (805) 496-7154.

**Pan-Trax Records** had one of last year's left-field hits with the debut release by the Russian gospel band Ruscha, "Come Alive." Other Pan-Trax releases include Scott Anderson's bouncy "Somebody Loves You" and the first release by D.O.X., "Through The Fire." Address: Route 3, Box 167, Dickson, Tenn. 37055; (615) 255-4606.

Greg X. Volz, who has one of the most distinctive voices in all of contemporary Christian music, has started his own label, **River Records**. Volz, late of Petra and his own successful solo career, has just released "No Room In The Middle." Address: c/o Xavier Productions, P.O. Box 2285, Brentwood, Tenn. 37027.

**Royal Music** artists have been in the news lately. Swedish hard rockers Leviticus, for instance, recently returned from four dates in the Soviet Union. Other Royal acts include Q. Stone, Bjorn Stigsson, and Edin-Adahl. Address: 24681 La Plaza, Ste. 248, Dana Point, Calif. 92629; (714) 240-7585.

**Parable Records** has several best-selling artists: Gary McSpadden, Andrea Marcee, Hicks & Cohagan, Glenn Garrett, and Jeff Moody. Address: 1011 16th Ave. South, Nashville, Tenn. 37212; (615) 329-0868.

**Rock Records** is the place to find the Rock Band, out of Boulder, Colo. Address: 3445 Penrose Place, Ste. 110, Boulder, Colo. 80301 or call 1-800-752-7767.

**Intersound Int'l** has a new gospel division called Intersound/Gospel. The first release is "Gospel Days," a contemporary gospel album by Jonathan Butler before he was a hit in the black and crossover charts. Address: Hembree Crest Center, P.O. Box 1724, Roswell, Ga. 30077-1724; (404) 664-9262.

Industry favorite Don Francisco has a new album, "Don Francisco Live In Britain," and a new label, **Brother of the Son Records**. Also available is Carla Riehl's "Alien." Address: P.O. Box 8225, Ft. Collins, Colo. 80526; (303) 224-3677.

**Urgent Records** has unleashed several popular projects on the gospel market in the past, including Phillip Sandifer. The latest signee is Wendi Foy. Address: P.O. Box 161686, Austin, Tex. 78716; (512) 329-1018.

**Trope Records**, a division of CITA Communications, offers a number of contemporary Christian projects, including Sanxtion and Michael J. Nelson. Telephone: (412) 586-6642.

**Amanada Lee Records** is the home of the first single by Tim Chattman, "The Whale Song." Call (615) 292-9973. In a similar vein is Frank Di Silvestro's "Jesus Says 'No!' To Drugs." Call (212) 325-5587.

**BOB DARDEN**

## MAJOR LABELS

(Continued from page G-3)

right off the bat. I think we did a great job marketing it and the consumer took to it. Her catalog's always strong. Amy's [Grant] most recent record and catalog always do well and they're so consistent. 'The Collection' just went platinum, by the way. We've been pleased with the latest release from Wayne Watson. His catalog continues to sell steadily and his sales get better with each album. Finally, we've had particularly good success with Shirley Caesar.

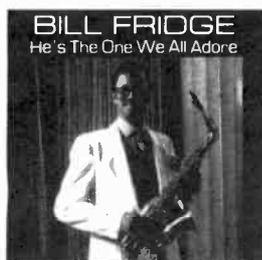
"We also had another good year with Maranatha! product, both new and catalog releases. Maranatha! has experienced phenomenal growth. They've been working hard on marketing and concentrating on the things they do well: praise and worship and kids' product. We've had substantial dollar growth in revenue with them and the distribution agreement has been successful for both of us."

Still ahead is the eagerly awaited Russ Taff studio album, Loren Balman's compilation "Our Hymns" (with Amy Grant, Michael W. Smith, Wayne Watson, Take 6, First Call, Petra, Phil Keagy and others), and new albums from First Call, Sheila Walsh (produced by AC wizard Greg Nelson), NewSong, and a praise album from Petra.

Word is hoping to release a "Best Of Sandi Patti" collection before Christmas. Both Amy Grant and Wayne Watson have tentatively set late spring releases for their next albums. Also ahead for 1990 are new releases from Shirley Caesar, Petra, and Milton Brunson.

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## INTEGRITY ANSWERS NEED

As more churches look for fresh praise & worship music, Integrity Music of Mobile, Ala. is enjoying rapid sales growth by meeting congregations' need for new material.

According to research recently compiled by the Christian Booksellers Assn., praise & worship music is one of the fastest-growing segments of the Christian music market. In April, the GMA presented Integrity with its Impact Award, underscoring Integrity's role in the praise & worship revival.

In just over four years, Integrity has sold almost 4 million cassettes and CDs. On the average, says an Integrity spokesperson, each title in their Hosanna! Music line sells between 200,000-250,000 units, more than all but the top-selling

Christian artists. Integrity began marketing its product by direct mail, but for the past two years its products have been distributed to Christian retailers through Sparrow/Star Song.

The Integrity line features Hosanna! Music for live-worship service combined with studio-quality music, the Instrumental Series, and new contemporary-sounding Alleluia! Music.

## GOSPEL COPYRIGHTS

With record companies looking more to sign artist/writers, and the publishing side of gospel music in an overall state of flux, independent publishers are finding it more difficult getting their songs out.

Randy Cox, partner and creative director of Meadowgreen Music in Nashville, notes, "There is an increasing lack of openness to outside copyrights from the record companies. They are looking at controlling the copyrights and publishing revenues more closely. This despite the fact that in recent years the top 10 Dove-Awarded songs are predominantly copyrights held by independent publishers like ourselves, Lorenz Creative Services and Gaither Music."

Cox anticipated changes in the industry years ago and shifted his company's emphasis from getting songs on recorded product only to truly developing copyrights through print products and other means. He believes, "As the existence of the gifted, non-artist songwriter is threatened, we must look for viable projects beyond song-plugging to showcase great songs. It is now important to market writers to the industry." **JEFF BLAKE**

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## BLACK GOSPEL

(Continued from page G-11)

### OTHER GOSPEL PLAYERS

Leonard Williams (formerly of the Williams Brothers) is making headway with his **Melendo/Sing Records** based out of Jackson, Miss. The label distributed the Williams Brothers ("A New Beginning") and signed Slim & the Supreme Angels, and is upcoming with Willis Pittman & the Burden Lifters, and Leomyia Boyd. Another independent label that is coming on strong is **New Dawn Records**. Based in Los Angeles and founded by Marlon McNichols, the company has had some success with two acts, the Brothers In Christ and Kenny Smith. **Jive Records** just released the latest LP from Vanessa Bell Armstrong ("Something Inside So Strong"). **Reunion** has had some success in the genre with gospel rapper Michael Peace, but received more notice while serving as the Christian distribution arm for the Take 6 and Lavine Hudson projects.

**CREDITS:** Editorial by Bob Darden, *Billboard's Gospel Editor* and "Lectern" columnist; Lisa Collins, *Los Angeles-based gospel music specialist*, and Jeff Blake, *gospel music consultant based in Glendale, Calif.*; Cover photo by Mark Webb; Cover & design, Steve Stewart.

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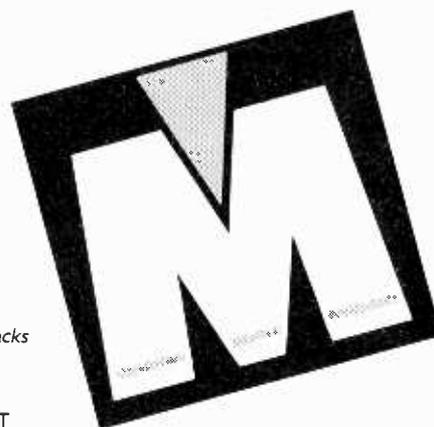
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# Dutch Court Rules Against Bootlegs Beatles, Dylan CD Importer Faces Fines

BY WILLEM HOOS

AMSTERDAM A decision handed down in the Haarlem district court in the Netherlands has strengthened the army of record companies and industry organizations in the fight against CD bootleggers.

A Dutch company, Kierke Amsterdam BV, had imported from Italy bootleg CDs of performances by the Beatles and Bob Dylan. In Italy, performers have no right to prevent sales of bootleg performances of live recordings made before the current law prohibiting such recordings came into effect.

Citing their exclusive recording rights to the Beatles and Dylan, EMI Bovema BV and CBS Grammofoonplaten BV began proceedings on the musicians' behalf and challenged the legality of Kierke's imports.

The Haarlem court rejected Kierke's argument that, as the manufacture in Italy was not illegal, the company could import the product into Holland.

The IFPI points out that, although so far producers have no independent

legal protection in the Netherlands, the Haarlem decision "constitutes a significant reinforcement of their rights under the Dutch law of unfair competition."

It provides an extension to the Dutch Supreme Court decision in Amsterdam in February, when BMG brought a successful action against two Dutch companies, Boogaard and Sonortape, that had manufactured Elvis Presley cassettes without authorization. The judgment is also in line with the European Court of Justice ruling in the case of EMI Electrola against Patricia Records in January.

The Dutch music industry categorizes CD bootlegs as "gray" and "white." The gray variety comprises repertoire more than 20 years old by internationally known acts, and mostly originates in Italy, Denmark, and Luxembourg. White CD bootlegs are entirely illegal, with no author or performing royalties being paid on concerts recorded within the last two years.

Ger Kierke heads the eponymous company, which sells garments as

well as sound carriers. He approached EMI Bovema and CBS 18 months ago, informing them of his intention to import two gray CDs from Italy for sale in the Dutch market and maintaining they had the same legal status in Holland as in Italy.

Both companies denied his right to do this, but Kierke went ahead. One CD features a Tokyo concert by the Beatles recorded July 2, 1966, and the other a Dylan show at London's Royal Albert Hall taped May 26 of the same year. Both bootlegs were released in Italy on the Bulldog label.

Should Kierke fail to conform with the court ruling to stop distribution and sales of the two CDs, he is liable to a \$1,136 fine for each copy sold and a similar amount for each photograph of the Beatles and Dylan on the CD boxes.

"We're very happy with the court's decision," says Emmy Janssens, anti-audio-piracy coordinator at the NVPI, the Dutch record industry association. "It gives us juridical possibilities to end gray CD bootleg business in this country."

Janssens adds that the Beatles and Dylan CDs on the Bulldog label are also on sale in some other European countries and further afield, including the U.S. and Japan.

According to Ger Welbers, head of the anti-piracy department of STEMRA, the Dutch mechanical rights society, there are at least 10 labels selling gray CD bootlegs in Holland. Most of them are established in Italy, West Germany, and Luxembourg, and all feature performances by international artists that took place more than 20 years ago.

Italian gray CD labels include Crocodile, featuring performances by Pink Floyd, the Beatles, and the Doors; Exile, which has the Mothers Of Invention; Living Legend, selling Jimi Hendrix, the Doors, Dylan, the Rolling Stones, and the Beatles; and Koine, which has the Beatles, Frank Zappa, Hendrix, and the Who.

West German labels selling gray CDs in Holland include Back Trax (Dylan, the Doors, the Who, the Yardbirds, the Stones, the Beatles, and Simon & Garfunkel); the Early Years (the Beatles, Pink Floyd, and the Stones); and Pyramid (the Beatles and Hendrix).

Among Luxembourg gray CD labels active in the Netherlands are Swinging Pig (Stones, Beatles, Doors, Hendrix, and the Byrds) and Document (Beatles, Hendrix, Stones, Doors, Dylan). In the case of one gray CD label, Why Not (Traffic; Crosby, Stills, Nash & Young), STEMRA has so far been unable to trace the country of origin.

Gray CDs sell in Holland for \$23-\$27 each. White CDs cost from \$34 to \$227 because, says STEMRA's Ger Welbers, they feature concerts that took place less than two years ago.

Most of them are sold at record fairs, and among artists involved are David Bowie, Mick Jagger, Paul McCartney, Roy Orbison, and the Stones. Welbers says he believes that most white CD bootlegs are manufactured outside Europe.

## A BILLBOARD SPOTLIGHT

# ITALIA

As the European music Industry anticipates 1992 and the emergence of one giant European music market, Italy awaits its chance to be there setting the pace.

And why shouldn't it? Italian music is drastically gaining international appeal, and its own market has long been the European breaking ground for artists from all over the world.

In its annual spotlight on Italla, Billboard will probe the various aspects of the Italian music and home entertainment industry—now resounding with optimism.

▼ A survey of talent—the Italian artists who are making a name for themselves, in both domestic and international markets.

▼ Live music—how Italy is quickly becoming an attractive venue for top international talent.

▼ Compact Discs—can they make a marked impact on the Italian music retail scene?

▼ Video—how will the Italian entertainment industry use this crucial production tool in the coming year?

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## Aims To Increase Airplay Of Domestic Singles Dutch Foundation Bows 'Pick' Plan

AMSTERDAM The government-subsidized Dutch Pop Music Foundation has initiated a "pick of the week" single plan for local radio stations in Holland in a bid to boost consumer interest in domestic productions.

The first selection will be announced Oct. 9 and the plan has the full backing of OLON, the umbrella organization representing local radio networks in the Netherlands.

The 200 stations involved have agreed to do their utmost to make the "pick of the week" system as successful and helpful to the record industry as possible. Each station is committed to playing the single at least once every two hours.

Dutch national broadcaster NOS is to play the selected single six times a week in the early evening.

It is calculated that the "pick of the week" will be heard at least 1,000 times on Dutch radio and will reach at least 4.5 million listeners. Observers see each "pick" as a good bet to make the Dutch Top-40, the country's leading chart.

The underlying aim is to give a major stimulus to making Dutch product more popular in a country where Anglo-American pop reigns. The Dutch Pop Music Foundation has consistently complained about the lack of airplay given to domestic pop by the national networks, but without much success. Music programmers on the national networks remain basically keen on U.S.-U.K. product.

Now the industry is looking to the local stations for an injection of nationalistic fervor. WILLEM HOOS

## Argentina Acts To Clear The Air Of Pirate Broadcasting

BY PAUL KLEINMAN

BUENOS AIRES, Argentina The entire Argentinian broadcasting apparatus is currently enveloped in an atmosphere of uncertainty as government officials plan major changes that will affect the whole industry.

From the first day of the 2-month-old Menem administration, Jose Dromi, secretary of public services, has been emphasizing the government's intention to "clean up the chaos" that has clouded the airwaves. The Argentinian congress has approved a bill that could result in the restructuring of the whole broadcast-

ing system.

Many new broadcast licenses will be assigned soon, including the legalization of some of the more than 600 illegal radio stations and the few pirate television stations currently in existence.

In addition, all the media operations now controlled by the government, except the public TV and radio network, are to be sold off to private enterprise in a matter of weeks.

The government has asked all illegal radio operators to register officially before Aug. 31. No promise was made to legalize every station,

(Continued on page 74)

# A&A Chief Named Prez Of RMAC

## Radecki To Head Up New Retail Assn.

BY KIRK LaPOINTE

OTTAWA Dieter Radecki, president of A&A Records & Tapes, has been named president of the newly-formed Retail Music Assn. of Canada (RMAC), a lobby group for the rack and retail trade.

Among the early objectives for the group are lobbying governments for measures to help their trade and gathering information on criminal activities (or any activities adverse to retailers and rackers.)

One of the first orders of business is to press Canadian record labels to delay until the fall of 1990 the phasing out of the long-box CD

package. WEA Music of Canada, PolyGram Inc. Canada, and A&M Records of Canada earlier told the trade they would eliminate such packaging Jan. 1. CBS Records has said it will fall into line with those labels.

The Canadian Recording Industry Assn. (CRIA), which represents the labels, has brought to RMAC an offer which would delay the move until next April 1, a three-month concession. At press time, RMAC was pondering the move, but it was believed that it will ask for even more time.

Others named to the RMAC board include Pindoff Records sales

chief Jerry Wipf as VP and Handleman's chief, Tom Sambola, as secretary. Directors include the following retail business figures: Barney Samuels of National Records, Robert LeMay of Trans-Canada, Max Kollman of Discus, Leonard Kennedy of Saturn, Jason Sniderman of Sam The Record Man, Stan Weiss of HMV, Vito Ierullo of Records On Wheels Entertainment, and Malcolm Pearlman of Sunrise Records.

Charter membership is \$1,000. Independent store owners can join as nonvoting members for \$350, while owners of between two and 10 franchises are offered first-time memberships at \$650.

## Burton Cummings Gets Wm. Harold Moon Award

# Performing Rights Group Honors Top Talents

OTTAWA Former Guess Who vocalist Burton Cummings, now at work on a seventh solo recording, has won the prestigious Wm. Harold Moon Award in recognition of his international achievements by the Performing Rights Organization of Canada Ltd. (PROCAN).

At its 21st annual awards dinner Sept. 2 in Toronto, the performing rights society added Cummings to a list that included Leonard Cohen, Bryan Adams, and others. Moon headed PROCAN for three decades.

The most-performed foreign song licensed by PROCAN was George Harrison's "I've Got My Mind Set On You," for which Rudy Clark was given an award.

Meanwhile, songwriter Eddie Schwartz was honored three times for writing or co-writing three of the top most-performed Canadian pop songs licensed by PROCAN. Schwartz wrote "Don't Shed A Tear" by Paul Carrack, co-wrote with David Tyson the Joe Cocker song, "All Our Tomorrows," and co-wrote with Tyson and performer Erroll Starr his "Angel Eyes."

Jim Vallance won his 19th PROCAN award for his contribution to Glass Tiger's "Diamond Sun," while Vancouver, British Columbia's Paul Janz picked up an award for "Believe In Me." Two Montreal English-language bands also won pop awards: The Box (with writers Jean-Pierre Brie, Luc Papineau, Guy Pisapia, and Jean Marc) for "Crying Out Loud," and Men Without Hats lead singer Ivan Doroschuk for "Pop Goes The World."

Rita McNeil's "Flying On Your Own" was an award-winner for the second straight year, testament to its popularity in Canada, while Ken Horvat and Steve Sexton scored their first-ever PROCAN award for their song for Tu, "Stay With Me."

French-language composition awards were handed out to writers of three songs. "Au Coeur Du Desert," co-written by Jean-Alain Roussel, Jean-Vincent Fournier, and Martine St-Clair (who performed it); "Doux," co-written by Jean Millaire and Marjolene Morin (better known as performer Marjo); and "Vivre Avec Celui Qu'on

Aime," co-written by Christian Pelquin and performer Francine Raymond.

Ken Harnden co-wrote two of the three most-performed country songs of 1988 in Canada: "Leeanna" and "She Knows I Can't Say No." Randall Prescott, who joined the

Family Brown, also won for co-writing "Town Of Tears."

Special PROCAN awards were given to John Mills-Cockell in the film category, Deny Bouliane in the concert-music category, and Sonny Greenwich in the jazz category.

## MAPLE BRIEFS

LYNNE PARTRIDGE, director of West Coast operations for the Performing Rights Organization of Canada Ltd. and arguably the guiding light for some of the finest writers to emerge from Canada, is stepping down after more than 20 years for personal reasons. Bryan Adams is one of several artists who acknowledge a huge debt to her in their early days.

SPEAKING OF ADAMS, his story seems to change every week. Latest to be read in the papers is that the singer, whose collaboration with Steve Lillywhite broke down, is now working with Robert "Mutt" Lange in Britain. (An earlier account had Adams going it alone.) A&M no longer holds out hope of releasing Adams' forthcoming studio album by year's end, as the label had previously anticipated.

A&A RECORDS & TAPES, PolyGram Inc. Canada, and Trident Gum are partners in a massive promotion. Some 750,000 packages of gum contain a "Rock'N'Roll Call" card, which allows consumers to dial a toll-free number and enter their card number, with instant win prizes available. The cards also include discounts at A&A.

FORMER CBS RECORDS marketing VP Dave Platel has re-emerged as the co-writer and co-producer with Kevan McKenzie of "The Blue Jays Rap," one of two songs to emerge during the pennant race. CBS is issuing the song.

TERRY JACKS, who had a worldwide hit in the '70s with "Seasons In

The Sun," is battling the British Columbia government in the province's supreme court as head of an environmental group seeking an end to a waste management permit.

SATURN DISTRIBUTING, the racker that handles the sizable Zeller's chain, will abandon the vinyl 45 and convert to cassette singles. Saturn handles more than 25% of the singles business in Canada; its move to discontinue vinyl is seen as a major boost to the fledgling cassette single campaign by most big labels in Canada.

TIM TROMBLEY has been moved up to the newly-created post of chief of talent acquisition and artist development at Capitol Records-EMI of Canada. He has been with the label since 1983, working as right-hand man to current Capitol chief Deane Cameron while Cameron headed A&R in his previous post.

CAROL WRIGHT is the new director of promotion and marketing at Island Records of Canada, while former Q104 Halifax, Nova Scotia, MD Doug Caldwell has joined the label as its radio promotion manager.

A RECENT MACLEAN-Hunter research bureau report indicates that radio's share of ad revenue declined to 8.5% from 10.9% from 1978 to 1988.

VETERAN MUSIC journalist Ashley Collie is the host of a new Global Television program this fall on pop music, featuring interviews and profiles of selected recording artists.

# Greek Top 20 Charts Debut

BY JOHN CARR

ATHENS, Greece It took a long time but it is finally here—Greece's first official chart, providing the first-ever real indication of what is selling in this country.

Compiled by the Greek branch of IFPI, the global label trade group, on the basis of record industry shipment figures analyzed by the accounting firm of Coopers & Lybrand, parallel domestic and international repertoire Top 20 charts made their debut on the week ending Sept. 17.

The official announcement was made by Makis Matsas, head of the IFPI group and also managing director of domestic repertoire giant Minos Records. "Now we'll finally know what the people prefer," he said, adding that official Greek charts could boost some domestic repertoire hits to international acceptance.

The establishment of official charts has been a constant demand of many record executives for years. Informal listings published by magazines have lacked credibility. Much credit for the breakthrough is handed to Miltos Karadsas, managing director of BMG Greece, who is also gen-

eral secretary of IFPI here.

The IFPI Top 20 charts are broadcast weekly over Antenna 97.1, Greece's top radio station, which has agreed to pay IFPI the drachma equivalent of \$12,500 a month for broadcast rights. The IFPI member companies also won a 50% discount for their advertising spots over Antenna radio.

The generous terms are widely believed to have made IFPI pick Antenna as the main local publicity vehicle for the charts. Antenna's subsidiary, Epikinonia, has agreed to relay the charts to local radio stations all over Greece.

Based on data furnished by record shipments over three-week periods, the charts depict album and cassette sales only. The selection of the most popular tracks on the albums remains vague, being based mostly on airplay.

"It's not perfect, but at least it's a beginning," says Ion Stamboulis, WEA Greece managing director, one of the early campaigners for an objective chart. "There are some rules at last."

The Greek Musicians' Union, a

(Continued on page 77)

## Needle Drops On Record Campaign

### Dutch Event Aims To Boost Sales

BY WILLEM HOOS

AMSTERDAM The ninth edition of the Dutch Ten Days Record Event, a nationwide campaign that aims to stimulate sales of sound carriers in the Netherlands, is set for Oct. 4-14.

It is organized by the Combined Promotion of Soundcarriers Foundation, previously known as the Dutch Ten Days Record Event Foundation, with support from NVPI, the national IFPI group, and 937 out of the total 1,015 Dutch record retailers.

Consumers who buy sound carriers worth the guilder equivalent of \$23.50 during the campaign receive a free CD, with those buying software worth \$13 given an LP or cassette.

The free gift package, Highly Recommended, features 13 acts that have hit No. 1 in the Dutch Top 40 in the past 25 years. International

acts are Boney M., Kiss, Trio Heltenique, Champaign, and the Bangles. Among local acts are the George Baker Selection and Piet Veerman.

The organizing foundation manufactured 336,000 copies of the CD, 128,000 of the cassette, and 65,000 of the LP. The campaign is backed by national press, television, and radio advertising.

Also part of the campaign is a 90-minute live television gala to be transmitted by Veronica on Saturday (7), featuring national and international acts and incorporating a tribute to the Dutch Top-40 chart, which this year celebrates its 25th anniversary.

Plans for the Ten Days Record Event were unveiled at the Dutch Record Dealers' Fair at the Expo Hall in Hilversum, Sept. 17-19, when all Dutch record companies and affiliated trade organizations took stand space.

## ARGENTINA CLEARS THE AIR

(Continued from page 73)

but it was made clear that formal registration would be required before new licenses were assigned.

However, persistent rumors that the government was to authorize all registered illegal media led to even greater airwave confusion, with a sharp upturn in the number of illegal stations functioning.

This process saw its most critical stage when illegal TV stations started transmitting just before registration deadline in such key cities as Mar del Plata and Resistencia.

The staff of the governor of the province of Buenos Aires even launched its own "illegal official" station in the province's capital city, La

Plata.

To stop the mushrooming of illegal outlets, Leon Guinzburg, chairman of the Federal Broadcasting Commission, declared that "illegality creates no rights" and insisted that all frequency rights on offer would be publicly auctioned.

Regularization of the Argentinian national broadcasting system is almost certain to include more severe punishment for convicted pirate operators. This would include jail, whereas current penalties allow only confiscation—for a limited period of time—of equipment used for the pirate activity.

