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VIDEO GUIDE**
 Exercise, Health
 & Sports

Follows page 44

VOLUME 101 NO. 8

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

February 25, 1989/\$3.95 (U.S.), \$5 (CAN.), £3.50 (U.K.)

Despite Hits, Video Dealers Not Sold On Music Titles

BY AL STEWART

NEW YORK The extraordinary sales numbers being racked up by three new longform music videos are not enough to convince most video specialty dealers that the category in general is ready to take off.

Dealers and distributors, of course, are aware of the trio's success: Michael Jackson's "Moonwalker" has shipped a record-shattering 700,000 units; the new video anthology by Bruce Springsteen is closing in on the 340,000 mark; and the U2 movie "Rattle And Hum" has prebooked more than 350,000 units. While those figures dwarf the sales of every longform music video released in the past five years, specialty dealers and video distributors polled by Billboard

agree that these concurrent successes have resulted from three popular acts releasing videos at about the same time, rather than a resurgence of interest in music video.

"I don't think these three videos will change anything," says Glenn Greene, president of Video Trend
(Continued on page 77)

Does 'African-American' Strike A Musical Note? Trade Debates Black Terminology

This story was prepared by Dave DiMartino and David Nathan.

LOS ANGELES Two recent, seemingly unrelated events have ignited serious music industry discussion about the meaning, accuracy, and ultimate validity of the term "black music" as it is currently being used.

The discussion has been spurred by the Rev. Jesse Jackson's well-publicized campaign to spread the use of the term "African-American." For the music industry, the budding controversy was brought into focus by George Michael's victory Jan. 30 in the favorite-soul/R&B-vocalist category at the 16th Annual American

Music Awards—at the expense of such contenders as Michael Jackson, Al B. Sure!, and Bobby Brown.

At the heart of the matter is what some music industry executives simply term "semantics"; that is, what some labels now call their black music divisions, others call R&B or urban, while still others use a combination of the three terms.

Yet several black executives have expressed dissatisfaction with existing jargon, one pointing out that the term "R&B" sounds slightly dated in 1989, another wondering if the vague "urban" is a help or a hindrance or in fact has any real meaning.

Further, while some say Michael's status as the No. 1 soul/R&B vocalist at the American Music Awards show
(Continued on page 82)

Interactive Phone-Ins Excite Marketers

This story was prepared by Bruce Haring and Peter Ludwig.

NEW YORK The telephone may become a major marketing tool for the music and home video industries during the next year, expanding upon the possibilities hinted at by 900-num-

ber information lines.

Nationwide interactive telephoning, announced late last year by AT&T and now available through other long-distance carriers, will debut nationwide this spring. A technological advance over previous 900 information lines, the new system will

allow callers to interact with recorded messages or have live operator contact.

Among the marketing possibilities afforded by the interactive system are sweepstakes contests, personal contact with artists for randomly cho-
(Continued on page 83)

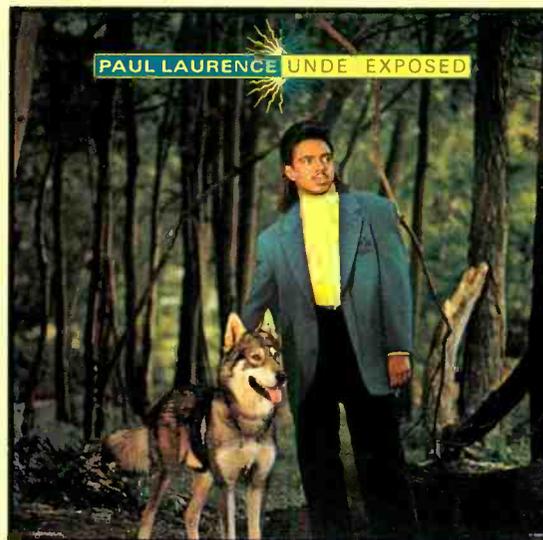
Album Radio PDs Mull Hard Rock's Role On Top 40

BY TERRY WOOD

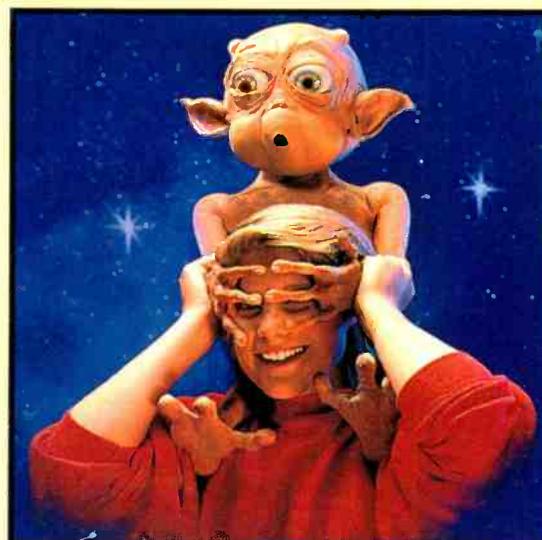
LOS ANGELES Album rock PDs are concerned about the amount of hard rock on top 40 stations and especially about the new handful of hard rock/top 40 hybrid stations. But it is unlikely that those concerns will widely alter the format's overall policy of the last few years, which has been to focus on 25-54-year-old listeners.

That was the overall message at the sixth annual programming/management conference held here Feb. 8-11 by the Pollack Media Group, one of the four major album rock consultancies that has held or will hold client conventions between February
(Continued on page 80)

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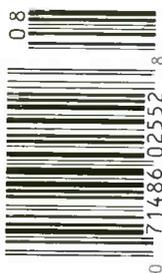
Diana Ross Back At Motown With Stake In Label

BY CHRIS MORRIS

LOS ANGELES As anticipated by many in the music industry, Diana Ross is coming home to Motown Records—but, unexpectedly, she is returning as an equity partner, with a financial stake in the label that brought her fame.

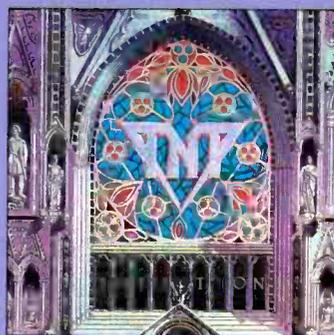
Motown president Jheryl Busby told Billboard that Ross' deal with the company will partially fulfill the 20% minority-ownership clause stipulated by founder Berry Gordy when he sold the label to MCA Records and investment group Boston Ventures last year.

Busby also hinted that another announcement regarding new minority
(Continued on page 80)



Call it intuition...

TNT is a hit!



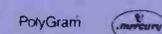
Out of the box with sales over 100,000! TNT explodes with the first single, "Tonight I'm Falling," from the lp, "Intuition."
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Billboard CONTENTS

VOLUME 101 NO. 8

FEBRUARY 25, 1989

DEF LEPPARD UPS THE VALUE OF METAL

Polygram Records is putting more stock in metal after the enormous success of Def Leppard. The group's fourth album, "Hysteria," has become the top-selling metal album ever, launching five top 20 singles that landed on both album rock and top 40 playlists. Associate editor Melinda Newman traces the group's rise. **Page 6**

A&M's Inside Story

Billboard associate editor Chris Morris recently went One To One with Steve Ralbovsky, senior VP of A&R for A&M Records. Their talk turned up news of new A&M acts and the label's A&R objectives. **Page 30**

SPOTLIGHT ON FITNESS & SPORTS VIDEO

In 1989, high-profile titles, imaginative in-store merchandising, and expanded alternative distribution should boost sell-through prospects for the already lucrative field of fitness, health, and sports video. Billboard contributor Chris McGowan reports. **Follows page 44**

Helping Hand Helps Vid Biz

Video retailers looking to increase their business might want to look at increasing their aisle width. That's just one suggestion offered by Lou Berg, president of the Video Software Dealers Assn., who says that inadequate handicapped access may be driving potential customers away. Billboard reporter Bruce Haring has the whole story. **Page 51**

FEATURES

- | | |
|------------------------------|---------------------------|
| 70 Album & Singles Reviews | 84 Inside Track |
| 31 The Beat | 69 Jazz/Blue Notes |
| 33 Boxscore | 60 Latin Notas |
| 6 Chartbeat | 72 Lifelines |
| 60 Classical/Keeping Score | 72 Market Action |
| 44 Clip List | 34 Nashville Scene |
| 29 Dance Trax | 20 Power Playlists |
| 4 Executive Turntable | 40 Retail Track |
| 69 Gospel Lectern | 24 The Rhythm & the Blues |
| 39 Grass Route | 23 Rossi's Rhythm Section |
| 76 Hot 100 Singles Spotlight | 10 Vox Jox |

SECTIONS

- | | |
|--------------------------|--------------------|
| 22 Black | 43 Music Video |
| 66 Canada | 42 Pro Audio/Video |
| 58 Classified Actionmart | 10 Radio |
| 9 Commentary | 38 Retailing |
| 34 Country | 30 Talent |
| 44A Home Video | 72 Update |
| 62 International | 51 Video Retailing |

MUSIC CHARTS

- | Top Albums | | Hot Singles | |
|-----------------------|---------------------------|---------------------------|--|
| 26 Black | 15 Adult Contemporary | 15 Adult Contemporary | |
| 40 Compact Disks | 22 Black | 22 Black | |
| 35 Country | 25 Black Singles Action | 25 Black Singles Action | |
| 68 Hits of the World | 36 Country | 36 Country | |
| 60 Latin | 37 Country Singles Action | 37 Country Singles Action | |
| 16 Modern Rock Tracks | 77 Crossover 30 | 77 Crossover 30 | |
| 41 New Age | 28 Dance | 28 Dance | |
| 78 Pop | 68 Hits of the World | 68 Hits of the World | |
| 16 Rock Tracks | 74 Hot 100 | 74 Hot 100 | |
| 69 Spiritual | 76 Hot 100 Singles Action | 76 Hot 100 Singles Action | |

VIDEO CHARTS

- | | |
|---------------------------|--------------------------|
| 47 Business And Education | 54 Videocassette Rentals |
| 47 Health And Fitness | 48 Videocassette Sales |
| 51 Kid Video | 44A Videodisks |

Nielsen Plans To Use 2,500 Homes As Sample Home Vid Ratings Look Like A Go

BY KEN TERRY

NEW YORK Nielsen Media Research has decided to go ahead with its home video ratings service after a fourth-quarter test that some suppliers say has yielded credible data.

"Based on what we have so far, it would be extremely unlikely for us not to proceed," says Paul Lindstrom, VP/product manager for Nielsen. "What we're shooting for is a start date for an ongoing service in September."

The Nielsen Home Video Index, which measures viewership of videocassettes, was originally scheduled for a first-quarter launch (Billboard, Aug. 13), so the new timetable represents a delay. In addition, the projected sample size for the index has been scaled down from 4,000 people-meter homes (Nielsen's total sample for TV ratings) to 2,500 homes, of which only half have been equipped so far.

Nevertheless, Lindstrom says, "In general, everyone has been quite happy with [the test]. Nielsen is ex-

tremely happy. The data is consistent with what we would have expected."

He explains that the ratio between the number of homes in the video sample and Nielsen's total sample reflects the VCR penetration rate, approximately 60% in the U.S. Even with the lower number of households, all of which he expects will be on line by September, it should be possible to measure accurately the viewership of many B titles, he says.

Although the service is six months away from its official launch and a number of questions need to be answered about methodology, Nielsen already has furnished information on specific titles to several suppliers. While it has been limiting the number of movies on the service to two per manufacturer, "as of now, we'll be telling them to add titles as required, within limited parameters," says Lindstrom.

"Titles with street dates after March will be on [the system] because people want to track them. March is where we'll be digging in full-scale."

With all of the majors involved, per Lindstrom, Nielsen is now tracking 20 titles and will be adding "a couple every week" until it has 35-40 movies on the system. The firm plans to follow the progress of each title for one year and is promising suppliers weekly and year-to-date figures.

The fourth-quarter test of the video index involved about 25 titles from the industry's top suppliers, including such items as "Broadcast News" (CBS/Fox), "The Last Emperor" (Nelton), and "Midnight Crossing" (Continued on page 73)

3 Rap Acts Rap Grammys In Wake Of Telecast Cut

BY STEVEN DUPLER

NEW YORK At least three of the five Grammy nominees for rap artist of the year are boycotting the awards ceremony Wednesday (22) in Los Angeles, because the new category is not going to be included in the live awards telecast.

Although none of the acts plans to decline the award, representatives of D.J. Jazzy Jeff & the Fresh Prince, L.L. Cool J, and Salt-N-Pepa say the artists will not participate in the Grammy awards proceedings.

As for the other two nominees, a spokesman for Kool Moe Dee says the rapper will attend and present the award for best male R&B artist; J.J. Fad's management could not be

reached, but the group is expected to attend, according to NARAS, the recording academy.

The Grammy organizers' position is that there are 76 awards categories and that not all of them can possibly be aired within the allotted television time. Some of the awards presentations are instead pretaped prior to the actual live show and are not included in the telecast.

Bill Adler of Rush Artist Management, which represents L.L. Cool J and D.J. Jazzy Jeff & the Fresh Prince, says his two acts decided to boycott the Grammys "when it became clear how little regard the Grammys have for this art form."

(Continued on page 80)

WEA Int'l Bullish On Pacific Rim Biz

LONDON The improved prospects for music trade in the once piracy-ridden Pacific Rim territories is reflected in WEA International's upbeat report on its 1988 results.

Of prime importance is the company's recent marketplace entry into South Korea, the fastest-growing economy in the Far East and a nation in line to become Asia's second largest market after Japan.

Says Keith Bruce, VP of Asian Pacific region: "Our entry also underlines our continued commitment to the development of legitimate recorded music commerce in the region as a whole. Hopefully, the establishment of major companies, in concert with the local industry and the efforts of the IFPI, will eventually accomplish the complete eradication of piracy."

Chairman and CEO Ramon Lopez identifies the Pacific Rim as an important factor in the company's 23% gain in net music revenues achieved during 1988 and proof of the strengthening of WEA International's global organization. This is a key contribution to the overall bright showing of Warner Communications Inc.'s music and publishing units in 1988, with profits of \$319 million on revenues of \$2.04 billion.

"1988 was a year of outstanding breakthroughs," says Lopez, "not only in the marketing of talent like Tracy Chapman, a-Ha, Fleetwood Mac, and Debbie Gibson internationally, but also in the development of new artists like the U.K.'s Tanita Tikaram and Enya."

Bruce notes that in markets that have recently achieved copyright protection, WEA International is experiencing "a significant turnaround." For example, last year net revenue was up 82% in Malaysia and 29% in Singapore.

Here is a rundown of WEA activities in several developing markets:

• In South Korea, I.C. Khang has been named president and representative director of WEA's new company, which started trading Jan. 1. Khang, previously with Seoul Records, reports to Southeast Asia regional MD Paul Ewing, and will initi-

ate WEA's involvement in the acquisition, recording, and development of domestic repertoire, which comprises 70% of the Korean market.

Says Ewing: "The local recording scene is extensive and very exciting. For international artists, we are a stop-off point for promotional and concert tours which route through Japan or Australia."

WEA International was previously represented in Korea for 12 years by the Oasis Record Co., which Bruce describes as "an outstanding licensee who will continue to associate with us

(Continued on page 73)

Brit Merchant W.H. Smith Buys Philly Music Chain

BY BILL SILVERMAN

PHILADELPHIA In its first move into U.S. record retailing, giant U.K. merchant W.H. Smith has agreed to purchase the 19-store Wee Three record chain, based here.

W.H. Smith's outlets include more than 300 Our Price record stores in England, as well as more than 300 airport newsstands and 200 bookstores in North America. The 197-year-old company's move into the U.S. music retailing scene

had been anticipated.

"This is a way to put our toe in the water and see if we can do something with the record business in North America," says Bruce Reed, who has headed Smith's 38-year-old Toronto-based office for the past eight years.

The price paid for Wee Three was not disclosed. President Howard Rosen declined comment.

According to Reed, a closing is anticipated in late March or early April, after which the present Wee Three (Continued on page 73)

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Oscar Films Are Late Video Arrivals

Music Category Snubs 'Kokomo'

This story prepared by Jim McCullough and Paul Grein.

LOS ANGELES Don't look for a major windfall for home video from this year's Oscars: The films that dominate the 61st annual Academy Awards nominations are not expected to arrive on cassette until the second half of the year, long after the March 29 awards telecast.

"Rain Man," which leads all films with eight nominations, is expected to be a major Christmas release for MGM/UA Home Video. The film topped the \$100 million mark at the box office earlier this month. "Dangerous Liaisons" and "Mississippi Burning," which are tied for second with seven nominations each, are expected in late summer on Warner Home Video and Orion Home Video, respectively.

The big surprise in the music nominations was the failure of the Beach Boys' "Kokomo" to make the best song finals. The No. 1 single from the smash "Cocktail" soundtrack had been widely expected to win the Oscar.

Instead, the best-song finalists are "Two Hearts," Phil Collins' No. 1 hit from the "Buster" soundtrack on Atlantic; "Let The River Run," Carly Simon's current single from the "Working Girl" soundtrack on Arista; and "Calling You," a song by Bob Telson from the "Bagdad Cafe" soundtrack on Great Jones/Island.

The decision by the music branch of the academy to cut the number of best-song nominees from five to

three this year—because of a dearth of entries—apparently cost "Kokomo" the Oscar. The nominations are decided by the music branch, but the awards are voted on by the entire academy membership, which would likely have responded to the Beach Boys' smash the same way it reacted to movie themes by two other longtime hit makers, Stevie Wonder (who won in 1985) and Lionel Richie (the winner in 1986).

"Working Girl" and "Who Framed Roger Rabbit," which drew six nominations each, are also due on home

video in the second half of 1989. CBS/Fox Video and Walt Disney Home Video, respectively, have the rights. Industry insiders speculate that Disney may market "Rabbit"—which was last year's biggest box-office hit at \$152 million—as a sell-through Christmas title. MCA Home Video employed that strategy with great success last Christmas with another family favorite, "E.T. The Extra-Terrestrial."

"Gorillas In The Mist," which received five nominations, will be the
(Continued on page 77)



Deon's Duet. MCA/Polydor artist Deon Estus, right, rehearses with Columbia artist George Michael for Estus' upcoming single, "Heaven Help Me."

Erol's Ron Castell Defects To Blockbuster As New VP

BY BILL HOLLAND

WASHINGTON In a dramatic video retailing development, Blockbuster Entertainment last week hired one of the kingpins of Erol's Inc.'s management, Ron Castell. The move comes only two months after Blockbuster announced it was moving into the mid-Atlantic area to take on Erol's head-to-head and opened a store in nearby Alexandria, Va.

The hiring of Castell as Blockbuster's senior VP of programming, communications, and development also comes only three

months after the departure of another member of Erol's top management team. Dick Kerin, who was VP of the firm's video clubs and an executive since 1983, left the firm after discussions with company founder Erol Onaran.

Erol's, which has 185 stores throughout the mid-Atlantic and the Midwest, underwent a management restructuring a year ago, with Castell and Kerin each taking top spots.

Since that time, Castell, who became VP of marketing and merchandising, had emerged as the
(Continued on page 80)

EXECUTIVE TURNTABLE

RECORD COMPANIES. MCA Records in New York appoints **Randy Hock** VP, promotion, East Coast, and **Juanita K. Stephens** VP, press and artist development, East Coast. They were, respectively, VP of rock promotion and director of publicity and artist development, East Coast, both for the label.

Chris Jonz is named national promotion director, jazz & progressive music, and **Craig Neely** is named black music promotion manager, Northwest, for Warner Bros. in Los Angeles. They were, respectively, head of independent marketing and promotion firm the Christopher Co. and Northwest promotion manager for Arista Records.

Christina Anthony is appointed national promotion director, AC, new age and jazz, for Geffen Records in Los Angeles. She was associate director of album rock promotion for the label.

Arista Records in New York promotes **Mark Rizzo** to national director, AC



HOCK



JONZ



ANTHONY



RIZZO

promotion, and appoints **Brooke Wentz** manager, A&R administration. They were, respectively, manager of AC promotion for the label and development consultant for the New Music Distribution Service.

Intersound International in Atlanta appoints **George Jackson** Eastern sales manager and **Nate Wolk** Midwestern sales manager. They were, respec-



McKELLEN



WILLMS



WOMACK



PORTNOW

tively, with RCA Records and GM for Great American Music.

PUBLISHING. MCA Music Publishing in New York promotes **John McKellen** to executive VP, business affairs and administration, and **Rick Shoemaker** to senior VP, creative affairs. They were, respectively, senior VP and VP, creative affairs, both for the company.

BMI in New York appoints **Fredric J. Willms** VP, finance/chief financial officer. He was in senior finance and management for Capitol-EMI Music and regional representative for the company.

RELATED FIELDS. Steve A. Womack is named VP/GM for the Jim Owens Companies in Nashville. He was executive VP/GM for Act III Entertainment.

Zomba Enterprises Inc. in Los Angeles names **Neil Portnow** VP, West Coast operations. He was VP of A&R for RCA Records.

Robert V. Wray III is named senior VP, marketing and sales, U.S. consumer media, for Philips and Du Pont Optical in New York. He was national sales manager, professional video and CD-ROM, for the company.