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# INTERNATIONAL

## Belgian City To Shine During Int'l Diamond Awards Festival

BRUSSELS, Belgium For the fourth consecutive year, the Diamond Awards festival will make Antwerp a focal point of the pan-European music industry. Included in the program (Nov. 14-18) is an awards gala, the Diamond Professional Awards (best video, best photography, best record sleeve, etc.), and the "Diamond Awards TV Spectacular," which will be transmitted to more than 30 countries. MARC MAES

## U.K. Offenders To Record Charity Single

LONDON A special charity single, "Wait For Me," is to be recorded by a five-strong group of inmates at Leyhill Prison. The band, named the Offenders, has Home Office backing to cut the disk, free of charge, at Tears For Fears' recording studio. All proceeds go to a charity for children with terminal cancer. The Promo Palace company in London is also giving its services to produce a video to link with the single. The band originally wanted to call itself Otis and the Elevators, but were persuaded of the publicity value of admitting to being a convict combo. PETER JONES

## While Classics Rule West Germany . . .

HAMBURG, West Germany The West German market for classical music is estimated to be worth \$205 million this year, according to Dieter Oehms, managing director of PolyGram. He attributes the genre's increasing market share to an expansion of classical festivals nationwide and to an increase in television programs on the subject. Oehms predicts that "the classics will become the pop music of the 1990s." WOLFGANG SPAHR

## . . . Rock Holds Sway In Irish Castle

DUBLIN, Ireland Slane Castle, one of Ireland's leading open-air venues since 1981, will again be available for rock concerts following the 11th hour failure of Ashford Hotels of New York and Lord Henry Mountcharles to reach agreement on the conversion of the castle into a luxury hotel. Acts appearing there have included the Rolling Stones, Bob Dylan, Thin Lizzy, Bruce Springsteen, Queen, and David Bowie. KEN STEWART

## Texas To Get Dutch Treat In '90 Fest

AMSTERDAM The Holland Early Music Festival has become so successful over the years that in 1990 (May 7-13) it will be reproduced in the U.S. The festival will be staged in Texas by the Dutch organizers in collaboration with the San Antonio Performing Arts Assn. This year's event, which included 65 performances by acts from 10 countries, attracted a record 62,000 visitors in 10 days in Holland. The San Antonio version will have 30 performances, including Dutch music from the 15th and 16th century and Spanish/Mexican music from the 17th and 18th centuries. WILLEM HOOS

## SuperChannel Bows Music Simulcast

LONDON Hit Studio International, claimed to be the first weekly live music program to be broadcast simultaneously in the U.K., Europe, and Japan, starts Friday (6) as part of Super Channel's fall schedule. Hunky Dory Productions in London has been appointed production company for the new project. Each show features five bands, some established and some new, along with interviews and news on music, fashion, and lifestyle. PETER JONES

## German CD Factory Increases Output

MUNICH, West Germany The Pilz CD factory at Kranzberg is increasing its annual production capacity from 13 million units to 40 million. Executives say there's currently a worldwide shortfall of 100 million-150 million CD units annually. The Pilz output capacity for 1990 is already almost booked out to customers, with 70% of production set for export. Pilz starts work on setting up a CD plant in India this fall, with three more for Europe and the Far East in the planning stage. WOLFGANG SPAHR

## GREECE'S FIRST-EVER CHARTS DEBUT

(Continued from page 77)

watchdog of the national music culture, has said it is happy with the charts. Says president Lefteris Papadopoulos: "At last we are on a professional road."

But he criticizes Antenna and other commercial radio stations for appointing "kids with little knowledge" as producers and DJs.

The inaugural domestic chart

showed perennial troubadour Yannis Parios at No. 1, with rocker Vasilis Papakonstantinou running second. The mixture of styles is fairly representative of the Greek Top 20.

On the international repertoire front, the CBS hit "Lambada" was at No. 1, with the Rolling Stones' "Steel Wheels" second, and Alice Cooper's "Trash" third.

# HITS of the WORLD

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## CANADA (Courtesy The Record) As of 10/2/89

Rank	Artist	Title	Label
1	2	RIGHT HERE WAITING RICHARD MARX	EMI/CAPITOL
2	3	COLD HEARTED PAULA ABDUL	VIRGIN/WEA
3	1	ON OUR OWN BOBBY BROWN	MCA/MCA
4	4	TOY SOLDIERS MARTIKA	COLUMBIA/CBS
5	14	KEEP ON MOVIN' SOUL II SOUL	VIRGIN/WEA
6	10	DON'T WANNA LOSE YOU GLORIA ESTEFAN	EPIC/CBS
7	15	GIRL I'M GONNA MISS YOU MILLI VANILLI	ARISTA/BMG
8	8	JOY & PAIN ROB BASE/D.J. E-Z ROCK	MERCURY/POLYGRAM
9	9	IF YOU DON'T KNOW ME BY NOW SIMPLY RED	ELEKTRA/WEA
10	18	MISS YOU MUCH JANET JACKSON	A&M/BMG
11	5	BATDANCE PRINCE	WARNER BROS./WEA
12	17	HANGIN' TOUGH NEW KIDS ON THE BLOCK	COLUMBIA/CBS
13	12	DRESSED FOR SUCCESS ROXETTE	CAPITOL/CAPITOL
14	11	IF I COULD TURN BACK TIME CHER	GEFFEN/WEA
15	16	BLACK VELVET ALANNAH MYLES	ATLANTIC/WEA
16	13	ONCE BITTEN TWICE SHY GREAT WHITE	CAPITOL/CAPITOL
17	6	THE END OF THE INNOCENCE DON HENLEY	GEFFEN/WEA
18	NEW	CHERISH MADONNA	SIRE/WEA
19	7	SO ALIVE LOVE & ROCKETS	VERTIGO/POLYGRAM
20	NEW	KISSES ON THE WIND NENEH CHERRY	VIRGIN/WEA

Rank	Artist	Title	Label
1	2	ROLLING STONES STEEL WHEELS	COLUMBIA/CBS
2	1	FINE YOUNG CANNIBALS THE RAW AND THE COOKED	I.R.S./MCA
3	3	ALANNAH MYLES ALANNAH MYLES	ATLANTIC/WEA
4	4	RICHARD MARX REPEAT OFFENDER	EMI/CAPITOL
5	6	MILLI VANILLI GIRL YOU KNOW IT'S TRUE	ARISTA/BMG
6	5	TOM PETTY FULL MOON FEVER	MCA/MCA
7	NEW	MOTLEY CRUE DR. FEELGOOD	ELEKTRA/WEA
8	8	NEW KIDS ON THE BLOCK HANGIN' TOUGH	COLUMBIA/CBS
9	7	PRINCE BATMAN (SOUNDTRACK)	WARNER BROS./WEA
10	9	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN/A&M
11	14	SKID ROW SKID ROW	ATLANTIC/WEA
12	10	DON HENLEY THE END OF THE INNOCENCE	GEFFEN/WEA
13	NEW	AEROSMITH PUMP	GEFFEN/WEA
14	12	KIM MITCHELL ROCKLAND	ALERT/CAPITOL
15	13	LOVE & ROCKETS LOVE & ROCKETS	VERTIGO/POLYGRAM
16	11	MADONNA LIKE A PRAYER	SIRE/WEA
17	15	BOBBY BROWN DON'T BE CRUEL	MCA/MCA
18	NEW	ELTON JOHN SLEEPING WITH THE PAST	MCA/MCA
19	NEW	EURHYTHMICS WE TOO ARE ONE	ARISTA/BMG
20	NEW	PROCLAIMERS SUNSHINE ON LEITH	CHRYSALIS/CBS

## WEST GERMANY (Courtesy Der Musikmarkt) As of 9/25/89

Rank	Artist	Title	Label
1	2	LAMBADA KAOMA	CBS
2	1	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS	BCM
3	3	FRENCH KISS LIL LOUIS	FFRR-METRONOME
4	4	THE BEST TINA TURNER	CAPITOL
5	6	TOY SOLDIERS MARTIKA	CBS
6	NEW	PERSONAL JESUS DEPECHE MODE	MUTE
7	12	FRENCH KISS HONESTY '69	BCM
8	5	DAS OMEN (TEIL 1) MYSTERIOUS ART	CBS
9	14	AIN'T NOBODY RUFUS & CHAKA KHAN	WARNER BROS.
10	NEW	MAGIC SYMPHONY BLUE SYSTEM	HANSA
11	8	INNOCENT MIKE OLDFIELD	VIRGIN
12	9	BACK TO LIFE SOUL II SOUL	VIRGIN
13	7	LICENCE TO KILL GLADYS KNIGHT	MCA
14	11	WHAT A WONDERFUL WORLD LOUIS ARMSTRONG	A&P POLYDOR
15	10	BLAME IT ON THE RAIN MILLI VANILLI	HANSA
16	15	LOVE IS A SHIELD CAMOUFLAGE	METRONOME
17	16	CHERISH MADONNA	SIRE
18	13	TELL IT LIKE IT IS DON JOHNSON	EPIC
19	NEW	EVERY DAY JASON DONOVAN	PWL
20	18	ON OUR OWN BOBBY BROWN	MCA

Rank	Artist	Title	Label
1	1	WESTERNHAGEN HALLELUJA	WEA
2	2	ROLLING STONES STEEL WHEELS	ROLLING STONES
3	3	MIKE OLDFIELD EARTH MOVING	VIRGIN
4	4	QUEEN THE MIRACLE	PARLOPHONE
5	6	JASON DONOVAN TEN GOOD REASONS	PWL
6	5	JETHRO TULL ROCK ISLAND	CHRYSALIS
7	8	MILLI VANILLI ALL OR NOTHING	HANSA
8	13	BLACK FOOEES BLAECCK FOOEES & FRUENDE	EMI
9	7	DON JOHNSON LET IT ROLL	EPIC
10	NEW	EURHYTHMICS WE TOO ARE ONE	RCA
11	10	SIMPLE MINDS STREET FIGHTING YEARS	VIRGIN
12	9	JOE COCKER ONE NIGHT OF SIN	CAPITOL
13	11	PRINCE BATMAN (SOUNDTRACK)	WARNER BROS.
14	15	NENEH CHERRY RAW LIKE SUSHI	VIRGIN
15	14	SOUL II SOUL CLUB CLASSICS VOL. ONE	VIRGIN
16	17	ALICE COOPER TRASH	EPIC
17	19	GUNS N' ROSES APPETITE FOR DESTRUCTION	GEFFEN
18	12	SIMPLY RED A NEW FLAME	WEA
19	18	MADONNA LIKE A PRAYER	SIRE
20	16	CAMOUFLAGE METHODS OF SILENCE	METRONOME

## JAPAN (Courtesy Music Labo) As of 9/25/89

Rank	Artist	Title	Label
1	NEW	DREAM RUSH RIE MIYAZAWA	CBS/SONY
2	1	KOUSANI FUKARETE SHIZUKA KUDO	PONY CANYON/PRODUCTION OKI/FUJIPACIFIC
3	NEW	SINGLE AGAIN MARIA TAKEUCHI	ALFA MOON/NTV M/TENDERBERRY MUSIC
4	2	MISTY-BIMYOUINI KYOUSUKE	HIMURO/TOSHIBA/EMI/YUI/ONGAKUSHUPPA
5	3	SEKAIDEICHIBAN ATSUINATSU PRINCESS PRINCESS	CBS/SONY/SHINKO MUSIC/CBS SONY GROUP
6	4	TAIYOU GA IPINAI HIKARUGENJI	PONY CANYON/JOHNNYS/FUJIPACIFIC
7	6	GLORIA ZIGGY	TOKUMA JAPAN
8	5	RIZO RAVA (RESORT LOVERS) BAKUFU-SLUMP	CBS/SONY/DAIKANYAMA PRO
9	11	SAMISHII NETTAIGYO WINK	POLYSTAR/FUJIPACIFIC
10	9	ANNIVERSARY YUMI MATSUTOYA	TOSHIBA/EMI/KIRARA ONGAKU

Rank	Artist	Title	Label
1	NEW	LA-PIPSCH KARAKURI HOUSE	VICTOR
2	2	MIHO NAKAYAMA HIDE 'N' SEEK	KING
3	1	SHOW-YA OUTERLIMITS	TOSHIBA/EMI
4	5	SOUNDTRACK MAJO NO TAKKUBIN	TOKUMA JAPAN
5	4	AKINA NAKAMORI CRUISE	WARNER/PIONEER
6	6	SHOGO HAMADA WASTED TEARS	CBS/SONY
7	3	TOSHIKI KADOMATSU REASONS FOR THOUSAND LOVERS	BMG/VICTOR
8	8	TAKAKO OKAMURA EAU DU CIEL	FUN HOUSE
9	9	CHECKERS SEVEN HEAVEN	PONY CANYON
10	10	MASAYOSHI TAKANAKA GAPS	TOSHIBA/EMI

## MUSIC & MEDIA

## PAN-EUROPEAN CHARTS 9/30/89

Rank	Artist	Title	Label
1	2	LAMBADA KAOMA	CBS
2	1	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS	MUSIC FACTORY DANCE
3	3	THE BEST TINA TURNER	CAPITOL
4	4	FRENCH KISS LIL LOUIS	LONDON
5	18	CHERISH MADONNA	SIRE
6	5	RIDE ON TIME BLACK BOX	deCONSTRUCTION
7	9	RIGHT HERE WAITING RICHARD MARX	EMI USA
8	NEW	PUMP UP THE JAM TECHNOTRONIC	ARS/CNR
9	8	TOY SOLDIERS MARTIKA	CBS
10	12	BATDANCE PRINCE	PAISLEY PARK
11	NEW	PERSONAL JESUS DEPECHE MODE	MUTE
12	13	JOUE PAS FRANCOIS FELDMAN & JONI JAMESON	POLYDOR
13	7	LICENCE TO KILL GLADYS KNIGHT	MCA
14	16	JE TE SUIVRAI JEAN PIERRE FRANCOIS	PATHE/EMI
15	6	EVERY DAY (I LOVE YOU MORE) JASON DONOVAN	PWL
16	11	SOWING THE SEEDS OF LOVE TEARS FOR FEARS	FONTANA/PHONOGRAM
17	10	ETERNAL FLAME THE BANGLES	CBS
18	14	DAS OMEN (TEIL 1) MYSTERIOUS ART	CBS
19	NEW	COEUR DE LOUP PHILIPPE LAFONTAINE	VOGUE
20	15	BACK TO LIFE SOUL II SOUL/CARON WHEELER	10 RECORDS

Rank	Artist	Title	Label
1	2	ROLLING STONES STEEL WHEELS	ROLLING STONES/CBS
2	1	PRINCE BATMAN (SOUNDTRACK)	WARNER BROS.
3	NEW	EURHYTHMICS WE TOO ARE ONE	RCA/BMG
4	3	QUEEN THE MIRACLE	PARLOPHONE
5	4	JASON DONOVAN TEN GOOD REASONS	PWL
6	5	SIMPLE MINDS STREET FIGHTING YEARS	VIRGIN
7	7	MAONNA LIKE A PRAYER	SIRE
8	6	SIMPLY RED A NEW FLAME	WEA
9	9	WESTERNHAGEN HALLELUJA	WEA
10	11	PAUL McCARTNEY FLOWERS IN THE DIRT	PARLOPHONE
11	8	GLORIA ESTEFAN CUTS BOTH WAYS	EPIC
12	NEW	ELTON JOHN SLEEPING WITH THE PAST	ROCKET/PHONOGRAM
13	15	NENEH CHERRY RAW LIKE SUSHI	CIRCA
14	13	MIKE OLDFIELD EARTH MOVING	VIRGIN
15	10	ALICE COOPER TRASH	EPIC
16	12	THE CURE DISINTEGRATION	FICTION/POLYDOR
17	18	FRANCIS CABREL SARBACANE	CBS
18	14	JOE COCKER ONE NIGHT OF SIN	CAPITOL
19	NEW	AEROSMITH PUMP	GEFFEN
20	NEW	PATRICIA KAAS MADEMOISELLE CHANTE	POLYDOR

## AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 9/24/89

Rank	Artist	Title	Label
1	1	RIGHT HERE WAITING RICHARD MARX	EMI
2	6	ALL I WANT IS YOU U2	FESTIVAL
3	3	DRESSED FOR SUCCESS ROXETTE	EMI
4	5	I'LL BE LOVING YOU (FOREVER) NEW KIDS ON THE BLOCK	CBS
5	2	IF YOU DON'T KNOW ME BY NOW SIMPLY RED	WEA
6	10	WOULDN'T CHANGE A THING KYLIE MINOGUE	MUSHROOM/FESTIVAL
7	7	RIGHT BACK WHERE WE STARTED FROM SINITTA	LIBERATION/CBS
8	4	IDON'T WANT A LOVER TEXAS	POLYGRAM
9	15	WAY OF THE WORLD MAX Q	CBS
10	NEW	TOY SOLDIERS MARTIKA	CBS
11	8	BATDANCE PRINCE	WEA
12	17	CHERISH MADONNA	WEA
13	14	TALK IT OVER GRAYSON HUGH	BMG
14	12	FUNKY COLD MEDINA TONE LOC	FESTIVAL
15	11	YOU GOT IT (THE RIGHT STUFF) NEW KIDS ON THE BLOCK	CBS
16	19	POISON ALICE COOPER	CBS
17	9	BABY I DON'T CARE TRANSVISION VAMP	WEA
18	13	COMMUNICATION JOHN FARNHAM & DANNI ELLE	BMG
19	NEW	BLUSH THE HUMMINGBIRDS	POLYGRAM
20	NEW	THE BEST TINA TURNER	FESTIVAL

Rank	Artist	Title	Label
1	1	RICHARD MARX REPEAT OFFENDER	EMI
2	2	GIPSY KINGS GIPSY KINGS	CBS
3	3	BRAVE KATE CEBERANO	REGULAR/FESTIVAL
4	9	LOOK SHARP! ROXETTE	EMI
5	4	MATCHBOOK IAN MOSS	MUSHROOM/FESTIVAL
6	6	SIMPLY RED A NEW FLAME	WEA
7	NEW	MOTLEY CRUE DR. FEELGOOD	WEA
8	5	ANDREW LLOYD WEBBER PREMIERE COLLECTION	POLYGRAM
9	11	STEVIE NICKS THE OTHER SIDE OF THE MIRROR	EMI
10	7	TRANSVISION VAMP VELVETEEN	WEA
11	8	STEEL WHEELS ROLLING STONES	CBS
12	10	DEF LEPPARD HYSTERIA	POLYGRAM
13	14	NEW KIDS ON THE BLOCK HANGIN' TOUGH	CBS
14	16	JOHN COUGAR MELLENCAMP	BIG DADDY POLYGRAM
15	13	TONE LOC LOC-ED AFTER DARK	FESTIVAL
16	15	PRINCE BATMAN (SOUNDTRACK)	WEA
17	12	BETTE MIDLER BEACHES (SOUNDTRACK)	WEA
18	NEW	JENNY MORRIS SHIVER	WEA
19	NEW	U2 RATTLE & HUM	FESTIVAL
20	17	PAUL KELLY & THE MESSENGERS SO MUCH WATER SO CLOSE TO HOME	MUSHROOM/FESTIVAL

## NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 9/30/89

Rank	Artist	Title	Label
1	2	LAMBADA KAOMA	CBS
2	3	PUMP UP THE JAM TECHNOTRONIC & FELLY	ARS RECORDS
3	1	FRENCH KISS LIL LOUIS	FFRR
4	7	SOWING THE SEEDS OF LOVE TEARS FOR FEARS	FONTANA
5	6	THE BEST TINA TURNER	CAPITOL
6	4	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS	INDISC
7	9	CRAZY ABOUT HER ROD STEWART	WARNER BROS.
8	NEW	THE INVISIBLE MAN QUEEN	PARLOPHONE
9	5	DANCE CLASSICS THE MIX	VARIOUS ARCADE
10	10	MIXED EMOTIONS THE ROLLING STONES	ROLLING STONES

Rank	Artist	Title	Label
1	1	VARIOUS ARTISTS SYNTHESIZER GREATEST VOL. 2	ARCADE
2	2	THE ROLLING STONES STEEL WHEELS	CBS
3	4	QUEEN THE MIRACLE	PARLOPHONE
4	3	GLORIA ESTEFAN CUTS BOTH WAYS	EPIC
5	6	VARIOUS ARTISTS TURN UP THE BASS VOL. 2	ARCADE
6	7	VARIOUS ARTISTS MOTOWN IS HOT	EVA
7	5	VARIOUS AMOR DE MIS AMORES	ARCADE
8	9	VARIOUS ARTISTS SYNTHESIZER GREATEST VOL. 1	ARCADE
9	10	MILLI VANILLI ALL OR NOTHING	HANSA
10	NEW	JULIO IGLESIAS RAICES	CBS

## MUSIC CHAINS ARE REBOUNDED FROM SUMMER SLUMP

(Continued from page 1)

releases, particularly "Batman" and "Bambi." Many predicted the titles will bring people into stores, "and while they are there they probably will buy some music as well," says Joe Andrules, VP of advertising at the 49-unit, Miami-based Spec's.

Most chains report a single-digit increase in same-store sales, but Wall To Wall Sound & Video in Cinnaminson, N.J., and Camelot Enterprises, North Canton, Ohio, say they are enjoying double-digit growth.

Overall, record-chain officials say they jump-started sale surges by using aggressive pricing policies and other promotions throughout the summer. But now popular new product offerings and renewed interest in titles with a long shelf life are bringing the consumer back into stores, officials say.

Chains reporting an upturn in sales include:

- Disc Jockey, the 125-unit, Owensboro, Ky.-based chain, started to see a "turnaround in August ... with business coming back in September," says Harold Guilfoil, head buyer.

- The 107-unit Wall To Wall, which from mid-August to the last week of September, enjoyed a 12%-15% increase thanks to revamped business procedures, heavy sales promotions, and a strong surge in new product,

says Gary Shulman, VP of music.

- Trans World Music Corp., the 450-unit Albany-based chain, experienced the "bottom of the trough in July" and since has seen comparative-store sales improve, says Jim Williamson, VP of finance.

- Spec's Music Inc. enjoyed a "real strong comeback [in sales] ... and I don't know why that is," says Andrules. "There's no big hit bringing them back in."

- The Musicland Group, the 759-unit Minneapolis-based chain, has seen business improve in September, with high single-digit increases in comp-store sales, says Keith Benson, executive VP and chief financial officer.

- And the 350-unit, North Canton, Ohio-based Camelot Enterprises claims to have enjoyed strong sales all year, even through the slump experienced by others, says Larry Munderdorf, senior VP of operations.

Reports from other chains, however, indicate that the turnaround is not universal. Steve Bennett, VP of marketing at the 166-store Record Bar in Durham, N.C., says, "Sales are improving weekly ... It's better but not exceptional. Let's put it this way—it's nothing to jump up and down about."

And Russ Solomon, president of

the 57-unit Tower Records in Sacramento, Calif., says he is not seeing a turnaround. "It's still a little flat—it's nothing great but it's nothing bad," Solomon says. "We are seeing a 2%-3% increase in comp-store sales; I'd like to see a 5%-10% increase."

But chain executives are almost overwhelmingly optimistic about the fourth quarter. "If there is a time of the year to have an upward sales trend, now is the best time, with Christmas looming on the horizon," says Bennett.

Predictions on fourth-quarter performance range from the "strong" offered by Musicland's Benson to the "tremendous success" expected by Rick Shedd, senior buyer at Best Buy Co., a 41-unit chain in Bloomington, Minn.

Executives with the major distributors are less uniform in their assess-

ment on what will happen with sales in the fourth quarter. Paul Smith, president of CBS Record Distribution in New York, says he is optimistic about the Christmas season.

But Rick Cohen, VP of sales with BMG Distribution in New York, says company officials are "cautiously optimistic."

At PolyGram, Jim Caparro, senior VP of national sales and branch distribution, says the company "has seen moderate but real gains on a week-to-week basis over the last four weeks. Let's hope the worst of the year is behind us."

Overall, officials say 1989 will be a good year, "but given the slow summer we will need an exceptionally strong Christmas to make up for it," says Musicland's Benson. "The key is the strength of the new releases."

## LIFELINES

### BIRTHS

Girl, Louise, to **Mike and Deborah Cave**, Sept. 15 in Detroit. He is the national sales manager of the Special Music Co.

Boy, Michael Anthony, to **Dave and Janet DiMartino**, Sept. 22 in Los Angeles. He is Billboard's Los Angeles bureau chief.

### MARRIAGES

**Bill Levin to Julie Bowers**, Sept. 5 in Las Vegas. They manage the band GWAR.

**Jim Della Croce to Erin Morris**, Sept. 16 in Freeland, Pa. He is a music journalist. She is manager of product development for RCA Records/Nashville, and a former Billboard editorial staffer.

**Paul Jankowski to Sandra Papuchis**, Sept. 23 in Nashville. He is the regional promotion and marketing manager for the Upper Southeast for SBK Records. After their honeymoon, the newlyweds plan on moving from Nashville to Charlotte, N.C.

**Michael Sanchez to Carole Dane Thompson**, Sept. 23 in Tulsa, Okla. He is the afternoon DJ at modern rock KTOW-AM-FM. She is the evening DJ at the same station.

### DEATHS

**Richard A. Clark**, 93, of natural causes, Sept. 20 in Malibu, Calif. Clark supervised the management of KPRO AM and KGUD-AM-FM. Prior to that, he was the GM of WRUN-AM-FM from 1949-64. Clark was also the father of producer Dick Clark.

**Irving Berlin**, 101, Sept. 22 in New York. He was ranked among the greatest songwriters, having written some 1,500 songs, many of which are standards. (See story, page 1.)

**Bradley Kincaid**, 94, after a lengthy illness, Sept. 23 in Springfield, Ohio. Kincaid was a folk singer and pioneer of traditional Kentucky mountain music. (See story, page 37.)

Send information to *Lifelines*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

### OCTOBER

Oct. 2-7, **ITU-Com '89: First World Electronic Media Symposium And Exhibition**, Geneva Exhibition and Congress Centre, Palexpo, Geneva, Switzerland. R.E. Butler, 011-41-22-730-5111.

Oct. 3, **Eighth ASCAP East Coast Pop Music Songwriter Workshop**, held each Tuesday for six consecutive weeks, location to be announced. Ken Sunshine, 212-870-7523.

Oct. 4-5, **International Tape/Disc Assn.'s Second Annual Super Seminar On Special Interest Video**, Westin Hotel at O'Hare Airport, Chicago. Charles Van Horn, 212-643-0620.

Oct. 5-8, **NewSouth Music Showcase**, Westin Peachtree Plaza, Atlanta. 404-892-2287.

Oct. 7, **Lyric Writing Workshop**, the first of three weekly sessions, the New School, New York. 212-674-1143.

Oct. 9, **CMA Country Awards**, Grand Ole Opry House, Nashville. 615-244-2840.

Oct. 10, **BMI Country Awards**, BMI office, Nashville. 615-259-3625.

Oct. 11, **ASCAP Country Awards**, Opryland Hotel, Nashville. Eve Vaupel, 615-244-3936.

Oct. 12, **Ask-A-Pro Workshop With Kevin Gorman**, presented by the Songwriters Guild of America, SGA offices, Hollywood. 213-462-1108.

Oct. 12-16, **MIPCOM '89**, Palais de Festival, Cannes, France. Segal Associates Inc., 213-277-7616.

Oct. 13-15, **American Women In Radio And Television's (AWRT) Northeast Area Conference**, location to be announced, Philadelphia. Marianne Ham, 609-342-3812.

Oct. 15, **Music Against AIDS**, a music industry reception and celebrity auction, presented by the Los Angeles chapter of the National Academy of Recording Arts and Sciences, Regent Beverly Wilshire Hotel, Los Angeles. 818-843-8523.

Oct. 16, **Ernst & Young's Sixth Annual Entertainment Symposium**, Plaza Hotel, New York. Marc Eiger, 212-407-1724.

Oct. 16, **ASCAP West Coast Pop Music Workshop**, the first of eight biweekly sessions, at the ASCAP office, Los Angeles. Norman Winter Associates PR, 213-469-3434.

Oct. 16, **Third Annual Philadelphia Music Foundation (PMF) Hall of Fame Awards**, The Bellevue, Philadelphia, Pa. 215-893-9100.

Oct. 16, **Academy of Country Music 7th Annual Celebrity Golf Classic**, De Bell Golf Course, Burbank, Calif. 213-462-2351.

Oct. 17-19, **Mabel Mercer Foundation Cabaret**

Convention, Town Hall, New York. Donald F. Smith, 212-879-4354.

Oct. 18-21, **Audio Engineering Society (AES) Convention**, New York Hilton and Sheraton Centre Hotels, New York. 212-661-8528.

Oct. 19, **National Academy of Songwriters Spotlight Performance Series**, Carlos N' Charlie's, Los Angeles. Bruce U.R. Walker, 213-463-7178.

Oct. 19-21, **Friends Of Old-Time Radio 14th Annual Convention**, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-2887.

Oct. 19-21, **American Women In Radio And Television's (AWRT) North Central Area Conference**, location to be announced, Minneapolis, Minn. Gail Shore, 612-645-4042.

Oct. 20-21, **Music and Entertainment Industry Educators Assn. National Conference**, New York Univ., New York. Janet Nephie, 617-431-3425.

Oct. 21, **The First Annual Black Radio Hall of Fame**, induction of first 20 people into the Black Radio Hall of Fame, Atlanta Airport Marriott, Atlanta. Jill Gibson-Bell, 407-423-2328.

Oct. 21-22, **American Women In Radio And Television's (AWRT) Western Area Conference**, location to be announced, San Francisco. Margie Comstock, 408-285-0907.

Oct. 25, **MIDI Songwriting Workshop**, presented by the Songwriters Guild of America, location to be announced. 213-462-1108.

Oct. 26, **The 1989 New Music Awards**, presented by AIWA, Beacon Theatre, New York. CMJ, 516-248-9600.

### NOVEMBER

Nov. 16-17, **The American Video Conference with the Billboard Music Video Conference and Awards**, presented by the American Film Institute, Billboard, and the Hollywood Reporter, Bel Age Hotel, Los Angeles. 212-536-5088.

## METAL FORMAT BANGS HEAD FOR ACCEPTANCE

(Continued from page 13)

ones the seem to break out into regular rotation," he said.

Panelists at the Concrete Foundations confab also addressed the stereotype of an almost exclusively male metal audience. "Everybody thinks it is a traditional male format, and women don't want to hear guitars," said Barnes.

Gmeiner said that next time someone says women don't like metal, he is going to tell them about the continuous flow of 18-36-year-olds who tell him that they are enamored of Axl Rose.

While some at the confab complained that their home town had no radio metal outlet, panelist Derek Alan, PD of noncommercial

WHVY (97 Underground) Baltimore says his 10-watt station has gained a healthy audience. Alan says cohorts at crosstown album WIYY and AC WYRE Annapolis, Md., laughed at him when he quit part-time jobs at both stations to program WHVY. "You just have to keep bangin' and make a name for yourself," he said.

Gmeiner and Barnes agreed that top 40/rockers such as KQLZ have been helpful. "If it can get more people to listen to Metallica, great. More power to them," Gmeiner said. But he also added that any metal fan "worth his salt is going to go click as soon as Madonna comes on."

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 9/18	Close 9/25	Change	
<b>NEW YORK STOCK EXCHANGE</b>					
Blockbuster Entertainment	1912.2	15	15 1/2	+1/2	
CBS Inc.	354.2	205 1/4	202 3/8	-2 3/8	
Capital Cities Communications	96.1	504	500	-4	
Carloco Pictures	222	9 3/4	9 3/8	-1/8	
Coca-Cola	2504.2	62 1/2	63	+1/2	
Columbia Pictures	7895	20 1/2	26 1/2	+6 1/2	
Walt Disney	1471.5	116 3/4	118 3/4	+1 3/4	
Eastman Kodak	3423 .6	47 3/4	47 1/4	-1/4	
Handleman	205.4	20 1/2	20 1/4	-1/4	
MCA Inc.	1537.8	59 3/4	63 3/4	+3 3/4	
MGM/UA	284.9	23	22 3/4	-1/4	
Orion Pictures Corp.	291.6	20 1/2	22 1/2	+1 3/4	
Paramount Communications Inc.	2715	53 1/4	54 3/4	+1 1/2	
Pathe Communications	17.5	3 1/4	3 1/4	.....	
Sony Corp.	123.1	56 1/4	59 1/2	+2 3/4	
TDK	48	39	41	+2	
Vestron Inc.	64.2	2 1/4	2 1/4	.....	
Warner Communications Inc.	2310.1	64	64 1/4	+1/4	
Westinghouse	824.9	68 3/4	66 3/4	-2 1/4	
<b>AMERICAN STOCK EXCHANGE</b>					
Commtron	15.2	10	9 3/4	-1/4	
Electrosound Group Inc.	25.2	7/8	7/8	.....	
Nelson Holdings Int'l	282.8	7/8	7/8	.....	
New World Pictures	.....	.....	.....	.....	
Price Communications	186.9	6 1/4	6 1/4	-1/4	
Prism Entertainment	1.6	2 1/8	2 1/4	+1/8	
Unitel Video	1.4	14	13 3/4	-1/4	
<b>OVER THE COUNTER</b>					
Acclaim Entertainment	.....	6 1/4	6 1/4	.....	
Certron Corp.	.....	1 3/4	1 3/4	.....	
Dick Clark Productions	.....	6 1/4	6 1/2	+1/4	
LIN Broadcasting	105	108 1/2	108 1/2	.....	
LIVE Entertainment	16	16 1/2	16 1/2	.....	
Recoton Corp.	.....	4 3/4	4 3/4	.....	
Reeves Communications	.....	6 1/4	6 1/4	.....	
Rentrak	.....	2 3/4	2 3/4	.....	
Satellite Music Network, Inc.	.....	.....	.....	.....	
Scripps Howard Broadcasting	.....	74 1/2	74 1/2	.....	
Shorewood Packaging	.....	26 1/2	26 1/2	.....	
Sound Warehouse	.....	.....	.....	.....	
Specs Music	.....	8 1/4	8 1/4	.....	
Starstream Communications Group, Inc.	.....	1	1	.....	
Trans World Music	.....	21 3/4	22 1/4	+1/2	
Video Jukebox Network	.....	5 1/2	5 1/2	.....	
Wall To Wall Sound And Video	.....	3 3/4	3 3/4	.....	
Westwood One	.....	10	10	.....	
<b>LONDON STOCK EXCHANGE (In Pence)</b>					
Chrysalis	173	168	168	-5	
Pickwick	232	232	232	.....	
Really Useful Group	630	665	665	+35	
Thorn EMI	851	831	831	-20	

## POP

PICKS

### ARTHUR BAKER AND THE BACKBEAT DISCIPLES

**Merge**  
**PRODUCERS:** Various  
**A&M 5262**

Near-legendary remixer/producer makes his bid for pop stardom à la Quincy Jones and Jellybean by co-writing and co-producing a set boasting a veritable who's who in groovy dance and pop music, including ABC's Martin Fry, Communard's Jimmy Sommerville, and Force MD's. Collection is knee-deep with possibilities, with the best prospects coming from lesser-known participants like John Warren and Tiny Valentine.

### STEPHEN BISHOP

**Bowling In Paris**  
**PRODUCERS:** Phil Collins, Hugh Padgham, Gus Dudgeon, Michael Omartian & Nick Launay  
**Atlantic 81970**

When Bish is good, he's absolutely great on this, his first record in nine years. And when he's bad, he's still better than most. This effort is relatively smarm-free and the tracks that work best are those where Collins weaves his magical spell, especially the first single, "Walking On Air," and "Love At A Distance." Should explode at AC and, given the chance, could make serious inroads at top 40.

### RICKIE LEE JONES

**Flying Cowboys**  
**PRODUCER:** Walter Becker  
**Geffen 24246**

With a little help from ex-Steely Dan man Walter Becker behind the board, Jones ends a five-year hiatus with her most radio-friendly platter since her Grammy-winning debut. First single, "Satellites," only hints at the crossover/sales potential here. "The Horses" and "Just My Baby," which fondly recalls "Chuck E.'s In Love," are logical follow-ups, though album works best when taken as a whole.

### NRBQ

**Wild Weekend**  
**PRODUCERS:** Bill Scheniman and Andy Paley  
**Virgin 91291**

Perennial indie faves get their crack at the big time on this, their tasty major-label debut. All of the elements that made this hybrid horn outfit a cult icon are evident here—and then some. "Poppin' Circumstance," "Fireworks," and "Little Floater" shine as an introduction to novice listeners that should still entice longtime devotees.

### THE SUGARCUBES

**Here Today, Tomorrow, Next Week!**  
**PRODUCER:** Sugarcubes and Derek Birkett  
**Elektra 60880**

Icelandic postpunkers, who turned the world of college and alternative radio upside down with their debut, "Life's Too Good," rip and tear their way through a sizzling set with nary the sign of sophomore slump. Tracks like "Regina" and "Eat The Menu" prove the band hasn't smoothed over its jagged edges in hopes of crossover acceptance. But not to worry, programmers looking to increase their "hip" quotient will no doubt jump on the bandwagon.

### BAD BRAINS

**Quickness**  
**PRODUCER:** Ron St. Germain  
**Caroline 1375**

The success of speed/thrash metal outfits like Exodus and Megadeth provide an ideal commercial springboard for this highly revered underground band. Thanks to the

## SPOTLIGHT

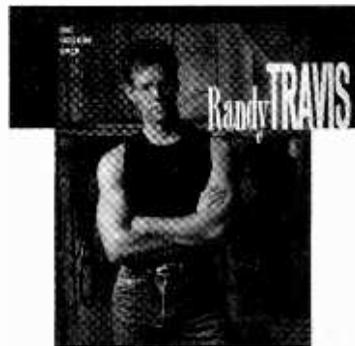
TRACY CHAPMAN



### TRACY CHAPMAN

**Crossroads**  
**PRODUCERS:** David Kershenbaum & Tracy Chapman  
**Elektra 60888**

There's nothing here that cuts through to the soul as quickly as "Fast Car," though—in the long run—this 10-song collection is just as searing and stunning as Chapman's debut. Her strong suit remains her songwriting and vocal stylings—she delivers each lyric as if it were the complete and unerring truth. This certainly proves the first album wasn't a fluke. Choice cuts: "Crossroads," "Be Careful Of My Heart," "Subcity," and "All That You Have Is Your Soul."



### RANDY TRAVIS

**No Holdin' Back**  
**PRODUCERS:** Kyle Lehning, Richard Perry  
**Warner Bros. 25988**

While there are fewer killer songs here than graced earlier albums, Travis compensates for it by showing greater vocal versatility. His cover versions of "It's Just A Matter Of Time" and "Singing The Blues" carry much of the magic of the originals. But for those who want their emotions tugged without echoes, Travis offers the sparse and wistful "When Your World Was Turning For Me" and the masterfully annoyed and resentful "Hard Rock Bottom Of Your Heart." With a voice as compelling as Travis', any song sounds essential.

return of front man/founder H.R., the group has cranked out the kind of crunchy riffs that should guarantee some long-overdue recognition. Mixture of reggae influences on several cuts may jolt some at first, but then offer a calming and satisfying balance to the overall mayhem.

### FASTER PUSSYCAT

**Wake Me When It's Over**  
**PRODUCER:** John Jansen  
**Elektra 60883**

After a tepidly produced bow, streetwise L.A. rockers get firmly on track with this explosive sophomore set. Group offers a sometimes awe-inspiring command of sexual innuendo, blustery hard-rock chops, and an ever-more-convincing front man in singer Taime Downe. Blunt numbers like "Where There's A Whip There's A Way" and "Little Dove" may scare off radio, but won't scare off teen consumers.

## BLACK

PICKS

### CHERYL LYNN

**Whatever It Takes**  
**PRODUCERS:** Jesse Johnson, Cheryl Lynn, Carl Sturken, Evan Rogers, others  
**Virgin 91254**

Lynn has always had a good song or two on her albums but her latest offering marks a decade-long professional career with considerably more depth. Accomplished singer's label debut brings her much closer to where she belongs with the funky "Upset!," the romantic title track, and the polished R&B/pop winners "I Surrender" and current hit, "Everytime I Say Goodbye," being the collection's best bets.

### VANESSA BELL ARMSTRONG

**Wonderful One**  
**PRODUCERS:** Loris Holland, Barry Eastmond, and Timmy Allen  
**Jive/BMG 1200**

Silky-voiced songstress moves farther away from her traditional gospel background and the results are awesome. Her version of Labi Siffre's "Something Inside So Strong" begs for multifaceted attention, while "Tell The World" and "True Love Never Fails" (a duet with Jonathan Butler) shimmer and shimmer with funk and blues intensity. A winner.

### BARRY WHITE

**The Man Is Back**  
**PRODUCERS:** Barry White & various  
**A&M 5256**

The maestro's second A&M album is an unusual mix of new and old. Studio veterans like Gene Page, Ernie Watts, and John Roberts are along for the ride. So is Chuckii Booker. Despite the new-jack pretensions of "Responsible" and the current black chart single "Super Lover," the bulk of "The Man" is a relatively sedate version of White's strings-and-seduction music from the '70s. Attempt at a fourth comeback (at least) will be tested by the fact that neither old fans nor new ones will be entirely comfortable here.

## JAZZ

### DEE DEE BRIDGEWATER

**Live In Paris**  
**PRODUCERS:** Jean-Pierre Grosz  
**Impulse 6331 (c/o MCA)**

Well-respected vocalist unleashed this gem of a package nearly three years ago and it is just now making its domestic debut. Nevertheless, Bridgewater's vocal gift shines just as brightly as she lends her personality to this well-chosen collection of standards that range from the heartfelt "Here's That Rainy Day" and "Misty" to the down and dirty "Dr. Feelgood." Not to be overlooked.

### MILES DAVIS

**Aura**  
**PRODUCER:** Palle Mikkelborg  
**Columbia 45332**

First-time release of these 1984 Danish sessions of a 10-part avant-garde big-band composition by producer Mikkelborg. Written as a homage to Davis, the piece also features John McLaughlin and a host of European accompanists, including the estimable bassman Niels-Henning Orsted Pederson. Arrangements and instrumental textures are often directly reminiscent of Davis'

## SPOTLIGHT



### NEW KIDS ON THE BLOCK

**Merry Merry Christmas**  
**PRODUCER:** Maurice Starr  
**Columbia 45280**

Not only can the New Kids get away with a Christmas album in October, they could probably sell Easter, Fourth of July, and St. Patrick's Day packages this month as well. "Merry" mixes new material with Christmas standards arranged in the group's now-familiar beat-ballad style. And although it may hardly matter to their screaming partisans, there is evidence here that the New Kids have learned a few new tricks in the year-and-a-half since their last album. With "This One's For The Children" already receiving airplay, there might even be time for another single for the holidays, perhaps the rap novelty "Funky Funky Christmas."

## NEW AND NOTEWORTHY

### SHAKESPEAR'S SISTER

**Sacred Heart**  
**PRODUCERS:** Richard Feldman, Shakespear's Sister, Iovine  
**FFRR/PolyGram 828168**

This brainchild of Siobhan Fahey (ex-Bananarama) excites and charms on this well-produced potpourri of dance/pop with a soulful alternative edge. Along with partners Feldman and Marcella Detroit, Fahey adopts a slyly gothic and occasionally seductive vocal approach to accompany the deep rhythms within the grooves. Potential hits abound, especially "You're History," "Break My Heart," "Dirty Mind," "Red Rocket," and the title track. Don't miss.

previous recordings—which was purely intentional—but its more un-Milesean moments will show enthusiasts a different side of an ever-challenging artist.

### MIKE TERN

**Jigsaw**  
**PRODUCER:** Steve Khan  
**Atlantic Jazz 82027**

Postfusion guitarist makes a relaxed yet technically unassailable outing with able sidemen who include tenor saxophonist Bob Berg and drummer Peter Erskine. Best tracks include the lively title song, the majestic strokes of "To Let You Know," and the fast, catchy clip of "Kwirk."

## COUNTRY

### DWIGHT YOAKAM

**Just Lookin' For A Hit**  
**PRODUCER:** Pete Anderson  
**Reprise 25989**

A greatest-hits collection that traces Yoakam's country presence from "Honky Tonk Man" through "Guitars,

Cadillacs," "Little Ways," "Streets Of Bakersfield," etc. Includes current single, "Long White Cadillac," and "Sin City," a duet with k.d. lang.

### HIGHWAY 101

**Paint The Town**  
**PRODUCERS:** Paul Worley, Ed Seay  
**Warner Bros. 25992**

This hip quartet brilliantly explores the many shades of heartache in such outings as "If Love Had A Heart," "Walkin', Talkin', Cryin'," "Barely Beatin' Broken Heart," and the old Barbara Mandrell hit, "Midnight Angel."

### SAWYER BROWN

**The Boys Are Back**  
**PRODUCERS:** Randy Scruggs, Mark Miller  
**Capitol 92358**

Paced by its adventurous cover of George Jones' classic "The Race Is On," Sawyer Brown bows an album that demonstrates artistic maturity need not bring with it a decline in energy. Best cuts: "Puttin' The Dark Back Into The Night," "I'm Gonna Miss You After All," and "The Heartland."

## CLASSICAL

### MEYERSON: CONCERTO FOR VIOLIN & PIANO; CONCERTO FOR VIOLIN IN D MINOR

**Gidon Kremer, Martha Argerich, Orpheus Chamber Orchestra**  
**Deutsche Grammophon 427338**

Relatively minor Mendelssohn, but tuneful and skillfully put together. Particularly appealing is the duo concerto, an exercise in fleet virtuosity that is played with immense skill and verve by the soloists. Sparks fly when these two artists make music together. Able accompaniment by the Orpheus, although it has sounded better in other recording venues.

### COPLAND: SYMPHONY NO. 3; MUSIC FOR THE THEATRE

**Atlanta Symphony, Levi Teterc**  
**Tetarc 80201**

The Symphony, a pillar of American orchestral repertory, has not suffered from record company neglect. Two fairly recent recordings, led by Bernstein and Mata, respectively, have won collector approval. But neither delivers quite the sonic impact of this new issue, which also cedes few points, if any, interpretively. The earlier jazz-oriented "Theatre" music, well-played and expertly recorded, rounds out the program attractively.

### BACH: THE WELL-TEMPERED CLAVIER, BOOK II

**Edward Aldwell, Piano**  
**Nonesuch 79200**

A clear, reasoned rendition of the two dozen Preludes and Fugues that owes its effectiveness as much to heart as head. Superior music-making that will focus additional attention on an artist already developing a devoted following.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

## POP

**SHAKESPEAR'S SISTER You're History** (4:06)  
 PRODUCER: Jimmy Iovine, Shakespear's Sister, Richard Feldman  
 WRITERS: Fahey, Detroit, Feldman, Seymour  
 PUBLISHER: Warner-Tamerlane/Warner Chappell, BMI/Orcas/Make-Z/BMG/Anxious, ASCAP  
**FRFR 886 694-4** (c/o PolyGram) (cassette single)

Refreshing hooks abound on this track from the act's "Sacred Heart" collection. Danceable pop with a distinctive edge has the goods to seduce programmers with its infectious charm.

**DEBORAH HARRY I Want That Man** (3:41)  
 PRODUCERS: Tom Bailey, Eric "E.T." Thorngren  
 WRITERS: Allanah Currie, Tom Bailey  
 PUBLISHER: Point Music America, Inc. ASCAP  
**Sire/Red Eye/Reprise 7-22816** (c/o Warner Bros.)

Visions of pogo dancing and wacky sunglasses come to mind as this cute tune reaches back to the ex-Blondie diva's new wave glory days. Already proving itself a hit at college radio.

**EURHYTHMICS Don't Ask Me Why** (4:21)  
 PRODUCER: David A. Stewart, Jimmy Iovine  
 WRITERS: Stewart, Lennox  
 PUBLISHER: BMG, ASCAP  
**Arista AS1-9880**

Subdued midtempo number serves as the duo's first release from its label debut "We Too Are One." Lennox's vocal (as always) shines on a track that's not as immediate as prior releases but could easily be a sleeper.

**BON JOVI Living In Sin** (4:36)  
 PRODUCER: Bruce Fairbairn  
 WRITER: Jon Bon Jovi  
 PUBLISHER: not listed  
**Mercury 876 070-7** (c/o PolyGram) (cassette version also available, **Mercury 876 070-4**)

Jersey boys show nary a sign of slowing down with yet another single from their multiplatinum opus.

**VITAMIN Z Can't Live Without You** (3:59)  
 PRODUCERS: Pete Smith, Vitamin Z  
 WRITERS: Geoff Barradale, Nick Lockwood  
 PUBLISHERS: Vitamin Z/Virgin, ASCAP  
**Geffen 7-22881** (c/o Warner Bros.)

Album rock and pop programmers should investigate this sly number that will remind most of Wang Chung before it lost its edge.

**ICEHOUSE Touch The Fire** (3:45)  
 PRODUCER: David Lord  
 WRITER: I. Davies  
 PUBLISHER: SBK Aust., ASCAP  
**Chrysalis 4JM-23414** (c/o CEMA) (cassette single)

Chugging number from Aussie band's current compilation album should score well with radio programmers with a penchant for pop and a pinch of album rock.

## BLACK

**WILL DOWNING Test Of Time** (4:14)  
 PRODUCERS: Will Downing, Laythan Armor  
 WRITERS: M. Holden, K. Harris  
 PUBLISHERS: Jumpin' Off/Tocep/Virgin, BMI/Dream Dealers/BMG, ASCAP  
 MIXERS: David Morales, Frankie Knuckles  
**Island 7-99175** (c/o Atlantic) (12-inch version also available, **Island 0-96530**)

Downing's smooth vocal caresses this R&B/dance number with new jack leanings. Taken from the forthcoming "Come Together As One."

**MAIN INGREDIENT I Just Wanna Love You** (4:00)  
 PRODUCERS: Ray Barnes, Tony Coleman  
 WRITERS: Ray Barnes, A.T. Coleman  
 PUBLISHERS: Knight Crew/American League, BMI  
**Polydor 889 810-7** (c/o PolyGram) (12-inch version also available, **Polydor 889 911-1**)

Venerable outfit makes its return with a lovely romantic number sure to capture quiet storm programmers' hearts with great chart potential.

**A.C. KELLY She's A Slammer** (4:15)  
 PRODUCERS: Allen George, Fred McFarlane  
 WRITERS: A. George, F. McFarlane, A. Morero  
 PUBLISHERS: CBS/Jaman, ASCAP/A/Tron, BMI  
 MIXERS: Dennis Mitchell, Allen George, Fred McFarlane, Kevin Woodley  
**Columbia 44-73108** (12-inch single)

Familiar new jack swing with a Teddy Riley/Guy attitude.

**TYLER COLLINS Whatcha Gonna Do?** (4:06)  
 PRODUCER: Phillip Gordy  
 WRITERS: Phillip Gordy, Tyler Collins  
 PUBLISHERS: TLC Music/Dinger & Ollie Music/Dagwood Music, BMI  
**RCA 9062-1-RD** (12-inch single)

Sultry new songstress invades Karyn White territory with a jumpy R&B/dance track that could stir up some activity on the charts.

**KOOL & THE GANG Never Give Up** (3:58)  
 PRODUCER: Nick Martinelli  
 WRITERS: S. Habeeb, D. Bellocchio  
 PUBLISHERS: WB/Nehemiah/Island/April Joy, ASCAP  
**Mercury 876 072-7** (c/o PolyGram) (12-inch version also available, **Mercury 876 073-1**)

One of the better releases from the act in some time. Languid, R&B ballad complete with Martinelli's quality production touches charms.