•VIDEO PEOPLE on the move, see page 47

Proposed Suit Would Address Constitutional Questions

Obscenity Law May Spark Legal Response

BY BILL HOLLAND

WASHINGTON A D.C. law firm retained by U.S. magazine distributors and videotape duplicators is working on a preemptive legal strike against the new federal obscenity law.

While little is being said on the record, sources say that the law firm of Jenner & Block has already finished a draft complaint to be filed with the Justice Department. It attacks the controversial record-keeping and forfeiture provisions of the Child Protec-

tion and Obscenity Enforcement Act, signed into law late last year (Billboard, Dec. 3), which critics say threatens legitimate businesses.

The draft complaint has been circulated for comment and approval to the Recording Industry Assn. of America and the Video Software Dealers Assn., among others. None of the trade groups has yet backed the complaint. Both the RIAA and VSDA have contacted their membership about the dangers still present in sections of the law and have said the

law, as written, poses constitutional questions.

The complaint, to be filed as a lawsuit when completed, will "hammer hard" at the provisions of the law, according to one source, and will address the constitutional questions and the "chilling effect" of their implementation.

Also to be addressed is the highly criticized definition provision, the so-called "engaged in the business" section.

The reason for the swift action, says another source, is to "nip this thing in the bud. A lot of the act is in effect now, and it's important for there to be an action to enjoin before application of the act."

David Ogden of Jenner & Block says there is "very little" he can say on the record about the complaint. At this point, he adds, "Nothing official is going on." He declines to name the businesses that have come forward as plaintiffs.

However, another source says that the law firm is already "investigating the possibility of a lawsuit over certain sections of the act."

VSDA lobbyist Burt Wides says he knows about the draft and adds that "it's one of our options, joining at some point, or filing something ourselves. It's conceivable we might enter." Jay Berman, RIAA president, says that "there might have been a draft circulating here, but there's nothing we've signed onto at this point."

Camelot Adds Tape Town To Northwest Territory

BY GEOFF MAYFIELD

NEW YORK Camelot Music has strengthened its position in the Northwest with the acquisition of 10 Tape Town stores, all located in the state of Washington. Terms of the assets-only purchase were not disclosed.

The deal, which closed Feb. 14, only increases Camelot's store count in the Portland/Seattle corridor by six, because it has already closed four of the 10 stores. Inventory from the closed outlets is being redistributed among Camelot stores.

Seattle-based Tape Town remains in business, but the company will now concentrate on running free-standing and strip-center locations. The sale of the mall-store package leaves the web with eight outlets. Tape Town president Ken Brillhart says one new store will open soon, with another planned before year's end.

The Tape Town deal and the recent opening of two new stores boosts the number of Camelot sites in the Seattle/Portland corridor to 11. The chain began opening stores in Washington and Oregon in Octo-

(Continued on page 73)

Note from JERRY ADE

As most of you in the music business know, for the past seventeen years I have been a partner in General Talent International (GTI), one of the largest independent booking agencies in the world.

I now have formed my own company, FAMOUS ARTISTS AGENCY, representing almost 150 recording artists.

As always, our main objective is to help develop the careers of our clients with personal attention, and by exploring every opportunity, in all aspects of the entertainment industry.

I intend to operate in the grand tradition of being an independent company, and look forward to the continuing friendship and support, that so many of you have given me in the past. Being an independent, gives us freedom of mobility, to quickly turn direction for an artist, if and when the moment dictates. We are not encumbered by the massive hierarchy of the majors, where decisions are made by committee and at a snails pace. FAMOUS ARTISTS is geared for quick, decisive moves, by keeping up with the pulse of the market.

So, if you haven't done business with us before, call or fax—we'd love to hear from you... and if you're one of our hundreds of friends, call, and let us know what you think, and what your needs are.

And while we're working together, let's hope we all have some fun.

Sincerely,

Jerry
Jerry Ade



JERRY ADE



RICHARD WALTERS



JOHN ADE



BRUCE NICHOLS



STACEY SUSSMAN



MARK HYMAN



LEE STULMAN



JOE GANDHI



LEE ALTMAN



JOAN BERKELEY



PEGEEN ADE



JULIE BLACK



TINA PREISLER



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MATTHEW FORTNOW



LISA VITAGLIANO



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JOYCE CIARO



CHRIS DENNIS



GRISEL RCCRIGUEZ

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KOOL MOE DEE
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PATTI LABELLE
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ROMANTICS
RUN DMC
SAVOY BROWN
SYSTEM
TAYLOR DAYNE
TIFFANY
TONE LOC
WILL TO POWER
GATO BARBIERI
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PolyGram Launches 7th 'Hysteria' Single Def Lep Breaks Ground For Metal

BY MELINDA NEWMAN

NEW YORK As PolyGram launches "Rocket," the seventh single from Def Leppard's multiplatinum "Hysteria," the enormous success of the album—and its five top 20 singles—has caused the label to re-evaluate its metal efforts.

"You bet this is going to change how we market metal bands," says product manager Steve Kleinberg. "With the success of Def Leppard, we can go to CHR with a certain amount of confidence with a record that has guitars—not just with ballads. [A metal group] that was an album band can now become a singles band. We're able to put out 300,000 singles for each Def Leppard tune and sell them."

Def Leppard's fourth album is now

approaching the 10-million-unit sales mark domestically, making it one of PolyGram's best sellers and the top-selling metal album ever. Though the label will not release any official figures, estimates are that the album has grossed \$70 million for the company. At 79 weeks on the Billboard Top Pop Albums chart, "Hysteria" is the fourth-longest-charting album ever.

With its previous album, "Pyromania," certified at seven times platinum, Def Leppard has become the only act to ever sell more than 7 million copies of two albums back to back in the U.S.

Def Leppard is not alone in its top 40 radio breakthrough. Such pop-metal bands as Bon Jovi, Whitesnake, Guns N' Roses, and Poison have also scored big hits on that format. What

is significant about Def Leppard is the fact that it is the first metal group to garner as many pop radio hits off one album as mainstream superstars like George Michael, Whitney Houston, and Michael Jackson.

"We've had a lot of success with crossing over heavy metal bands, but this has taught us there are no limits," says Jim Urie, PolyGram's senior VP of marketing. "After the phenomenal success of Bon Jovi's 'Slippery When Wet,' no one thought

(Continued on page 83)



Golden Girls. EMI act Vixen receives gold certification for its self-titled debut album. Pictured, from left, are Ron Urban, senior VP/GM, EMI; Jack Satter, VP, promotion, EMI; Roxy Petrucci, Vixen; Sal Licata, president and CEO, EMI; Share Pederson, Vixen; Gerry Griffith, senior VP of A&R, EMI; Jan Kuehnemund, Vixen; Jim Fifield, president and chief operating officer, EMI Music Worldwide; and Janet Gardner, Vixen.

Michael Jackson Calls It Quits With Manager DiLeo

LOS ANGELES In an unanticipated move, Michael Jackson has parted company with Frank DiLeo, his manager of five years.

A curt statement issued Feb. 13 by Jackson's publicist read, "Michael Jackson and Frank DiLeo have announced an amicable parting. Jackson said, 'I thank Frank for his contribution on my behalf during the past several years.'"

A formal statement from the DiLeo office Feb. 14 read, "Michael Jackson and Frank DiLeo have come to an amicable parting. Mr. DiLeo said that he is 'very thankful to have had the opportunity to work with the greatest entertainer of our time, Mi-

chael Jackson.' Their working relationship ends on a high note, following the completion of Michael Jackson's history-setting World Tour and the success of the record-breaking 'Bad' album.

"Mr. DiLeo looks forward to pursuing new projects of interest in the future."

DiLeo's personal assistant said that the manager would have no other comment at this time.

A spokesman for Epic Records, Jackson's label, said only, "It would be inappropriate for us to comment since artist/management relationships traditionally fall outside the

(Continued on page 73)

Extended Wings Inc. Flies Sets Role In Music-Oriented Films

BY CHRIS MORRIS

LOS ANGELES Former Columbia Pictures music marketing exec Tom Andrews has formed Extended Wings Inc., a service organization based here that will act primarily as a middleman between film production companies and studios and record labels in the rollout of music-oriented movies.

One of Extended Wings' first clients is New Visions Pictures, the production arm for producer/director Taylor Hackford. New Visions, which includes noted music supervisor Joel

Sill among its principals, has signed a five-picture pact with Andrews' company.

The deal reunites Hackford, who produced and directed the box-office hits "Against All Odds," "White Nights," and "La Bamba" at Columbia, with Andrews, who acted as creative director for music and marketing at the studio. Among the other hits Andrews marketed for Columbia were "School Daze," "Stand By Me," and "Ghostbusters."

The first New Visions release will be the Robert Wise-directed feature

(Continued on page 73)

Pangaea, Ex-Prez Swap Suits

BY MELINDA NEWMAN

NEW YORK Calling the dismissal of and subsequent lawsuit filed by Pangaea Records president and A&R director Christine Reed "a minor hiccup," label co-founder and I.R.S. chairman Miles Copeland pledges that the troubled alternative jazz label will survive, if not prosper.

Reed filed a \$1 million suit in New York's Supreme Court charging Pangaea Records and Copeland with breach-of-contract for firing her with-

out "justifiable cause," as well as making it impossible for her to perform her job by failing to provide the \$450,000 contractually stipulated for the yearly operation of the fledgling company. She is also charging Pangaea with violating her common stock agreement with the company, as well as charging Copeland with making "numerous malicious statements about Reed and her professional capabilities."

Sting, the label's co-founder, is not

(Continued on page 72)

Orbison Records Travel Up The Charts; Costello's 1st WB Album Enters Top 100

ROY ORBISON's "Mystery Girl" vaults to No. 15 in its second week on the Top Pop Albums chart, two months after the rock legend died of a heart attack. The album is expected to soar into the top 10 next week, where it will join Orbison's "Traveling Wilburys" collaboration, which is still going strong in its fifth week at No. 3.

In addition, Orbison's "You Got It" single jumps to No. 33 on the Hot 100. It's all but certain to become his first top 20 hit since the classic "Oh, Pretty Woman" topped the chart in 1964. "You Got It"—which Orbison wrote with fellow Wilburys Jeff Lynne and Tom Petty—also jumps to No. 39 on the Hot Country Singles chart. Sean Ross, Billboard's radio editor, notes that the hit is the first single to go top 40 on both the pop and country charts since Restless Heart's "I'll Still Be Loving You" in 1987.



by Paul Grein

ELVIS COSTELLO's "Spike" is the top new entry on the pop albums chart at No. 98. It's Costello's first album for Warner Bros., following a decade-long association with Columbia in which he had steady but unspectacular success. Costello's first 10 studio albums for Columbia all reached the top 50, but none climbed higher than No. 10. That was the peak reached by "Armed Forces" in 1980.

Costello isn't the first major artist to shift from Columbia to archival Warner Bros. Paul Simon made the move in 1980, debuting with the so-so hit "One Trick Pony" and then floundering with "Hearts And Bones" before hitting a career peak with "Graceland." Chicago came back from the dead with its 1982 debut for Warner Bros.' Full Moon subsidiary and went through the roof with its 1984 follow-up. Aerosmith did unimpressively with its 1985 Geffen debut, "Done With Mirrors," but had a blockbuster with "Permanent Vacation" in 1987.

Several key acts have moved in the opposite direction, shifting from Warner Bros. to Columbia. James Taylor made the jump in 1977, landing a smash the first time out with "JT." And Earth, Wind & Fire only became stars after their 1972 shift from Warner to Columbia.

NEW ALBUMS by three developing artists explode in their second week on the pop albums chart, becoming the acts' highest-charting releases to date. Tesla's "The Great Radio Controversy" vaults from No. 83 to No. 28, the Replacements' "Don't Tell A

Soul" leaps from No. 150 to No. 72, and Lyle Lovett's "Lyle Lovett And His Large Band" jumps from No. 111 to No. 88.

The Tesla album has already topped the No. 32 peak of its 1987 debut, "Mechanical Resonance." The Replacements' album is way out in front of the band's two previous albums for Sire. "Tim," the Minneapolis-based group's critically hailed Sire debut, peaked at No. 183 in 1986; "Pleased To Meet Me" reached No. 131 the following year. Lovett's previous best mark was with "Pontiac," which peaked at No. 117 in April.

Also exploding in its second week is Tone Loc's "Loc-Ed After Dark," which vaults from No. 69 to No. 25.

FAST FACTS: Writers/producers L.A. Reid and

Babyface have five singles in the top 40 of this week's Hot 100. The list is led by Sheena Easton's "The Lover In Me," which jumps to No. 4—becoming her highest-charting solo hit since 1981. The team also did the honors on hits by Bobby Brown, the Boys, and Karyn White, who has two singles in the top 40. L.A. and Babyface are managed by Michael Lippman & Rob Kahane, whose various clients produced and/or wrote 17 singles on this week's Hot 100. One of the hottest is Deon Estus' "Heaven Help Me," which enters the chart at No. 67. The song is the first release on Lippman & Kahane's new PolyGram-distributed Mika label. Estus has long played bass behind Lippman & Kahane's top star, George Michael, who produced and co-wrote the new single.

Rod Stewart's "My Heart Can't Tell You No" jumps to No. 18 on the Hot 100, becoming the third top 20 hit from his platinum album "Out Of Order." It's Stewart's first album to generate three top 20 hits ... And I.R.S.' Fine Young Cannibals land their first top 40 single as "She Drives Me Crazy" jumps to No. 39.

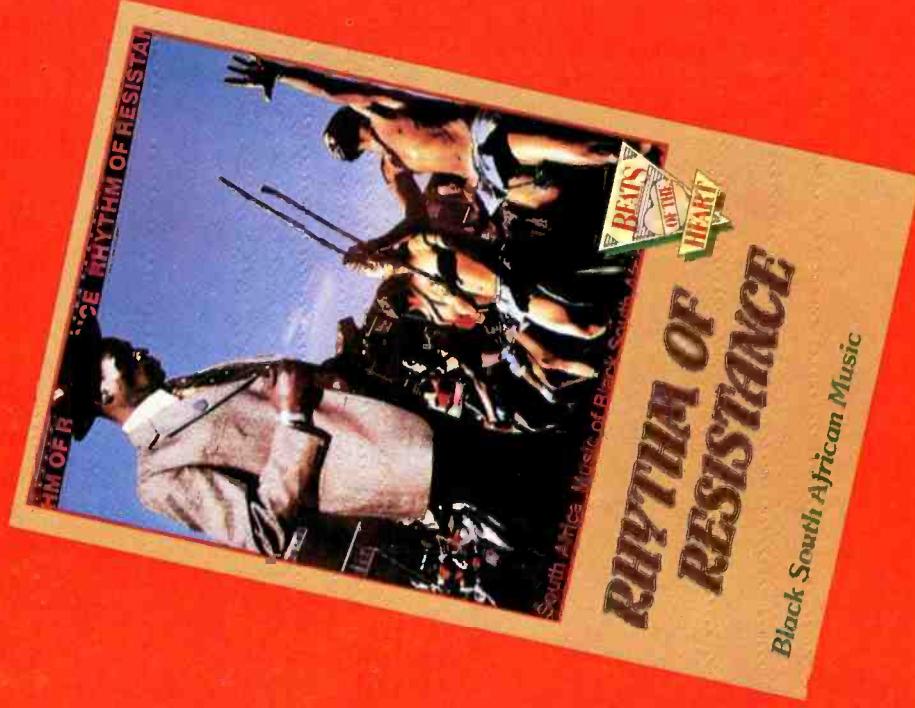
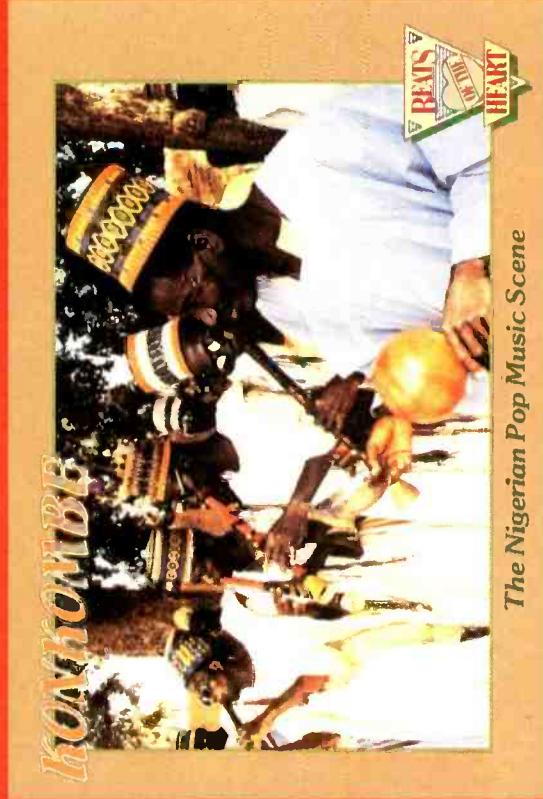
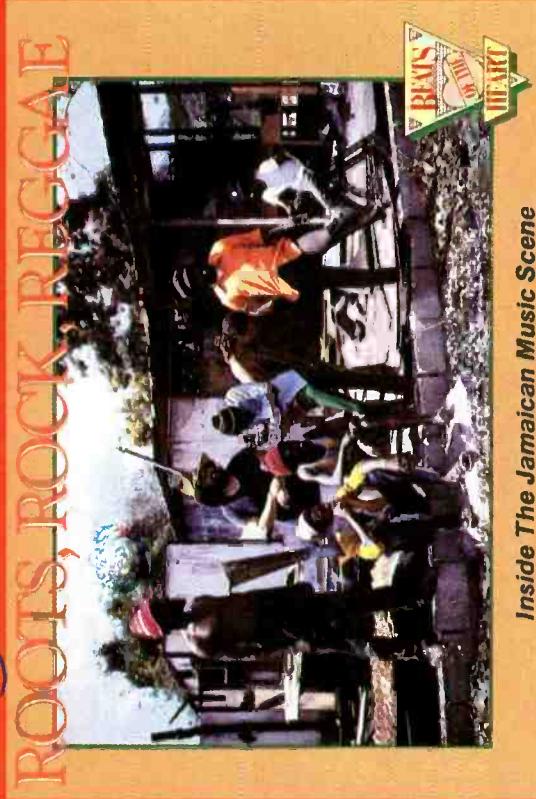
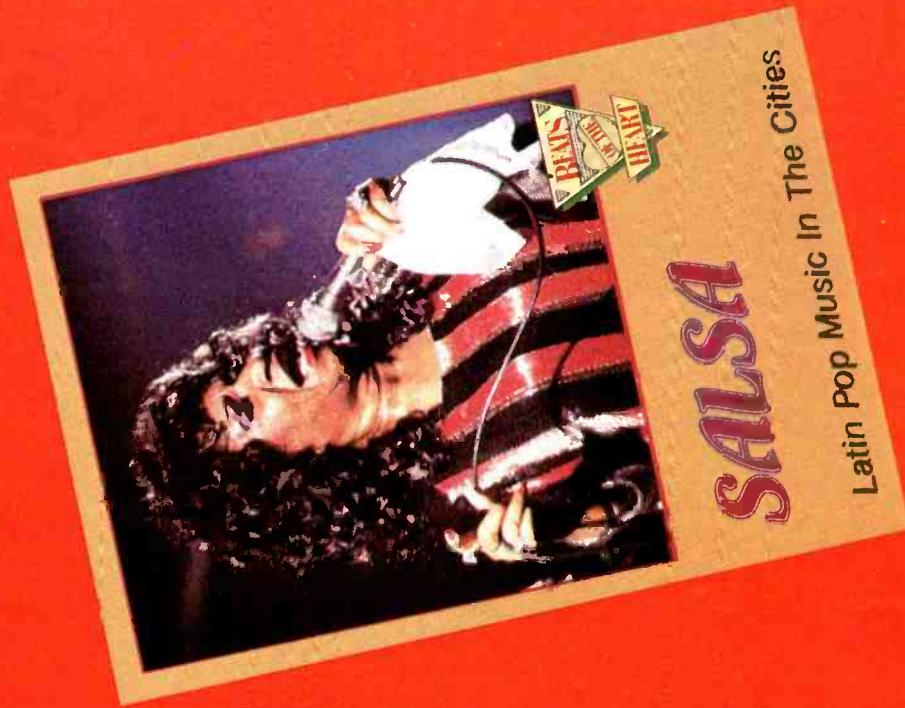
WE GET LETTERS: Rich Appel of CBS in New York notes that "Dreamin'"/"Dreaming" is the most popular song title of the past 10 years. Vanessa Williams and John Schneider have both had Hot 100 hits titled "Dreamin'"; Blondie, Cliff Richard, and OMD have charted with hits titled "Dreaming." Appel adds that three top 40 hits in less than a year have mentioned TV shows in their lyrics. Was (Not Was)'s "Walk The Dinosaur" mentions "Miami Vice," the Jets' "Rocket 2 U" cited "All My Children," and the Art Of Noise featuring Tom Jones' "Kiss" mentioned "Dynasty."

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For more information call or write to: Jo Ayres, Shanachie Records, 37 East Clinton Street, Newton, NJ 07860. Tel: 201 579-7763.