**LEON SYLVERS III Make It Count** (4:30)  
 PRODUCER: Leon F. Sylvers III  
 WRITERS: Leon F. Sylvers III, Kenny Aubrey, Gene Dozier  
 PUBLISHERS: SCS/Syllen, ASCAP/BMI  
**Motown MOT-1971** (cassette version also available, **Motown MOT-1971**; 12-inch version also available, **Motown MOT-4646**)

Popular producer unfortunately doesn't quite utilize some of the magic he's been so successful with on his new solo project. Danceable R&B track is likable and could do well, but it sounds like quite a few others.

**JAMES "J.T." TAYLOR Sister Rosa** (4:30)  
 PRODUCER: James "J.T." Taylor  
 WRITER: James "J.T." Taylor  
 PUBLISHER: Sula, BMI  
**MCA 53730** (cassette version also available, **MCA C-53730**; 12-inch version also available, **MCA 23986**)

Disappointing uptempo solo release from the former Kool & the Gang member seems misdirected.

**WOMACK & WOMACK Good Man Monologue** (3:50)  
 PRODUCERS: Chris Blackwell & the Gypsy Wave Power Co.  
 WRITERS: Dr. Rue & 1 Gypsy Wave Banner  
 PUBLISHER: Gypsy Wave Music/Willesden, BMI  
 MIXERS: Fred Lewis, Harry King  
**Island 99163** (c/o Atlantic) (cassette single; 12-inch version also available, **Island 0-96524**)

Gritty, inspired vocals highlight this retro-sounding bit of soul and funk from the always-reliable duo.

**BERT ROBINSON Occupy My Love** (3:55)  
 PRODUCERS: Skip Drinkwater, Laythan Armor  
 WRITERS: L. Armor, T. Haynes  
 PUBLISHERS: Leigharm Music/Haynestorm Music/Les Etoiles De La Musique, ASCAP  
 MIXERS: David Cole, Robert Cliviles  
**Capitol V-15494** (12-inch single)

Smokey vocalist has the power and range to give Luther and Freddie a run for their money. Tight, rhythmic instrumental backdrop percolates.

## COUNTRY

**HIGHWAY 101 Who's Lonely Now** (3:24)  
 PRODUCERS: Paul Worley, Ed Seay  
 WRITERS: Kix Brooks, Don Cook  
 PUBLISHER: Cross Keys, ASCAP  
**Warner Bros. 7-22779**

A jaunty, jilted lover lament gets an appropriate sharp-edged, sharp-tongued treatment from Paulette Carlson. Karma comes to country lyrics as she turns her back on an ex-lover with spiteful fury, finality, and flair.

**KEITH WHITLEY It Ain't Nothin'** (3:57)  
 PRODUCERS: Garth Fundis, Keith Whitley  
 WRITER: Tony Haselden  
 PUBLISHER: Millhouse/Songs Of PolyGram, BMI  
**Capitol 9059-7-R**

The late Whitley is the definition of smoothness in this upbeat message about the calming effects of love. A dippy, dreamy fiddle lilt floats the message home.

## NEW AND NOTEWORTHY

**JANE CHILD Welcome To The Real World** (4:14)  
 PRODUCER: Jane Child  
 WRITER: Jane Child  
 PUBLISHER: Radical Dichotomy BMI  
**Warner Bros. 0-21346** (12-inch single)  
 Canadian classical

musician/composer-turned-rocker makes a splashy debut with this yummy slice of dance-oriented rock that conjures up images of a more mainstream Sinead O'Connor. Multifaceted attention is imminent, though adventurous popsters are certain to stake an early claim of discovery.

**BIG NOISE Name & Number** (3:39)  
 PRODUCER: Elliot Wolff  
 WRITERS: Fenelle, Lucas, Johnson  
 PUBLISHERS: Octa/Spiritstop/WB, ASCAP  
**Atco 7-99168** (c/o Atlantic)

British pop export fronted by Anthony Fennele preview its forthcoming album "Bang!" with a catchy pop ditty with R&B underpinnings. Hailing from Birmingham the septet deliver this easy-paced number with an American verve aided by producer Wolff (Paula Abdul) which bodes well for pop success.

**DWIGHT YOAKAM Long White Cadillac** (3:30)  
 PRODUCER: Pete Anderson  
 WRITER: Dave Alvin  
 PUBLISHER: Twin Duck, BMI  
**Reprise 7-22799** (c/o PolyGram)

Although the rough and raw guitar track occasionally overpowers Yoakam's voice, the Kentucky Wonder rescues this dark, deep, and eerily disturbing ballad with a solid vocal effort. A longer version runs 5:20.

**EARL THOMAS CONLEY You Must Not Be Drinking Enough** (3:55)  
 PRODUCERS: Emory Gordy Jr., Randy L. Scruggs  
 WRITER: Danny Kortchmar  
 PUBLISHER: Danny Kortchmar, ASCAP  
**RCA 8973-7-R**

As amply evident here, ETC could teach George Jones about misery. This is an instant jukebox classic on the theme that self-examination can be less illuminating than strong drink.

**MICHAEL MARTIN MURPHEY Family Tree** (3:49)  
 PRODUCERS: Steve Gibson, Jim Ed Norman  
 WRITER: Thom Schuyler  
 PUBLISHER: Screen Gems-EMI/Writers Group/Bethlehem, BMI  
**Warner Bros. 7-22765**

Murphey is in a folksy/family mode for this reassuringly pleasant cluster of domestic carpentry images.

**STEVE WARINER When I Could Come Home To You** (3:45)  
 PRODUCER: Jimmy Bowen, Steve Wariner  
 WRITERS: Steve Wariner, Roger Murrah  
 PUBLISHERS: Steve Wariner/Tom Collins/Murrah, BMI  
**MCA 53738**

Softly produced and sweetly sung. Wariner is quality consistent on this ballad recollecting the past.

**MEL MCDANIEL You Can't Play The Blues (In An Air-Conditioned Room)** (2:54)  
 PRODUCER: Jerry Kennedy  
 WRITERS: G. Kennedy, R. Fagan  
 PUBLISHER: Hall-Clement/Yellow Jacket/Welk, BMI/ASCAP  
**Capitol B-44453**

Success weighs heavily on art, McDaniel claims, in this ingratiatingly goofy lament.

**LIONEL CARTWRIGHT In My Eyes** (3:59)  
 PRODUCERS: Tony Brown, Steuart Smith  
 WRITER: Lionel Cartwright  
 PUBLISHER: Silverline/Long Run/Copyright Management, BMI  
**MCA 53723**

Cartwright offers a wistful, lonely road ballad attesting to devotion and constancy.

**BUCK OWENS Gonna Have Love** (2:03)  
 PRODUCERS: Jerry Crutchfield, Jim Shaw  
 WRITERS: B. Owens, R. Simpson

PUBLISHER: Beechwood, BMI  
**Capitol 79805**

Owens splashes this tune, a top-10, B-side record for him in 1965, with spunk and fire. Updated production is kept simple but strong. Guitar solo adds fullness.

**JOHN ANDERSON Who's Lovin' My Baby** (3:21)  
 PRODUCER: Billy Sherrill  
 WRITER: Curtis Wright  
 PUBLISHER: David 'N' Will, ASCAP  
**Universal 66020**

Traditional sounding, Anderson lends cool country vocal character to this slow swing number. Production adds texture to this strongly-penned song.

**SHELBY LYNNE Little Bits And Pieces** (3:44)  
 PRODUCER: Billy Sherrill  
 WRITERS: Dean Dillon, Hank Cochran  
 PUBLISHER: Tree, BMI  
**Epic 34-73032** (c/o CBS)

Lynne attacks this ballad of sadness with full-throated power and passion. A stunning foray into scattered dreams and shattered love.

## DANCE

**ERASURE Drama!** (7:07)  
 PRODUCERS: Gareth Jones, Mark Saunders, Erasure  
 WRITERS: Vince Clarke, Andy Bell  
 PUBLISHERS: Sonet, PRS/Emile, ASCAP  
**Sire/Reprise 0-21356** (c/o Warner Bros.)

Perky pop confection offers a promising preview of the U.K. duo's forthcoming "Wild." Programmers should also note the sizzling house-infected extra cut "Sweet, Sweet Baby."

**DEPECHE MODE Personal Jesus** (5:43)  
 PRODUCERS: Depeche Mode, Flood  
 WRITER: M.L. Gore  
 PUBLISHER: Emile, ASCAP  
 MIXER: Francois Kevorkian  
**Sire 0-21328** (c/o Warner Bros.) (12-inch single)

Popular outfit opts for a harder, almost early '80s technowave feel on this punchy and energetic track that precedes a forthcoming album. Witness the flip, "Dangerous."

**JUDY TORRES Love You, Will You Love Me** (8:21)  
 PRODUCERS: Mickey Garcia, Elvin Molina  
 WRITERS: M. Garcia, E. Molina  
 PUBLISHERS: Protoons Inc./Garcia Music/Molina Music, ASCAP  
 MIXERS: Mickey Garcia, Elvin Molina  
**Profile PRO-7271** (12-inch single)

Crossover success is in the offing for Torres with this fierce track from her fab album "Love Story." Groovy house and Latin hip-hop mixes add versatile programmability. Contact: 212-529-2600.

**CANDY J Hurt Me! Hurt Me!** (6:10)  
 PRODUCERS: Emile Augustine, Candy J  
 WRITERS: E. Augustine, Candy J  
 PUBLISHER: Echo  
 MIXERS: D.J. Glen "Paradise" Pikney, Candy J, Konix  
**Echo 23** (12-inch single)

J conjures up some serious double entendres to accompany an equally suggestive and hypnotic R&B/club rhythm. Underground clubs will deem it a necessity. Contact: 201-568-0040.

**DIE WARZAU Welcome To America** (5:50)  
 PRODUCERS: Die Warzau, S. Spapperi  
 WRITERS: Christie, Marcus  
 PUBLISHER: Fiction, PRS  
**Fiction 889 899-1** (c/o PolyGram) (12-inch single)

Technoutfit lifts this hardhitting nugget from its new "Disco Rigido" project. Midtempo and funky with an industrial slant.

**MAXTRACK ORCHESTRA FEATURING IAN STARR Another Day** (5:55)  
 PRODUCER: Ray Gaskins  
 WRITER: R. Gaskins  
 PUBLISHERS: Promuse/Maxtrack, BMI  
 MIXER: Tony Humphries  
**Profile PRO-7269** (12-inch single)

Tasty R&B/club offering with house leanings features a fine performance from Starr. Contact: 212-529-2600.

**SLY & ROBBIE Dance Hall** (7:03)  
 PRODUCER: KRS-One  
 WRITERS: S. Dunbar, R. Shakespeare, W. Broady  
 PUBLISHERS: Island/Ixat, BMI/BDP, ASCAP  
 MIXER: Murray Elias  
**Island 0-96536** (c/o Atlantic) (12-inch single)

Great hip-hop dance hall track from the duo's fab new album works in the new mixes but we could have done without the weathered Rob Base "whoa yeah" sample. Contact: 212-995-7800.

**LONDON BOYS London Nights** (8:22)  
 PRODUCER: R.R. Maule  
 WRITER: R.R. Maule  
 PUBLISHER: TELDEC Record Service GmbH  
**Atlantic 0-86285** (12-inch single)

A fluffy, yet appealing bit of hi-NRG flash which pays a fond tip of the hat to compatriots Seventh Avenue and Big Fun.

**TOTAL SCIENCE FEATURING FREEDOM Freedom** (7:12)  
 PRODUCER: Total Science  
 WRITER: Total Science  
 PUBLISHERS: Catch-A-Groove/Mystarz/RBG-Dome, ASCAP  
 MIXER: Total Science  
**Nu Groove NG-027** (12-inch single)

Hooky club number with an underground feel. Contact: 212-840-9253.

**AJAX Mind The Gap** (timing not listed)  
 PRODUCERS: Mark Kamins, Ajax  
 WRITERS: Ajax Michel, Michael Roy, Michael Hornburg  
 PUBLISHER: not listed  
**Wax Trax 9082** (12-inch single)

Quirky snatch of NRG-etic acid pumps and swirls with industrial elements. Infectious beyond limits. Contact: 312-528-8753.

**DESARAE WILD Give Me The Rhythm** (6:32)  
 PRODUCER: Louis Caceres  
 WRITERS: Louis Caceres, Kenny Krytell  
 PUBLISHERS: Rock 'N' Solid/Fashionable/Strictly Rhythm, ASCAP  
 MIXERS: Mike Costanzo, Louis Caceres  
**Strictly Rhythm SR-1201** (12-inch single)

Female sung R&B/club number with potential. Contact: 212-246-0026.

## RAP

**SIR MIX-A-LOT Bleepers** (4:10)  
 PRODUCER: Sir Mix-A-Lot  
 WRITER: Sir Mix-A-Lot  
 PUBLISHER: Locked Up, BMI  
**Nastymix NMR-75980-1** (12-inch single)

West Coast-based rapper returns with a new album and single which sports a sly, Prince-ly rhythmic base. Contact: 206-441-8802

**BLACK, ROCK 'N' RON True Feelings** (6:14)  
 PRODUCER: Black Rock 'N' Ron  
 WRITERS: G. Walsh, D. Coutryer, R. Walsh  
 PUBLISHER: not listed  
 MIXERS: Phil Harding, Ian Curnow  
**RCA 9044-1-RD** (12-inch single)

Major label debut for the rap outfit finds them making a switch from the street with a romantic rap ballad which boasts black radio potential.

PICKS: New releases with the greatest chart potential.  
 RECOMMENDED: Records with potential for significant chart action.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention.  
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## HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

**NOTHING CAN STOP JANET JACKSON** as "Miss You Much" (A&M) jumps right over Madonna's "Cherish" (Sire) to hit No. 1 by a small margin. "Cherish" beats "Miss" on the radio side—although "Girl I'm Gonna Miss You" by Milli Vanilli (Arista) stays at No. 1 in airplay—while "Miss" is No. 1 in sales and overall. With no other contenders close enough to challenge for No. 1 next week, the two talented ladies will vie for the top again.

**THE TWO TOP DEBUTS** are each a follow-up to a No. 1 single. "Angelia" by Richard Marx (EMI) is the Hot Shot Debut, at No. 52, with more than half of the panel adding the record. "Blame It On The Rain" by Milli Vanilli (Arista), the second-highest debut, is arriving in stores this week and thus is just now eligible to chart, but radio has been jumping on the song as an album track and as a result it is already top 20 at 17 reporting stations. Early jumps include 29-17 at Hot 99.9 Allentown, Pa., 16-9 at Power 99 Atlanta, 25-15 at KIIS Los Angeles, 28-18 at X100 San Francisco, and 22-15 at KWSS San Jose, Calif. One new artist is among the 10 debuts: 17-year-old Fort Lauderdale, Fla., high school student Shana. Her single, "I Want You" (Vision), debuts at No. 96, aided by strong reports from Philadelphia (30-10 at Q102) and New York (15-9 at Hot 97).

**THE CHART IS JAMMED** from No. 32 to No. 48, with 14 bullets out of 17 positions. Four records are held back as a result. "I Feel The Earth Move" by Martika (Columbia) and "Let Go" by Sharon Bryant (Wing) each hold in position despite sufficient point gains for a bullet. The latter record has 11 top 10 radio reports, including 5-4 at KMEL San Francisco and 3-2 at B95 Fresno. "Didn't I (Blow Your Mind)" by New Kids On The Block (Columbia) has an outstanding 33 adds, but only moves up one place to No. 38. In a less crowded part of the chart, these adds and the 14 top five radio reports (including four No. 1 reports) would produce a strong chart move. "Glamour Boys" by Living Colour (Epic) similarly is caught, and moves up only one place to No. 43 despite 20 adds.

**QUICK CUTS:** Two other records are pushed down by competition despite small point gains. "We Could Be Together" by Debbie Gibson (Atlantic), which looks strong in San Antonio, Texas (18-12 at KITY), and Richmond, Va. (19-15 at Q94), slips from No. 71 to No. 74; and "Edie" by the Cult (Sire) dips from No. 93 to No. 97. . . . The Power Pick/Airplay goes to "Get On Your Feet" by Gloria Estefan (Epic), with 59 adds and a 17-place chart jump to No. 48. "Feet" now has a 91% chance of going top five and a 59% chance of repeating the No. 1 success of "Don't Wanna Lose You" . . . Doing well in many places but not bulletted nationally are "Talk To Myself" by Christopher Williams (Geffen), with 11 top 10 radio reports, including 8-3 at KKMGM Colorado Springs, Colo., and 4-2 at KIKI-FM Honolulu; "I Love The Bass" by Bardeux (Enigma), top 10 at Hot 94.9 Salt Lake City (10-9), Z99 Oklahoma City (9-8), and Q102 Philadelphia (21-9); and "Congratulations" by Vesta (A&M), which jumps 12-10 at Q106 San Diego and 18-12 at FM102 Sacramento, Calif.

## HOT 100 SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 28 REPORTERS	SILVER ADDS 51 REPORTERS	BRONZE/ SECONDARY ADDS 173 REPORTERS	TOTAL ADDS 252 REPORTERS	TOTAL ON
ANGELIA					
RICHARD MARX EMI	14	30	101	145	151
LIVING IN SIN					
BON JOVI MERCURY	6	15	45	66	67
LICENCE TO CHILL					
BILLY OCEAN JIVE	4	15	46	65	65
GET ON YOUR FEET					
GLORIA ESTEFAN EPIC	5	11	43	59	159
LEAVE A LIGHT ON					
BELINDA CARLISLE MCA	3	12	33	48	102
THE LAST WORTHLESS. . .					
DON HENLEY GEFFEN	4	6	38	48	50
DON'T KNOW MUCH					
LINDA RONSTADT ELEKTRA	6	9	29	44	114
DIDN'T I (BLOW YOUR MIND)					
NEW KIDS ON THE . . . COLUMBIA	1	7	25	33	121
BLAME IT ON THE RAIN					
MILLI VANILLI ARISTA	0	8	18	26	47
POISON					
ALICE COOPER EPIC	2	5	18	25	113

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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# NARM MEET TANGLES WITH CASSETTE SINGLES

(Continued from page 5)

ing how he arrived at this conclusion, Droz noted, "We're hitting numbers on cassette singles that we never hit with 7-inch [vinyl] singles at their peak." By comparing those figures with cassette sales patterns, he said, he can tell cassette singles have caused a drop-off in album sales.

But Russ Bach, president of CEMA, later told Billboard that he disagreed with Droz. While Capitol-EMI, CEMA's parent company, has not yet completed its study, he said, "As far as I can tell, the data is not there to prove cassette singles cut into album sales." He said soft summer business stemmed not from cassette singles, but from blockbuster movies and lack of strong music product.

A third study of the alleged cannibalization of album sales by cassette singles is being conducted for a group of manufacturers by Mike Shalett's Street Pulse Group. Although its results were scheduled to be revealed at the NARM Retailers' Conference, Arista's Cawley—one of the cassette single's leading boosters—and other suppliers asked at the last minute that it be yanked from the agenda because the findings were incomplete. Shalett concurred, saying, "I'd feel uncomfortable about revealing the results at this time."

He did state that the survey was based on interviews with 1,000 consumers, that it took place in five markets (including New York and Minneapolis, two portions missing from the sample at the time this conference convened), and that participating retail chains included Hastings, Record Bar, Musicland, and Record World. The results, he said, should be available in a couple of weeks.

## ANTIPATHY TO LOWER MARGINS

One report released at the confab underlined the retailers' antipathy to lower margins and higher returns penalties on cassette singles. Written by the retailers' committee and presented by Michael Goldwasser, head buyer of Norcross, Ga.-based Starship Music & Movies, the report noted, "Reduced margins may slow development [of the configuration] as retailers may be inclined to de-emphasize cassette singles as greater margins are needed because handling costs are similar to cassette albums."

Goldwasser added that labels that recently imposed an incentive/disincentive policy on cassette singles "emphasize a breakeven point on returns. Retailers seem to be focusing on the punishment part of the policy and point out that future buying decisions will be made on potential losses on returns. This could result in little exposure for new artists."

In addition, the report offered the sobering conclusion that, based on relative sales patterns of vinyl sin-

gles and cassettes during the '80s, "the industry might have been three years late in introducing [cassette singles]." On the positive side, Goldwasser noted, "if cassette single dollar sales reached the level of vinyl single to total sales in 1985 (6.5%), cassette single sales in 1990 could be projected at 150 million units."

However, he said the whole scenario could be derailed by the label return policies. "Labels don't want the liability of giant returns," he pointed out. "But it also makes us think of our liability on a new release if we have to return it. And our experience is only one of 10 makes it through. So we're going to be passing on a lot more things than we put out."

## WHAT CANNIBALIZATION?

Other dealers offered facts and figures to counter the cannibalization theory. For instance, Walter McNeer, executive VP of retail operations for the Amarillo, Texas-based Hastings chain, noted that in the previous three weeks, sales of Mötley Crüe's cassette single had declined 50%, while sales of the cassette album had risen 15% from a high level at the time of its release. "So I'm not concerned at all that we're hurting ourselves by having cassette singles on the best of our titles," he concluded.

Arnie Bernstein, executive VP of operations/human resources for Minneapolis-based The Musicland Group, noted that over the past three years, the cassette share of his company's prerecorded music sales has remained constant at around 52%.

"Our conclusion after looking through the numbers is that cassettes are not less than they were last year. We're more concerned about not making it available because of returns penalties."

To these objections, Droz replied that WEA and the other labels had gone to great lengths to establish the cassette single and wanted it to remain successful. But if the concern about cannibalization is valid, he said, "everyone in this room should be concerned, because we make a lot more on full-length cassettes than we do on cassette singles."

Droz also said he had indications that blank audiotape sales were declining and asked the retailers what they had seen. A show of hands demonstrated that the majority of dealers agreed they had seen their blank tape sales drop, but not all viewed this as a sign that home taping was decreasing. Robert Higgins, president of Albany, N.Y.-based Trans World Music Corp., attributed the drop-off in blank tape sales to last year's price hikes by major manufacturers. Another dealer suggested it may be related to the demise of the LP, the audio source for many home tapers.

## DEALERS HOPE TV ADS WILL BRING MORE 'RAIN'

(Continued from page 5)

stores loaded up. It cut the rental life out of it."

Similarly, in Denham, Mass., single-store owner Frank Curreri at Video Entertainment reports a 17.5 turn, and also blames increased competition.

In Detroit, where Video Vista owner Jim Bevak says he erected a special display, average turn is a disappointing 14-18. That has left Bevak wondering "if too many people saw it theatrically."

At MGM/UA, Ralph Tribbey, VP

marketing, says "Rain Man" did get a rare post pre-order bump, selling an additional 12,860 during September. While "Moonstruck" and "Child's Play" also had such bumps, normally sales on a title decline after street date, he says.

The Dustin Hoffman/Tom Cruise film was also the best "opening ever seen" among the 32 titles measured so far in homes being monitored for rental plays by A.C. Nielsen.