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- 3 Arena, St. Louis, Missouri
- 4 Kemper Arena, Kansas City, Missouri
- 6 Rosemont, Chicago, Illinois
- 7 Hawkeye Arena, Iowa City, Iowa
- 8 Met Center, Minneapolis, Minnesota
- 10 Civic Coliseum, Omaha, Nebraska
- 13 Oakland Coliseum, Oakland, California
- 15 The Forum, Los Angeles, California
- 18 Arizona State University, Phoenix, Arizona
- 20 TBA, San Antonio, Texas
- 21 Frank Erwin Center, Austin, Texas
- 22 Reunion Room, Dallas, Texas
- 23 TBA, Houston, Texas

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Editorial

Stations Sans Song IDs Must Face The Music

AFTER YEARS of downplaying the music industry's concerns about back- and front-announcing of songs, radio stations are finally being forced to confront the wishes of their own listeners. In-store petitions signed by consumers will be presented to radio decision makers in an increasing number of markets as the year goes on, and those who ignore their listeners' wishes will do so at their own risk.

According to a 1988 study commissioned by the Recording Industry Assn. of America, consumers overwhelmingly desire song identifications on radio. Yet, radio programmers on stations that rarely back-announce records could dismiss that study as a self-interested project paid for by the record companies.

But it is not so easy for them to reject the 10,000

signatures gathered by Flipside Records and several other chains in the Chicago area; already, one top 40 outlet in the Windy City has agreed to emphasize the backselling of new records for at least six weeks after they're added.

Similarly, the MCA-inspired effort by St. Louis-area retailers to gather 15,000 signatures on song ID petitions this month will put on the spot those St. Louis stations that do not currently identify songs.

In a metropolitan area populated by millions of people, 10,000 or 15,000 petitioners may not seem to have much power. When one regards these listeners, however, as only a sample of the population—and a sample that is unusually interested in music—it becomes clear that these petition drives can have a real effect on radio PDs' thinking.

While MCA is the only major label that has tak-

en direct action so far on back-announcing, a Jan. 23 meeting of RIAA officials with top executives of 16 labels promises much greater involvement in this area. With the National Assn. of Recording Merchandisers also expected to roll out a national campaign, it is clear that radio will soon be facing a full-scale industry initiative.

Perhaps it is time for the National Assn. of Broadcasters to re-examine its decision not to take a leadership role on music identification. And it is certainly past time for radio PDs to rethink their philosophies of "more music, less talk" even at the cost of cutting off listeners from vital information about the artists and the songs they're airing. The internal debate at these stations should shift from whether song IDs are good policy to how they can best be introduced.

(Continued on page 72)

Retailers Deserve Better Treatment

VIDEO SUPPLIERS SLIGHT BEST CUSTOMERS

BY BRAD BURNSIDE

Editor's note: Following are a retailer's musings on manufacturers' sell-through policies as they apply to video specialty stores and mass merchandisers. It is written in the form of an "open letter to a philandering lover."

Dear Supplier:
We need each other. For better or worse, specialty video retailers and program suppliers were made for one another, even if our relationship seems stormy at times.

Maybe you're still upset about the first-sale doctrine, but that's ancient history. It was also long ago that you warned us about sell-through, that you'd find somebody else who could satisfy your needs. We were slow to catch on, and by the time we did, you'd wooed and won the mass merchants. We know you'll continue seeing them, but we forgive your little fling. (Imagine what it must be like to wake up next to Sam Walton with a splitting headache of returns.) You overindulged and got a little greedy, and it has left a bad taste in the consumer's mouth.

Retail customers don't understand why the drugstore chain has your products out before we can provide them. The consumer knows what a loss leader is, but can't figure out why all of your sell-through titles are priced 30% lower at Discount Ware-

they get from Cheapskate Foods.

With your roving eye, you'll probably always be looking for new outlets, even if it means opening your own. We can accept that. You must know that mass merchants don't really care the way we do; they'll love

Who took care of you all year long, supported the value of your product, and bought those expensive rental titles? Who gave our customers knowledgeable sales help and vast selection in an expensive, dedicated environment just to have you go on a co-op advertising binge with cardboard dump boxes and pimply checkout clerks at year's end? In the long run, you can't have it both ways.

You claim that the steep discounting is out of your control and, anyway, we should be more creative with merchandising and promotion instead of focusing on price. That's good advice, but it's awfully hard to promote our way past a 10-point deficit. Has your infatuation with big numbers prompted a "functional discount" for dysfunctional accounts who use price as their sole lure to consumers? We can both be more creative.

It's time we all bought from the same price sheet. Over in the book business, the Federal Trade Commission is pursuing retailer complaints that publishing companies gave national chains an additional discount that was never offered to smaller in-

(Continued on page 72)



'Who took care of you all year and bought those costly rental titles?'

Brad Burnside is owner of three Video Adventure retail outlets in the Chicago area.

house Barn. They must think that cassettes have hefty profit margins and specialists are gouging them or that maybe we aren't buying right. In any case, even your most carefully produced and beautifully packaged programs are worth a lot less in the public's mind after the treatment

you and leave you for the next hot item to come along. But we're still here, and it's time for some honesty in our relationship. You want to help us learn to sell, yet you undermine that effort with programs that allow less dependable partners to disrupt the marketplace.

Letters to the Editor

Sweat, Guy, Pebbles, and Cheryl "Pepsi" Reilly?

Rap: Where are Kool Moe Dee and Big Daddy Kane, among others? Run-D.M.C.'s album was not that tough, but they are there.

Prince is sorely missed, too! "Alphabet Street" had a lot of meaning to it; what's the message in "Dirty Diana"? I personally am very interested to see the Grammy nominations.

Claudia Manning
New York, N.Y.

RIGHT GROUP, WRONG SONG

In part two of Chris White's recent two-part series on the U.K. talent scene (Billboard, Dec. 17), Alan Cowderoy of A&M in England makes an error.

Cowderoy is quoted as saying the Hollies reached the top of the U.K. charts with "The Air That I Breathe" in 1988. The actual re-

leased Hollies classic that did the trick for two weeks in the fall was "He Ain't Heavy, He's My Brother," which stopped at No. 3 in the U.K. originally in 1969.

Last year, the song was featured in a British TV ad by Miller Lite Beer, and the rereleased 45 shot to No. 1 just as the group (which still tours and records regularly for U.S. labels) was starting a major U.K. tour.

Not only do the Hollies still exist, they thrive.

Tony DiMichele
Ossining, N.Y.

CD-3 PACKAGING

While record companies debate the programming and marketing of 3-inch CDs, Rhino and CBS have already staked out the high road and low road, respectively, on how to package them.

Rhino's colorful cardboard jack-

ets are miniature analogs of old 7-inch EP sleeves and are as much fun to fondle as baseball cards; they greatly enhance the value of the product.

Meanwhile, the generic graphics on CBS packages are merely insulting; their too-tight, clear vinyl disk envelopes are totally unacceptable, greatly diminishing the value of the product.

David Greene
Contributing Editor
Digital Audio's CD Review
Palo Alto, Calif.

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.

Mulling Black Vs. African-American News Directors Ponder Terminology

BY SEAN ROSS

NEW YORK While the debate over the term "African-American" vs. the word "black" is only kicking in among the general public (see story, page 1), many of black radio's news directors already have made the switch. Most are favorably disposed toward the new usage but say it takes some getting used to.

"I still tend to say black, because it's something I'm accustomed to," says Art Whaley, manager of broadcast operations for the National Black Network. "But as

we're trying to do with our listeners, I'm trying to get in the practice of saying African-American."

"I have to think about it and make a concerted decision to use it, but I feel better about using it than I do 'black American,'" says David Lampel, PD of WLIB New York and news director for WLIB and sister station WBSL.

Lampel—who began using African-American in his newscasts eight months ago—became a key figure in the debate after being quoted in a front-page story in The New York Times. Since then, he says, he's got-

ten considerably more calls from the outside news media than from other news directors looking for guidance on the issue.

"Jesse Jackson didn't ask us to do it," he says. "But I was at a conference in Nigeria, and [Jackson] said he was shocked that as an ancestor of Africa who was in Africa at the time that the news stories there still referred to him as the 'black American civil rights leader.' There were a number of media people in the audience and we decided among ourselves to use African-American."

Bob Slade, news director at cross-town WRKS, has been phasing in African-American for six months. "We'll slip sometimes; otherwise, we're using it all the time," he says.

"Through the years, we as a people have been running away from what we really are. Thirty or 40 years ago, we would rather have

(Continued on page 82)



Man Of The Year. KMOX/KLOU St. Louis senior VP/GM Robert Hyland, right, was the recipient of this year's St. Louis man-of-the-year award from a local foundation and the St. Louis Post-Dispatch. Hyland is seen here receiving the award from Anheuser-Busch president/chairman August Busch III, whose father was a previous winner, as were CIA director William Webster and the late Sen. Stuart Symington.

ALBUM ROCKERS MULL ROCK'S ROLL INTO TOP 40

(Continued from page 1)

and May.

A Feb. 10 panel on "Music Trends In The '90s And Their Impact On Radio"—the only one open to the general public—attracted a crowd of more than 100 PDs and radio promotion executives. Evident at this panel, as well as in hallway discussions with visiting programmers, was the success of such "rock 40" stations as KXXR Kansas City and WDFX Detroit—stations that are usually harder-edged and more current than their album competitors.

That complicates things for mainstream album rockers that, in many cases, are already competing with classic rockers. In Kansas City, Mo., heritage rocker KYYS had been fighting classic KCFX for several years before KXXR came in. In Detroit, the field now includes mainstream album outlets WLLZ and WRIF, classic WCSX, and Bon Jovi-heavy top 40 WDFX—which WLLZ PD Doug Podell says has "sucked the 18-24s right out from under us."

One of the implications to emerge clearly here was that, faced with losing their teens or the advertiser-attractive upper demographics, album rock stations confronting rock-heavy top 40 competition may actually become more conservative. "It's not a comfortable move, but we were told we had to deliver 25-plus numbers," says Podell. "You won't see us going out on a White Lion or a Jetboy as we might have in the past."

WLUP-AM-FM Chicago PD Greg Solk suggested that even if album rockers lose younger listeners to hard-rock-oriented top 40s, those listeners might not be worth having. "The question remains as to how salable these stations will be in the '90s. We know they will be able to get 12-plus numbers. But can they service the debt on their station with strong 15-24 numbers? My guess is no, unless they're in a very large market, like KNAC has done in Los Angeles."

For his part, PMG president Jeff Pollack encouraged stations to remain streetwise and keep an open mind about the new competition and hard rock. "It's obvious that these rocking top 40s are fun to listen to. We have difficulty on the album-rock side getting teens to listen to us, so you say, 'That's OK, we'll skew the station older.' Fair enough, but Metallica is suddenly on the Grammys. "Our research shows Guns N'

Roses is doing terrific 25-34. Let's make sure we have access to information in our individual markets so that if something's happening, we don't miss it. If we don't sound hot, we're not doing a good job."

But WMMR Philadelphia PD and panelist Ted Utz, whose jurisdiction as new regional PD for Legacy Broadcasting now includes WLLZ, countered with a survey of his station's 18-24 male listeners' tastes. "The No. 1 band, by a five-to-one margin, was Led Zeppelin," Utz said. "No. 2, the Rolling Stones. No. 3, the Who, tied with the Beatles."

"Obviously, the Guns N' Roses, the Metallicas, the Poisons show up, but there has not been an overall musical revolution as we saw in the '60s. A lot of [classic material] is still very appropriate. Not only do we have to play [it] for the upper demos, but there's a large segment of 18-24s who are into it as well."

One surprising vote for the classic-driven approach to album rock comes from newly appointed WQFM Milwaukee PD Dave London. While his previous employer, WEZX Scranton, Pa., is known for its commitment to new music, London says that his main goal is now 25-plus listeners. "This format is growing with its audience, and I think you'll see it become the AC of the '90s. People 45 and 50 will still be listening to old Who and the Doors. Plus I see a lot of 18-year-old kids wearing Led Zeppelin and Grateful Dead T-shirts."

Milwaukee already has one relatively hard-rocking album outlet, WLZR. In Chicago, however, all three album outlets cater to older demos. WLUP MD Dave Benson says that he and Solk often ask each other, "Do we start to cater to the lower half, the 18-24 guys?" We do rock a little harder at night, but we spent a long time, even before I arrived at the station, getting rid of that kick-ass image and cultivating our upper demo numbers."

"WMMR and a lot of radio stations are in a 25-plus mode," said WMMR's Utz. "That's where the big numbers and the money are. At the same time, I don't want to be a classic rock station, so I have to introduce new music, but I have to do so carefully. My audience has only so much time and my computer has only so much room."

"Personally, I'm thrilled to see these new rocking [top 40s] because

(Continued on page 14)

Smith Moves To New Energy In Houston; Potash & RAB Have The Right Chemistry

AFTER BEING MENTIONED in connection with several major-market openings, KHQT "Hot 97.7" San Jose, Calif., PD Steve Smith is really leaving to become the new PD at Emmis' new KKHT "Energy 96.5" Houston, which went from AC to crossover Feb. 10.

If you've heard WQHT "Hot 97" New York or KPWR Los Angeles during their pure-crossover stages, you have a basic idea of what Energy 96.5 sounds like. Some of its liners are innovative, however. One declares, "Houston, your energy crisis is over." And several use the term "high energy," a phrase that has been associated with club music for years but was rarely used by its radio stations.

Monitored several days into the format, an evening stretch of KKHT included Paula Abdul's "Straight Up," Gina Go-Go's "I Can't Face The Fact," Tone Loc's "Wild Thing," Will To Power's "Fading Away," 8th Wonder's "Cross My Heart," Today's "Him Or Me," Erasure's "A Little Respect," and Pam Russo's "It Works For Me."

No replacement for Smith has been named at KHQT yet; those interested in the job should call Anaheim Broadcasting's Jeff Salgo at 714-774-9600. Meanwhile, former KKBQ Houston PD Ron Parker, who spent one day as WIOQ Philadelphia's morning man, is now at KKHT to assist its transition.

Across Houston, Randy Brown is the new PD at top 40 KKBQ, replacing Bill Richards. Formerly the PD of adult alternative KOAI Dallas and its predecessor, top 40 KTKS, Brown is reunited with GM Al Brady Law. No replacement has been named at KOAI.

THEY MISSED THEIR CONVENTION by 10 days, but the Radio Advertising Bureau did replace president/CEO Bill Stakelin Feb. 15. The new president is Warren Potash, VP/GM of country combo WBAP/KSCS Dallas between 1974 and 1986. Potash currently serves on the board of two telecommunications concerns, Cellular Communications Inc. and Darome Inc.

PROGRAMMING: After three years as AC and/or oldies, legendary AM CKGM Montreal returns to top 40, but with new calls. It's now CHTX "980 Hits." PD Susan Davis stays on; she completed the change just in time to have a baby. GM Lee Hambleton says his decision was influenced by the number of ACs in the mar-

ket, as well as two new U.S. outlets within earshot of Montreal. One of those, WGFB Plattsburgh, N.Y., is indeed going to 100 kilowatts this year and just switched from Satellite Music Network top 40 to Transtar AC, but its GM denies any plans involving Montreal.

Gary Hamilton is the new OM for Drake-Chenault's joint network venture with Jones Intercable; he's in the process of hiring jocks for the network's country format, which is scheduled for an April 1 launch... Shadow P. Stevens, PD of top 40 WEZB "B97" New Orleans and one of EZ Communications' three regional PDs, leaves for afternoons at the forthcoming KIQX Los Angeles.

Former KIKF Anaheim, Calif., PD Chris Adams is the new PD at Anaheim Broadcasting's cross-town n/t KPZE; that station picks up new calls, KORG "K-Orange," and the husband-and-wife morning team of Bob & Yvonne Turnbull... Simulcast AC WSSH-AM Boston adopts Transtar's Country format under PD Steve Gallagher. That makes it the most powerful of several local AMs now geared up amid rumors that country WBOS will switch format.

A month before the scheduled arrival of new owners, acting PD Larry Sharpe is promoted to PD at classic rock KZOK. He'll maintain his MD/p.m. drive duties... WSIX-AM Nashville goes from adult standards to talk under PD/sports director Duncan Stewart... Earl Boston is the new PD at urban WMGL Charleston, S.C., replacing Charlotte Logan. He comes to the Dean Landsman-consulted urban from brief PD stints at WPZZ Indianapolis and KATZ-FM St. Louis.

"I told him last year that he'd be back by Mardi Gras, and that was the day he started." So says urban WGOK Mobile, Ala., GM Irene Ware of Charles "Mad Hatter" Merritt, who returns to the station for his third stint as PD/mornings, replacing C.C. Scott. Hatter was most recently doing mornings at the now defunct WORL Orlando, Fla.

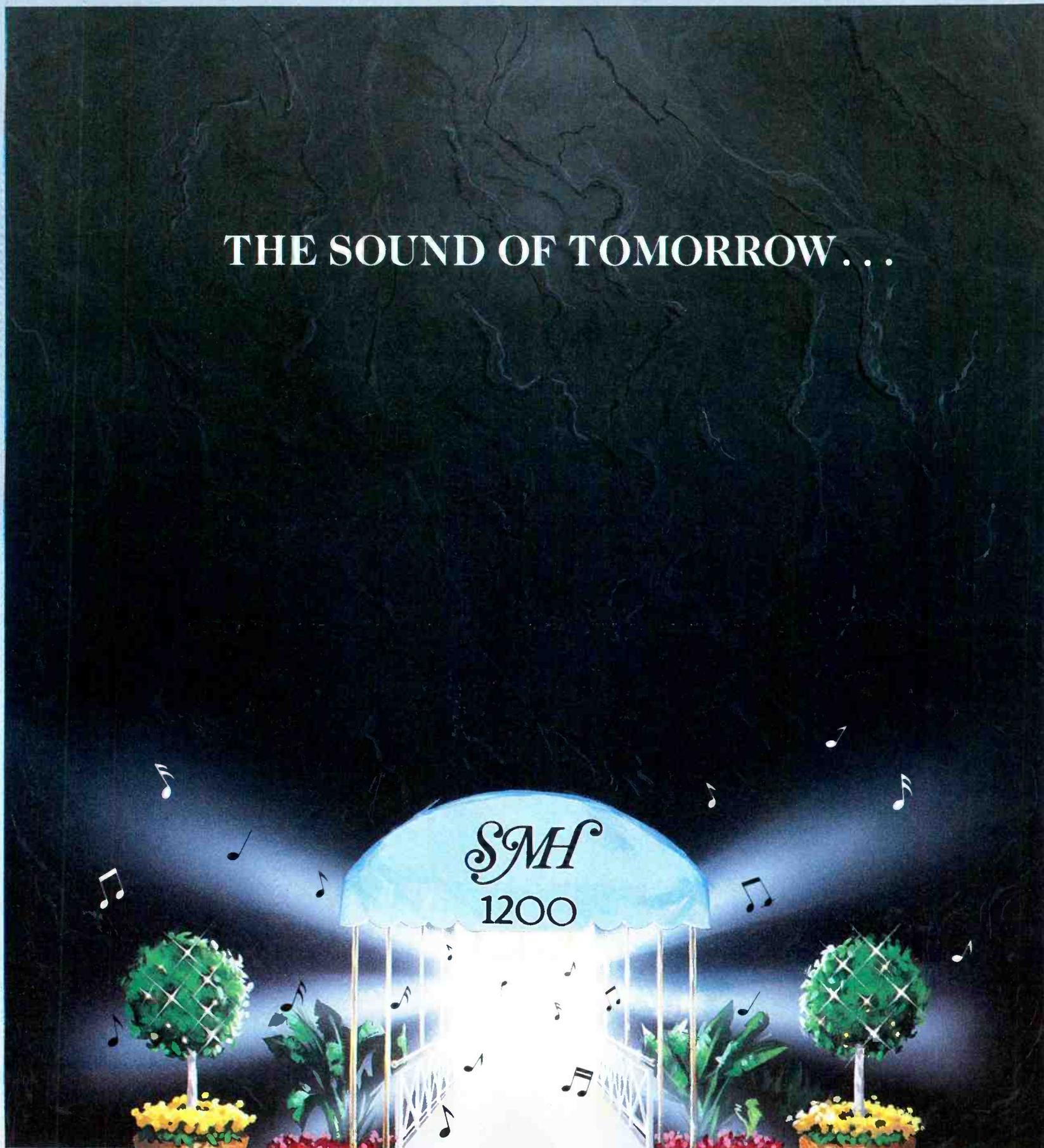
Former KSND Eugene, Ore., PD Dave O'Connor is the new PD at urban/AC combo KJBX "Jam Box 58"/KRLB Lubbock, Texas. Previous PD Dave Scott is doing mornings at new oldies outlet KZKL Albuquerque, N.M. ... Howard Clark leaves KITT Shreveport, La., for PD/afternoons across the street at AC KVKI, replacing Bob Bolton... WLZR Milwaukee research

(Continued on page 16)



by Sean Ross

THE SOUND OF TOMORROW...