FOR WEEK ENDING OCTOBER 7, 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	5	MISS YOU MUCH	JANET JACKSON	1
2	6	CHERISH	MADONNA	2
3	3	GIRL I'M GONNA MISS YOU	MILLI VANILLI	3
4	2	IF I COULD TURN BACK TIME	CHER	5
5	1	HEAVEN	WARRANT	4
6	7	BUST A MOVE	YOUNG M.C.	9
7	12	MIXED EMOTIONS	ROLLING STONES	6
8	10	DON'T LOOK BACK	FINE YOUNG CANNIBALS	11
9	13	LOVE SONG	THE CURE	7
10	4	18 AND LIFE	SKID ROW	8
11	14	IT'S NO CRIME	BABYFACE	10
12	18	DR. FEELGOOD	MOTLEY CRUE	17
13	17	LOVE IN AN ELEVATOR	AEROSMITH	16
14	19	SOWING THE SEEDS OF LOVE	TEARS FOR FEARS	13
15	21	PARTYMAN	PRINCE	18
16	11	RUNNIN' DOWN A DREAM	TOM PETTY	26
17	15	IT'S NOT ENOUGH	STARSHIP	12
18	8	ONE	BEE GEES	21
19	27	LISTEN TO YOUR HEART	ROXETTE	14
20	24	WHEN I LOOKED AT HIM	EXPOSE	15
21	25	(YOU'RE MY ONE AND ONLY) TRUE LOVE	SEDUCTION	23
22	29	HEALING HANDS	ELTON JOHN	25
23	9	KISSES ON THE WIND	NENEH CHERRY	24
24	31	ROCK WIT'CHA	BOBBY BROWN	20
25	23	COLD HEARTED	PAULA ABDUL	27
26	—	COVER GIRL	NEW KIDS ON THE BLOCK	19
27	32	THE BEST	TINA TURNER	29
28	20	DON'T WANNA LOSE YOU	GLORIA ESTEFAN	22
29	22	HANGIN' TOUGH	NEW KIDS ON THE BLOCK	36
30	16	SHOWER ME WITH YOUR LOVE	SURFACE	28
31	26	RIGHT HERE WAITING	RICHARD MARX	37
32	28	ANGEL EYES	THE JEFF HEALEY BAND	31
33	30	KEEP ON MOVIN'	SOUL II SOUL	41
34	40	CALL IT LOVE	POCO	32
35	33	I LIKE IT	DINO	50
36	—	BACK TO LIFE	SOUL II SOUL	45
37	37	WHAT I LIKE ABOUT YOU	MICHAEL MORALES	30
38	—	DON'T SHUT ME OUT	KEVIN PAIGE	43
39	—	LOVE SHACK	THE B-52'S	34
40	34	ONCE BITTEN TWICE SHY	GREAT WHITE	59

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	GIRL I'M GONNA MISS YOU	MILLI VANILLI	3
2	3	CHERISH	MADONNA	2
3	2	HEAVEN	WARRANT	4
4	5	MISS YOU MUCH	JANET JACKSON	1
5	4	IF I COULD TURN BACK TIME	CHER	5
6	7	18 AND LIFE	SKID ROW	8
7	8	LOVE SONG	THE CURE	7
8	15	LISTEN TO YOUR HEART	ROXETTE	14
9	13	WHEN I LOOKED AT HIM	EXPOSE	15
10	12	IT'S NO CRIME	BABYFACE	10
11	11	IT'S NOT ENOUGH	STARSHIP	12
12	16	MIXED EMOTIONS	ROLLING STONES	6
13	18	SOWING THE SEEDS OF LOVE	TEARS FOR FEARS	13
14	21	COVER GIRL	NEW KIDS ON THE BLOCK	19
15	24	LOVE IN AN ELEVATOR	AEROSMITH	16
16	6	DON'T WANNA LOSE YOU	GLORIA ESTEFAN	22
17	23	ROCK WIT'CHA	BOBBY BROWN	20
18	19	DON'T LOOK BACK	FINE YOUNG CANNIBALS	11
19	26	DR. FEELGOOD	MOTLEY CRUE	17
20	20	PARTYMAN	PRINCE	18
21	30	WHAT I LIKE ABOUT YOU	MICHAEL MORALES	30
22	33	WHEN I SEE YOU SMILE	BAD ENGLISH	33
23	35	DIDN'T I (BLOW YOUR MIND)	NEW KIDS ON THE BLOCK	38
24	28	(YOU'RE MY ONE AND ONLY) TRUE LOVE	SEDUCTION	23
25	9	ONE	BEE GEES	21
26	31	BUST A MOVE	YOUNG M.C.	9
27	17	COLD HEARTED	PAULA ABDUL	27
28	10	KISSES ON THE WIND	NENEH CHERRY	24
29	32	HEALING HANDS	ELTON JOHN	25
30	14	SHOWER ME WITH YOUR LOVE	SURFACE	28
31	40	(IT'S JUST) THE WAY THAT YOU LOVE ME	PAULA ABDUL	39
32	34	I FEEL THE EARTH MOVE	MARTIKA	35
33	22	ANGEL EYES	THE JEFF HEALEY BAND	31
34	37	LOVE SHACK	THE B-52'S	34
35	39	CALL IT LOVE	POCO	32
36	38	THE BEST	TINA TURNER	29
37	—	GLAMOUR BOYS	LIVING COLOUR	42
38	—	LET GO	SHARON BRYANT	40
39	29	RIGHT HERE WAITING	RICHARD MARX	37
40	—	GET ON YOUR FEET	GLORIA ESTEFAN	48

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## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	ASCAP HL	ASCAP/Bovina, ASCAP HL
8 18 AND LIFE (New Jersey Underground, ASCAP)	ASCAP HL	25 HEALING HANDS (Big Pig, ASCAP/Intersong USA, ASCAP HL)	84 NO BIG DEAL (Warner-Tamerlane, BMI) WBM
31 ANGEL EYES (Lillybilly, BMI/Bug, BMI/Lucrative, BMI) CLM	4 HEAVEN (Virgin Songs, BMI/Dick Dragon, BMI/Crab Salad, BMI/Likite Split, BMI/Rich Mchbit, BMI/Great Lips, BMI) CPP	40 LET GO (Almo, ASCAP) CPP	60 ON OUR OWN (FROM "GHOSTBUSTERS II") (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP
77 THE ANGEL SONG (Psycho Bimbos From Hell, ASCAP) WBM	100 HEY LADIES (Brooklyn Dust, ASCAP)	41 KEEP ON MOVIN' (Virgin, ASCAP) CPP	59 ONCE BITTEN TWICE SHY (EMI April, ASCAP/Ian Hunter, ASCAP) HL
52 ANGELIA (Chi-Boy, ASCAP)	80 HOLD ON (Music Corp. Of America, BMI/Bayjun Beat, BMI/Virgin Songs, BMI/My Idumea, BMI) CPP/HL	42 GLAMOUR BOYS (Dare To Dream, ASCAP/Famous, ASCAP) CPP	21 ONE (Gibb Brothers, BMI/Careers, BMI/BMG, PRS) HL
45 BACK TO LIFE (Virgin, ASCAP/Virgin Songs, BMI/WB, ASCAP/Law Music) CPP	95 HUNGRY (Varseau, BMI/Small Hope, BMI/Dinner Mints, BMI/Virgin Songs, BMI) CPP	43 DON'T SHUT ME OUT (Future Furniture, ASCAP/Shipwreck, BMI/Virgin Songs, BMI) CPP/WBM	18 PARTYMAN (Controversy, ASCAP/WB, ASCAP) WBM
85 BATTLE DANCE (FROM "BATMAN") (Controversy, ASCAP) WBM	88 I DON'T WANT A LOVER (Virgin, ASCAP) CPP	44 SUNSHINE (Island, BMI/Onid, BMI) WBM	46 POISON (Ezra, BMI/Kat & Mouse, BMI/EMI April, ASCAP/Desmobile, ASCAP) HL
29 THE BEST (Mike Chapman, ASCAP/Knightly-Knight, ASCAP/All Nations, ASCAP) HL/WBM	89 I FEEL THE EARTH MOVE (Colgems-EMI, ASCAP) WBM	45 TALK TO MYSELF (Vertim, ASCAP/Wokie, ASCAP/Whole Nine Yards, ASCAP)	66 PUSSY N' BOOTS/THESE BOOTS (ARE MADE FOR WALKIN') (Criterion, ASCAP/Beun, ASCAP/Berstein, CAPAC)
65 BLAME IT ON THE RAIN (Realsongs, ASCAP)	50 I LIKE IT (Island, BMI/Onid, BMI) WBM	46 SOLID ME DOWN THE RIVER (Illegal, BMI)	67 PUT YOUR MOUTH ON ME (Eddie Murphy, ASCAP/Gratitude Sky, ASCAP/Penzafire, ASCAP/Virgin, ASCAP) CPP
9 BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)	73 I LOVE THE BASS (French Lick, BMI/Doll Factory, BMI/Bug, BMI)	63 SOUL PROVIDER (Mr. Bolton, BMI/Non Pareil, ASCAP) WBM	78 RADAR LOVE (Fever, ASCAP)
32 CALL IT LOVE (Atlantic-Gibron, BMI/Storky, BMI/Jasperilla, ASCAP/Frankly Scarlet, BMI/Music Corp. Of America, BMI/Could Be Music, ASCAP) HL	96 I WANT YOU (Lindseyanne, BMI/Big Fat, BMI/Steve Gordon, BMI)	13 SOWING THE SEEDS OF LOVE (Virgin Songs, BMI) CPP	92 RIGHT BACK WHERE WE STARTED FROM (ATV, BMI/Universal, BMI/Virgin Songs, BMI) CPP
2 CHERISH (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI) WBM	5 IF I COULD TURN BACK TIME (Realsongs, ASCAP) WBM	37 RIGHT HERE WAITING (Chi-Boy, ASCAP) CLM	20 ROCK WIT'CHA (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP
27 COLD HEARTED (Elliott Wolff, ASCAP/Virgin, ASCAP) CPP	86 IF YOU ASKED ME TO (FROM "LICENCE TO KILL") (Realsongs, ASCAP/EMI April, ASCAP/U.A., ASCAP)	26 RUNNIN' DOWN A DREAM (Gone Gator, ASCAP/EMI April, ASCAP/Wild Card, ASCAP/WB, ASCAP) CPP/WBM/HL	68 SECRET RENDEZVOUS (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP
55 CONGRATULATIONS (Little Tanya, ASCAP/Vesta Seven, ASCAP/Almo, ASCAP/Catdaddy, ASCAP/MCA, ASCAP) CPP/HL	89 I'M A BELIEVER (David Huff, ASCAP/Ashlyne, ASCAP/Itsal, BMI/Screen Gems-EMI, BMI/Mark Spiro, BMI/LCS, BMI) CPP/WBM	94 SOLD ME DOWN THE RIVER (Illegal, BMI)	28 SHOWER ME WITH YOUR LOVE (Colgems-EMI, ASCAP) WBM
19 COVER GIRL (Maurice Starr, ASCAP/EMI April, ASCAP) HL	39 (IT'S JUST) THE WAY THAT YOU LOVE ME (Virgin, ASCAP/Oliver Leiber, ASCAP) CPP	54 SUGAR DADDY (Point, ASCAP)	99 TURNED AWAY (Selessongs, ASCAP/Honeylook, ASCAP)
38 DIDN'T I (BLOW YOUR MIND) (Mighty Three, BMI/Bellboy, BMI)	10 IT'S NO CRIME (Epic/Solar, BMI/Kear, BMI/Greenskirt, BMI) CPP	44 SUNSHINE (Island, BMI/Onid, BMI) WBM	57 THE WAY TO YOUR HEART (EMI Belgium) WBM
69 DON'T ASK ME WHY (BMG, ASCAP) HL	12 IT'S NOT ENOUGH (Martin Page, ASCAP/Zomba, ASCAP/Emotional Rex, BMI/Djo, BMI) HL	70 TALK IT OVER (EMI Blackwood, BMI) HL	74 WE COULD BE TOGETHER (Deborah Ann's, ASCAP/Walden, ASCAP) HL
53 DON'T CLOSE YOUR EYES (Cookies, BMI/Oppernockity Tunes, BMI/Ellymax, BMI/Willesden, BMI/Zomba, ASCAP)	21 KISSES ON THE WIND (Virgin, ASCAP) CPP	56 TALK TO MYSELF (Vertim, ASCAP/Wokie, ASCAP/Whole Nine Yards, ASCAP)	49 WHAT ABOUT ME (Australian Tumbleweed, BMI) HL
58 DON'T KNOW MUCH (EMI Blackwood, BMI/ATV, BMI/Mann & Weil, BMI/Snow, BMI/Braintree, BMI) HL	91 THE LAST WORTHLESS EVENING (Cass County, ASCAP/Grey Hare, ASCAP)	30 WHAT I LIKE ABOUT YOU (Forever Endeavor, ASCAP)	15 WHEN I LOOKED AT HIM (Screen Gems-EMI, BMI/Panchin, BMI) WBM
11 DON'T LOOK BACK (Virgin, ASCAP) CPP	99 LAY DOWN YOUR ARMS (She Devil, ASCAP/BMG, ASCAP/Virgin, ASCAP/Shipwreck, BMI/Munch-O-Matic, ASCAP) CPP/HL	33 WHEN I SEE YOU SMILE (Realsongs, ASCAP)	23 (YOU'RE MY ONE AND ONLY) TRUE LOVE (Robi-Rob, ASCAP/Red Instructional, ASCAP/Free-Dome, ASCAP)
64 DON'T MAKE ME OVER (Blue Seas, ASCAP/Jac, ASCAP) CPP/WBM	61 LEAVE A LIGHT ON (Future Furniture, ASCAP/Shipwreck, BMI/Virgin Songs, BMI) CPP/WBM		
43 DON'T SHUT ME OUT (Paige By Paige, BMI/Red Admiral, BMI) CLM	40 LET GO (Almo, ASCAP) CPP		
22 DON'T WANNA LOSE YOU (Foreign Imported, BMI) CPP	76 LICENCE TO CHILL (Zomba, ASCAP)		
17 DR. FEELGOOD (Mötley Crue, BMI/Sikki Nixx, BMI/Mick Mars, BMI) WBM	14 LISTEN TO YOUR HEART (Screen Gems-EMI, BMI/Jimmy Fun, BMI) CLM		
97 EDIE (CIAO BABY) (Chappell, ASCAP/Chappell & Co., ASCAP) HL	72 LIVING IN SIN (Bon Jovi, ASCAP/Pri, ASCAP)		
71 THE END OF THE INNOCENCE (Cass County, ASCAP/Zaoppo, ASCAP) CLM/WBM	75 LOVE CRIES (Chrysalis, ASCAP) CLM		
81 FRIENDS (EMI April, ASCAP/Ultravave, ASCAP/A Diva, ASCAP/Rightsong, BMI/EMI Blackwood, BMI/Eric B & Rakim, ASCAP) HL	16 LOVE IN AN ELEVATOR (Swag, ASCAP)		
48 GET ON YOUR FEET (Foreign Imported, BMI) CPP	34 LOVE SHACK (Man Woman Together Now!, BMI/Irving, BMI) CPP		
87 GIRL I AM SEARCHING FOR YOU (Saja, BMI/Mya-T, BMI)	7 LOVE SONG (Fiction, ASCAP)		
3 GIRL I'M GONNA MISS YOU (MCA, ASCAP) HL	82 LOVE SONG (City Kidd, ASCAP) CLM		
42 GLAMOUR BOYS (Dare To Dream, ASCAP/Famous, ASCAP) CPP	51 ME SO HORNY (Pac-Jam, BMI)		
36 HANGIN' TOUGH (Maurice Starr, ASCAP/EMI April,	1 MISS YOU MUCH (Flyte Tyme, ASCAP) WBM		
	6 MIXED EMOTIONS (Promopub B.V., PRS) CPP		
	62 MY FANTASY (FROM "DO THE RIGHT THING") (Cal-Gene, BMI/Virgin Songs, BMI) CPP		
	47 MY HEART SKIPS A BEAT (Red Instructional, ASCAP/Disco Fever, ASCAP/Tipper, ASCAP)		
	98 NEED A LITTLE TASTE OF LOVE (EMI April,		

# DAT INVASION EXPECTED IN '89

(Continued from page 5)

That agreement also specified that the razor- and blade-makers would jointly seek legislation in the U.S., Japan, and Europe to ensure that only DAT recorders equipped with SCMS chips would be marketed to consumers. Berman, attending his first NARM Retailers Conference, said he guessed Congress would pass the DAT legislation by next spring.

Meanwhile, the RIAA and at least one major label are gearing up for the DAT era. The trade organization plans to re-form a digital committee—similar to the now disbanded Compact Disc Group—comprised of representatives of labels and electronics firms. According to Smith, the committee's primary purpose will be to coordinate the launch of DAT; however, he added, laserdiscs and various types of CDs will also be included in its purview.

Smith believes it is necessary for the music industry to play a key role in planning the advertising and promotion of DAT. "It's important that we don't convey the wrong image to the consumer about the capabilities of DAT or represent it as the replacement for the CD," he said. "Without our input, the hardware companies could take a different tack."

CBS Records itself is also preparing for a DAT software rollout—which comes as no surprise, considering that the company is owned by Sony Corp., one of the leading hardware firms. Although Smith insisted

that the label has no timetable for its initial DAT shipment, he told Billboard that "we're looking at it." CBS may assemble some DAT samplers, he said, before DAT recorders equipped with SCMS begin to appear in the U.S.

With the topic of DAT on the table at the NARM conference, attendees started pondering DAT packaging. Smith showed a two-pocket box contrived by the company's classical division, and Bud Katz, senior VP of sales and marketing for GRP Records, passed around the 3-by-12-inch package in which GRP has been selling DATs for the past year. But when Joe Bressi, senior VP of purchasing and marketing for North Canton, Ohio-based Camelot Music, asked, "Do we really need the DAT?," he was hushed by NARM counsel Chuck Ruttenberg, of Arent, Fox, Kinter, Plotkin, Kahn, who keeps an eye on possible antitrust considerations at NARM meetings.

Later, Bressi told Billboard, "There's no need for DAT. It's not going to add to the business, it's going to take away from it. Plus it will be a merchandising nightmare." Similarly, Mary Ann Levitt, president of the Record Shop, a chain based in Sausalito, Calif., said it was still too early for DAT. "I'd be happy to deal with it in five years," she said, but right now she feels it makes more sense to concentrate on expanding the CD market.

# CAMELOT AIMS TO EXPAND ITS KINGDOM

(Continued from page 8)

period, Joe Bressi, senior VP of purchasing and marketing, told an enthusiastic audience, which totaled about 500, including Camelot home office employees, store managers, and vendor exhibitors.

In an interview with Bonk; Larry Mundorf, senior VP of operations; and Lew Garrett, VP of purchasing, the latter said Camelot is positioning itself, through commercials on MTV and other cable channels, as a national chain even though the company has yet to achieve that goal. Those commercials establish the company's identity and make it easier to penetrate new markets, Garrett said.

Camelot is gearing up to enter Northern California; it will open a store in mid-October in Chico.

Mundorf added, "Two years ago, Camelot's bread and butter was the standard mall stores," ranging in size from 2,400 square feet to 3,600 square feet. Camelot also replicates that format in 110 Big Wheel stores.

"Basically, we were a one-dimensional company... but we saw the need to change in the marketplace and that's why we are now a multidimensional operator," Mundorf said.

In addition to the standard mall store, which will remain Camelot's primary vehicle of growth, and leased departments, the company has been building 12,000-square-foot superstores, which operate as free-standing units or in strip shopping centers. Also, Camelot has a super mall format of 4,000 square feet to 6,000 square feet.

Garrett said that, in general, customers want deeper inventory and Camelot has given it to them, even in the smaller mall stores.

In 1988, a typical mall store had a mix of about 6,800 cassette, 5,900 CD, and 2,400 video titles. In 1989, those numbers were 9,400 cassette, 8,100

CD, and 4,300 video titles.

Camelot is not only listening to consumer demands, said Bonk. The company's 1,500-square-foot Spectrum store was developed to answer requests by developers for "something unique in record stores" suitable for downtown specialty centers targeting upscale customers.

One Spectrum store opened in Palm Beach, Fla., in April. A second will open in November in the Cleveland Galleria. A couple of other Spectrum deals are in the works.

In addition to a "unique design and atmosphere," Spectrum's inventory targets an older, professional customer with a broad offering of new age and jazz, Mundorf said.

For the first time in 10 years, Camelot allowed the six major distributors to make product presentations at the meeting. The labels responded by supplying a generous number of artists to entertain, including Donny Osmond, Vixen, Don Dixon and Marti Jones, Melissa Etheridge, Poco, Texas, and Indigo Girls.

In turn, Garrett showed his appreciation by telling record labels that Camelot will never charge a fee to participate in the chain's developing-artist program. "We find such fees repugnant," he said.

Bressi told store managers that Camelot has a rapidly growing video section. Video sell-through accounted for \$25 million in sales last year; this year the company will ring up \$35 million in that format, he said.

One thing spurring video sales is the growing popularity of laserdisc. Camelot offers the format in about 100 stores and plans to go chainwide with it.

The cassette single also has come on strong, accounting for 7% of overall sales, and sheet music is enjoying a major resurgence, Garrett said.

FOR WEEK ENDING OCTOBER 7, 1989

# Billboard CROSSOVER RADIO AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	MISS YOU MUCH A&M 1445	JANET JACKSON
2	1	GIRL I'M GONNA MISS YOU ARISTA 1-9870	MILLI VANILLI
3	4	BUST A MOVE DELICIOUS VINYL 105/ISLAND	YOUNG M.C.
4	3	IT'S NO CRIME SOLAR 68966/E.P.A.	BABYFACE
5	7	WHEN I LOOKED AT HIM ARISTA 1-9868	EXPOSE
6	13	ME SO HORNY SKYWALKER 130	THE 2 LIVE CREW
7	6	CHERISH SIRE 7-22883/WARNER BROS.	MADONNA
8	16	DIDN'T I (BLOW YOUR MIND) COLUMBIA 38-68960	NEW KIDS ON THE BLOCK
9	5	YOU'RE MY ONE AND ONLY (TRUE LOVE) VENETA 1433/A&M	SEDUCTION
10	10	LET GO WING 871 722-7/POLYGRAM	SHARON BRYANT
11	11	MY HEART SKIPS A BEAT CAPITOL 44436	THE COVER GIRLS
12	14	TALK TO MYSELF Geffen 7-22936	CHRISTOPHER WILLIAMS
13	20	COVER GIRL COLUMBIA 38-69088	NEW KIDS ON THE BLOCK
14	18	ROCK WIT CHA MCA 53652	BOBBY BROWN
15	8	DON'T WANNA LOSE YOU EPIC 34-68959/E.P.A.	GLORIA ESTEFAN
16	22	BACK TO LIFE VIRGIN 7-99171	SOUL II SOUL (FEATURING CARON WHEELER)
17	9	COLD HEARTED VIRGIN 7-99196	PAULA ABDUL
18	25	DON'T MAKE ME OVER NEXT PLATEAU 325	SYBIL
19	23	SUNSHINE 4TH & B'WAY 7489	DINO
20	21	PARTYMAN WARNER BROS. 7-22814	PRINCE
21	24	MY FANTASY MOTOWN 1968	TEDDY RILEY FEATURING GUY
22	15	KEEP ON MOVIN' VIRGIN 7-99205	SOUL II SOUL
23	28	I LOVE THE BASS ENIGMA 75047	BARDEUX
24	12	SHOWER ME WITH YOUR LOVE COLUMBIA 38-68746	SURFACE
25	—	(IT'S JUST) THE WAY THAT YOU LOVE ME VIRGIN 7-99282	PAULA ABDUL
26	—	I WANT YOU VISION 4511	SHANA
27	17	KISSES ON THE WIND VIRGIN 7-99183	NENEH CHERRY
28	26	CONGRATULATIONS A&M 1407	VESTA
29	27	DON'T SHUT ME OUT CHRYSALIS 23389	KEVIN PAIGE
30	29	I FEEL THE EARTH MOVE COLUMBIA 38-68996	MARTIKA

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	4	DR. FEELGOOD ELEKTRA 7-69271	MOTLEY CRUE
2	3	LOVE IN AN ELEVATOR Geffen 7-22845	AEROSMITH
3	1	HEAVEN COLUMBIA 38-68985	WARRANT
4	6	IT'S NOT ENOUGH RCA 9032	STARSHIP
5	5	LOVE SONG ELEKTRA 7-69280	THE CURE
6	7	MIXED EMOTIONS COLUMBIA 38-69008	ROLLING STONES
7	10	SOWING THE SEEDS OF LOVE FONTANA 874 710-7/POLYGRAM	TEARS FOR FEARS
8	2	18 AND LIFE ATLANTIC 7-88883	SKID ROW
9	11	DON'T CLOSE YOUR EYES ATLANTIC 7-88902	KIX
10	8	DON'T LOOK BACK I.R.S. 53695/MCA	FINE YOUNG CANNIBALS
11	14	WHEN I SEE YOU SMILE EPIC 34-69082/E.P.A.	BAD ENGLISH
12	13	LISTEN TO YOUR HEART EMI 50223	ROXETTE
13	15	POISON EPIC 34-68958/E.P.A.	ALICE COOPER
14	19	GLAMOUR BOYS EPIC 34-68548/E.P.A.	LIVING COLOUR
15	12	IF I COULD TURN BACK TIME Geffen 7-22886	CHER
16	17	CALL IT LOVE RCA 9038	POCO
17	9	RUNNIN' DOWN A DREAM MCA 53682	TOM PETTY
18	23	LOVE SONG Geffen 7-22856	TESLA
19	21	STAND UP SIRE 7-22852/WARNER BROS.	UNDERWORLD
20	27	LOVE SHACK REPRISE 7-22817	THE B-52'S
21	22	WHAT I LIKE ABOUT YOU WING 889 678-7/POLYGRAM	MICHAEL MORALES
22	16	RIGHT HERE WAITING EMI 50219	RICHARD MARX
23	25	HEALING HANDS MCA 53692	ELTON JOHN
24	26	EDIE (CIAO BABY) SIRE 7-22873/REPRISE	THE CULT
25	18	ANGEL EYES ARISTA 1-9808	THE JEFF HEALEY BAND
26	24	SOMETHING TO HOLD ON TO ELEKTRA 7-69291	TREVOR RABIN
27	28	HUNGRY ATLANTIC 7-88859	WINGER
28	20	LOVE CRIES CHRYSALIS 23366	STAGE DOLLS
29	29	I'M A BELIEVER A&M 1454	GIANT
30	—	RADAR LOVE ATLANTIC 7-88836	WHITE LION

Products with the greatest airplay gains this week.  
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# TOP 40/DANCE PLAYLISTS

STATION	P.D.	EX	EX
New York	Joel Salkowitz	1	1
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
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92	92	92	92
93	93	93	93
94	94	94	94
95	95	95	95
96	96	96	96
97	97	97	97
98	98	98	98
99	99	99	99
100	100	100	100

# Power 106FM

STATION	P.D.	EX	EX
Los Angeles	Jeff Wyatt	1	1
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
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42	42	42	42
43	43	43	43
44	44	44	44
45	45	45	45
46	46	46	46
47	47	47	47
48	48	48	48
49	49	49	49
50	50	50	50
51	51	51	51
52	52	52	52
53	53	53	53
54	54	54	54