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Anita Baker
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MAN IN THE MIRROR
Michael Jackson

ROLL WITH IT
Steve Winwood (PRS)

SONG OF THE YEAR

BE STILL MY BEATING HEART
Sting (PRS)

DON'T WORRY, BE HAPPY
Bobby McFerrin

**GIVING YOU THE BEST
THAT I GOT**
Anita Baker
Skip Scarborough

PIANO IN THE DARK
Jeff Hull

ALBUM OF THE YEAR

NOTHING LIKE THE SUN
Sting (PRS)

ROLL WITH IT
Steve Winwood (PRS)

SIMPLE PLEASURES
Bobby McFerrin
Linda Goldstein, Producer

POP

Beach Boys
 Phil Collins (PRS)
 Joe Esposito
 Gloria Estefan
 and Miami Sound Machine
 Kenny G.
 Bobby McFerrin
 Joni Mitchell
 Mike Post
 David Sanborn
 Sting (PRS)
 Steve Winwood (PRS)

ROCK

Eric Clapton (PRS)
 The Jeff Healey Band (PROC)
 Jane's Addiction
 Joan Jett & the Blackhearts
 Little Feat
 Midnight Oil (APRA)
 Iggy Pop
 Carlos Santana

R&B

Babyface, L.A. Reid
 & Daryl Simmons
 Anita Baker
 Chick Corea
 The Robert Cray Band
 Terence Trent D'Arby (PRS)
 Gene Griffin
 George Howard
 Paul Jackson, Jr.
 Teddy Pendergrass
 Skip Scarborough
 Karyn White

NEW AGE

Steve Khan
 Shadowfax
 Paul Winter

GOSPEL

Steven Curtis Chapman
 Aretha Franklin
 Larnelle Harris
 Tramaine Hawkins
 Walter Hawkins
 The New Jersey Mass Choir
 Sandi Patti
 Richard Smallwood
 Take 6
 Bebe Winans
 Cece Winans

BLUES

Roberto Carlos
 Ry Cooder
 Johnny Copeland
 The Robert Cray Band
 Willie Dixon
 Robben Ford
 Etta James
 Rockin' Dopsie

COUNTRY

Asleep At The Wheel
 Max D. Barnes
 Rosanne Cash
 Bela Fleck
 Johnny Gimble
 David Grisman
 Highway 101
 Homer Joy
 The Judds
 Brenda Lee
 Loretta Lynn
 Bill Monroe
 Carlton Moody
 & The Moody Brothers
 The Oak Ridge Boys
 Roy Orbison
 Buck Owens
 Restless Heart
 Peter Rowan and
 The Nashville Bluegrass Band
 Dan Seals
 Tanya Tucker
 Kitty Wells
 Mason Williams
 Dwight Yoakam

LATIN

Los Bukis
 Pete Escovedo
 Flaco Jimenez
 Johnny Pacheco
 Linda Ronstadt
 Jose Javier Solis
 Los Tigres Del Norte
 Los Yonics

JAZZ

Mose Allison
 David Benoit
 Michael Brecker
 Betty Carter
 Chick Corea Elektric Band
 Miles Davis
 Gil Evans & The Monday
 Night Orchestra
 Joao Gilberto
 The Gene Harris All-Star Big Band
 Roy Haynes
 Illinois Jacquet & His Big Band
 Keith Jarrett Trio
 Lyle Mays
 Bobby McFerrin
 Pharoah Sanders
 Tom Scott
 Take 6
 McCoy Tyner
 Rob Wasserman
 Yellowjackets

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 John Dankworth (PRS)
 Kool Moe Dee
 Lamont Dozier
 David Foster
 Thomas Frost
 Lenny Gomulka's Chicago Push
 Jonas Gwangwa
 George Harrison (PRS)
 John Edward Hasse
 Toots Hibbert
 Keith Jarrett
 Garrison Keillor
 Roger Kellaway
 L.A. Reid & Babyface
 Mike Love
 Scott Mackenzie
 Lyle Mays
 Terry Melcher
 Van Morrison
 Stevie Nicks
 Walter Ostanek
 and His Band (PROC)
 Mike Post
 Ryuichi Sakamoto (JASRAC)
 Michelle Shocked
 Alan Silvestri
 Tim Story
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 UB40
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 Robin Williams
 "Weird" Al Yankovic

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Appeals Court Upholds FCC's Authority

BY BILL HOLLAND

WASHINGTON, D.C. In the wake of the Feb. 10 decision by the U.S. Appeals Court upholding the Federal Communications Commission's authority to repeal the Fairness Doctrine in 1987 on the grounds that the doctrine is no longer in the public interest, both broadcaster and media critics of the rule and congressional advocates of codification are claiming victory.



Heaven Is A Place In Jersey. Whitney Houston was the surprise guest at Christian AC WWDJ New York's Night With The Nets, featuring a postgame concert by BeBe & CeCe Winans. Shown, from left, are CeCe Winans, Houston, and BeBe Winans.

WASHINGTON ROUNDUP

Broadcasters, however, may have the weight of the law on their side. The court, while avoiding the constitutional issue—whether the 40-year-old doctrine infringes on First Amendment rights—still made it clear that a fight to reimpose the doctrine may be an uphill battle. The “scarcity of spectrum” constitutionality argument is no longer a reality in today's telecommunications world.

In fact, one of the three judges said in his ruling that he would have preferred to address the constitutional issues and added that anybody reimposing the doctrine “bears a substantial burden to overcome the FCC's determinations.”

Any hope that the court ruling—which stems from a 1985 fairness complaint against Meredith Corp.'s WTVH-TV Syracuse, N.Y.—would cool congressional ardor to reimpose the doctrine, however, was dashed by Rep. Edward Markey, D-Mass., chairman of the House Telecommunications Subcommittee, who said the ruling was a “green light” to proceed with codification efforts.

At a hearing the week before, Commerce Committee chairman John Dingell also made clear that he intends to play hardball—no broadcast-

ing reform legislation unless the fairness codification passes.

CONGRESS TELECOMMUNICATIONS LINEUP Some new faces join the membership lineup for the Senate and House telecommunications subcommittees.

On the Senate side, the subcommittee welcomes Democrats Lloyd Bentsen of Texas and John Breaux of Louisiana and Republicans Slade Gorton of Washington and newly elected Conrad Burns of Montana.

On the House side, subcommittee newcomers include Democrat Ron Wyden of Oregon and Republicans Dan Schaefer of Colorado and Edward Madigan of Illinois. All have previous experience with the parent Commerce Committee. New to the committee and subcommittee is Thomas J. Manton of New York.

Drake-Chenault To Join Satellite Programmers

NEW YORK The race for a solid share of the expanding 24-hour-a-day satellite-format market is heating up. Drake-Chenault Radio Consultants will be the first programmer to join that arena with a cash-only offering when it up-links a fully announced live version of

newslines..

ALAN SHAW, VP of Beasley Broadcasting, has announced his intention to purchase the United Broadcasting Co. for \$123.5 million through TA Associates. Shaw, who will be president of the yet-unnamed resulting company, will stay with Beasley until his successor is named. In addition, Beasley has sold four stations—WFTC/WRNS Kinston, N.C., WYNG Evansville, Ind., and WYAV Myrtle Beach, S.C.—to Pinnacle Broadcasting for \$18.6 million.

HOYETTE OWENS is the new GM at WVON Chicago, replacing VP/GM Wesley South. He was previously station manager/PD.

SPM RADIO NETWORK has been created as a joint promotion and marketing syndication network venture between Sheridan Broadcasting Network and Starstream Communications Inc. The new project—part of the network industry's continued emphasis on promotion and marketing efforts—is targeted to urban and Hispanic radio. Sheridan will be in charge of marketing and co-developing promotions; Starstream will be responsible for program development, affiliate relations, and promotion development and execution.

DIANE SUTTER, VP/GM of WWSW-AM-FM Pittsburgh, is being transferred to the GM post at Shamrock TV station WTVQ Lexington, Ky. No replacement has been named.

JAMES McLENDON is named VP/GM of WMAZ/WAYS Macon, Ga., replacing Fred Newton, who becomes president/GM of cross-town WDDO/WPEZ.

ALBUM ROCKERS MULL ROCK'S ROLL INTO TOP 40

(Continued from page 10)

it will shake our lazy asses up and make us address the street issues. Working at MMR for three years and having 10 and 11 shares has a tendency to make you want to take longer vacations.

“That's not what got us here. We got here by being street fighters, by stealing other people's records at bus stations. That's the spirit we brought to the table and that's what people listen for. If they don't hear it, the format's boring. It's not just a music problem, it's a presentation problem.”

Pollack, who has previously encouraged stations to emphasize their entire entertainment package and not just music, told them, “No matter if your station plays 90% old or 90% new music, if it doesn't sound like it has its ear to the ground, you have a problem. You're going to sound unhip.”

Despite the squeezed-from-both-sides situation in some markets, most PDs at the Pollack meeting were in an upbeat mood. The rising complaints about Arbitron sampling of album rock's prime demos were present here, but attendees say they were relatively muted. Besides the music trends session, panels dealt with such topics as hot contest trends and how to promote album rock stations to people who are usually indifferent to them, i.e., newspaper feature editors.

One attendee compared this year's Pollack to “a Lee Abrams convention in its heyday,” referring to the meetings held by the Burkhart-Abrams consultancy, now Burkhart-Douglas & Associates. And WLUP's Solk called the convention “a nice change of pace. People are more serious this time.”



Hometown Hero. Southside Johnny recently dropped in on local top 40 outlet WJRZ Toms River, N.J., to promote his new “Slow Dance” album. Seen here, from left, are VP/PD Lance DeBock, MD Pete Jarrett, Johnny, and Cypress Records rep Ken Lucek.

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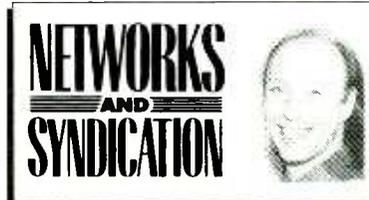
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by Peter Ludwig

its successful tape service, “Great American Country,” to the Galaxy III satellite on April 1.

The new offering is a joint venture between Drake-Chenault and Galactic Radio Inc. and will be the first format the longtime consultancy has distributed by satellite. D-C currently programs 11 tape formats for automated or live-assist stations. The live “Great American Country” will originate from new studios in Denver and will be the first major 24-hour-a-day satellite service without national spots.

The company says the launch came after a comprehensive research project indicated there was a niche available for cash satellite services. William Sanders, chairman of D-C and its parent company, Wagontrain Communications, calls it “the second generation of satellite programming. It's a huge step because we will not require clients to carry any commercials, period.”

Glenn Jones, chairman of Galactic and its parent company, Jones International Inc., says he anticipates the addition of two more formats by the year's end. Galactic currently offers a number of audio formats, most of them programmed by D-C, to 100 U.S. cable television systems.

(Continued on page 18)

Modern Rockers In A Mormon World Stations Compete For Salt Lake's Alternative Ears

BY SEAN ROSS

NEW YORK It's a market where two commercial radio stations play the Primitives; where two commercial radio stations play Voice Of The Beehive; where two commercial radio stations play Red Flag, New Order, Gene Loves Jezebel, and Cetu Javu. It's the Salt Lake City area—one of America's youngest radio markets and the Mormon churches headquarters.



SUMMERS

There are still so few commercial modern rock stations that when a format battle does exist, it's usually between a commercial station and its college rival, which thinks its competitor is wimpy for playing only five Nitzer Ebb songs. But in the Salt Lake City area, there's been an odd format battle going on since the beginning of the year.

The champion is Ogden, Utah's KJQN, aka "KJQ," the fourth in a succession of commercial modern rock stations dating back to the early '80s. In the fall Arbitron, KJQ was up from 2.8 to 3.2 12-plus overall, giving it a comparable market share to KITS San Francisco—another modern rocker in a heavily over-radioed market. In the Birch, KJQ was eighth overall, with a 4.3 share.

The challenger—located 80 miles away at the other end of the market—is Provo, Utah's KZHT, which abandoned its adult alternative format Jan. 1 to become "Hot 94.9. The Rhythm of the '90s."

Technically, KZHT is not even a modern rock station. It is a crossover dance outlet along the lines of KPWR "Power 106" Los Angeles, a station whose mix included such artists as Animotion and OMD even at

the beginning. KZHT plays Rick Astley and Paula Abdul records that KJQ would not touch; it does not play most of the guitar-driven rock that comprises half of KJQ's format. But it plays a lot more modern rock (and a more obscure, often import-driven brand of modern rock) than KPWR or most of its counterparts. And that bespeaks the genre's influence in Salt Lake City and across the Pacific Northwest.

MODERN LOVE

"The birth rate here has been so high for so long, there are a lot of people in the 12-to-24-year-old demographic," says KJQN PD Mike Summers.

"This market is labeled ultraconservative and that is well founded. But it's not as conservative as people think," says KZHT PD Brad Stone. "It's very aggressive from a radio standpoint."

Summers' experience with modern rock goes back to KABE "Super 107" Provo, now Transtar Format 41 affiliate KMGR, where he worked mid-days in 1983. KABE, under PD Del Williams, was the market's first modern rocker, back when the success of KROQ Los Angeles was leading to "Rock of the '80s" clones in such unlikely places as Reno, Nev., and Bakersfield, Calif.

Like a lot of those stations, KABE dropped modern rock when it changed owners. Unlike many PDs, Williams shopped the format around and found another taker, KCGL, which lasted two years before being sold and going religious.

Williams went into the record business (he's now with Elektra in Los Angeles). But Summers became the PD of a brokered modern rock segment on KRPN, a satellite oldies station during the rest of the day. Last May, that contract ran out and the modern rock people moved again, this time to KJQN, which finally

gave the format 24-hour-a-day clearance several months later.

Besides the market's median age, Summers thinks the relative success of modern rock in Salt Lake City stems from "the fact that we've been doing it off and on since 1983 and really created a market for it. If you expose people to something and it's quality stuff, they'll go to great lengths to hear it, even if you've moved four or five times."

Like many of its format counterparts, of the mid-'80s KCGL played a lot of current records. Its playlist was often so long and so unusual that a report taker at a trade magazine who was somewhat familiar with the music would need at least 20 minutes to enter it into the computer—two or three times what the average album rock report took. Often, it could take even longer.

KJQN's playlist is about half the size of its predecessor's report. "This is a very conservative alternative station," says Summers. "With KJQ, we tried to get the format to the point where people don't think of it as something that people with green hair listen to."

"Without diminishing its appeal, we tried to clean the format up so that nobody would be afraid to listen. We tried to make it accessible by day-parting and recognizing the core artists that worked for the biggest potential audience."

TEENAGE RIOT

KZHT's Stone, a 20-year radio veteran who has also programmed Salt Lake City top 40s KCPX-FM and KISN at various times, says the "remarkable success" of KJQN was part of his station's new owner Golden Bear's decision to change formats. So was the fact that KISN and KCPX were "definitely going for adults and taking the teens for granted," as well as the fact that Provo-based top 40 KFMY, which once played a lot of modern rock, was now oldies KZOL.

"There wasn't a Provo station catering to teens," Stone says. "It was a long hard decision, but our owners are committed to this format. We have plans to market the station; we'll kick off a major TV campaign around March 1. We're really going to get the word out and make people aware of us. So far it's been all word of mouth."

Stone says KZHT's listeners are coming from KJQN, KCPX, and KISN, in that order. "KJQ sounds very good, but our actual on-air presentation is a lot more up-tempo, like a Power 106. Even when they talk over music, it's more AOR-sounding and not really as hyped."

A HOUSE IS NOT AN ACID HOUSE

When Summers was initially contacted for this story, he dismissed KZHT, somewhat derisively, as no threat to his core audience. But six days later, when this interview took place, Summers was "hearing more and more things that we share air-play on. I really have no idea what will happen."

What KJQN does not share with KZHT is the black and Hispanic-oriented dance material that crossover stations are known for. Nitzer Ebb and Eric B & Rakim may co-exist on this week's club play chart, but mod-

(Continued on page 17)

FOR WEEK ENDING FEBRUARY 25, 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
				Compiled from a national sample of radio playlists.	
				★★ NO. 1 ★★	
1	2	8	6	THE LIVING YEARS ATLANTIC 7-88964	◆ MIKE + THE MECHANICS 1 week at No. One
2	1	2	10	WHEN I'M WITH YOU CAPITOL 44302	SHERIFF
3	4	4	11	MY HEART CAN'T TELL YOU NO WARNER BROS. 7-27729	◆ ROD STEWART
4	3	3	12	DON'T RUSH ME ARISTA 1-9722	◆ TAYLOR DAYNE
5	5	11	10	SHE WANTS TO DANCE WITH ME RCA 8838	◆ RICK ASTLEY
6	12	19	5	YOU GOT IT VIRGIN 7-99245	◆ ROY ORBISON
7	11	17	7	JUST BECAUSE ELEKTRA 7-69327	ANITA BAKER
8	15	22	5	LOST IN YOUR EYES ATLANTIC 7-88970	◆ DEBBIE GIBSON
9	7	14	10	AS LONG AS WE GOT EACH OTHER REPRISE 7-27878	STEVE DORFF/FRIENDS
10	6	1	13	HOLDING ON VIRGIN 7-99261	◆ STEVE WINWOOD
11	10	13	12	ALL THIS TIME MCA 53371	◆ TIFFANY
12	17	18	8	THIS TIME COLUMBIA 38-08514	◆ NEIL DIAMOND
13	9	7	15	TWO HEARTS ATLANTIC 7-88980	◆ PHIL COLLINS
14	8	5	13	SOUL SEARCHIN' MCA 53452	◆ GLENN FREY
15	18	16	10	ALL I ASK OF YOU COLUMBIA 38-08026	BARBRA STREISAND
16	14	9	14	AS LONG AS YOU FOLLOW WARNER BROS. 7-27644	◆ FLEETWOOD MAC
17	25	32	4	WE'VE SAVED THE BEST FOR LAST ARISTA 1-9785	◆ KENNY G
18	22	25	6	DREAMIN' WING 871 078-7/POLYGRAM	◆ VANESSA WILLIAMS
19	24	24	6	DON'T TELL ME LIES A&M 1267	◆ BREATHE
20	13	6	15	NEW DAY FOR YOU EPIC 34-08112/E.P.A.	◆ BASIA
21	16	10	15	PUT A LITTLE LOVE IN YOUR HEART A&M 1255	◆ A.LENNOX/A.GREEN
22	21	21	24	WAITING FOR A STAR TO FALL RCA 8691	◆ BOY MEETS GIRL
23	20	15	17	I REMEMBER HOLDING YOU MCA 53430	◆ BOYS CLUB
				★★★ POWER PICK ★★★	
24	30	41	3	ETERNAL FLAME COLUMBIA 38-68533	◆ BANGLES
25	23	20	20	SILHOUETTE ARISTA 1-9751	◆ KENNY G
26	26	31	4	YOU'RE NOT ALONE REPRISE 7-27757	◆ CHICAGO
27	28	35	4	GOT IT MADE ATLANTIC 7-88966	CROSBY, STILLS, NASH & YOUNG
28	19	12	12	WILD WORLD VIRGIN 7-99269	◆ MAXI PRIEST
29	32	37	4	ACROSS THE MILES SCOTTI BROS. 4-68526/E.P.A.	◆ SURVIVOR
30	31	36	5	WHAT I AM Geffen 7-27696	◆ EDIE BRICKELL & NEW BOHEMIANS
31	36	38	3	SHE WON'T TALK TO ME EPIC 34-08513/E.P.A.	◆ LUTHER VANDROSS
32	33	29	22	GIVING YOU THE BEST THAT I GOT ELEKTRA 7-69371	◆ ANITA BAKER
33	27	26	19	TURN BACK THE CLOCK VIRGIN 7-99308	◆ JOHNNY HATES JAZZ
34	35	30	22	LOOK AWAY REPRISE 7-27766	◆ CHICAGO
35	40	44	3	LET THE RIVER RUN ARISTA 1-9793	◆ CARLY SIMON
36	46	—	2	WIND BENEATH MY WINGS ATLANTIC 7-88972	◆ BETTE MIDLER
37	44	—	2	SECOND CHANCE A&M 1273	THIRTY EIGHT SPECIAL
38	39	43	4	BRING DOWN THE MOON RCA 8807	◆ BOY MEETS GIRL
39	41	46	3	STRAIGHT UP VIRGIN 7-99256	◆ PAULA ABDUL
40	29	28	18	BABY, I LOVE YOUR WAY/FREEBIRD EPIC 34-08034/E.P.A.	◆ WILL TO POWER
41	34	23	17	OASIS ATLANTIC 7-88996	◆ ROBERTA FLACK
42	38	42	4	ANGEL OF HARLEM ISLAND 7-99254/ATLANTIC	◆ U2
43	37	33	26	HOW CAN I FALL? A&M 1224	◆ BREATHE
44	47	—	2	CITY LIGHTS CRITIQUE 7-99255/ATLANTIC	◆ LIVINGSTON TAYLOR
				★★★ HOT SHOT DEBUT ★★★	
45	NEW ▶		1	ALL I WANT IS FOREVER EPIC 34-68540/E.P.A.	◆ J.TAYLOR/R.BELLE
46	45	39	4	THE WAY YOU LOVE ME WARNER BROS. 7-27773	◆ KARYN WHITE
47	NEW ▶		1	END OF THE LINE WILBURY 7-27637/WARNER BROS.	◆ TRAVELING WILBURYS
48	RE-ENTRY		3	SURRENDER TO ME CAPITOL 44288	ANN WILSON & ROBIN ZANDER
49	NEW ▶		1	IT'S ONLY LOVE ELEKTRA 7-69317	◆ SIMPLY RED
50	42	27	12	SO GOOD REPRISE 7-27664	◆ AL JARREAU

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

SLC's Modern Monitors

These are sample hours from traditional modern rocker KJQN Salt Lake City and its new crossover/dance rival KZHT "Hot 94.9." Notice that half of KJQN's music has been exposed, to some extent, by other formats. And that KZHT's modern, nonmodern dance ratio is roughly 60-40—a formula that Brad Stone says he follows throughout the day.



• KJQN (middays): Talking Heads, "(Nothing But) Flowers"; Primitives, "Way Behind Me"; Howard Jones, "Like To Get To Know You Well"; Fine Young Cannibals, "She Drives Me Crazy"; Cure, "Hot Hot Hot"; INXS, "The One Thing"; Wonderstuff, "A Wish Away"; New Order, "True Faith"; Timelords, "Doctorin' The Tardis"; Stephen "Tin Tin" Duffy, "Kiss Me"; and Information Society, "Lay All Your Love On Me."



• KZHT (nights): Giggles, "Hot Spot"; Gene Loves Jezebel, "The Motion Of Love"; Information Society, "Walking Away"; Rick Astley, "Together Forever"; Duran Duran, "All She Wants Is"; Red Flag, "Russian Radio"; George Michael, "Monkey"; Kim Wilde, "Never Trust A Stranger"; Curiosity Killed The Cat, "Misfit"; Was (Not Was), "Walk The Dinosaur"; Escape Club, "Shake For The Sheik"; Go-Gos, "Vacation"; Erasure, "A Little Respect"; and Sheena Easton, "The Lover In Me."

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	2	6	DRIVEN OUT RCA 8837	THE FIXX 2 weeks at No. One
2	2	3	6	YOU GOT IT VIRGIN 7-99245	ROY ORBISON
3	6	9	4	END OF THE LINE WILBURY 7-27637/WARNER BROS.	TRAVELING WILBURYS
4	4	4	6	WORKING ON IT WARNER BROS. LP CUT/GEFFEN	CHRIS REA
5	7	7	4	DRIVE MY CAR A&M LP CUT	DAVID CROSBY
6	3	1	13	STAND WARNER BROS. 7-27688	R.E.M.
7	5	5	6	THE LIVING YEARS ATLANTIC 7-88964	MIKE + THE MECHANICS
8	14	19	5	I'LL BE THERE FOR YOU MERCURY LP CUT/POLYGRAM	BON JOVI
9	11	16	6	DEAR GOD CHRYSALIS 43319	MIDGE URE
10	13	15	6	SEND ME SOMEBODY CAPITOL LP CUT	JON BUTCHER
11	8	14	4	SLOW TRAIN COLUMBIA LP CUT	BOB DYLAN & THE GRATEFUL DEAD
12	9	10	11	CULT OF PERSONALITY EPIC LP CUT/E.P.A.	LIVING COLOUR
13	19	31	4	I'LL BE YOU SIRE LP CUT/WARNER BROS.	THE REPLACEMENTS
14	17	18	6	PARADISE CITY GEFFEN 7-27570	GUNS N' ROSES
15	16	20	5	HEAVEN'S TRAIL GEFFEN LP CUT	TESLA
16	20	23	10	PATIENCE GEFFEN LP CUT	GUNS N' ROSES
17	25	24	6	ONE CLEAR MOMENT WARNER BROS. LP CUT	LITTLE FEAT
18	21	26	5	THE LAST MILE MERCURY 872 148-7/POLYGRAM	CINDERELLA
19	26	32	6	SEVENTEEN ATLANTIC 7-88958	WINGER
20	12	8	7	MARATHON MERCURY LP CUT/POLYGRAM	RUSH
21	10	6	12	THE LOVE IN YOUR EYES COLUMBIA 38-68532	EDDIE MONEY
22	18	17	11	MYSTIFY ATLANTIC LP CUT	INXS
23	34	42	3	SHAKE IT UP ATLANTIC LP CUT	BAD COMPANY
24	31	37	4	BACK TO THE WALL UNI LP CUT/MCA	STEVE EARLE
25	27	27	5	DIRTY BLVD. SIRE LP CUT/WARNER BROS.	LOU REED
26	30	38	4	DON'T LOOK BACK MCA LP CUT	CHARLIE SEXTON
27	29	34	5	SWORD AND STONE COLUMBIA LP CUT	PAUL DEAN
28	32	36	4	VERONICA WARNER BROS. LP CUT	ELVIS COSTELLO
29	36	46	3	COME OUT FIGHTING COLUMBIA LP CUT	EASTERHOUSE
30	42	—	2	SIMILAR FEATURES ISLAND LP CUT/ATLANTIC	MELISSA ETHERIDGE
31	23	22	7	CRYIN' EMI 50167	VIXEN
★★★ POWER TRACK ★★★					
32	45	—	10	GOD PART II ISLAND LP CUT/ATLANTIC	U2
★★★ FLASHMAKER ★★★					
33	NEW ▶	1	1	ROCKET MERCURY 872 614-7/POLYGRAM	DEF LEPPARD
34	41	—	2	ALL IS FORGIVEN MERCURY LP CUT/POLYGRAM	SIREN
35	22	12	14	GOT IT MADE ATLANTIC 7-88966	CROSBY, STILLS, NASH & YOUNG
36	46	—	2	SECOND CHANCE A&M 1273	THIRTY EIGHT SPECIAL
37	15	11	19	WHEN LOVE COMES TO TOWN ISLAND LP CUT/ATLANTIC	U2
38	38	41	4	LITTLE MISS S. GEFFEN LP CUT	EDIE BRICKELL & NEW BOHEMIANS
39	49	—	2	WHERE WERE YOU GEFFEN LP CUT	LITTLE AMERICA
40	43	49	3	FOR THE LOVE OF MONEY WARNER BROS. LP CUT	BULLETTYOYS
41	48	—	2	FORGET ABOUT LOVE COLUMBIA LP CUT	EDDIE MONEY
42	24	28	10	ACTING THIS WAY MERCURY LP CUT/POLYGRAM	THE ROBERT CRAY BAND
43	47	—	5	THAT GIRL ATLANTIC LP CUT	CROSBY, STILLS, NASH & YOUNG
44	NEW ▶	1	1	MAYOR OF SIMPLETON GEFFEN LP CUT	XTC
45	NEW ▶	1	1	DOWN BOYS COLUMBIA LP CUT	WARRANT
46	35	30	15	LAST NIGHT WILBURY LP CUT/WARNER BROS.	TRAVELING WILBURYS
47	28	13	10	WHEN THE CHILDREN CRY ATLANTIC 7-89015	WHITE LION
48	NEW ▶	1	1	STRUGGLE VIRGIN LP CUT	KEITH RICHARDS
49	37	25	16	THE CRUSH OF LOVE RELATIVITY LP CUT	JOE SATRIANI
50	NEW ▶	1	1	YOUTH GONE WILD ATLANTIC LP CUT	SKID ROW

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

VOX JOX

(Continued from page 10)

director **Jim Crowe** is the new PD at top 40 **KHTY "Y97"** Santa Barbara, Calif.

Adult standards **WSCF** Titusville, Fla., has moved frequencies, upped its power, changed its calls to **WGNE "The Great 98,"** and is now targeting Daytona Beach as a country station. **Bucky Albright** switches country PD jobs, going from **WUSJ** Johnson City, Tenn., to **WGEE** Green Bay, Wis., replacing **Chuck Zettle**.

PEOPLE: Top 40 **WXGT "92X"** Columbus, Ohio, makes its long-rumored move to a new lineup in every daypart except mornings. Joining are **Rick Carter** (middles, from **KWNZ** Reno, Nev.), **J.D. Stewart** (afternoons, **KJYO** Oklahoma City), **Baltazar** (**KFIV** Fresno, Calif.), and **Christy Roberts** (late nights, **KBEQ** Kansas City, Mo.). **Kevin Hayes** remains as MD. **John Zellner** goes from nights to overnights. **Suzy Waud** and **Sharon Truex** are gone, the latter for a bilingual station in Osaka, Japan.

Laura Shostak is promoted from programming coordinator to MD at top 40 **WRQX "Q107"** Washington, D.C. ... Urban **WJLB** Detroit loses night jock **Tony Perez** to mornings at **KMJM** St. Louis and late nighter **Lynn Briggs** to MD at urban **KJLH** Los Angeles. In addition, former **WJLB** morning partner **Walter Neal**, aka "The Tune-Up Man," is now in overnights at top 40 **WHYT** Detroit.

Morning man **Steve Gannon** is leaving **AC WNIC** Detroit; p.m. driver **Chris Edmonds** will team with **Jim Harper** for the time being. ... Phoenix veteran **Steve Goddard** is now doing afternoons at top 40 **KOY-FM "Y95"**. ... Fresh from his reunion with **WPGC** Washington, D.C.'s **Jim Elliott** last year, **Scott Woodside** will sit in for two days with another ex-partner, classic rock **WZGC "Z93"** Atlanta's **Barry Chase**.

Mitch Fernandez goes from mornings at **WSTU** Stuart, Fla., to weekends/production at **WIOD/WGTR** Miami. ... Veteran programmer **Bernie Kimball** resurfaces for weekends on adult alternative **WNUA** Chicago. ... **Joe Cannon** to afternoons at **CFRB** Toronto. ... Former **WGRX** Baltimore morning team **Mark Devine & Tim Scott** move to album **KDKB** Phoenix March 6.

Jeff Wicker to mornings at top 40 **WZOK** Rockford, Ill. ... Thirty-eight-year **WKMI/WKFR** Kalamazoo, Mich., sports veteran **Big Joe Wright** is honored with his own day March 2. ... Theatrical agent **Marty Conn** is doing a weekend talk show on n/t **WERE** Cleveland.

EVENTS: **Tim & Daphne Maxwell Reid** are among the honorees at the National Assn. of Black Owned Broadcasters communications awards dinner in Washington March 23. Call 202-463-8970. ... Talentmasters holds its first Air Talent Programming Conference in Atlanta March 16-18; call 404-926-7573.

Among the many Valentine's Day on-air weddings was one worth noting at top 40 **KKRZ "Z100"** Portland, Ore. Wrestler and local resident **Rowdy Roddy Piper** was the

minister. Local transvestite performer **Darcel** was the maid of honor. **Z100** morning team member/grade schooler **Little Ricky Rocko** was the ring bearer. ... Oldies **WYST** Baltimore has been circulating a get-well card for radio legend **Buddy Deane**, who recently underwent heart surgery in Little Rock, Ark.

WEVD New York, recently exiled to AM, receives a unique tribute at the city's Jewish Museum Feb. 26. Stars of Yiddish stage and radio will re-create some of the station's programming from the late '40s to early '60s. ... The Broadcast Promotion and Marketing Executives Assn. is calling for radio station entries in its 28th annual competition for broadcast advertising. Call 213-465-3777 by March 3.

Assistance in preparing this column was provided by **Peter Ludwig, Moira McCormick, and Thom Duffy**.



Even **AC** Takes It To The Bridge. Philadelphia's Tacony-Palmyra Bridge was damaged by a passing barge late last year and closed for a month. **WMGK "Magic 103"** midday jock **Mike Bowe** celebrated its reopening by dressing as **George Washington** and reporting by cellular phone from a white stretch limo.

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	1	6	DIRTY BLVD. SIRE LP CUT/WARNER BROS.	LOU REED 3 weeks at No. One
2	3	3	4	I'LL BE YOU SIRE LP CUT/REPRISE	THE REPLACEMENTS
3	4	13	3	VERONICA WARNER BROS. LP CUT	ELVIS COSTELLO
4	6	7	4	NIGHTMARES SLASH LP CUT/WARNER BROS.	VIOLENT FEMMES
5	7	4	6	DEAR GOD CHRYSALIS 443319	MIDGE URE
6	2	2	12	STAND WARNER BROS. 7-27688	R.E.M.
7	9	6	8	FINE TIME QWEST LP CUT/WARNER BROS.	NEW ORDER
8	8	9	5	SHE DRIVES ME CRAZY I.R.S. 53483/MCA	FINE YOUNG CANNIBALS
9	5	5	11	SWEET JANE RCA LP CUT	COWBOY JUNKIES
10	13	14	5	5 O'CLOCK WORLD ISLAND 7-99241/ATLANTIC	JULIAN COPE
11	10	8	8	ORINOCO FLOW (SAIL AWAY) GEFFEN 7-27633	ENYA
12	15	19	3	COME OUT FIGHTING COLUMBIA LP CUT	EASTERHOUSE
13	11	11	5	DRIVEN OUT RCA LP CUT	THE FIXX
14	NEW ▶	1	1	THE MAYOR OF SIMPLETON GEFFEN LP CUT	XTC
15	16	15	6	LITTLE MISS S GEFFEN LP CUT	EDIE BRICKELL & NEW BOHEMIANS
16	12	10	12	FISHERMAN'S BLUES ENSIGN LP CUT/CHRYSALIS	THE WATERBOYS
17	17	—	2	YEAH YEAH YEAH YEAH YEAH ISLAND LP CUT/ATLANTIC	THE POGUES
18	28	—	2	DIZZY SIRE LP CUT/WARNER BROS.	THROWING MUSES
19	14	12	8	PUNK ROCK GIRL FEVER LP CUT/ENIGMA	THE DEAD MILKMEN
20	19	—	3	THE MUSIC GOES ROUND MY HEAD TVT LP CUT	THE SAINTS
21	RE-ENTRY	2	2	WORLD PARTY ENSIGN LP CUT/CHRYSALIS	THE WATERBOYS
22	NEW ▶	1	1	MOTORCYCLE BEGGAR'S BANQUET LP CUT/RCA	LOVE AND ROCKETS
23	18	20	12	TEARS RUN RINGS CAPITOL 44240	MARC ALMOND
24	24	30	3	IF A TREE FALLS GOLD CASTLE LP CUT	BRUCE COCKBURN
25	25	26	5	ALL SHE WANTS IS CAPITOL 44287	DURAN DURAN
26	21	23	9	TEENAGE RIOT BLAST FIRST LP CUT/ENIGMA	SONIC YOUTH
27	27	28	3	THAT SMILING FACE ATLANTIC LP CUT	CAMOUFLAGE
28	22	16	17	ANGEL OF HARLEM ISLAND 7-99254/ATLANTIC	U2
29	NEW ▶	1	1	CONTROL I'M HERE GEFFEN LP CUT	NITZER EBB
30	NEW ▶	1	1	STUPID KIDS I.R.S. LP CUT/MCA	CHRISTMAS

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Promoter's Predictions Include An Absence Of Ads

BY PETER LUDWIG

The second of a two-part interview with radio promotion designer Jack McCoy.

NEW YORK Jack McCoy's experience as Bartell Broadcasting's national PD in the early '70s convinced him that radio needed more money to work with and he set out to look for it. McCoy says that what he's found



McCoy

is a future with "no spots on radio." McCoy's belief that station involvement with marketing will eventually replace radio advertising as we know it is not a view national rep firms and agencies agree with or like to hear, but McCoy is convinced it is radio's next logical evolution.

It was definitely the logical next step in the evolution of McCoy's career; from 1973-75, he headed Bartell Broadcasting's venture management division, DPS Corp., looking for ways to generate new broadcasting revenue. When Charter Broadcasting took over Bartell in 1975, he and Doug Herman took DPS private, changed the name to Unidyne, and launched RAM Ratings Co.

McCoy remained president of RAM for five years, selling it in 1979 to launch Unidyne's printing and mailing division. Unidyne developed the Prize Catalog concept at KOGO San Diego (now KKLQ-AM) in 1982 and the idea took off.

At a time when few believed it was a cost effective way to market a station, McCoy advocated direct mail because it let him "write the story that will move perception in radio's 10 vital signs. You can't do that with TV or billboards. You're too restricted." Since then, he says, direct mail has gone "from a \$700,000 a year business to \$45 million from 1982 to 1989."

McCoy sold Unidyne's direct-mail

division in 1982. He returned to hands-on radio in 1985 by leasing the U.S. programming rights to XHITZ San Diego, one of the first major-market classic rockers. He also started the first local radio rep firm under the new Federal Communications Commission deregulation rules; in 1987, he sold the firm to concentrate on "producing and launching giant promotions" to get stations "into the marketing business and out of the advertising business."

McCoy believes "National [radio] advertising is history. There will eventually be no spots on the radio—and less than a million dollars [spent annually] in national radio spot sales. There will be no national spot rep firms, and the top five stations in the top 100 markets will triple their profitability."

Those are controversial claims, but McCoy points to advertisers' national marketing budget today. "Seventy-one percent is now spent on promotions and 29% on advertising—and more and more is being earmarked for promotion every quarter. What has made this happen is automated cash registers. Scanning has changed the whole picture. Grocers no longer sell food—they rent out shelf space."

Because, he says, 82% of all spend-

ing decisions are made at the point of purchase, getting the product on the shelf is everything. "The name of the game is share points for clients," says McCoy.

To get at that 71% of the market-

PROMOTIONS

ing dollars that go toward promotions, McCoy says that eventually radio "will create promotions all the time to cause their audience to buy products—by getting those products on the shelves." Because McCoy considers promotion five times more effective than advertising, he thinks radio will ultimately reject advertising at \$500 per spot when it can charge \$2,000 to use its market presence to get a client's products on the shelves.

"Giant ad agencies will fall by the wayside" because stations will deal directly with clients, says McCoy. And radio will have an advantage over television and other media "because these promotions need to be run live, they can't be canned."

"No one has brought more promo dollars into the industry from those [promotional] budgets than we have," says McCoy. "Radio is only 6%

of the advertising budget, and since the ad budget is only 29% of the national marketing budget, every station in the country is after their share of 6% of 29%. We go in and ask for 100% of the promotional budget.

"When we get money for a promotional campaign, we don't include any radio spots. It doesn't take any inventory. We go directly to the manufacturers and get them to purchase a participation in the program. So we're not talking about vendor dollars or any of the chump-change the food brokers might have laying around."

McCoy considers this step "a quantum leap forward. Radio [now] is sold on a cost-per-point basis, and the c.p.p. is plummeting. It's a horrible business and it's over. Ultimately the c.p.p. in any given market will be the sum of the avails of the bottom five stations, divided by their electric bills, minus their lunch trades."

McCoy was one of three major programmers involved with Bartell in the early '70s. The other two, Buzz Bennett and Jerry Clifton, have returned to national prominence in recent years. While McCoy says he still loves programming, and still does voice-overs for more than 100

(Continued on next page)

Billboard Revises Hot Crossover Panel

NEW YORK Billboard has revised and expanded its Hot Crossover 30 radio reporter panel based on the recently released Fall 1988 Arbitrons. The panel now contains 35 stations—including seven new reporters, indicated below by an asterisk.

The panel is revised four times a year after Arbitron ratings periods to reflect changes in audience size and to add or delete stations. At the core of the panel are the 18 stations that report exclusively to the crossover chart. The remaining 17 stations are dual Billboard reporters whose music mixes are predominantly black (indicated by a B) or top 40 (indicated by an H) but that emphasize dance music.

Stations reporting to the Hot Crossover 30 chart are divided into five weighted categories according

to their weekly cumulative audience as measured by Arbitron for the total survey area. Weighting is as follows: platinum—weekly cume of more than 1 million listeners; gold—500,000-999,999; silver—250,000-499,999; bronze—100,000-249,999; and secondary—25,000-99,999.

PLATINUM (2)

KPWR "Power 106" Los Angeles
WQHT "Hot 97" New York

GOLD (2)

KMEL San Francisco
WHYT "Power 96" Detroit (H)

SILVER (9)

KGCI "99.1" Riverside, Calif.
KJMZ "100.3 Jamz" Dallas
KKLQ "Q106" San Diego (H)
KSFH "FM102" Sacramento, Calif. (H)
WCKX "Kiss 102" Charlotte, N.C.
WHQT "Hot 105" Miami
WIOQ "Q102" Philadelphia*
WPGC-FM Washington, D.C.
WPOW "Power 96" Miami (H)

BRONZE (15)

KBOS "B95" Fresno, Calif.
KHQT "Hot 97.7" San Jose, Calif.

KIKI-FM "194" Honolulu, Hawaii (H)
KITY "Power 93" San Antonio, Texas (H)
KKSS Albuquerque, N.M. (H)
KKXX "Power 105" Bakersfield, Calif.
KMGX "X104" Fresno, Calif. (H)
KPRR "Power 102" El Paso, Texas
KTFM "102.7 Jamz" San Antonio, Texas (H)
WAMO-FM Pittsburgh (B)*
WBLK Buffalo, N.Y. (B)*
WJHM "102 Jamz" Orlando, Fla. (B)
WJMH "102 Jamz" Greensboro, N.C.*
WKXX "KXX106" Birmingham, Ala. (H)
WLUM-FM "Hot 102" Milwaukee

SECONDARY (7)

KHYS "Kiss 98 1/2" Houston (B)
KKMG "Magic 98" Pueblo, Colo.
KNMQ Albuquerque, N.M. (H)
KZHT "Hot 94.9" Salt Lake City*
WTLZ "Power 107" Saginaw, Mich. (B)*
WWKX "Kicks 106" Providence, R.I.
WZHT "Hot 105" Montgomery, Ala. (B)

BILLBOARD RADIO:
First with serious
network coverage

MODERN ROCKERS IN A MORMON WORLD

(Continued from page 15)

ern rock outlets, such as KROQ or CFNY Toronto, that mix the genres are rare.