# 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
1	3	3	64	PAULA ABDUL ▲ <sup>2</sup> VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
2	1	1	29	MILLI VANILLI ▲ <sup>2</sup> ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
3	4	12	4	ROLLING STONES COLUMBIA OC45333 (CD)	STEEL WHEELS
4	2	2	59	NEW KIDS ON THE BLOCK ▲ <sup>4</sup> COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
5	8	24	3	MOTLEY CRUE ELEKTRA 60829 (9.98) (CD)	DR. FEELGOOD
6	6	5	22	TOM PETTY ▲ MCA 6253 (9.98) (CD)	FULL MOON FEVER
7	7	6	35	SKID ROW ▲ <sup>2</sup> ATLANTIC 81936 (9.98) (CD)	SKID ROW
8	5	4	21	RICHARD MARX ▲ <sup>2</sup> EMI 90380 (9.98) (CD)	REPEAT OFFENDER
9	23	—	2	AEROSMITH GEFEN 24254 (9.98) (CD)	PUMP
10	9	7	31	FINE YOUNG CANNIBALS ▲ <sup>2</sup> I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
11	13	13	12	CHER ● GEFEN GHS 24239 (9.98) (CD)	HEART OF STONE
12	10	10	32	WARRANT ▲ COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
13	11	8	13	DON HENLEY ● GEFEN GHS 24217 (9.98) (CD)	THE END OF THE INNOCENCE
14	12	9	11	GLORIA ESTEFAN ▲ EPIC OE 45217/E.P.A. (CD)	CUTS BOTH WAYS
15	17	17	21	THE CURE ● ELEKTRA 60855 (9.98) (CD)	DISINTEGRATION
16	14	14	14	SOUL II SOUL ● VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
17	16	15	64	BOBBY BROWN ▲ <sup>5</sup> MCA 42185 (9.98) (CD)	DON'T BE CRUEL
18	15	11	14	PRINCE ▲ <sup>2</sup> WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN
19	18	16	23	GREAT WHITE ▲ CAPITOL C1-90640 (9.98) (CD)	TWICE SHY
20	19	18	27	MADONNA ▲ <sup>2</sup> SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
21	20	20	8	THE D.O.C. ● RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
22	22	22	53	THE JEFF HEALEY BAND ● ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
23	25	29	4	ELTON JOHN MCA 6321 (9.98) (CD)	SLEEPING WITH THE PAST
24	24	30	9	ALICE COOPER EPIC OE 45137/E.P.A. (CD)	TRASH
25	28	32	12	THE B-52'S REPRISE 25854 (9.98) (CD)	COSMIC THING
26	21	19	15	HEAVY D. & THE BOYZ ● MCA 42302 (8.98) (CD)	BIG TYME
27	43	155	3	YOUNG M.C. DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
28	NEW ▶	1	1	JANET JACKSON A&M SP 3940 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
29	34	40	10	BABYFACE SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER
30	27	23	19	10,000 MANIACS ● ELEKTRA 60815 (9.98) (CD)	BLIND MAN'S ZOO
31	33	31	11	THE 2 LIVE CREW SKYYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
32	35	44	58	LIVING COLOUR ▲ EPIC BFE 44099/E.P.A. (CD)	VIVID
33	30	26	9	ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 91256 (9.98) (CD)	ONE BRIGHT DAY
34	29	25	26	INDIGO GIRLS ● EPIC FE 45044/E.P.A. (CD)	INDIGO GIRLS
35	31	28	31	MARTIKA ● COLUMBIA SC 44290 (CD)	MARTIKA
36	37	36	15	WHITE LION ● ATLANTIC 81969 (9.98) (CD)	BIG GAME
37	32	27	15	L.L. COOL J ▲ DEF JAM OC 45172/COLUMBIA (CD)	WALKING WITH A PANTHER
38	26	21	9	BEASTIE BOYS CAPITOL 91743 (9.98) (CD)	PAUL'S BOUTIQUE
39	36	34	45	M.C. HAMMER ▲ CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
40	50	123	3	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
41	38	38	29	DINO 4TH & B'WAY BWAY 4011/ISLAND (8.98) (CD)	24/7
42	46	50	12	MICHAEL BOLTON COLUMBIA OC 45012 (CD)	SOUL PROVIDER
43	48	48	13	BAD ENGLISH EPIC OE 45083/E.P.A. (CD)	BAD ENGLISH
44	41	37	56	WINGER ▲ ATLANTIC 81867 (9.98) (CD)	WINGER
45	40	35	53	BON JOVI ▲ <sup>5</sup> MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
46	47	61	4	THE BEACH BOYS CAPITOL 92639 (9.98) (CD)	STILL CRUISIN'
47	58	75	10	NEW KIDS ON THE BLOCK ● COLUMBIA FC 40475 (CD)	NEW KIDS ON THE BLOCK
48	54	76	3	POCO RCA 9694-1-R (9.98) (CD)	LEGACY
49	42	42	8	SOUNDTRACK COLUMBIA 45319 (CD)	WHEN HARRY MET SALLY
50	39	33	21	LOVE AND ROCKETS ● BIG TIME 9715-1-R/RCA (9.98) (CD)	LOVE AND ROCKETS
51	108	—	2	EURHYTHMICS ARISTA AL 8606 (9.98) (CD)	WE TOO ARE ONE
52	45	41	15	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC OE 45024/E.P.A. (CD)	IN STEP
53	49	45	24	THE CULT ● SIRE 25871/REPRISE (9.98) (CD)	SONIC TEMPLE
54	52	47	13	TORA TORA A&M SP 5261 (8.98) (CD)	SURPRISE ATTACK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	53	49	38	SOUNDTRACK ▲ ATLANTIC 81933 (9.98) (CD)	BEACHES
56	56	51	15	EXPOSE ● ARISTA AL 8532 (9.98) (CD)	WHAT YOU DON'T KNOW
57	44	39	7	DANNY ELFMAN WARNER BROS. 25977 (9.98) (CD)	BATMAN MOTION PICTURE SCORE
58	51	46	16	NENEH CHERRY VIRGIN 91252 (9.98) (CD)	RAW LIKE SUSHI
59	55	43	31	SIMPLY RED ● ELEKTRA 60828 (9.98) (CD)	A NEW FLAME
60	60	105	3	FASTER PUSSYCAT ELEKTRA 60883 (9.98) (CD)	WAKE ME WHEN IT'S OVER
61	59	52	32	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
62	74	93	4	RED HOT CHILI PEPPERS EMI 92152 (9.98) (CD)	MOTHER'S MILK
63	63	63	31	SURFACE ● COLUMBIA FC 44284 (CD)	2ND WAVE
64	64	66	8	STARSHIP RCA 9693-1-R (9.98) (CD)	LOVE AMONG THE CANNIBALS
65	NEW ▶	1	1	BOB DYLAN COLUMBIA OC 45281 (CD)	OH MERCY
66	57	57	4	L.A. GUNS VERTIGO 838 592 1/POLYGRAM (CD)	COCKED & LOADED
67	70	73	15	BANG TANGO MCA/MECHANIC 6300/MCA (9.98) (CD)	PSYCHO CAFE
68	68	72	8	BEE GEES WARNER BROS. 25887 (9.98) (CD)	ONE
69	NEW ▶	1	1	MELISSA ETHERIDGE ISLAND 91285/ATLANTIC (9.98) (CD)	BRAVE & CRAZY
70	124	—	2	JETHRO TULL CHRYSALIS 21708 (9.98) (CD)	ROCK ISLAND
71	67	62	111	GUNS N' ROSES ▲ <sup>8</sup> GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
72	62	55	35	DEBBIE GIBSON ▲ <sup>2</sup> ATLANTIC 81932 (9.98) (CD)	ELECTRIC YOUTH
73	65	65	17	DANGEROUS TOYS COLUMBIA FC 45031 (CD)	DANGEROUS TOYS
74	69	59	33	TOO SHORT ● JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS... TOO SHORT
75	NEW ▶	1	1	TEARS FOR FEARS FONTANA 838 730 1/POLYGRAM (CD)	THE SEEDS OF LOVE
76	66	53	8	EPMD FRESH 9201 2/SLEEPING BAG (9.98) (CD)	UNFINISHED BUSINESS
77	79	69	53	ROB BASE & D.J. E-Z ROCK ▲ PROFILE 1267 (8.98) (CD)	IT TAKES TWO
78	82	86	25	ROXETTE ● EMI 91098 (9.98) (CD)	LOOK SHARP!
79	61	54	26	BONNIE RAITT ● CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
80	80	84	5	GORKY PARK MERCURY 838 628 1/POLYGRAM (CD)	GORKY PARK
81	71	64	15	THE CALL MCA 6303 (9.98) (CD)	LET THE DAY BEGIN
82	72	60	17	KOOL MOE DEE ● JIVE 1182/RCA (8.98) (CD)	KNOWLEDGE IS KING
83	73	81	12	PAT METHENY GROUP GEFEN GHS 24245 (9.98) (CD)	LETTER FROM HOME
84	93	82	17	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (9.98) (CD)	ABSOLUTE TORCH AND TWANG
85	85	124	3	JEFFERSON AIRPLANE EPIC OE 45271/E.P.A. (CD)	JEFFERSON AIRPLANE
86	NEW ▶	1	1	TINA TURNER CAPITOL 91873 (9.98) (CD)	FOREIGN AFFAIR
87	83	92	18	CLINT BLACK RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
88	90	102	8	TEXAS MERCURY 838-171-1/POLYGRAM (CD)	SOUTHSIDE
89	87	88	44	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
90	77	77	6	TESTAMENT MEGAFORCE 82009/ATLANTIC (9.98) (CD)	PRACTICE WHAT YOU PREACH
91	89	90	6	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 25940 (9.98) (CD)	SPEND THE NIGHT
92	78	71	16	GRAYSON HUGH RCA 7661-1-R (8.98) (CD)	BLIND TO REASON
93	NEW ▶	1	1	BIG DADDY KANE COLD CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THING
94	94	98	5	ROLLING STONES ABKCO 1218-1 (CD)	SINGLES COLLECTION - THE LONDON YEARS
95	76	58	20	JOHN COUGAR MELLENCAMP ▲ MERCURY 838-220-1/POLYGRAM (CD)	BIG DADDY
96	86	85	63	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
97	81	68	12	BOOGIE DOWN PRODUCTIONS ● JIVE 1187-1-J/RCA (8.98) (CD)	GHETTO MUSIC: THE BLUEPRINT OF HIP HOP
98	84	74	12	MR. BIG ATLANTIC 81990 (9.98) (CD)	MR. BIG
99	100	95	55	METALLICA ▲ <sup>2</sup> ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
100	96	108	24	ANDREW DICE CLAY DEF AMERICAN DEF 24214/GEFFEN (9.98) (CD)	DICE
101	102	104	9	HOODOO GURUS RCA 9781-1-R (9.98) (CD)	MAGNUM CUM LOUDER
102	106	148	3	BIG AUDIO DYNAMITE COLUMBIA FC 45212 (CD)	MEGATOP PHOENIX
103	98	100	12	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
104	99	91	11	TANGIER ATCO 91251 (9.98) (CD)	FOUR WINDS
105	107	132	4	REGINA BELLE COLUMBIA FC44367 (CD)	STAY WITH ME
106	105	94	12	STEPHANIE MILLS MCA 6312 (9.98) (CD)	HOME
107	104	101	112	DEF LEPPARD ▲ <sup>9</sup> MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
108	97	89	43	GUNS N' ROSES ▲ <sup>3</sup> GEFEN GHS 24198 (8.98) (CD)	G N' R LIES
109	115	142	4	NANCI GRIFFITH MCA 6319 (9.98) (CD)	STORMS

○ 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.

Linda Ronstadt

featuring

Aaron Neville



Cry like a rainstorm

Howl like the Wind

featuring the first single and video

**"DON'T KNOW MUCH"**



On Elektra Cassettes, Compact Discs and Records

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Produced by Peter Asher  
(except "Don't Know Much" produced by Peter Asher and Steve Tyrell)  
Recorded and Mixed by George Massenburg  
Aaron Neville appears courtesy of A&M Records

# Find out how often Steel Wheels spin without spinning your wheels.



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Record Track is a computerized system that continually monitors airplay at radio, TV and cable stations throughout the U.S. It gives you easy, online access to airplay information on popular songs within hours of actual broadcast. Best of all, *it's virtually 100% accurate*.

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# 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	112	115	8	DANGER DANGER IMAGINE FZ 44342/E.P.A. (CD)	DANGER DANGER
111	75	56	18	THE DOOBIE BROTHERS ● CAPITOL C1-90371 (9.98) (CD)	CYCLES
112	88	67	15	SOUNDTRACK ● MCA 6306 (9.98) (CD)	GHOSTBUSTERS II
113	135	106	19	SPECIAL ED PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE
114	92	70	7	EDDIE MURPHY COLUMBIA OC 40970 (CD)	SO HAPPY
115	109	83	52	KARYN WHITE ▲ WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
116	116	113	10	DAVID PEASTON GEFEN 24228 (9.98) (CD)	INTRODUCING... DAVID PEASTON
117	103	96	34	TONE LOC ▲2 DELICIOUS VINYL DV 3000/ISLAND (8.98) (CD)	LOC-ED AFTER DARK
118	101	80	16	PAUL MCCARTNEY ● CAPITOL C1-91653 (9.98) (CD)	FLOWERS IN THE DIRT
119	141	183	36	KIX ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
120	110	79	18	STEVIE NICKS ● MODERN 91245/ATLANTIC (9.98) (CD)	THE OTHER SIDE OF THE MIRROR
121	95	78	15	ANDERSON, BRUFORD, WAKEMAN, HOWE ● ANDERSON, BRUFORD, WAKEMAN, HOWE ARISTA AL 8590 (9.98) (CD)	ANDERSON, BRUFORD, WAKEMAN, HOWE
122	113	97	18	BADLANDS ATLANTIC 81966 (9.98) (CD)	BADLANDS
123	91	87	12	SOUNDTRACK MOTOWN MOT 6272 (9.98) (CD)	DO THE RIGHT THING
124	129	129	10	KING'S X MEGA FORCE 81997/ATLANTIC (9.98) (CD)	GRETCHEN GOES TO NEBRASKA
125	118	120	8	DIRTY LOOKS ATLANTIC 81992 (9.98) (CD)	TURN OF THE SCREW
126	127	—	2	KING DIAMOND ROADRACER 9461/MCA (8.98) (CD)	CONSPIRACY
127	111	111	8	TREVOR RABIN ELEKTRA 60781 (9.98) (CD)	CAN'T LOOK AWAY
128	NEW ▶	1	1	SQUEEZE A&M SP 5278 (8.98) (CD)	FRANK
129	130	145	4	JOE COCKER CAPITOL 92861 (9.98) (CD)	ONE NIGHT OF SIN
130	NEW ▶	1	1	BONHAM WTG FP 45009/E.P.A. (CD)	THE DISREGARD OF TIMEKEEPING
131	122	122	6	KATRINA AND THE WAVES SBK 92649 (9.98) (CD)	BREAK OF HEARTS
132	134	134	6	VESTA A&M SP5223 (8.98) (CD)	VESTA 4 U
133	133	135	4	TEN YEARS AFTER CHRYSALIS 21722 (9.98) (CD)	ABOUT TIME
134	131	119	6	STEVE STEVENS ATOMIC PLAYBOYS WARNER BROS. 25920 (9.98) (CD)	STEVE STEVENS ATOMIC PLAYBOYS
135	119	110	9	JUNKYARD GEFEN GHS 24227 (9.98) (CD)	JUNKYARD
136	114	99	26	JODY WATLEY ● MCA 6276 (8.98) (CD)	LARGER THAN LIFE
137	121	114	23	PIXIES 4 AD/ELEKTRA 60856/ELEKTRA (9.98) (CD)	DOOLITTLE
138	125	125	31	STEVIE B ● LMR 5531 (8.98) (CD)	IN MY EYES
139	151	144	15	VAN MORRISON MERCURY 839 262 1/POLYGRAM (CD)	AVALON SUNSET
140	117	103	38	SLICK RICK ● DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
141	136	133	7	LIZZY BORDEN ENIGMA/METAL BLADE 73412 (9.98) (CD)	MASTER OF DISGUISE
142	120	112	7	BRYAN FERRY/ROXY MUSIC REPRISE 25857 (12.98) (CD)	STREET LIFE 20 GREAT HITS
143	143	151	4	FATES WARNING METAL BLADE/ENIGMA 73408/ENIGMA (8.98) (CD)	PERFECT SYMMETRY
144	144	152	5	SHARON BRYANT WING 837 313 1/POLYGRAM (CD)	HERE I AM
145	128	118	8	STAGE DOLLS CHRYSALIS 21716 (9.98) (CD)	STAGE DOLLS
146	NEW ▶	1	1	CAMPER VAN BEETHOVEN VIRGIN 91289 (9.98) (CD)	KEY LIME PIE
147	171	—	2	D.A.D. WARNER BROS. 25999 (9.98) (CD)	NO FUEL LEFT FOR THE PILGRIMS
148	153	177	3	KEVIN PAIGE CHRYSALIS 21683 (9.98) (CD)	KEVIN PAIGE
149	182	—	2	ENUFF Z'NUFF ATCO 91262 (9.98) (CD)	ENUFF Z'NUFF
150	147	149	5	THE GRACES A&M SP 5265 (8.98) (CD)	PERFECT VIEW
151	137	116	71	ROD STEWART ▲ WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
152	145	127	13	VARIOUS ARTISTS GEFEN GHS 24236 (10.98) (CD)	GREENPEACE: RAINBOW WARRIORS
153	166	—	29	TESLA ● GEFEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
154	154	160	7	VAIN ISLAND 91272/ATLANTIC (9.98) (CD)	NO RESPECT
155	NEW ▶	1	1	THE COVER GIRLS CAPITOL 91041 (8.98) (CD)	WE CAN'T GO WRONG

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	123	117	64	CINDERELLA ▲2 MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
157	138	126	13	THIRD WORLD MERCURY 836 952 1 (CD)	SERIOUS BUSINESS
158	162	162	27	EXTREME A&M SP 5238 (8.98) (CD)	EXTREME
159	159	161	86	ORIGINAL LONDON CAST ▲ POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
160	160	164	5	DARLING CRUEL POLYGRAM 837 920 1 (CD)	PASSION CRIMES
161	149	143	43	KID 'N PLAY ● SELECT 21628 (8.98) (CD)	2 HYPE
162	132	109	13	BILLY SQUIER CAPITOL C1-48748 (9.98) (CD)	HEAR & NOW
163	146	137	28	DE LA SOUL ● TOMMY BOY 1019 (9.98) (CD)	3 FEET HIGH AND RISING
164	142	141	20	CYNDI LAUPER EPIC OE 44318/E.P.A. (CD)	A NIGHT TO REMEMBER
165	157	163	51	SIR MIX-A-LOT ● NASTY MIX 70123 (8.98) (CD)	SWASS
166	148	130	16	JACKSON BROWNE ELEKTRA 60830 (9.98) (CD)	WORLD IN MOTION
167	NEW ▶	1	1	ZAPP REPRISE 25807 (9.98) (CD)	V
168	152	159	45	JOURNEY ▲2 COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
169	172	140	7	TWIN HYPE PROFILE 1281 (8.98) (CD)	TWIN HYPE
170	168	173	17	MICHAEL MORALES WING 835 810 1/POLYGRAM (CD)	MICHAEL MORALES
171	126	107	6	THE JETS MCA 6313 (9.98) (CD)	BELIEVE
172	140	128	6	KEITH WHITLEY RCA 9809-1-R (8.98) (CD)	I WONDER DO YOU THINK OF ME
173	155	179	22	MICA PARIS ISLAND 90970/ATLANTIC (8.98) (CD)	SO GOOD
174	186	186	236	ROLLING STONES ● ABKCO 6667-1 (CD)	HOT ROCKS 1964-1971
175	165	168	19	PUBLIC IMAGE LTD. VIRGIN 91062 (9.98) (CD)	9
176	158	157	9	THE POGUES ISLAND 91225/ATLANTIC (9.98) (CD)	PEACE & LOVE
177	161	146	12	BODEANS SLASH 25876/REPRISE (9.98) (CD)	HOME
178	180	193	3	RED FLAG ENIGMA 73523 (9.98) (CD)	NAIVE ART
179	167	150	51	KENNY G ▲2 ARISTA AL 8457 (9.98) (CD)	SILHOUETTE
180	176	166	36	ENYA ● GEFEN 24233 (9.98) (CD)	WATERMARK
181	179	184	12	THE THE EPIC FE 45241/E.P.A. (CD)	MIND BOMB
182	NEW ▶	1	1	MAX Q ATLANTIC 82014 (9.98) (CD)	MAX Q
183	139	121	22	DONNY OSMOND CAPITOL C1-92354 (8.98) (CD)	DONNY OSMOND
184	188	189	3	MICK JONES ATLANTIC 81991 (9.98) (CD)	MICK JONES
185	150	131	20	NATALIE COLE EMI 48902 (9.98) (CD)	GOOD TO BE BACK
186	NEW ▶	1	1	MICHAEL MONROE MERCURY 838 627 1/POLYGRAM (CD)	NOT FAKIN' IT
187	NEW ▶	1	1	JOHN LEE HOOKER CHAMELEON D1-74808/CAPITOL (8.98) (CD)	THE HEALER
188	173	175	3	GUCCI CREW II GUCCI 3314 (8.98) (CD)	EVERYBODY WANTS SOME
189	174	181	93	PETER GABRIEL ▲2 GEFEN GHS 24088 (8.98) (CD)	SO
190	195	—	2	WRAITHCHILD AMERICA ATLANTIC 81889 (9.98) (CD)	CLIMBING THE WALLS
191	175	170	33	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS (9.98) (CD)	GREATEST HITS III
192	156	147	52	QUEENSRYCHE ● EMI 48640 (9.98) (CD)	OPERATION: MINDCRIME
193	169	178	24	SARAYA POLYDOR 837-764-1/POLYGRAM (CD)	SARAYA
194	191	197	61	SOUNDTRACK ▲4 ELEKTRA 60806 (9.98) (CD)	COCKTAIL
195	170	138	13	JIMMY BUFFETT MCA 6314 (9.98) (CD)	OFF TO SEE THE LIZARD
196	178	156	17	MICHAEL DAMIAN CYPRESS YL 90130/A&M (9.98) (CD)	WHERE DO WE GO FROM HERE
197	163	165	15	MARIA MCKEE GEFEN GHS 24229 (9.98) (CD)	MARIA MCKEE
198	164	153	9	NITRO RHINO 70894/RAMPAGE (8.98) (CD)	O.F.R.
199	189	182	18	VARIOUS ARTISTS TVT 1400 (8.98) (CD)	TV TOONS - THE COMMERCIALS
200	177	136	13	PETE TOWNSHEND ATLANTIC 81996 (9.98) (CD)	THE IRON MAN

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- |                                      |                          |                            |                                    |                                     |                                  |                                |                          |
|--------------------------------------|--------------------------|----------------------------|------------------------------------|-------------------------------------|----------------------------------|--------------------------------|--------------------------|
| 10,000 Maniacs 30                    | Jimmy Buffett 195        | EPMD 76                    | Don Henley 13                      | Cyndi Lauper 164                    | Stevie Nicks 120                 | Sir Mix-A-Lot 165              | The The 181              |
| The 2 Live Crew 31                   | The Call 81              | Eazy-E 89                  | Hoodoo Gurus 101                   | Living Colour 32                    | Nitro 198                        | Skid Row 7                     | Third World 157          |
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## 'WHEN HARRY MET SALLY' VID DUE DEC. 14

(Continued from page 1)

other recent titles as "Star Trek V" (\$51 million), "A Nightmare On Elm Street 5" (\$21 million), and "Lock Up" (\$20 million) are also due as December rental releases. Each will have windows of six months or less.

In June, MCA's "Twins" a \$100 million-grossing film that opened in December 1988, was released with a six-month theatrical window.

The release pattern is in sharp contrast to that of several of last year's big films. "Who Framed Roger Rabbit," last year's top film at \$155 million in the U.S., experienced a 16-month window; "Coming To America" (\$127 million) waited 11 months to come to video stores; and "Crocodile Dundee II" (\$110 million) had a 10-month theatrical window.

Still, Rand Bleimeister, executive VP of Nelson Entertainment, downplays the video release of "When Harry Met Sally . . ." as indicative of a trend. "Generally, it is six months or longer between box-office opening and home video street date. It comes down to the home video company trying to find the most optimum release schedule. You try to schedule so

you're not going head-to-head with competitors."

Bleimeister adds, "Between Christmas and New Year's is one of the biggest rental weeks of the year. Why not put out a big rental film? Releasing in December makes sense. And if a product is sell-through priced like 'Batman,' it makes sense to release it before that. The key issue is to not disrupt theatrical and yet find the optimal period in terms of competition and seasonality."

But such previously announced video releases as "Weekend At Bernie's," "See No Evil, Hear No Evil," "Great Balls Of Fire," "Roadhouse," and "Renegades"—along with the titles mentioned above—are already threatening a crowded field for December, traditionally a lean month for A titles.

Walt Wiseman, head of wholesaler Major Video Concepts, Indianapolis, and also president of the National Assn. of Video Distributors, says he thinks suppliers are still setting release schedules on a case-by-case basis. "I'm also not sure if six months or eight months makes a lot of differ-

ence anyway," says Wiseman. "If a film has had a big print and advertising campaign, people won't forget."

However, what will happen, according to Wiseman, is that "depending on the number of units 'Batman' does, you will see the mega blockbusters coming to home video a lot quicker."

Indeed, say distributors, the first quarter of 1990 could see "Indiana Jones And The Last Crusade" (\$193 million), "Lethal Weapon 2" (\$140 million), and "Honey, I Shrunk The Kids" (\$123 million) all released at sell-through prices as studios forgo summer or fall 1990 time frames.

"Six months has been fairly standard," says Bud O'Shea, head of MGM/UA Home Video. "You jockey a little bit because you want to know what you may be up against in a particular month. But if the windows start going below six months, a major problem is going to develop between theatrical exhibitors and the heads of theatrical distribution at the studios."

"There is a tremendous amount of concern already on the part of exhibi-

tors that this is starting a trend. 'Batman' created quite a bit of backlash."

In addition, says O'Shea, "I don't think it makes sense to be going out with a film like ["When Harry Met Sally . . ."] considering what's going to be out there. January is as much a viable month as December. To say that December is the biggest month of the year is a myth. And that film still has a high theatrical visibility."

"There's also a concern that when you look at the volume being anticipated on 'Batman,' 'Bambi,' 'Roger Rabbit,' and the other big ones, the open-to-buy credit limits on the part of distributors and large accounts only goes to a point. Those numbers can only be obtained by vastly extending credit limits and that makes financial people in any company very nervous. 'Batman' is absorbing a lot of dollars right now," he says.

John Thrasher at the Sacramento, Calif.-based Tower Video chain echoes most retailers in voicing his support of shorter windows. "It's not unusual to see a piggyback effect. If one company is fairly successful at doing something, you have a number of others following suit."

Thrasher says the industry will probably not see a repeat of a situation several years ago when Disney put out the megahit "Three Men And A Baby" as a rental title and promised not to go to sell-through for 18

months. "By the time it comes out for sell-through, nobody will care," he says.

Says Mitch Perliss of the Southern California Music Plus Video chain: "The windows do seem to be shortening. You pick up on the excitement, advertising, and exposure of the theatrical release. No question it's good for retail."

"I think it's a matter of money," says analyst Bob Alexander of Alexander & Associates in New York. "If studios can get more money out of home video by shortening the windows, they will do it. The problem, of course, is that they do not want to kill a successful theatrical run."

"The issue on 'Batman' will be how the tail of theatrical presentations will interact with home video. I don't think the risk on 'When Harry Met Sally . . .' is that great."

"The thing that propels the home video market is the awareness of the title when it shows up in stores. Basically, studios spend \$20 million in ads to launch, so there is a desire to get under that umbrella," he says.

Like MGM/UA Home Video's O'Shea, Alexander says he sees more pressure on theatrical and home video windows.

"There may be more pressure on pay-per-view which may want to squeeze up its availability post-theatrically."

## OCTOBER OFFERS GREATEST-HITS SETS, PLUS NEW JOEL, RONSTADT

(Continued from page 6)

You Stronger," from Motown.

In stores the same day is Belinda Carlisle's "Runaway Horses," her second effort for MCA.

Arista Records has one of its biggest months of the year with new releases by past platinum artists the Grateful Dead and Taylor Dayne. Following the tried-and-true method, Dayne's new album, in stores Oct. 17, was produced by Ric Wake, who worked on her debut. Like the debut album, "Can't Fight Fate" contains a similar mix of ballads, dance numbers, and rock songs.

The Grateful Dead follow "In The Dark," the biggest album in their 25-year career, with "Built To Last,"

produced by Jerry Garcia and John Cutler. In stores on Halloween, the album is preceded by the single "Foolish Heart."

Also in stores the last day of October is "Strange Fire," the Indigo Girls' follow-up to their gold Epic debut. "Strange Fire" is actually a re-packaging of the duo's independent album released a few years ago.

The top black release of the month is D.J. Jazzy Jeff & The Fresh Prince's "And In This Corner," due Oct. 31 on Jive. The video for the first single, the title track, features none other than Mike Tyson. Other hot black releases include Ice-T's "The Iceberg: Freedom Of Speech . . . Just

Watch What You Say," coming from Warner Bros./Sire on Oct. 10; Angela Winbush's "The Real Thing," due Oct. 17 on PolyGram; and Roxanne Shante's "Bad Sister," Oct. 31 on Cold Chillin'/Reprise.

On the country front, Rodney Crowell will have his new Columbia album, "Key To The Highway," in stores Oct. 30.

Also coming this month is Buck Owens' first studio album in years, "Act Naturally." The Capitol release is in stores Wednesday (4).

Assistance in preparing this story was provided by Larry Flick, Lee Lambert, and Deborah Russell.

## NOW PLAYING: GREED, GALL, AND ERROR

(Continued from page 11)

ject to copyright after he has made the first sale of that article.

The 1976 revision of the copyright law continues this "first sale" doctrine. In the House Judiciary Committee's report No. 94-1476, presented Sept. 3, 1976, it is stated that section 109 of the new law "restates and confirms the principle that, where the copyright owner has transferred ownership of a particular copy or phonorecord of a work, the person to whom the copy or phonorecord is transferred is entitled to dispose of it by sale, rental, or any other means . . . [In addition,] the copyright owner's exclusive right of public distribution would have no effect upon anyone who owns 'a particular copy or phonorecord lawfully made under this title' and who wishes to transfer it to someone else or to destroy it."

Paramount sold the cassettes in question to the video retailer without restrictions. Thereafter, the dealer can do what he wants with it, other than to make a counterfeit copy or a derivative work. Nothing stops him or anyone to whom he gives, sells, or loans the tape from cutting portions out or inserting new material. The results could be different were Paramount to have leased the cassettes to the retailer. But then Paramount would not have the huge revenues generated by selling cassettes. In effect, Paramount, by the pending litigation, is trying to have its cake after it has eaten it. This is a misuse of the copyright laws.

Nor does there seem to be any merit in the Lanham Act portions of Paramount's case. Where is there a misrepresentation of the contents of the cassette? The cover of the cassette does not state that a Pepsi commercial is included, nor does the container so state. Nor is the Paramount logo removed and that of another party substituted. Nor has any portion of the feature film been tam-

pered with.

But even if it had been, so what? The Berne Convention contains in Article 6(bis) the moral right doctrine, which should bar such tampering. But Paramount fought long and hard to bar the inclusion of the moral right provision into U.S. copyright law in 1988, when Congress was debating whether this country should join that international copyright treaty. (The U.S. has since subscribed to Berne, but without changing U.S. law in regard to moral rights.) So Paramount is in no position to complain even if there were a distortion of its copyrighted product in a cassette that it has sold fair and square.

Just as the audience thinks the picture show is over, a new character enters: JVC out of Tokyo. JVC argues that a Midland, Texas, firm, Video Air Time, which splices commercials into its prerecorded video-cassettes, infringes upon JVC's rights. Now, if those cassettes have been lawfully sold and purchased, then neither JVC, Paramount, nor any other seller of such tapes can holler "copyright infringement." At the most, JVC could require any commercial splicer of advertisements to add a label indicating that a tape made by "XYZ" has been added to the JVC cassette.

But who in his right mind would want to advertise "XYZ" this way? And what would the public and the law think if—perish the thought—it was believed that motion picture producers and tape manufacturers were ganging up on those little guys out in Wichita and Midland who are trying to make an honest buck? After all, shouldn't there be a limit to gall, greed, and the making of egregious errors? And so, as the sun sinks slowly in the west, and the music swells, and as the house lights come on, our review of "Gall, Greed, and Egregious Errors" comes to the end.

## October Hot Album Releases

Sixteen albums are slated for release in October by artists who hit gold or platinum with their last studio album.

ARTIST	TITLE	LABEL	DATE	PRODUCER
PAT BENATAR	BEST SHOTS	CHRYSLIS	OCT. 31	VARIOUS
DAVID BYRNE	REI MOMO	WARNER BROS./SIRE/LUAKA BOP	OCT. 3	STEVE LILLYWHITE & DAVID BYRNE
BELINDA CARLISLE	RUNAWAY HORSES	MCA	OCT. 10	RICK NOWELS
D.J. JAZZY JEFF & THE FRESH PRINCE	AND IN THIS CORNER	JIVE	OCT. 31	PETE Q HARRIS & NIGEL GREEN
TAYLOR DAYNE	CAN'T FIGHT FATE	ARISTA	OCT. 31	RICK WAKE
GRATEFUL DEAD	BUILT TO LAST	ARISTA	OCT. 31	JERRY GARCIA & JOHN CUTLER
GEORGE HARRISON	BEST OF DARKHORSE 1976-1989	WARNER BROS./DARKHORSE	OCT. 10	VARIOUS
INDIGO GIRLS	STRANGE FIRE	EPIC	OCT. 31	JOHN KEANE
BILLY JOEL	STORMFRONT	COLUMBIA	OCT. 17	MICK JONES
DON JOHNSON	LET IT ROLL	EPIC	OCT. 3	KEITH DIAMOND
KISS	HOT IN THE SHADE	POLYGRAM	OCT. 17	PAUL STANLEY & GENE SIMMONS
ROBERT PALMER	ADDITIONS—VOL. ONE	ISLAND	OCT. 30	VARIOUS
LINDA RONSTADT	CRY LIKE A RAINSTORM, HOWL LIKE THE WIND	ELEKTRA	OCT. 2	PETER ASHER
BARBRA STREISAND	A COLLECTION—GREATEST HITS. AND MORE	COLUMBIA	OCT. 3	VARIOUS
BRUCE WILLIS	IF IT DON'T KILL YOU, IT JUST MAKES YOU STRONGER	MOTOWN	OCT. 3	ROBERT KRAFT
NEIL YOUNG	FREEDOM	REPRISE	OCT. 3	NEIL YOUNG & NIKO BOLAS

## Air Studios Survives Storm

BY SUSAN NUNZIATA

NEW YORK Air Studios on Montserrat appears to be one of the few structures on the island to have weathered the recent Hurricane Hugo with only mild damage. None of the facility's 17 employees have been hurt and the studio itself is relatively unscathed.

Air's residence lost its roof and the villa has been destroyed, however. The studio's manager is Yvonne Kelly.

"The studio was very strongly built when we put it up 10 years ago," says George Martin, co-owner of Air Studios in London and Montserrat. "It's impossible to say how much damage has been done; we haven't been there yet. The studio hasn't been badly damaged, but the mini-hotel we had there has fared badly. Still, we're a damn sight better off than much of the island."

Martin and John Burgess, who also owns Air Studios, will visit the island shortly after attending the Audio Engineering Society Convention in New York Oct. 18-21.

Although the studio survived structurally, Burgess is concerned for the equipment within. "The damage will occur in the fact that there is no power going in and equipment on a place like Montserrat needs air conditioning constantly," he says. "There has been some damage to the desk but we can't determine the extent of that until the power gets on; I imagine that would take about a month."

Equipment in the studio includes two 32-track Mitsubishi digital machines and a Solid State Logic desk with a Focusrite addition and 60 channels.

The island's harbor has been destroyed by the hurricane, as have most of the houses and two resort hotels. Communication with Montserrat is still limited. "The island won't be manageable for about six months," says Martin. "But the people are very resilient. The people on Montserrat will work very hard to reclaim the land."

Martin is in the process of soliciting tracks recorded at Air Studios by various artists for a disaster relief compilation album. The album is scheduled for a November release on Chrysalis.

"We're getting a tremendous amount of support from everyone we've contacted," says Martin. "A lot of the people we've contacted for the album are out on tour right now but they've expressed support for the effort."

Among those who have expressed interest are Mark Knopfler with Dire Straits, who recorded "Brothers In Arms" at Air Montserrat. Other artists who have been asked to participate include the Rolling Stones, Paul McCartney, Elton John, Art Garfunkel, Stevie Wonder, Phil Collins, Mike Rutherford, Roger Daltrey, Luther Vandross, Eric Clapton, Sting, Black Sabbath, Simply Red, and OMD.

## HURRICANE HUGO HITS RETAILERS IN BOTTOM LINE

(Continued from page 5)

months—both because retailers in the area will buy more cautiously and because the storm survivors will probably have less money to spend on nonessential items.

Brian Taylor, senior sales rep for Baker & Taylor's Charlotte branch, estimates that at least 250 video retailers were injured a little or a lot by the storm. "Two or three" video outlets in Charleston, he says, were destroyed and others reported

heavy damage to signs and windows.

He calculates that the several days' loss of operation many stores endured will cost them 25%-40% of their total September revenues. This, he adds, is an especially grating loss since the end of the peak summer rental season has already dropped monthly income by 25%-30%.

While he reports no order cancel-

lations yet by any of his 220 accounts, he says there has been some downsizing of orders. During the Video Software Dealers Assn. Regional Chapter Week, Oct. 2-6, his branch will offer "Hugo Discounts" to dealers of 10%-12% off the regular price of titles. The offer, he stresses, is for his region only.

Harold Chamberlain, VSDA president for North Carolina, says that he talked to a lot of dealers in the

central part of the state who were unable to reopen their stores until four or five days after the storm. There was also heavy damage throughout the region, he adds.

Jay Hasley's Pick-A-Flick store in Florence, S.C., which is about 60 miles inland from Myrtle Beach, reopened two days after Hugo and turned itself into a collection center to gather food and supplies for the victims in nearby towns.

## IT'S ALL BUSINESS AT RECORD WORLD

(Continued from page 8)

spent a great deal of energy over the last few years acquiring all those very systems and perspectives that our lack thereof we once viewed as our distinctive edge over our competition."

At the core of the changes is the company's new point-of-sale computer system. Besides building 12 new stores, the IBM system was Record World's biggest investment this fiscal year, according to Roy Imber. The new system, which helps daily reports, product inventory, inventory management, and shipment processing, has been installed in 28 of the chain's 80 stores. Plans call for it to be in 50 additional stores by the end of the fiscal year in March, and in all locations by March 1991.

The Imbers also stressed how little effort it would take to greatly increase the chain's capital and growing power. "The savings accom-

plished by a chainwide reduction in payroll of 5% would allow us to open three more complete stores next year at no true additional cost to us," said Bruce Imber, adding that "a mere increase in store gross profit would create enough additional profits" to permit the company to open five more stores next year.

Mitchell and Bruce Imber explained to the managers that, by watching the business a little closer, the chain could add 24 additional locations at no extra cost to the 12 currently planned for next year.

However, as Bill Forrest, the chain's senior VP/chief financial officer showed, even without the changes, the company continues to show growth. A little more than a decade ago, in 1978, the outfit reaped \$13.5 million in annual sales from 23 stores. Projected sales for the fiscal year ending in March 1990 are \$82

million on 83 stores. For the fiscal year ended March 1989, the company grossed \$77.5 million, up 6.9% from 1988. Comparable stores had a 1.8% sales increase; the rest stemmed from new locations.

In addition to better planning by store managers, VP of retail Mike Collins stressed growth in several areas to increase profits. He said, "Last year we highlighted accessories, and sales in that area were 50% higher than the previous year. Now cassette singles is big growth business and so is video. We'd like to increase the video business by 50%."

Bruce Imber said, "The average store will have a 16-by-20-foot [video] department offering between 500 and 1,000 titles." Noting that videos account for some 3.5% of sales, he added, "We'd like to get up to 5% by the end of the fiscal year."

The company is also expanding

into selling Nintendo games, which Mitchell Imber predicted "can do a really good job at Christmas." The top 30 stores in the chain are offering up to 50 titles each starting this month.

In another adaptation to today's buying patterns, permanent structures for vinyl singles are being replaced with units for cassette singles and modules for vinyl 45s that can be easily removed as the configuration is phased out. "We should complete the whole chain by January," said Bruce Imber.

As for short-term goals, Collins emphasized better holiday preparation, especially in light of the music industry's weak summer. A seminar on the holiday season was held to prepare managers for changes in ordering procedures and to offer them tips on how to manage the season more effectively.

## McDonald's Vid Deal Judged A McPlus For Sell-Thru

BY JIM BESSMAN

NEW YORK McDonald's latest menu addition, a Meal And A Movie tie-in with Vestron Video, has prompted at least one retailer to try to capitalize on the exposure generated by the promotion.

According to Dan Markim, Vestron's VP of special markets, TV advertising for the four-week promotion, which runs Sept. 22-Oct. 19 in New York and four other major markets, has generated an order from Waldenbooks for "Puff The Magic Dragon" cassettes.

That catalog title, along with "Mr. Mom" and "Hoosiers," is being sold over the McDonald's counters in New York for \$5.99 plus tax when accompanying a purchase of a "large sandwich" of a Big Mac type, an order of fries, and a Coke. Markim did not reveal the other four markets in the promotion.

The tapes are packaged slightly differently from normal retail copies, and have also been duplicated in the lower-cost, low-speed EP mode.

What Markim terms a "multi-million-dollar [McDonald's] media package" consisting of heavy TV and radio buys (including a Spanish-language version of the TV spot being aired on Hispanic-targeted stations) commenced in New York Sept. 18, and was followed by the Waldenbooks order on Sept. 27.

This lends credence to Markim's contention that the low-price, off-retail McDonald's promotion, instead of alienating video stores, would actually increase their sales of the promoted titles via lasting impressions generated by the ads. The McDonald's tie-in also aids sell-through as a whole, he feels.

"[Waldenbooks] recognizes the limited availability [of 'Puff'] at McDonald's, as well as the value of the extensive advertising," says Markim, who notes that while this title will be available for the entire four-week promotion period, "Mr. Mom" will be offered only for the first two weeks and "Hoosiers" for the last two.

"Also, a lot of people don't eat at McDonald's, and those that do might still miss the two-week window [for 'Mr. Mom' and 'Hoosiers']. So there's still a big opportunity [for retailers] to rent and sell a lot of copies. And if McDonald's puts any tapes in the

hands of people who only rent, and they recognize the value of watching a tape repeatedly or using it at baby-sitting time, they'll then find it looks silly alone on the shelf and will become collectors."

Both "Hoosiers" and "Mr. Mom" are included in Vestron's current VideoGift promotion. As such, they are priced at \$14.98, though Markim points out that the total cost of the McDonald's tape, meal, and tax will approach this figure.

Markim says that McDonald's chose the three titles not only because "they're good movies," but be-

cause they are family movies.

"There aren't a whole lot of movies out there that are wholesome," he says. "'Dirty Dancing' and 'Platoon' [also Vestron titles] wouldn't work."

Besides stimulating sell-through, Markim credits Meal And A Movie for giving TV ad exposure to catalog instead of hit titles. He adds that the campaign should also assuage what he feels are baseless fears regarding the use of videos as premiums, as again, the media attention focused on the McDonald's promotion should only help sell more titles in the long run.

## Film Co. Says Menendez Murder Led To Dropping Suit Carolco Settles With Ex-IVE Chief

BY DON JEFFREY

NEW YORK Carolco Pictures Inc., a Los Angeles film production company, has settled a longstanding lawsuit with the former owner of a video company acquired by Carolco, claiming that pursuing the action would have required testimony from former LIVE Entertainment Inc. chairman Jose Menendez, who was murdered in July. LIVE is 48% owned by Carolco.

Thomas K. Levine, VP corporate development, says Carolco has agreed to pay Noel C. Bloom, the former owner of International Video Entertainment, about \$500,000.

Bloom sued Carolco, charging he was still owed \$500,000 from the deal. Carolco, however, claimed it did not have to pay the money be-

cause Bloom had violated a non-competition clause in the purchase agreement. A court ruled in Bloom's favor. Carolco intended to appeal the ruling, but dropped the plan after Menendez's death.

Carolco has said it does not believe there is any connection between the lawsuit and the murder. But Carolco and LIVE have hired two prestigious law firms to coordinate an investigation of all company operations and of Menendez's personal life to determine whether the murder might have been related to any of LIVE's businesses.

LIVE operates three subsidiaries: IVE, the videocassette supplier; Lieberman Enterprises, the second-largest rackjobber in the U.S.; and Strawberries Records, Tapes & Compact Discs, a Northeast chain.

The internal investigation by the attorneys and a major accounting firm includes a re-review of the \$40-million acquisition of Strawberries earlier this year (Billboard, Sept. 16).

In other news, Carolco says it has acquired a 33% stake in Vista Organization Ltd., a New York-based movie production company, for about \$35 million worth of Carolco securities.

Peter Hoffman, chief executive of Carolco, in a recent talk before investors and analysts in New York, denied rumors that Carolco was selling some of its LIVE stock to finance acquisitions. In fact, Hoffman said, Carolco was purchasing additional shares of LIVE, whose price had fallen since Menendez's death and the spate of rumors that followed the tragedy.

## 6-BY-12-INCH CD STANDARD IS HOT TOPIC AT NARM RETAILERS' CONFAB

(Continued from page 1)

uct no matter what size it is. Do what you want with the technology, but give us some sort of generic packaging that would be good for our stores."

In the meantime, the 6-by-12 standard for CDs, which is being phased out in Canada, the only country besides the U.S. that employs extended CD packaging, holds the retailers' focus. "I'm surprised we're even discussing this issue," said Walter McNeer, executive VP of retail operations for Hastings, the chain operated by Amarillo, Texas-based Western Merchandisers.

"Our stores will be such an exciting place to visit with smaller and smaller packages," he added dryly, opining that a store's cassette section tends to be its least visually stimulating department.

"There is a lot of theft already, even with the 6-by-12," said Rachelle Friedman, co-owner of New

York superstore complex J&R Music World. "It would be absolutely unbelievable if [CDs were in] just the jewel box."

Carl Rosenbaum, president of Chicago's The Flip Side web, suggested that the extended package enhances the perceived value of the high-ticket CD, while Jim Petersen, head of Milwaukee chain Mainstream Records, added, "I think it's a little late to discuss this issue. People are used to the 6-by-12. I think [its elimination] would be seen as a drawback rather than a step forward."

The move by Canadian manufacturers to do away with the 6-by-12 in that country was not the only spark to light this fire. Retailers arrived here wary of the longbox's prospects, tipped in part by a recent Billboard commentary by BMG Distribution president Pete Jones, which suggested that the industry must be open to the possi-

bility of finding alternatives for the foot-long standard.

Jones opened the topic here with a brief presentation in which he touched on environmental concerns attached to the 6-by-12, but also examined packaging parameters for future products. "Are we

### 'Give us packaging that will be good for our stores'

locked in to 12 inches?" he asked. "Is the album browser always going to be a part of your future?"

With an April rollout of digital audiotape hardware expected in the U.S. (see story, page 5), Jones said, "DAT is an issue for [CBS] and it's an issue for all of us." He said the store of the future will have to figure how to merchandise "a broad array of products: music video, cassettes, DAT, and CDs."

As for the 6-by-12, Jones reminded attendees that when Canada does away with the CD package in eight or nine months, the U.S. will be the only country to use extended CD packaging. But he also tried to assure retailers that manufacturers are not conspiring to change the format at the expense of music accounts.

"No one in the account base is into locking [CDs] up or putting them in keepers," Jones said. "The point of this discussion is not to reach a brave new world at the expense of one side."

"It's not, let's do something today at your expense or let's do it tomorrow, either with a hidden agenda on our side or a hidden agenda on your side."

Terry Worrell, president of Dallas-based Sound Warehouse, and

Michael Goldwasser, head buyer for Norcross, Ga.-based Starship Music & Movies, both said they were afraid that manufacturers had already made up their minds to eliminate the 6-by-12 without considering stores' needs. As to whether retailers favor doing away with the standard, Worrell said, "The answer is obviously 'no' and it's going to be no unless the manufacturers have a way for us to address it. My fear is that you're going to do away with it whether we want you to or not."

Russ Bach, president of CEMA and an advocate of the foot-long standard, said, "The [desire] to get away from the 6-by-12 is not a collective view of the manufacturers." Indeed, suppliers remain divided on the issue. Tommy Silverman, chairman of Tommy Boy, wondered aloud whether elimination of the 6-by-12 would give counterfeiters an edge. On the other side was Jim Swindel, senior VP of sales for Virgin, whose label recently addressed the environmental concern by converting to recycled paperboard for its longboxes. "I don't have a bumper sticker on my car that says 'Save The Trees,' but this package sucks," said Swindel.

Bach said the industry "can't sidestep the issue [of packaging]. The chip is coming, and what are we going to put that in. You could have a store that is 100 square feet and that doesn't sound too exciting."

Henry Droz, president of WEA, urged the retailers to "keep your minds open to everything Pete Jones was talking about. Just because we've done things the same way in the past doesn't mean we shouldn't look at new ideas." And in the course of the discussion, a few of the dealers, including Star-

ship's Goldwasser and Ann Lief, president of Miami-based Spec's Music & Video, said they would be willing to consider alternatives to the 6-by-12, but would continue endorsing the established standard until viable options are outlined.

J&R Music World's Friedman cited computer software, a product that her store carries, as a precedent for some sort of extended packaging on CDs and DAT, but as for the anticipated widescale introduction of DAT and other future products, she added, "Please, manufacturers, whatever you do, establish one standard."

Doug Harvey, director of Target Store's rack division, Jetco, said that in the face of smaller products, music merchants need "adequate presentation in a business in which two-thirds of our sales are on impulse with decisions made within eight seconds."

Many in the room, including Entertainment Outlet's Rose, suggested that a uniform package be developed for all smaller music packages. "We want something that makes our stores exciting, that deters theft, and one that's consistent," Rose said.

But when discussion turned to potential DAT packaging, NARM attorney Chuck Ruttenberg, of Arent, Fox, Kinter, Plotkin, and Kahn, interrupted. "I don't want to see anyone try to reach an agreement today," said Ruttenberg, fearing entering anti-trust waters. "You've heard what the retailers said. Manufacturers have to reach their own decisions."

CEMA's Bach suggested, though, that when members of the Recording Industry Assn. of America form a committee to explore packaging issues, that a representation of three to six retailers be included in that discussion.

## HEADBANGERS GET CONVENTIONAL WISDOM

(Continued from page 8)

to hit a wall next year," he said. "I hear all the product coming out, and it's great."

The label feeding frenzy for metal and hard rock acts is continuing unabated, observed conference managing director Janie Hoffman. "Every major record company is signing anything that looks, sounds, or smells like Guns N' Roses," she noted.

As opposed to last year's Forum, which sought to bolster the credibility and respectability of the genre, this year's session emphasized the growth and nurturing of this highly commercial style.

Indeed, this year's Forum stressed the work of new and unsigned bands. Live showcases featured such new major label acts as Kreator, Forbidden, Bullet LaVolta, Babylon A.D., Soundgarden, and Princess Pang. Included among the conference giveaways was a compilation cassette of unsigned regional talent, while Concrete's CD compilation also included a number of unsigned groups.

Panels were organized to present nuts-and-bolts information to the young newcomers; topics included publishing, merchandising, sponsorship, road management, touring, marketing, management, artist development, and A&R and production. Predictably, the latter was one of the best-attended sessions. (See radio panel story, page 12).

Even more than last year, unsigned bands flocked to the Forum, pressing tapes into the hands of established industryites at every turn.

"There are a lot of wanna-bes here," one jaded industry spectator remarked.

As at last year's convention, Foundations Forum '89 found hard issues taking a back seat to the fundamentals of getting signed by a record label.