"It has always been my perception that a lot of people who listen to the alternative format do so to get away from a lot of the things Hot 94.9 plays," Summers says. "We don't get many calls for Paula Abdul. We've never had success mixing the two genres. We tried to play Tone-Loc's 'Wild Thing' but got a terribly negative reaction and had to pull it."

Summers bemoans the fact that "a lot of the alternative audience doesn't know a lot about music of the past. They don't know how much influence R&B has had. They're ignorant about blues. They know about the past five or six years; past that, they don't care."

But Stone, who gets requests for both genres in a single phone call,

says: "We've seen and heard other stations really avoiding black music because it doesn't test well or doesn't sell. But after being on the air for a month, Tone-Loc has been by far the most requested record in the history of the radio station."

"We were bold out of the chute and the urban flavor was a definite consideration; it definitely helps in setting us apart from KJQ. We like to emphasize the station's uniqueness. It's not full-blown modern rock or full-blown top 40. It's very broad and that's our intent."

NON-SPANDAU BALLET

One point on which Stone and Summers agree is that despite the market's reputation, neither advertisers nor community leaders have shown hostility to their stations. "We just show sponsors the volume of calls we get for our contests," says Summer.

"As for ratings, we haven't been anywhere long enough to establish a pattern; we're doing that now."

One of KJQ's most unusual links with the traditional half of its community has been its four nights a year at the Salt Lake City Ballet. "They've gone as far as they can with the audience they have. We approached them with the idea of lowering the ticket price to \$5 and \$10 and getting some new people in to see them."

"We've sold out quite a few performances over the last few years and made it something that our audience wasn't afraid of. We made it clear that you didn't have to dress up if you didn't want to. Just enjoy some quality entertainment and KJQ would be there also."

STAR VISION INT'L RECORDS

2001 W. MAIN, STAMFORD, CT 06902
(203) 358-9948 FAX: (203) 964-0073

BILL BAKER'S FIVE SATINS

"I'LL BE SEEING YOU"

(LP DC 1000/CASSETTE DC 1000-C)
"SAM COOKE MEDLEY" (7" DC 100)

JIMMY & BARBARA DOCKETT

"YOU'LL NEVER WALK ALONE"

(7" SVI 10088) FROM NEW LP "MEMORIES"
BY JIMMY & BARBARA DOCKETT

SOUND ADVICE

"DO YOU LOVE ME OR LOVE ME NOT"

(12" SVI 1210)

T.M.T.

(TODD MAKING TRACKS)

"YIELD TO THIS ROMANCE" (RAP)

"TODD I SPEAKS" (12" RAP SVI 10189)

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 Feb. 5, 1989

- 1 The Lover in Me Sheena Easton
- 2 Two Hearts Phil Collins
- 3 Born to Be My Baby
- 4 You're the One That I Want Bon Jovi
- 5 Run It Into Love Justin Spence
- 6 She Wants to Dance With Me Rick Astley
- 7 Don't Look Back in My Arms Tonight Dead Or Alive
- 8 Turn Around and Count to Ten
- 9 Fine Time New Order
- 10 Kiss the Kisses Kiss
- 11 New Day for You Basia
- 12 The Way You Love Me Keyn White
- 13 Angel of Harlem U2
- 14 I Remember Holding You
- 15 Wild Thing Tone Loc
- 16 Kokomo The Beach Boys
- 17 Dracula Flow Enya
- 18 You Got It (The Right Stuff)
- 19 New Kids on the Block
- 20 Lost in Your Eyes Debbie Gibson
- 21 Struck by You Bar-Kays
- 22 Kiss The Art of Noise
- 23 Paradise City Guns N' Roses
- 24 In Your Room Bangles
- 25 I'm a Rebel The Blue Hearts
- 26 Don't Rush Me Steve Woodard
- 27 Waiting For a Star to Fall Taylor Game
- 28 Girl You Know It's True Milli Vanilli
- 29 The Promise When in Rome

FM JAPAN
81.3 FM

NETWORKS AND SYNDICATIONS

(Continued from page 14)

RAPPERS TAP PHONES FOR PLAYLIST

Syndicators have been noticing a marketing parallel between heavy metal and rap for some time. But whereas hard rock is now proving viable on a national scale, most syndicators say there's not yet enough rap played nationally to draw on without severely stretching affiliates' playlists.

New York-based Creative Broadcasters has been producing the weekly two-hour "Rap It Up" since August 1987 and now has 37 affiliates for the bartered show. Company principal Glen Ford acknowledges the industry's view of rap, but thinks things are about to change.

Ford says three elements are now in place to make national rap programming viable. The first is a "300% increase in rap recording quality in the past 18 months." The second is increased record-label support for national advertising.

"Most important is getting the research data to help us realize rap as a national sound," says Ford. To do that, Creative temporarily turned its attention from station clearances six months ago to concentrate on getting the Rap It Up Hotline working with Phone Programs Inc.

The hot line is a national 900 number that offers callers 65 seconds of a rap artist's comments and another 40 seconds of rap music news and information. Creative produces a different recording daily and the service cross-promotes the show while the show directs listeners to the hot line number.

Each call costs \$2 for the first minute and 45 cents for each additional minute. The money is split among the featured artist, Creative, and Phone Programs. Ford won't say what that split is or how many calls the hot line averages daily, but says the results have tuned his playlist, "so we don't have to play any

tracks that don't have national appeal."

Creative has recently added artist interviews to the weekly show and has started a national clearance push. Creative can be reached at 212-595-0683.

New York-based New Programs is also shooting to enter the rap syndication arena with the one-hour weekly "RapDown." New Programs principal Jon Fox has produced the progressive rock "Music View" as the only nationally sponsored college-radio syndication for the past two years, and says he is now shopping the rap countdown to major syndicators for commercial clearances.

Fox also believes there's a national rap playlist, at least for a 10-track countdown. Fox plans to have "RapDown" hosted by a different guest rapper each week and says demos are available. New Programs can be reached at 212-481-1010.

PREMIERE SHOWS SPORTING SIDE

Premiere Radio Network has teamed up with the new Los Angeles-based Radio Sports Network to obtain the exclusive worldwide radio rights to Saturday's (25) heavyweight title fight between Mike Tyson and Frank Bruno. It will be the only free broadcast of the fight. The live video is being handled by HBO cable television.

The live market-exclusive broadcast, 10 p.m.-midnight EST, will have Rick Marrotta at ringside with Seat Williams providing the color commentary. The two-hour broadcast will include both the preliminary match for the featherweight crown and the title bout. Each hour will have 8 minutes of local avails and 10 minutes of national spots.

Premiere president Steve Lehman says, "We were looking into sports for some time and wanted to start out our sports career with the right event. This is it. We're going

to make sports a priority in 1989."

Lehman expects to break even on the broadcast and says that within 24 hours of announcing the offer the network had cleared five of the top 10 markets. Premiere is targeting news/talk and sports stations for the broadcasts, which is a whole new market for the network; it hopes to clear 300 affiliates by the first bell.

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.

Feb. 24-25, Al B. Sure!, On The Radio, On The Radio Broadcasting, one hour.

Feb. 24-26, Jerry Mathers/Tom Hanks/Bobby Lewis, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.

Feb. 24-26, Marcus Lewis, On The Move With Tom Joyner, CBS RadioRadio, three hours.

Feb. 24-26, Guitar Heros Special, Metalshop, MJI Broadcasting, one hour.

Feb. 24-26, Freddie Jackson, Star Beat, MJI Broadcasting, one hour.

Feb. 24-26, Was (Not Was)/Giant Steps, Party America, Cutler Productions, two hours.

Feb. 24-26, The Steve Winwood Story, Hot Rocks, United Stations, 90 minutes.

Feb. 24-26, Brian Doyle Murray/Harold Ramis, National Lampoon Original Radio Hour, Premiere Radio Networks, 30 minutes.

Feb. 25-26, Black History Month Special, RadioScope, Lee Bailey Communications, one hour.

Feb. 26, Rush/Def Leppard/Midge Ure, Powercuts, Global Satellite Network, two hours.

Feb. 26, Dwight Yoakam, Countryline U.S.A., James Paul Brown Entertainment, one hour.

Feb. 26, Tammy Wynette, Nashville Live, Emerald Entertainment Group, 90 minutes.

Feb. 27-March 5, Elvis Costello, King Biscuit Flower Hour, DIR Broadcasting, one hour.

Feb. 27-March 5, Joe Beck, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

Feb. 27-March 5, the Who, Part 1, Legends Of Rock, Westwood One Radio Networks, one hour.

Feb. 27-March 5, Moody Blues/Allman Brothers, Classic Cuts, MJI Broadcasting, one hour.

Feb. 27-March 5, INXS, Rock Today, MJI Broadcasting, one hour.

Feb. 27-March 5, Ricky Van Shelton, Country Today, MJI Broadcasting, one hour.

Feb. 27-March 5, White Lion, High Voltage, Westwood One Radio Networks, two hours.

Feb. 27-March 5, Mike + the Mechanics, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

Feb. 27-March 5, Restless Heart, Live From Gilley's, Westwood One Radio Networks, one hour.

Feb. 27-March 5, John Hiatt/Smithereens/Deep Purple, Fantasy Palace, Westwood One Radio Networks, one hour.

Feb. 27-March 5, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.



Odd Man In. Veteran performer Tony Randall, right, stops by the CBS Broadcast Center for a one-on-one interview that kicks off CBS Radio Network's latest programming addition. CBS is now offering affiliates periodic 20-minute interviews with national celebrities as part of its daily information feeds. At left is CBS director of music and entertainment programming Frank Cammarata.

Billboard Revises Album Rock Panel

NEW YORK Billboard has revised the radio reporter panel for its Album Rock Tracks chart based on the recently released Fall '88 Arbitron.

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

No stations were added or dropped from the 85-station panel during this revision, but station weighting was changed for some reporters. Weighting is as follows: platinum—weekly cume of more than 1 million listeners; gold—500,000-999,999; silver—250,000-499,999; bronze—100,000-249,999.

PLATINUM (3)

KLOS Los Angeles
WMMR Philadelphia
WNEW-FM New York

GOLD (9)

KQRS "KQ92" Minneapolis
KROQ Los Angeles
KSHE St. Louis
WDVE Pittsburgh
WFBQ "Q95" Indianapolis

WLLZ Detroit
WLUP-FM Chicago
WRIF Detroit
WWDC-FM "DC101" Washington, D.C.
SILVER (29)

KAZY Denver
KBCO Denver
KBPI Denver
KFOG San Francisco
KGB San Diego
KISW Seattle
KJJO-FM Minneapolis
KLOL Houston
KRQR San Francisco
KUPD Phoenix
KXRX Seattle
KYYS "KY102" Kansas City, Mo.
KZEW Dallas
WBAB Long Island, N.Y.
WCMF Rochester, N.Y.
WDRE Long Island, N.Y.
WEBN Cincinnati
WGTR Miami
WHCN Hartford, Conn.
WHJY Providence, R.I.
WYYY "98 Rock" Baltimore
WKDF Nashville
WKLS Atlanta
WLWQ Columbus, Ohio
WPYX Albany, N.Y.
WSHE Miami
WTUE Dayton, Ohio
WYNF Tampa, Fla.
XETRA-FM "91X" San Diego
BRONZE (44)

KATT Oklahoma City
KDKB Phoenix
KEZO Omaha, Neb.
KGGO Des Moines, Iowa
KGOB Portland, Ore.
KINK Portland, Ore.
KISS San Antonio, Texas
KLAQ El Paso, Texas

KLBJ Austin, Texas
KMOD Tulsa, Okla.
KOME San Jose, Calif.
KRSP Salt Lake City
KSJO San Jose, Calif.
KZAP Sacramento, Calif.
WAAF Worcester/Boston
WAPL Appleton, Wis.
WAQX Syracuse, N.Y.
WAQY Springfield, Mass.
WBLM Portland, Maine
WBRU Providence, R.I.
WCCC Hartford, Conn.
WCKW New Orleans
WDHA Dover, N.J.
WDIZ Orlando, Fla.
WEGR Memphis
WFYV-FM Jacksonville, Fla.
WHFS Washington, D.C.
WIBA-FM Madison, Wis.
WIMZ Knoxville, Tenn.
WIOT Toledo, Ohio
WKRL "98 Rock" Tampa, Fla.
WKRR Greensboro, N.C.
WLAV-FM Grand Rapids, Mich.
WMRY St. Louis
WNOR Norfolk, Va.
WONE-FM Akron, Ohio
WPLR New Haven, Conn.
WQFM Milwaukee
WQMF Louisville, Ky.
WRDU Raleigh, N.C.
WRFX Charlotte, N.C.
WRNO New Orleans
WRXL Richmond, Va.
WZZO Allentown, Pa.

**BILLBOARD RADIO:
Read it first!
Write it down!**

PROMOTIONS

(Continued from preceding page)

stations, he didn't want to be a programming consultant.

"Consulting is like singing through a pillow. No matter how hard you sing, very little comes out the other side. The best you can do is get [stations] to occasionally stop doing something that's hurting them."

So does he ever wish he had a higher profile? "No, I took the money instead."

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Do You Think I'm Sexy, Rod Stewart, WARNER BROS.
2. Fire, Pointer Sisters, PLANET
3. A Little More Love, Olivia Newton-John, MCA
4. I Will Survive, Gloria Gaynor, POLYDOR
5. Y.M.C.A., Village People, CASABLANCA
6. Tragedy, Bee Gees, RSO
7. Le Freak, Chic, ATLANTIC
8. Lotta Love, Nicolette Larson, WARNER BROS.
9. Somewhere In The Night, Barry Manilow, ARISTA
10. I Was Made For Dancing, Leif Garrett, SCOTTI BROTHERS

TOP SINGLES—20 Years Ago

1. Everyday People, Sly & the Family Stone, EPIC
2. Crimson & Clover, Tommy James & the Shondells, ROULETTE
3. Build Me Up Buttercup, The Foundations, UNI
4. Touch Me, Doors, ELEKTRA
5. Can I Change My Mind, Tyrone Davis, DAKAR
6. The Worst That Could Happen, Brooklyn Bridge, BUDDAH
7. You Showed Me, Turtles, WHITE WHALE
8. This Magic Moment, Jay & the Americans, UNITED ARTISTS
9. Proud Mary, Creedence Clearwater Revival, FANTASY
10. I'm Living In Shame, Diana Ross & the Supremes, MOTOWN

TOP ALBUMS—10 Years Ago

1. Blondes Have More Fun, Rod Stewart, WARNER BROS.
2. Spirits Having Flown, Bee Gees, RSO
3. Cruisin', Village People, CASABLANCA
4. Briefcase Full Of Blues, Blues Brothers, ATLANTIC
5. 52nd Street, Billy Joel, COLUMBIA
6. Dire Straits, Dire Straits, WARNER BROS.
7. Totally Hot, Olivia Newton-John, MCA
8. Minute By Minute, Doobie Brothers, WARNER BROS.
9. Toto, COLUMBIA
10. Love Tracks, Gloria Gaynor, POLYDOR

TOP ALBUMS—20 Years Ago

1. The Beatles, APPLE
2. Wichita Lineman, Glen Campbell, CAPITOL
3. Yellow Submarine, Beatles, APPLE
4. TCB, Diana Ross & the Supremes With the Temptations, MOTOWN
5. Greatest Hits Vol. 1, The Association, WARNER BROS.
6. Blood, Sweat & Tears, COLUMBIA
7. In-A-Gadda-Da-Vida, Iron Butterfly, ATCO
8. Elvis, Elvis Presley, RCA
9. Crimson & Clover, Tommy James & the Shondells, ROULETTE
10. Diana Ross & The Supremes Join The Temptations, MOTOWN

COUNTRY SINGLES—10 Years Ago

1. Every Which Way But Loose, Eddie Rabbit, ELEKTRA
2. Back On My Mind Again/Santa Barbara, Ronnie Milsap, RCA
3. Golden Tears, Dave & Sugar, RCA
4. I'll Wake You Up When I Get Home, Charlie Rich, ELEKTRA
5. Send Me Down To Tucson/Charlie's Angels, Mel Tillis, MCA
6. Tonight She's Gonna Love Me (Like There Was No Tomorrow), Razy Bailey, RCA
7. If I Could Write A Song As Beautiful As You, Billy "Crash" Craddock, CAPITOL
8. Happy Together, T.G. Sheppard, WARNER/CORB
9. I Just Fall In Love Again, Anne Murray, CAPITOL
10. Fall In Love With Me Tonight, Randy Barlow, REPUBLIC

SOUL SINGLES—10 Years Ago

1. Bustin' Loose, Chuck Brown & the Soul Searchers, SOURCE
2. Aqua Boogie, Parliament, CASABLANCA
3. I'm So Into You, Peabo Bryson, CAPITOL
4. It's All The Way Live, Lakeside, SOLAR
5. Never Had A Love Like This Before, TAVARES, CAPITOL
6. Shake Your Groove Thing, Peaches & Herb, POLYDOR
7. September, Earth, Wind & Fire, COLUMBIA
8. Every 1's A Winner, Hot Chocolate, INFINITY
9. Now That We Found Love, Third World, ISLAND
10. I Got My Mind Made Up, Instant Funk, SALSOL

WHY RICK DEES' WEEKLY TOP 40 IS NUMBER ONE:

1. **The Weekly Top 40 is full of energy.** Unlike the others, it never drags. Rick Dees is the key to its success on Power 92.
Jim Gillie, P.D. Power 92 KKFR, Phoenix

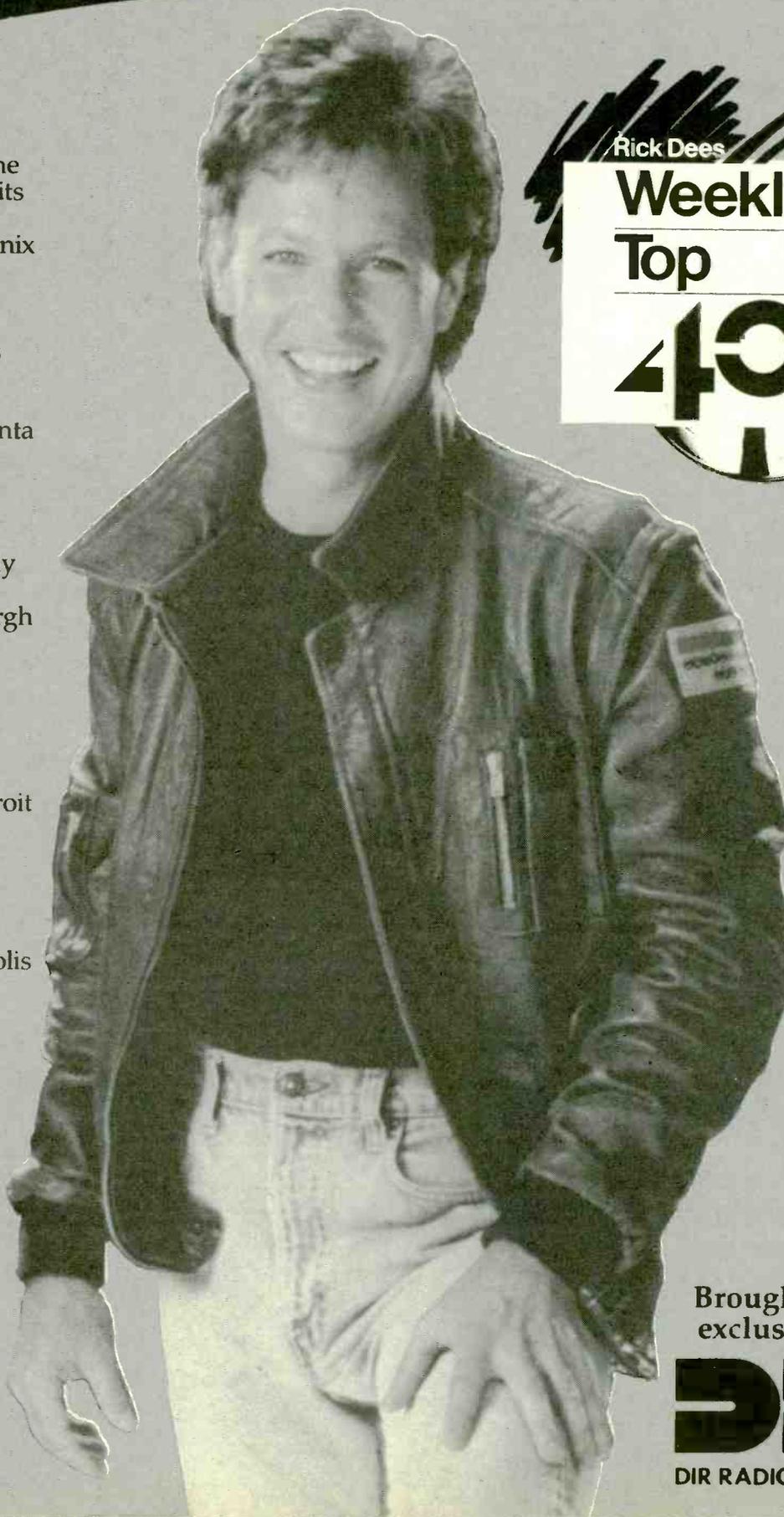
2. **It's just what we needed!** Rick Dees continues our zany morning show image through the weekend with the hottest hits of today!
Jan Jeffries, P.D. WQXI-AM/FM, Atlanta

3. **A hot CHR format needs a hot countdown show.** The Rick Dees' Weekly Top 40 is the only one!
Tony Florentino, P.D. Power 105, Pittsburgh

4. **He really puts the fun back into countdowns.** It's not the same old stuff every week: Rick is always full of surprises.
Brian Patrick, P.D. WCZY-FM, Detroit

5. **Rick Dees makes it special!** He beats all the others for listener involvement and humor.
Gregg Swedberg, P.D. WLOL-FM, Minneapolis

To have Rick Dees' Weekly Top 40 exclusively in your market call Margie FitzMaurice at DIR (212) 371-6850.