The only panel that addressed a specific concern—the local controversy over pay-to-play promoters (Billboard, Sept. 2)—evolved into a shouting match between pay-to-play proponent Jason Lord of Jungle Productions and such adversaries as Mark Mason, organizer of Rockers Against Pay-To-Play, and Dayle Gloria, operator of L.A.'s Club With No Name.

"Nothing got solved because everybody was yelling," Hoffman said. "I don't think anything got accomplished in there. I don't know if you can solve anything in an hour and a half."

In an idolatrously received keynote speech that took the form of an epithet-laden pep talk, Gene Simmons of Kiss reflected on the irony of headbangers getting together for what is basically a business convention.

"I like this music, you think it's crap—that's what makes you a rebel," Simmons said. "So what are you doing at a convention? Aren't we becoming them, the 'suits'? My contention is, we're not. We're picking an alternative."

"The reason to do this is, you guys have got to talk," he added. "You have to fight fire with fire."

## GRP RELEASES CHARLIE BROWN BONANZA

(Continued from page 8)

track, which includes the animated Peanuts characters. "Linus & Lucy" and another track from the album, B.B. King's "Joe Cool," will be featured in the CBS-TV show, "You Don't Look 40, Charlie Brown," airing in January.

Nine of the songs on the album were written by the late Vince Guaraldi 12 years ago for the "Charlie Brown" TV show, while two of the songs were penned by Grusin for a recent Charlie Brown miniseries called "This Is America, Charlie Brown." Dave Brubeck is the author of another song on the album, also

written for the miniseries.

The GRP drive on the album is worldwide, notes Katzel, with implementation in Europe through the company's wholly owned subsidiary, GRP Ltd., based in Zurich, Switzerland. In Japan, where, Katzel says, Snoopy is the country's most popular animated character, JVC (GRP's licensee there) expects to have its biggest GRP seller since it signed on as the label's licensee a decade ago.

GRP expects to tie in with other Snoopy events planned for the year-long celebration.



(Continued from page 96)

**1-Stop GM Sam Ginsburg** is ready to roll, having recovered from the heart attack he suffered in August during the Video Software Dealers Assn. He was set to return to Show Industries' Los Angeles office Sept. 25.

**THE MUCH RUMORED** deal between the Virgin Group and Japanese media giant Fujisankei may come to pass. Virgin chief **Richard Branson** has set a London press conference Monday (2) where he is expected to reveal "a major investment partnership" and worldwide expansion plans. Recent scuttlebutt was that Fujisankei would buy 25% of Virgin's music interests for between \$175 million and \$200 million.

**ALL ABOARD:** The BMG and CEMA distribution units join the bandwagon of distributors raising prices on cassette singles and implementing incentive/disincentive return policies. BMG moved to a \$2.98 list price from \$2.49, with wholesale cost moving to \$1.55 from \$1.29. Meanwhile, the new return policy carries a 30% break-even point. There is a 4.8% incentive and a 16% disincentive. Previously, all returns were guaranteed. Bob Morelli, national singles director, says of the new policy, "It's the trend, obviously, in cassette singles." At CEMA, the wholesale cost also goes to \$1.55, but with a 25% break-even point. There is also a 2.5% incentive and a 10% disincentive. CBS, PolyGram, and WEA previously enacted such policies.

**THE JR. ROGERS:** **Kenny Rogers Jr.**, son of the famed country/pop balladeer, makes his album debut Monday (2) with a release from Cypress Records called "Yes/No/Maybe." Although the younger Rogers has a different

approach, dad contributes backing vocals on one of the cuts. The single is "Take Another Step Closer," with a video, too. Both father and son have started filming an NBC movie, "Christmas In America."

**A NEW TRADE CONNECTION:** **Joel Schoenfeld**, executive VP and general counsel to the Recording Industry Assn. of America and longtime anti-piracy battler at the RIAA, is leaving the trade group Jan. 1 to join the BMG as senior VP and general counsel. He will replace **Manfred Kuehn**, who is leaving BMG at year's end to become managing director of parent Bertelsmann's global TV and film operation.

**TUNEFUL WHISTLE STOPS:** The Los Angeles Songwriters Showcase and Amtrak have set a Write Across America whistle stop train tour bringing free, professional songwriting seminars to 11 cities. Things get under way in Penn Station in New York Monday (2) for a two-week cross-country trek, with the seminars conducted by LASS co-founder/director **Len Chandler**. LASS is also sponsor of **The Songwriters Expo '89** for amateur writers Oct. 28 and 29 at the Pasadena (Calif.) Conference Center. Cities on the itinerary are Philadelphia; Pittsburgh; Canton and Akron, Ohio; Cleveland; Chicago; Kansas City, Mo.; Dodge City, Kan.; Albuquerque; Flagstaff, Ariz.; and Los Angeles.

**MORE BY GEORGE:** **Windham Hill's** best-selling pianist, **George Winston**, is readying his next solo keyboard album for release sometime next year. According to the label, Winston refers to his pop style as "light wood."

## IRVING BERLIN, LAST OF BROADWAY/TIN PAN ALLEY GIANTS, DIES AT 101

(Continued from page 1)

song scholars a member of a select group of five American popular songwriters whose melodic output was unmatched in terms of a consistent flow of great songs. The others are Jerome Kern, who died in 1945; George Gershwin, who died in 1937; Cole Porter, who died in 1964; and Richard Rodgers, who died in 1979.

Berlin and Porter also shared an added talent, that of writing their own lyrics—although Rodgers did some lyric writing near the end of his career. Berlin was among a number of songwriters automatically inducted into the Songwriters Hall of Fame when it was organized two decades ago.

Berlin arguably ranks as the first songwriter to absorb with great success the sounds of the American melting pot—Jewish, black, Irish, Italian, etc.—and create, through his own melodic genius and intuitive sense of what was musically correct, a true American song.

In surviving to such an advanced age, Berlin outlived not only his fellow songwriting giants, but many of the performers who first introduced Berlin evergreens in shows or in musical films. They included Al Jolson, Fred Astaire, Bing Crosby, and Ethel Merman.

Berlin's longevity also put him in

the unusual position of seeing dozens of his old copyrights fall into public domain in the U.S. because they had lived out their copyright protection of 75 years. Such was the case for "Alexander's Ragtime Band" beginning on Jan. 1, 1987. Berlin also lived to see ASCAP, the performing rights organization he helped found in 1914, celebrate its 75th anniversary this year.

Although he rarely sang in public, despite his early years as a songplugger and saloon singer, he was regarded as the definitive interpreter of his own World War I song, "Oh, How I Hate To Get Up In The Morning." His performance of the song in his World War II musical fundraiser, "This Is The Army," is a highlight of the Warner Bros. film version of the touring show.

Berlin's last known song, while not a hit in the conventional sense, stopped the show each night it was performed. The tune, "An Old Fashioned Wedding," was one he wrote for the 1966 Lincoln Center revival of "Annie Get Your Gun," in which Merman repeated the role she created in the original 1946 Broadway production.

Berlin epitomized the ragtime era with "Alexander's Ragtime Band"—though the period was represented

more authentically by ragtime composer Scott Joplin. Berlin also summed up, more in sentimental than religious ways, such holidays as Christmas ("White Christmas") and Easter ("Easter Parade").

Born Israel Baline in Siberian Russia, Berlin expressed his debt to his adopted country in many patriotic song salutes, none of which matched in popularity "God Bless America," which has often been thought of as the country's second national anthem—many think it should be its first. "God Bless America" is the classic example of a "trunk" song that in later years finds its time. Although Kate Smith introduced the song on her radio show in 1938, it had been written by Berlin 20 years before for his army show "Yip Yip Yaphank." With Europe on the brink of war—a point noted in the rarely heard revised verse of the song—the song was a fervent reminder that Americans could not take their democratic values for granted in a world threatened by dictatorships.

Berlin matched simple and elegant sentiments about holidays and love of country with sophisticated Broadway and film songs like "Supper Time," "Harlem On My Mind," "Top Hat," "Cheek To Cheek," "Let's Face The Music And Dance," "I Used To Be

Color Blind," "Get Thee Behind Me Satan," "I Got Lost In His Arms," and "Be Careful It's My Heart."

The perspective afforded by the occasion of Berlin's 100th birthday also saw new examinations of Berlin's deftness and originality of style. "Deceptive simplicity," a phrase used to describe the melodies of Richard Rodgers, appeared to apply to Berlin, too. Songs like "Remember," "What'll I Do," and "How Deep Is The Ocean" are considered not only sentimental favorites, but jewel-like examples of the songwriting craft at its best.

If changes in popular music styles were thought to preclude Berlin's success on the charts in the rock era, this was dispelled even in the recent past when Berlin was represented on the charts with two of his standards: "Blue Skies," performed by Willie Nelson, and "Puttin' On The Ritz," performed by Taco.

In the home video market, Berlin's '50s film musical "White Christmas" has become a perennial best seller for Paramount Home Video. A new Steven Spielberg movie, "Always," includes and is titled after a Berlin standard.

Berlin was a pioneer in songwriter

ownership of his publishing rights. In 1919, he and others formed a publishing company, which was dissolved in 1943. For the next three years, the composer published his songs through the company Irving Berlin Inc. In 1946, he established Irving Berlin Music Corp., acquiring the rights to the bulk of his previous songs as well as those he composed thereafter. The company's board of directors includes his three daughters and son-in-law (Berlin's wife died last year). While the Berlin firm's net publisher share is unknown, its value in today's publishing market may be close to \$100 million.

Berlin was buried Sept. 26 in Woodlawn Cemetery in the Bronx, alongside his wife Ellen Mackay Berlin, and son, Irving Berlin Jr., who died in infancy. ASCAP is expected to announce a memorial tribute soon. In the past, the performing rights society has paid a musical tribute in a Broadway theater to major songwriter members who have died. For Berlin, that theater is likely to be the Music Box, of which he was a co-owner for more than 60 years.

### 'His Songs Will Inspire Us And Sustain Us Forever' Industry Pays Tribute To Irving Berlin

NEW YORK Here is a sampling of the many tributes that poured into Billboard upon the death of Irving Berlin:

**Sammy Cahn**, songwriter and president of The Songwriters Hall Of Fame: "As long as there's an America for God to bless, as long as there's a Christmas to celebrate, as long as there's an Easter to parade for—and as long as there's a show business—there's no Irving like this Irving—like no Irving I know!!"

**George David Weiss**, songwriter and president of The Songwriters Guild Of America: "It is incredible that someone who didn't study music could consistently turn out such live-forever melodies and that an immigrant boy could grow up to write such 'all-American' lyrics. He grabbed your ear and your heart and never let go, and the world is the richer for his having been there."

**Morton Gould**, composer and president of ASCAP: "There's No Business Like Show Business—and there's no songwriter like Irving Berlin. His catalog has no equal. In addition to his musical legacy, he nurtured the idea of protecting his fellow creators by helping to found ASCAP in 1914, and he has enriched all the world with 'Words and Music by Irving Berlin.'"

**Hal David**, songwriter and former president of ASCAP: "There may be other lyricists who write lyrics almost as well, there may be other composers who write music almost as well, but when you put both words and music together, one man stands all by himself above the rest of us—Irving Berlin."

**Stanley Adams**, songwriter and former president of ASCAP: "He was one of a kind. The facility of the man was amazing. He is a cherished memory."

**Frances Preston**, president of BMI: "If the popular song defines the music of our century, as Bach, Mozart, and Beethoven's compositions defined their eras, Irving Berlin is truly the Beethoven of the 20th century. For many Americans and much of the world beyond our shores, his music is American music."

**Burton Lane**, songwriter: "Irving Berlin was an absolute genius. He was, without question, the world's greatest songwriter. The range of his talent was incredible. He could touch your heart with just a few words . . .



IRVING BERLIN

Berlin will be remembered forever because his songs are unforgettable."

**Jerry Herman**, songwriter: "Although we have lost the very foundation of American popular music, his songs will inspire us and sustain us forever."

**Alan & Marilyn Bergman**, songwriters: "Irving Berlin documented his country during the century he lived: its heroes and heroines . . . its holidays . . . its heartbeat. We marched to him. We danced to him. We grew up with him. We faced the music with him. And he'll 'Keep Coming Back Like A Song.'"

**Diane Warren**, songwriter: "He wrote what is probably the greatest, most enduring popular song of all time, 'White Christmas.' But his contributions were much more than that. He left behind a legacy of great music that will touch the heart forever."

**Stanley Green**, chronicler of the musical theater and film: "He was a Russian immigrant with a German name who caught the spirit of the American people to a far greater degree than any other songwriter in our history."

## Pair Lay Claim To 'Remote Control' MTV Faces Copyright Suit

BY MELINDA NEWMAN

NEW YORK MTV and its parent company, Viacom, have been hit with a lawsuit charging the 24-hour music channel with copyright infringement on its popular "Remote Control" game show.

In papers filed Sept. 21 in U.S. District Court here, Monica Sheehan and Luis Rojas allege they brought the idea of the game show, which they originally called "Laser Blitz," to the network in March 1987.

The suit further details meetings between Sheehan and Rojas and MTV officials, which allegedly took place throughout the year concerning the station's licensing the show from the pair. During that time, the duo obtained a copyright registration for the materials they created in connection with "Laser Blitz."

In December 1987, MTV premiered "Remote Control," which the suit says uses "the format, rules, props, set design, manner of presentation, and other creative elements . . . copied from plaintiffs' copyrighted materials created in connection with 'Laser Blitz.'" The show airs throughout the U.S., Europe, and Australia.

According to the suit, MTVN ignored Sheehan and Rojas' notice of the infringement and continued to violate their copyright.

In addition to a permanent injunction filed against "Remote Control," Sheehan and Rojas are asking for unspecified damages including all profits "derived from the infringement of plaintiffs' 'Laser Blitz' copyright."

"We're aware of the suit and have no comment," says an MTV spokesperson.

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## CBS Records U.K. MD Hits Buyout Fever Is It A Sting Or A Steal?

BY ADAM WHITE

LONDON If A&M Records is worth \$500 million to PolyGram, what price CBS Records U.K.? Approximately \$750 million, according to its managing director, Paul Russell, who offered this hefty valuation during a speech at his company's annual sales convention. The event was held Sept. 23-25 at the coastal resort of Bournemouth.

Russell took a characteristic swipe at acquisitive competitors. "When EMI paid \$80 million for 50% of Chrysalis Records," he said, "what did they buy? Blondie's back catalog and Billy Idol. When PolyGram paid \$300 million for Island Records, what did they buy? U2, U2, and U2. If they wanted U2 so badly, there had to be a better way.

"And when PolyGram or whomever pays \$500 million for A&M, what do they buy? Sting, Sting, and Sting. That's clearly got to be the sting of all time."

Russell claimed that CBS U.K. has 20 U.K. acts "who consistently sell more than 1 million [units] internationally." Based on that and the sup-

posed worth of Chrysalis, Island, and A&M, he said: "I conservatively estimate the current market value of CBS U.K. on its own, were it for sale, to be \$750 million."

On that evaluation, Russell added, Sony's acquisition of CBS Records for \$2 billion "looks like the steal of the century." He commented: "The Wall Street Journal in August reported that Sony's first-quarter net profit had increased 44% because of its booming electronic and record business. That's us."

The importance of CBS' British operations were further underscored by the presence of senior management from the U.S.: CBS Records Inc. president Walter Yetnikoff, CBS Records International president Bob Summer, Columbia and Epic label presidents Don Jenner and Dave Glew, respectively, and WTG Records president Jerry Greenberg. Also present: CBS executive VP Mel Ilberman, Nashville topper Roy Wunsch, and Columbia senior VP of black music Ruben Rodriguez.

Yetnikoff didn't reprise his infamous "Fuck WEA" speech, made in London during a late-'70s CBS Records U.K. convention. Rather, his presence at Bournemouth was "a sign of respect"—as one participant put it—for what the U.K. company has achieved in recent years.

For his part, Russell acknowledged that Yetnikoff had made him "a wealthy man" through executive bonuses paid to key CBS Records staffers as part of the Sony buyout.

The nuts and bolts of the convention consisted of product presentations, artist showcases, and leisure activities. New U.K. acts Halo James, the Chimes, and the Marines played live for the 400-plus attendees, and on the event's closing night, Spandau Ballet, Paul Young, and Katia and Marielle Labeque performed. Billy Joel was to have played a set but was reportedly stricken by illness.

One highlight of the final evening: CBS U.K. performer John Williams was honored for his 25 years' association with the company. In praising his artistry, Russell noted that the musician recorded for CBS without benefit of a present-day contract—merely amendments to the original deal, signed in 1964. Classical guitarist Williams has sold more than 3 million albums since then, Russell concluded.

## Billy Joel Sues Former Manager For \$90 Mil

BY LARRY FLICK

NEW YORK Billy Joel has filed a \$90 million lawsuit against his former manager and ex-brother-in-law Frank Weber, accusing him of misappropriating millions of dollars in recording royalties and tour funds over the last 10 years.

According to papers filed Sept. 25 in State Supreme Court here by Joel's attorney, Leonard Marks, Weber has "maliciously defrauded" Joel since 1979. During that time, the suit alleges Weber was annually paid millions of dollars in management commissions, as well as receiving additional funds from Joel's tours and record royalties.

Also named in the suit were Weber's wife, Lucille, his brother-in-law Richard London, and two other in-laws.

The suit's key allegations claim Weber:

- Misappropriated \$2.5 million in unauthorized, interest-free loans from Joel's funds and cost the singer upward of \$10 million through risky investments, including horse-breeding and real estate transactions.

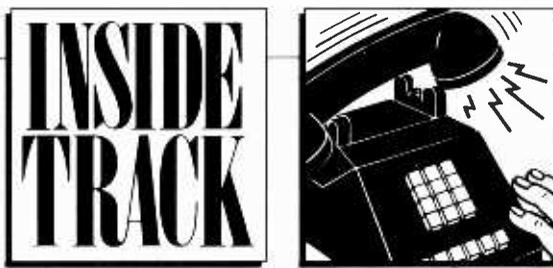
- Had a personal stake in many of the investments, a fact Joel claims he was never made aware of.

- Double-billed the singer for production costs for music videos shot by a Weber-controlled company.

- Obtained loans from CBS Records for Joel using the songwriter's copyright as collateral to the company. The papers claim that Weber falsely assured Joel that he still had title to the works.

In addition to the \$90 million damages, Joel seeks to void his 1980 agreement with Weber and block him from receiving further compensation.

Ironically, the title of Joel's upcoming Columbia album is "Stormfront," due out Oct. 17.



Edited by Irv Lichtman

**A PRIVATE AFFAIR:** The Rolling Stones will perform a private concert for several hundred winners of a Budweiser-sponsored 900-line telephone contest. The promotion, which will also involve several other media companies, will allow callers to enter by placing a \$1 call to a 900-line. Several hundred winners will ride the Budweiser "Steel Wheels" express to the concert site. The show is expected to take place at the end of the Stones tour.

**BEYOND SPECULATION:** Earlier this year the word was around that the 800-store B. Dalton book chain might start up again in sell-through videos. Steve Riggo, executive VP, confirms that next month about 50 stores in shopping malls across the country will participate in a test program. The merchandise mix, about 200 titles to each store, will focus on children's, film classics, educational, and how-to categories. The average selling price will be \$20.

**BOFFO AT THE JUKEBOX:** The Amusement & Music Operators Assn. has announced its 1988-89 jukebox awards, with the jukebox pop record of the year going to "Kokomo" by the Beach Boys (Elektra). In other awards, announced at AMOA's recent annual exposition in Las Vegas, Tone Loc's "Wild Thing" (Delicious Vinyl/Island) won as R&B record of the year, while the country award went to "There's A Tear In My Beer" by Hank Williams Jr. (Warner Bros./Curb). Other awards went to Paula Abdul (female rising star award) and Bobby Brown (male rising star award).

**NO STRANGER TO INDUSTRY** recognition, Quincy Jones is in line for yet another tribute: He has been named man of the year by MIDEM, the international trade show that makes its 24th annual appearance in Cannes Jan. 21-25. The multitiered musician/conductor/arranger/songwriter/producer will receive his award at a gala dinner at MIDEM that will also include a concert in his honor.

**MARK OFF** Feb. 21 as 1990 Grammy night on CBS. It will be the 32nd annual telecast of the awards show, once again originating from the Shrine Auditorium in Los Angeles. Final nominees will be announced Jan. 11. NARAS wants to remind the recording and music video trade that Grammy Awards entry forms covering the final portion of the awards eligibility year are due no later than Wednesday (4) for companies and Thursday (5) for NARAS members.

**THREE AMERICAN ACTS** are to be featured at a 100th birthday bash for the legendary Moulin Rouge nightclub in Paris Friday (6). They are Anita Baker,

who will have Elliot Lawrence conducting for her, Ray Charles, and Sarah Vaughan. The event will be televised live throughout Europe, while producers Gary Smith and Dwight Hemion have U.S. broadcast rights for a taped follow-up yet to be announced.

**HELPING HAND:** Ken Sunshine, public relations chief of ASCAP, has had a key role to play in the successful campaign strategy that won Manhattan borough president David Dinkins the Democratic nomination for mayor of New York, besting incumbent Ed Koch in a primary held Sept. 12. Sunshine, a longtime friend of Dinkins, just finished three weeks of vacation time to work on the campaign.

**CARING FOR KIDS** is a new organization of children's performers and indie labels that raises funds to heighten public awareness for needy children and their families. In this light, a concert has been set for Oct. 15 at Sander's Theatre in Boston to benefit the group and another charity, The Bridge Inc. Featured performers will be Noel Paul Stookey, Tom Paxton, and Bill Thomas. One of the labels involved in the project is North Star Records of Providence, R.I., which distributes a line called Little Star Collection, with recordings by performers who support Caring For Kids and donate a portion of their royalties to the group. Other labels in support are High Windy Audio, Pax Records, Round River, Discovery Music, Moose School Records, and Audio Outings.

**EVENINGS WITH JERRY:** Composer/lyricist Jerry Herman makes his second appearance at Rainbow & Stars in Gotham's Rockefeller Center Oct. 10-28. His stand there last year resulted in the recent release on the Arabesque label, "An Evening With Jerry Herman," also featuring Lee Roy Reams and Karen Morrow.

**OVER HERE FOR OVER THERE:** New York entertainment lawyer Michael Sukin has been admitted to the Tennessee Bar and has become counsel, in New York, for the Nashville-based law firm of Farris, Warfield & Kanaday via his current association as counsel to Carro, Spanbock, Kaster & Cuiffo.

**IT'S THE LAW:** David Horowitz, one-time chief of Warner Communications Inc.'s recorded music, cable TV, and satellite programming operations and, later, president/CEO of MTV Networks, has joined the New York-based law firm of Proskauer Rose Goetz & Mendelsohn to serve as counsel in expanding the firm's work in the entertainment industry.

**VET PRODUCER** Shel Talmy has returned to Los Angeles from London to open Shel Talmy Productions. Talmy's career has included associations with such British rockers as The Who, Chad & Jeremy, the Bachelors, the Fortunes, and David Bowie. His most recent project is the Fuzztones' RCA album, "In Heat." The firm is at Suite 313, 11684 Ventura Blvd., Studio City, Calif. 91604; 213-281-7339.

**WELCOME BACK:** Track is pleased to hear that City-  
(Continued on page 94)

## 50,000 Sign On The Anti-Censorship Dotted Line

BY BILL HOLLAND

WASHINGTON, D.C. Music In Action, an anti-censorship group, delivered 50,000 protest signatures to the Justice Department Sept. 25 and staged a sparsely attended rally in Lafayette Park across from the White House.

The "Right To Rock Defense Rally" was planned to coincide with the 200th anniversary of the Bill of Rights. Music In Action activists were joined at the rally by the rap group Run-D.M.C., members of Living Colour, Jello Biafra of the Dead Kennedys, and an official from the American Civil Liberties Union.

The group also read anti-censorship statements from Bruce Springsteen, Don Henley, Little Steven, Frank Zappa and, through his manager, Paul McCartney, who dis-

claimed recent Parents' Music Resource Center suggestions in Billboard that he supports their views (see Letters, page 11).

Writer Dave Marsh, master of ceremonies for the event, which attracted mainly local members of the press, said that the threat of censorship is real, and that musicians have a right to comment on the world as they see it. "They should be able to sing about drugs and the gang culture and teenage sexuality and a whole list of issues that need to be sung about and talked about," he said.

Living Colour's Vernon Reid said he was worried that if music industry officials and retailers are threatened by censorship groups into not releasing or offering albums with controversial content, "the artist will think twice about writing something people will never get a chance to hear."

Music In Action officials later met with Thomas Boyd, Justice Department director of policy development. Group attorney Steven Reich said that Boyd offered to "continue a dialogue" on First Amendment issues and said that the Justice Department is working to develop guidelines for the implementation of recently passed obscenity and indecency laws.

Much of the criticism at the rally was directed at the Parents' Music Resource Center. The PMRC continues to say it opposes censorship, and only seeks voluntary labeling guidelines. But Music In Action charges that the group has a hidden agenda and has affiliated itself—through a book by founder Tipper Gore—with far-right religious groups intent on ridding pop music of explicit sexual content and rooting out what they see as examples of violence and devil-

worship in some of today's music.

Coincidentally, as the protesters brought the 50,000 signatures to town, Congress was deciding how to handle a bill forwarded by Sen. Jesse Helms, R-N.C., that would forbid federal National Endowment for the Arts funding of works, including music, that are deemed "offensive."

There is a move on the Hill to accept a watered-down House version of the bill that would allow for "a study of the NEA grant process" rather than the more prohibitive Senate version, which penalizes NEA funding because of several recent visual arts controversies.

Helms has already been successful in pushing a bill through the Congress that forbids indecent speech on radio and TV. The law is being challenged in the U.S. Court of Appeals.

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