Brought to you
exclusively by

DIR

DIR RADIO NETWORK

POWER PLAYLISTS

PLATINUM—Stations with a weekly cumulative audience of more than 1 million. 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 P.D.: Steve Kingston. Playlist for station Z100 in New York, featuring songs like 'Tone Loc, Wild Thing' and 'Debbie Gibson, Lost In Your Eyes'.

POWER 95 New York P.D.: Gary Bryan. Playlist for station POWER 95 in New York, featuring songs like 'Paula Abdul, Straight Up' and 'Debbie Gibson, Lost In Your Eyes'.

KIISFM 102.7 Los Angeles P.D.: Steve Rivers. Playlist for station KIISFM 102.7 in Los Angeles, featuring songs like 'Paula Abdul, Straight Up' and 'Sheena Easton, The Lover In Me'.

Power 106 Philadelphia P.D.: Charlie Quinn. Playlist for station Power 106 in Philadelphia, featuring songs like 'Tone Loc, Wild Thing' and 'Debbie Gibson, Lost In Your Eyes'.

WMAZ Boston P.D.: Sunny Joe White. Playlist for station WMAZ in Boston, featuring songs like 'Rod Stewart, My Heart Can't Tell You' and 'Debbie Gibson, Lost In Your Eyes'.

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TERRI ROSSI'S RHYTHM SECTION

SPRING CLEANING has come early to R&B radio. This week 12 records lose their bullets. Four fell backward from an unexpected loss of radio reports. Eight were able to move up or maintain their ranking due to increases in retail points. This is an unusually high number of records to fall apart in one week, even though eleven made debuts.

B.J. Lewis, MD at Baltimore's V103 explains, "Records tend to burn out faster now and radio stations are playing more album cuts. Because of the different programming elements, such as the quiet storm and special-mix programs, more cuts from an album can be exposed. Also, many record stores in Baltimore have DJs who do mixes and will present new product for their customers. For example, we were playing 'Mamacita' by Troop in a prominent rotation and the record performed well for us. Because the group was so hot when the album was released, we programmed 'Still In Love' [now at No. 19] in our Slow Jam format. By the time the song was released as a single, it was old in the minds of our listeners. When this happens, how can we present this to our listeners as a new piece of product when they have been listening to it for six months?"

Lynn Tolliver, PD WZAK Cleveland, adds: "Each of the records that lost a bullet may have done so for different reasons. 'Teenage Love' by Slick Rick [Def Jam] may be peaking in some areas because it is a rap record. 'Heaven' by BeBe & CeCe Winans may be working in some markets but might fall apart because it isn't clearly a love record or a religious record. When records walk the fence they don't have stability."

Tolliver also cites the "strength of [this week's] debuts. There are a large amount of records that have a lot of potential, and so the stronger, fresher records will push the older records off the playlist. 'Don't Take My Mind On A Trip' by Boy George [Virgin] is produced by Gene Griffin and arranged by Teddy Riley. '24/7' by Dino [4th & B'way] is an incredible ballad. Def Jef's 'Give It Here' [Delicious Vinyl] has a combination of Cymande and Peter Brown's 'Dance With Me.' 'Start Of A Romance' by Skyy [Atlantic] is an up-tempo, good-feeling record and Skyy has a big following. Anyone in their right mind would want to play a hit over a maybe."

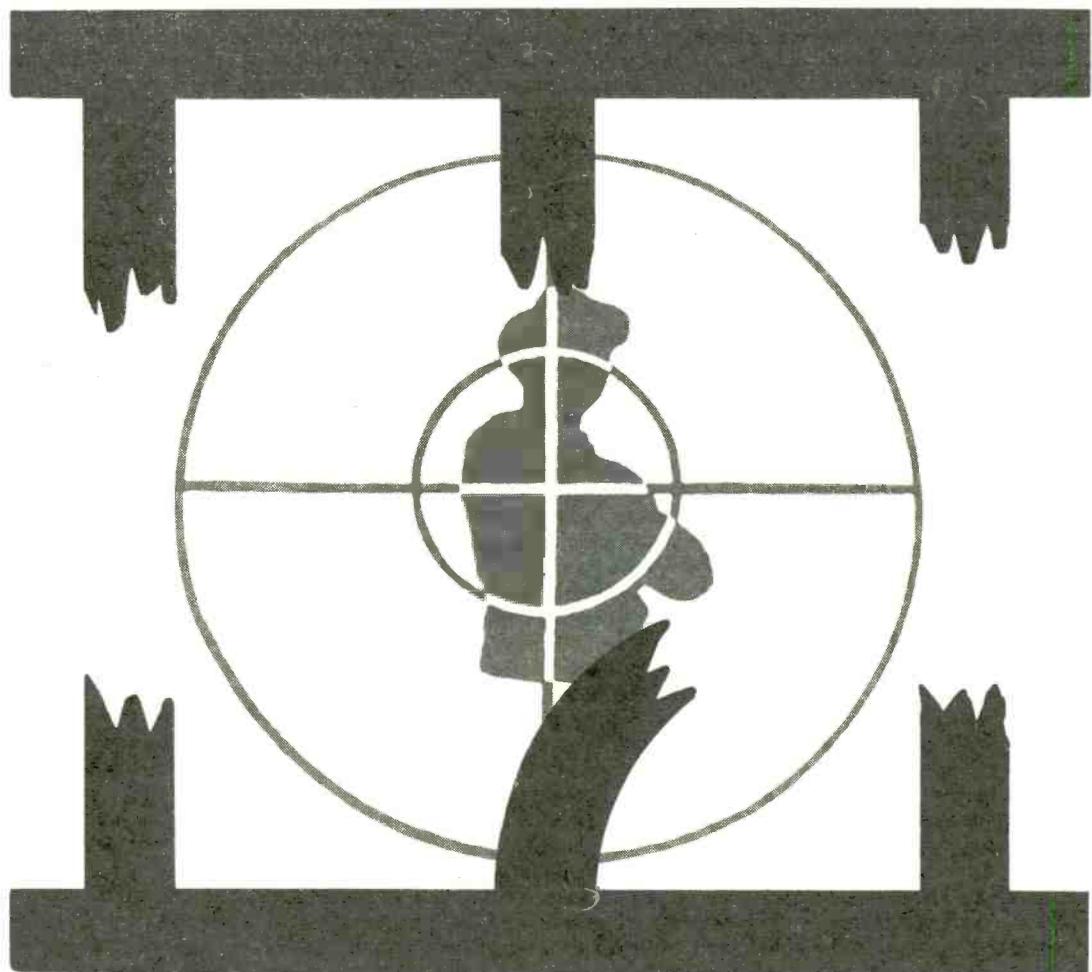
THREE RECORDS already on the chart performed well at radio. Alyson William continues her sweep, moving 67-56 with 16 station adds for a total of 63 on "Sleep Talk" (Def Jam). "True Obsession" by Lia (Virgin) picks up 13 stations for a total of 42, and moves 89-71. Kid 'N Play rolls up the chart 17 places to No. 65, with 17 new station reports on "Rollin' With Kid 'N Play" (Select). Dave Allan PD at WUSL Philadelphia has reported the single as an extra for three weeks. He says, "It's a record that we are only playing after 3 o'clock right now. It could work into a situation where it is played all day and then it would number and move up the chart accordingly." When asked about top 40's aggressiveness on rap records, he responds, "Top 40 radio doesn't seem to have any real science as to what rap they play, nor do I think they understand why they play it. If I thought they were playing the right rap I could agree that they are more aggressive. They tend to play gimmick rap and rap by artists that they are comfortable with, like Jazzy Jeff and Salt-N-Pepa. Kid 'N Play have a very good record that could easily be mass appeal and maybe will cross [over]."

HOT BLACK SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 13 REPORTERS	SILVER ADDS 29 REPORTERS	BRONZE/ SECONDARY ADDS 51 REPORTERS	TOTAL ADDS 93 REPORTERS	TOTAL ON 93 REPORTERS
LOVE SAW IT KARYN WHITE WARNER BROS.	7	21	21	49	62
EVERY LITTLE STEP BOBBY BROWN MCA	4	17	25	46	60
ARE YOU MY BABY? WENDY & LISA COLUMBIA	3	8	17	28	28
LOVESICK Z'LOOKE ORPHEUS	3	8	16	27	46
CRUCIAL NEW EDITION MCA	0	12	13	25	28
DON'T TAKE MY MIND ON... BOY GEORGE VIRGIN	4	8	11	23	25
NEVER SAY GOODBYE TO LOVE RENE MOORE POLYDOR	1	10	11	22	33
BIRTHDAY SUIT JOHNNY KEMP COLUMBIA	3	7	11	21	38
24/7 DINO 4TH & B'WAY	3	5	13	21	35
START OF A ROMANCE SKYY ATLANTIC	3	6	12	21	34

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.

MISSION JUSTIFIED



BLACK STEEL IN THE HOUR OF CHAOS

38-68613 44-68216

From the Def Jam/Columbia LP: "It Takes A Nation Of Millions To Hold Us Back"

FC 44303

Executive Producer: Rick Rubin

Produced by Hank Shocklee and Carl Ryder.

PUBLIC ENEMY



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

Select Wraps Up Hip-Hop's Best Label Features Unique Acts, Marketing

BY HAVELOCK NELSON

NEW YORK Fred Munao, president of Select Records, calls his 8-year-old operation "the rap/dance independent that emphasizes personalities. We place a great deal of importance on visuals. We go after artists who have good things to say as well as interesting looks. That doesn't necessarily mean beautiful, but if someone pulls you in on all levels, the chances of his or her being well received are much greater."

Currently, Select's biggest draw is Kid-N-Play, a hip-hop duo with striking haircuts and energetic music videos. "They display a unique blend of dancing, rapping, and style," says Munao, who managed a Boston-based band before investing in Select. "They're at once young and adult."

The label is promoting and marketing Kid-N-Play's "2 Hype" al-

bum in a joint campaign with the Real Roxanne's self-titled comeback effort. "We made up posters for each artist along with cut-outs—duplications of the album covers," says Munao. "We sent those off to retail, then we devised contests around the releases."

'We go after artists who have good things to say as well as interesting looks'

"One is called Identify The Phrase, where [a consumer] determines which songs 10 phrases came from. Each correct entry wins a telephone auto dialer. We'll draw one name from all the correct entries and that person will win a CD player. Another contest uses an anagram that's based on the Roxanne album. The winners in this contest win the same things."

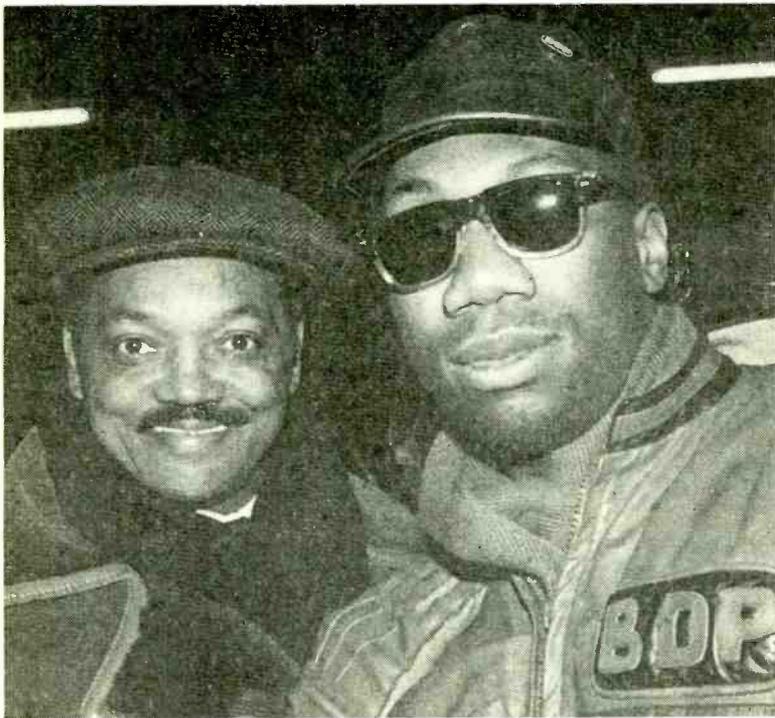
Munao continues: "What we're looking to do is familiarize retail with our product. We know both of these acts have high profiles, but we want to go that extra step so that everyone believes in our product the way we do. We're committed to what we're doing and to the people we sign to the label. That's why we really get involved with all

our videos. That's why we have a full-time art director, Amy Benick."

Additionally, Select employs three in-house promotion men: Troy Shelton handles national radio, Greg Riles covers the dance market, and Jose Bonilla oversees retail. Munao says: "The advantage of having an in-house staff is that you control the quality of the information that gets out. We use outside people when and where we need them."

Munao doesn't view the Real Roxanne's two-year absence from the recording studio and the stigma attached to the "Roxanne" rap wars as problems for the artist. "The reaction to her has been good," he says. "We've heard

(Continued on next page)



Public Speakers. The Rev. Jesse Jackson and KRS-1 of Boogie Down Productions marched together during a recent rally in New York sponsored by the Coalition for the Homeless.

Gregory Hines 'Tap': An Old Message With New Energy Hammer Hits Hard With New Jack Moves

AFTER ALL THESE years of celebrations, parties, and sundry social gatherings accompanied by music, you'd think every move a body could make has been tried and tried again. But the beauty of dance is that everybody (or is that every body?) interprets a step a little differently and that any step, juxtaposed with enough contrasting steps, can become a new and different dance.

Those thoughts come to mind after viewing two very different pieces of dance-related works, M.C. Hammer's video for "Turn This Mother Out" and the Gregory Hines film "Tap."

Hammer is the latest and potentially the most potent member of the new wave of West Coast rappers. This Bay-area product has a top 10 black album on Capitol with "Let's Get Started," while his last single, "Pump It Up," is disappearing from the chart. Considering black radio's continuing resistance to rap, this contradictory state of affairs is not unexpected or unusual. Rap singles don't get played, but good rap albums still sell.

But Hammer has more than an underground album. The man has an underground video. His "Pump It Up" suggests that this super-nimble dancer, backed with a crew of female and male dancers, is bringing new ideas and energy to hip-hop performing. Hammer took the current catalog of "new jack" moves and added some twists and turns. The "Pump It Up" video helped push Hammer's album into the top 10.

With "Turn This Mother Out," Hammer shows that among young performers, only the members of **New Edition** may be his equal in dexterity. In fact, Hammer gets so busy he may set new standards for dancing among hip-hoppers. At one point in the elaborately choreographed video, Hammer does a **James Brown** mashed potato step and then switches to some serious circa-1989 high stepping and twists. If Hammer can dance this well live, he'll make rappers who just walk around and talk obsolete.

While Hammer is bringing old-style R&B to a new genre, in "Tap," Hines infuses an old style with new energy. The tale of a dancer (Hines) caught between his love of tapping and a life of crime is an old-fashioned morality tale that works. As a vehicle for the tapping of Hines, **Sammy Davis Jr.**, **Sandman Sims**, and other

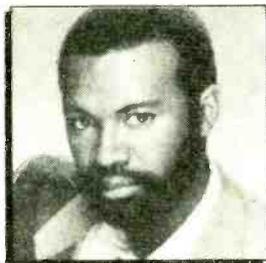
fine dancers, "Tap" works beautifully. In fact, watching Hines and company work suggests that a great tap artist is not only a dancer, but is a great drummer with a real musical sense.

SHORT STUFF: Reggae-rap artist **Shinehead** is traveling to schools in New York and Chicago to promote his single, "Gimme No Crack," and to judge art exhibits of anti-drug paintings by students. The cut is taken from Shinehead's Elektra album, "Unity" ... Ten years together and still working, **Sky** has resigned with Atlantic and released its latest album, "Start Of A Romance." Once again, **Randy Muller** and **Solomon Roberts** handle production ... Artist/producer **James Mtume** has produced a 60-second spot for the New York City Transit Authority that promotes safe subway-riding habits.

Mtume utilizes a rap group, the **Freeze Factor**, to articulate the message ... **Tone Loc's** "Wild Thing" has sold 2 million units for **Delicious Vinyl** ... RCA is issuing the cast album of "**Sarafina**," the South African musical that has been a New York theatrical hit for more than a year. Those seeking an introduction to South African music should check out the play as well as the film "Voices Of Sarafina," which is making an appearance in some major cities ... **Smokey Robinson's** autobiography, "Inside My Life," has just been issued by McGraw-Hill. **David Ritz**, who collaborated with **Ray Charles** on his autobiography and wrote "Divided Soul" about **Marvin Gaye**, aided the Motown vet in recording his memoirs ... **Right On!** magazine is celebrating Black History Month with an issue titled "Educated Rappers," which features rap stars speaking on a number of problems facing teens, including AIDS, teen pregnancy, and drugs ... **Cassandra Mills' Creative Star** management has moved to Suite 100, 17337 Ventura Blvd., Encino, Calif. 91316, 818-907-9636 ... **George Duke's** third Elektra album, "Night After Night," will be out by the end of the month. The album contains 10 songs, but the CD has three bonus tracks ... Elektra has high hopes for a new male solo singer, **Marc V.** His debut, "Too True," has production contributions by **Arif Mardin**, **Reggie Griffin**, **George Daly**, and the **System**. The young vocal-ist co-wrote nine of the album's 10 songs.



by Nelson George





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Billboard POWER PLAYLISTS FOR WEEK ENDING FEBRUARY 25, 1989

Sample Playlists of the Nation's Largest Black Radio Stations

Station	Artist	Track	P.D.
Washington	Milli Vanilli	Girl You Know It's True	Mike Archie
2	Paula Abdul	Straight Up	
3	James J.T. Taylor & Regina Belle	All I Want	
4	Al Jarreau	So Good	
5	The Gap Band	I'm Gonna Get You Sucka	
6	Cameo	Skin I'm In	
7	LeVert	Just Coolin'	
8	Troop	Still In Love	
9	BeBe & CeCe Winans	Heaven	
10	Anita Baker	Just Because	
11	Tracie Spencer	Imagine	
12	Ashford & Simpson	I'll Be There For You	
13	Christopher Max	More Than Physical	
14	Radiant	Something's Got A Hold On Me	
15	El DeBarge	Real Love	
16	The Boys	Lucky Charm	
17	Rob Base & DJ J-Z	Rock On The Dance Floor	
18	Surface	Closer Than Friends	
19	Jonathan Butler	More Than Friends	
20	The Bar-Kays	Struck By You	
21	Midnight Star	Snake In The Grass	
22	Marcus Lewis	The Club	
23	Slick Rick	Teenage Love	
24	Back To Back	Perfect Girl	
25	Donna Allen	Joy And Pain	
26	Sandee	Notice Me	
27	Eric B. & Rakim	The R	
28	Craig T. Cooper	Love Dues	
29	Cash Money & Marvellous	Find An Ugly Woman	
30	Kenny G	We've Saved The Best For Last	
31	Lateasha	Move On You	
32	Today	Girl I Got My Eyes On You	
33	Attention	Let Me Push It To You	
A34	Jackie Jackson	Stay	
35	Alyson Williams	Sleep Talk	
36	Jamm	You And Me	
37	Cherelle	Affair	
A38	Dino	"24/7"	
A39	Five Star	Another Weekend	
A40	Dorothy Moore	Endless Summer Nights	
41	Rene Moore	Never Say Goodbye To Love	
42	Nasim	Nasty Groove	
43	Betty Wright	From Pain To Joy	
44	Salt-N-Pepa	Twist And Shout	
45	49	That's The Way Love Is	
46	Stevie Wonder	With Each Beat Of My Heart	
47	Black By Demand	All Rappers Give Up	
48	MC Roll	Into The Future	
49	Ready For The World	Gently	
50	Freddie Jackson	You And I Got A Thing	
51	Cheryl Pepsil Riley	Me, Myself And I	
52	Cool R	Victim	
A53	Gerald Albright	In The Mood	
A54	By All Means	You Decided To Go	
A55	Kid 'N Play	Rollin' With Kid 'N Play	
A56	Paul Lawrence	Make My Baby Happy	
A57	Vesta	4 U	
A58	Alex Bugnon	Piano In The Dark	
A59	Blue Magic	Romeo & Juliet	
A60	Pasadena's	Tribute (Right On)	
Los Angeles	Sheena Easton	Days Like This	Cliff Winston
A61	Wendy & Lisa	Are You My Baby?	
A62	Karyn White	Love Saw It	
A63	AW	You Can't Hold Me Back	
A64	Z'Looke	Love Sick	
A65	Guy	Teddy's Jam	
1	Vanessa Williams	Dreamin'	
2	Tony Toni Tone!	Baby Doll	
3	Al Jarreau	So Good	
4	Anita Baker	Just Because	
5	BeBe & CeCe Winans	Heaven	
6	Stevie Wonder	With Each Beat Of My Heart	
7	Surface	Closer Than Friends	
8	George Benson	Twice The Love	
9	Vesta	4 U	
10	Midnight Star	Snake In The Grass	
11	Tone Loc	Wild Thing	
12	LeVert	Just Coolin'	
13	Troop	Still In Love	
14	Cheryl Pepsil Riley	Me, Myself And I	
15	Betty Wright	From Pain To Joy	
16	The Boys	Lucky Charm	
17	Freddie Jackson	You And I Got A Thing	
18	Today	Girl I Got My Eyes On You	
19	Ashford & Simpson	I'll Be There For You	
20	Cherelle	Affair	
21	Paula Abdul	Straight Up	
22	Jonathan Butler	More Than Friends	
23	Radiant	Something's Got A Hold On Me	
24	Milli Vanilli	Girl You Know It's True	
25	The Bar-Kays	Struck By You	
26	The Gap Band	I'm Gonna Get You Sucka	
27	Marcus Lewis	The Club	
28	Donna Allen	Joy And Pain	
29	Sweet Obsession	Being In Love Ain't Easy	
30	James J.T. Taylor & Regina Belle	All I Want	
31	Desiree Coleman	To Stay Together	
32	Slick Rick	Teenage Love	
33	Def J	Give It Here	
34	MC Hammer	Turn This Mutha Out	
35	El DeBarge	Real Love	
36	Lateasha	Move On You	
37	Five Star	Another Weekend	
38	Johnt Kemp	Birthday Suit	
39	Dino	"24/7"	
40	Kenny G	We've Saved The Best For Last	
41	The Deis	Thought Of You Just A Little Too Much	
42	Information Society	Walking Away	
43	Loose Ends	Life	
44	Christopher Max	More Than Physical	
45	Alyson Williams	Sleep Talk	
46	Tracie Spencer	Imagine	
47	Jeffrey Osborne	All Because Of You	
48	Sky	Start Of A Romance	
49	Karyn White	Love Saw It	
50	Gerald Albright	In The Mood	
51	Z'Looke	Love Sick	
52	Grady Harrell	Sticks And Stones	
53	Lia	True Obsession	

Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	WILD THING	TONE LOC	4
2	4	DREAMIN'	VANESSA WILLIAMS	1
3	2	SO GOOD	AL JARREAU	3
4	5	TEDDY'S JAM	GUY	6
5	3	THIS TIME	KIARA (DUET WITH SHANICE WILSON)	11
6	8	STRAIGHT UP	PAULA ABDUL	5
7	7	JUST BECAUSE	ANITA BAKER	2
8	9	GET ON THE DANCE FLOOR	ROB BASE & D.J. E-Z ROCK	15
9	12	SKIN I'M IN	CAMEO	7
10	17	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI	8
11	15	TEENAGE LOVE	SLICK RICK	16
12	14	SNAKE IN THE GRASS	MIDNIGHT STAR	10
13	21	JUST COOLIN'	LEVERT	9
14	18	HEAVEN	BEBE & CECE WINANS	12
15	6	SHE WON'T TALK TO ME	LUTHER VANDROSS	17
16	16	I'M GONNA GIT YOU SUCKA	THE GAP BAND	14
17	24	CLOSER THAN FRIENDS	SURFACE	13
18	10	SUPERWOMAN	KARYN WHITE	25
19	22	STILL IN LOVE	TROOP	19
20	29	LUCKY CHARM	THE BOYS	18
21	13	CAN YOU STAND THE RAIN	NEW EDITION	26
22	30	JOY AND PAIN	DONNA ALLEN	21
23	36	YOU AND I GOT A THANG	FREDDIE JACKSON	20
24	31	MORE THAN FRIENDS	JONATHAN BUTLER	23
25	11	I WANT TO BE YOUR LOVER	ALEESE SIMMONS	31
26	37	ME, MYSELF AND I	CHERYL 'PEPSII' RILEY	24
27	28	Twice The Love	George Benson	34
28	27	RONI	BOBBY BROWN	43
29	34	BEING IN LOVE AIN'T EASY	SWEET OBSESSION	22
30	35	WE WANT EAZY	EAZY-E	44
31	19	CAN U READ MY LIPS	Z'LOOKE	47
32	—	GENTLY	READY FOR THE WORLD	30
33	23	KISSES DON'T LIE	EVELYN 'CHAMPAGNE' KING	62
34	33	I WANNA HAVE SOME FUN	SAMANTHA FOX	53
35	40	STRUCK BY YOU	THE BAR-KAYS	27
36	32	TAKE ME WHERE YOU WANT TO	GERALD ALSTON	50
37	—	GIRL I GOT MY EYES ON YOU	TODAY	28
38	20	KILLING ME SOFTLY	AL B. SURE!	61
39	—	FIND AN UGLY WOMAN	CASH MONEY & MARVELOUS	42
40	25	TURN MY BACK ON YOU	SADE	46

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	4	JUST BECAUSE	ANITA BAKER	2
2	1	DREAMIN'	VANESSA WILLIAMS	1
3	6	SKIN I'M IN	CAMEO	7
4	3	SO GOOD	AL JARREAU	3
5	11	STRAIGHT UP	PAULA ABDUL	5
6	15	JUST COOLIN'	LEVERT	9
7	7	WILD THING	TONE LOC	4
8	17	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI	8
9	5	TEDDY'S JAM	GUY	6
10	9	SNAKE IN THE GRASS	MIDNIGHT STAR	10
11	10	HEAVEN	BEBE & CECE WINANS	12
12	16	CLOSER THAN FRIENDS	SURFACE	13
13	14	I'M GONNA GIT YOU SUCKA	THE GAP BAND	14
14	18	BEING IN LOVE AIN'T EASY	SWEET OBSESSION	22
15	19	YOU AND I GOT A THANG	FREDDIE JACKSON	20
16	21	LUCKY CHARM	THE BOYS	18
17	26	JOY AND PAIN	DONNA ALLEN	21
18	24	MORE THAN FRIENDS	JONATHAN BUTLER	23
19	27	ALL I WANT IS FOREVER (FROM 'TAP')	J. TAYLOR/R. BELLE	29
20	25	STRUCK BY YOU	THE BAR-KAYS	27
21	23	STILL IN LOVE	TROOP	19
22	2	SHE WON'T TALK TO ME	LUTHER VANDROSS	17
23	30	ME, MYSELF AND I	CHERYL 'PEPSII' RILEY	24
24	34	GIRL I GOT MY EYES ON YOU	TODAY	28
25	32	I'LL BE THERE FOR YOU	ASHFORD & SIMPSON	33
26	28	THE CLUB	MARCUS LEWIS	32
27	35	4 U	VESTA	35
28	29	TEENAGE LOVE	SLICK RICK	16
29	33	GENTLY	READY FOR THE WORLD	30
30	20	GET ON THE DANCE FLOOR	ROB BASE & D.J. E-Z ROCK	15
31	8	THIS TIME	KIARA (DUET WITH SHANICE WILSON)	11
32	36	WITH EACH BEAT OF MY HEART	STEVIE WONDER	36
33	37	AFFAIR	CHERRELLE	37
34	39	REAL LOVE	EL DEBARGE	39
35	12	CAN YOU STAND THE RAIN	NEW EDITION	26
36	—	ANOTHER WEEKEND	FIVE STAR	40
37	—	WE'VE SAVED THE BEST FOR LAST	KENNY G	38
38	13	I WANT TO BE YOUR LOVER	ALEESE SIMMONS	31
39	40	FROM PAIN TO JOY	BETTY WRIGHT	41
40	22	Twice The Love	George Benson	34

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BLACK



Before The Fall. Prior to his recent legal problems, James Brown recorded a duet with Aretha Franklin for her next album. At the session, Brown joked around with producer Narada Michael Walden.



Their Prerogative. When "My Prerogative" went to No. 1 on the pop singles chart, BMI held a celebratory luncheon for its writers, Gene Griffin and Teddy Rile. At the luncheon, shown from left, were VP of Virgin Songs, David Steel; BMI President/CEO Frances W. Preston; and songwriters Griffin and Riley.

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

<p>TITLE (Publisher - Licensing Org.) Sheet Music Dist.</p> <p>70 24/7 (Onid, BMI)</p> <p>35 4 U (Captain Z, ASCAP/Black Lion, ASCAP)</p> <p>37 AFFAIR (Flyte Tyme, ASCAP/Tunesmith, BMI/Avant Garde, ASCAP)</p> <p>66 ALL BECAUSE OF YOU (March 9, ASCAP/Almo, ASCAP/Sac-Boy, ASCAP/MCA, ASCAP/Unicity, ASCAP) CPP</p> <p>29 ALL I WANT IS FOREVER (FROM 'TAP') (Realsongs, ASCAP)</p> <p>87 ALL RAPPERS GIVE UP (T-Boy, ASCAP)</p> <p>40 ANOTHER WEEKEND (SCS Music)</p> <p>48 BABY DOLL (Two Tuff-Enuff, BMI/PolyGram Songs, BMI/Delos 2000, ASCAP/PolyGram, ASCAP)</p> <p>91 BACK ON HOLIDAY (MCA, ASCAP/Dresden China, ASCAP/Ardavan, ASCAP/Dubin, ASCAP)</p> <p>22 BEING IN LOVE AIN'T EASY (Bush Burnin', ASCAP/La Love Lane, ASCAP)</p> <p>75 BIRTHDAY SUIT (TSP, ASCAP/Triple Star, BMI)</p> <p>47 CAN U READ MY LIPS (Looky Lou/Bright Light, BMI)</p> <p>26 CAN YOU STAND THE RAIN (Flyte Tyme, ASCAP)</p> <p>13 CLOSER THAN FRIENDS (Colgems-EMI, ASCAP)</p> <p>32 THE CLUB (Allen/Lewis, ASCAP/Sign Of The Twins, ASCAP)</p> <p>58 CUTTIE PIE (Musicworks/Henstone, BMI)</p> <p>90 DIAL MY HEART (Kear, BMI/Hip Trip, BMI) CPP</p> <p>85 DON'T TAKE MY MIND ON A TRIP (Cal-Gene, BMI/Virgin Songs, BMI)</p> <p>1 DREAMIN' (Jobete, ASCAP/Depom, ASCAP) CPP</p> <p>42 FIND AN UGLY WOMAN (Beach House, ASCAP/Fresh Jazz, ASCAP)</p> <p>41 FROM PAIN TO JOY (Miami Spice, ASCAP)</p> <p>30 GENTLY (MCA, ASCAP/Unicity, ASCAP/Barron, ASCAP/Ready Ready, ASCAP/Trixie Lou, BMI)</p> <p>15 GET ON THE DANCE FLOOR (Protoons, ASCAP/Hikim, ASCAP)</p> <p>28 GIRL I GOT MY EYES ON YOU (Cal Gene, BMI/Virgin Songs, BMI) CPP</p> <p>8 GIRL YOU KNOW IT'S TRUE (MCA, ASCAP/Two Pieters, BMI)</p> <p>89 GIVE IT HERE (Varry White, ASCAP/Word Life, ASCAP/Longitude, BMI)</p> <p>12 HEAVEN (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Benny's Music, BMI)</p> <p>82 HEY TONI (S.T.M., BMI/Mixx-it West, BMI/Pure Delite, BMI/Main Street, BMI/Birdcage, BMI)</p> <p>76 HIGH ROLLERS (Colgems-EMI, ASCAP/Rhyme Syndicate, ASCAP)</p> <p>84 HIM OR ME (Cal-Gene, BMI/Virgin Songs, BMI) CPP</p> <p>93 I DON'T WANT 2 BE ALONE (Georgio's, BMI/Stone Diamond, BMI) CPP</p> <p>53 I WANNA HAVE SOME FUN (Forceful, BMI/Willesden, BMI)</p> <p>94 I WANT MORE OF YOU (Lana Bana, BMI/Sunshine, ASCAP)</p> <p>31 I WANT TO BE YOUR LOVER (Bush Burnin', ASCAP/Donesna, ASCAP/Lisandra, ASCAP)</p> <p>33 I'LL BE THERE FOR YOU (Nick-O-Val, ASCAP)</p> <p>74 I'LL TAKE YOU THERE (Cold Chill'n', ASCAP/Irving, BMI) CPP</p>	<p>14 I'M GONNA GIT YOU SUCKA (United Lion, BMI)</p> <p>51 IMAGINE (SBK Blackwood, BMI/Lenono, BMI)</p> <p>78 IT'S MY PARTY (Next Flight, BMI/Willesden, BMI)</p> <p>21 JOY AND PAIN (Amazement, BMI)</p> <p>2 JUST BECAUSE (O'Hara, BMI/Texascity, BMI/L'il Mama, BMI/Music Corp. Of America, BMI/Avid One, ASCAP)</p> <p>9 JUST COOLIN' (Trycep, BMI/Ferncliff, BMI/Willesden, BMI/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP)</p> <p>61 KILLING ME SOFTLY (Fox-gimpel, BMI)</p> <p>62 KISSES DON'T LIE (Music Corp. Of America, BMI/Mercy Kersey, BMI/L'il Mama, BMI)</p> <p>60 LIFE (Virgin, ASCAP/MCA, ASCAP/Brampton, ASCAP)</p> <p>79 LOVE DUES (Coopick, ASCAP/Craigland, ASCAP)</p> <p>54 LOVE SAW IT (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI)</p> <p>73 THE LOVER IN ME (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI) CPP</p> <p>72 LOVESICK (Pure Delite, BMI/Bright Light, BMI)</p> <p>18 LUCKY CHARM (Hip Trip, BMI/Kear, BMI/Gregorian Chance/PSO Ltd., ASCAP) CPP</p> <p>24 ME, MYSELF AND I (Forceful, BMI/Willesden, BMI)</p> <p>23 MORE THAN FRIENDS (Zomba, ASCAP)</p> <p>49 MORE THAN PHYSICAL (Mike Chapman, ASCAP)</p> <p>64 MOVE ON YOU (Rawsome/Cayman, ASCAP/Beatseekers Music)</p> <p>80 NEVER SAY GOODBYE TO LOVE (Rene Moore, ASCAP)</p> <p>57 NEVER TOO LATE (Harrindur, BMI/Tortoise Feather, BMI/Thorsong, BMI)</p> <p>67 NOTICE ME (Tipper, ASCAP/Robi-Rob)</p> <p>97 POSSE ON BROADWAY (Lockup, BMI)</p> <p>88 PUMP IT UP (Bust-It, BMI)</p> <p>81 THE R (SBK Blackwood, BMI/Eric B & Rakim, ASCAP)</p> <p>39 REAL LOVE (Jobete, ASCAP) CPP</p> <p>95 RESPECT (Irving, BMI) CPP</p> <p>65 ROLLIN' WITH KID 'N PLAY (Hittage/Turnout Bros, ASCAP)</p> <p>43 RONI (Kear, BMI/Hip Trip, BMI) CPP</p> <p>98 R-U LONELY (Joeclyn Brown, BMI)</p> <p>59 SELF-DESTRUCTION (Zomba, ASCAP/Willesden, BMI)</p> <p>17 SHE WON'T TALK TO ME (SBK April, ASCAP/Uncle Ronnie's, ASCAP/SBK Blackwood, BMI/Huemar, BMI)</p> <p>7 SKIN I'M IN (All Seeing Eye, ASCAP/PolyGram, ASCAP)</p> <p>56 SLEEP TALK (Def Jam, ASCAP/Slam City, BMI/Rush Groove, ASCAP)</p> <p>10 SNAKE IN THE GRASS (Hip Trip, BMI/Jig-A-Watt Jams, BMI) CPP</p> <p>3 SO GOOD (Chappell, ASCAP/Abacus Music/Intersong-USA, ASCAP/Palancar, ASCAP)</p> <p>52 SOMETHING'S GOT A HOLD ON ME (Catch The Glow, ASCAP/SBK April, ASCAP/Science Lab, ASCAP)</p> <p>77 START OF A ROMANCE (Alligator, ASCAP)</p> <p>86 STICKS AND STONES (Rossway, BMI/Juby Laws, ASCAP/Tuff Cookie, BMI)</p> <p>19 STILL IN LOVE (Disguise, ASCAP/Black Lion, ASCAP/Platinum Gold, ASCAP/Haynestorm, ASCAP/Les Etolles, ASCAP)</p> <p>5 STRAIGHT UP (Virgin, ASCAP/Wolff, ASCAP) CPP</p> <p>27 STRUCK BY YOU (Deronde Jay, BMI/Gale Warnings,</p>	<p>BMI/Slam City, BMI)</p> <p>25 SUPERWOMAN (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP</p> <p>50 TAKE ME WHERE YOU WANT TO (Stanton's Gold, BMI/Irving, BMI/April Joy, BMI) CPP</p> <p>6 TEDDY'S JAM (Cal-Gene, BMI/Virgin Songs, BMI/Zomba, ASCAP) CPP</p> <p>16 TEENAGE LOVE (Def American, BMI)</p> <p>100 THAT'S THE WAY I LOOK AT LOVE (Too Sweet Muzik, ASCAP)</p> <p>55 THAT'S THE WAY LOVE IS (SBK April, ASCAP/Law Man, ASCAP/SBK Blackwood, BMI/Rude Tymz, BMI/Been Stung, BMI)</p> <p>11 THIS TIME (Almo, ASCAP/Wun Tun, ASCAP) CPP</p> <p>83 THOUGHT OF YOU JUST A LITTLE TOO MUCH (Glicon, BMI/Daville, BMI/Stan Flo, BMI)</p> <p>92 TOUGH ACT TO FOLLOW (Starpoint, BMI/Warner-Tamerlane, BMI)</p> <p>71 TRUE OBSESSION (Two Tuff-Enuff, BMI/Kash, ASCAP/Virgin, ASCAP)</p> <p>46 TURN MY BACK ON YOU (Angel Music Ltd./Silver Angel, ASCAP/Famous, ASCAP) CPP</p> <p>34 TWICE THE LOVE (Glasshouse, BMI/Irving, BMI/Jobete, ASCAP) CPP</p> <p>45 TWIST AND SHOUT (Screen Gems-EMI, BMI/Robert Mellin, BMI)</p> <p>69 WALKING AWAY (Tommy Boy/INSCO, ASCAP)</p> <p>44 WE WANT EAZY (Mash-A-Mug, BMI/Island, BMI)</p> <p>38 WE'VE SAVED THE BEST FOR LAST (Pardini, ASCAP/Gelfen, ASCAP/Matkosky/Chappell & Co., ASCAP/French Stuff)</p> <p>99 WHERE DID YOU GET THAT BODY...BABY? (Bright Light, BMI)</p> <p>96 WHERE IS THE LOVE (Antisia, ASCAP)</p> <p>4 WILD THING (Varry White, ASCAP)</p> <p>36 WITH EACH BEAT OF MY HEART (Jobete, ASCAP/Black Bull, ASCAP) CPP</p> <p>20 YOU AND I GOT A THANG (Amirful, ASCAP/Torin, ASCAP)</p> <p>68 YOU AND ME (Eye Of Madley, ASCAP/Carolyn White, ASCAP/Keecho, ASCAP/Virginia G, ASCAP/Darwall, BMI/Little Buzz, BMI)</p> <p>63 YOU GOT IT (THE RIGHT STUFF) (Maurice Starr, ASCAP/SBK April, ASCAP)</p>
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Buck And The Director. E.U., who recorded "Da Butt" for Spike Lee's "School Daze," worked with the director again on the video for their Virgin single "Buck Wild." On the set, left to right, were E.U.'s William "Ju Ju" House, Lee, E.U.'s Gregory "Sugar Bear" Elliott, and E.U.'s Bennie "Scooter" Dancey. Other members of E.U. are in the background.

SELECT WRAPS UP HIP-HOP'S BEST

(Continued from preceding page)

some rumbles about that other stuff, but she'll be fine because she's talented."

Munao optimistically says "watch out" for the upcoming hip-hop releases from veteran acts Whistle and UTFO, as well as Malika Love, True Mathematics, Crush Nation, the Chosen Ones (featuring Lord Shafiyk and D.J. Doe Rodriguez) and Positively Black.

"I'm extremely excited about Positively Black because they're saying some really valid and inspiring things," says Munao. "Their first single is called 'Think Like Your Enemy.' Some of their other songs are 'Droppin' Bombs' and 'Ebony Princess,' a message to black women." In the next few weeks Annette Taylor, Glen Piper, and New Image will emerge with new dance/R&B product on Select.



Alex's debut album is keyboard art. Includes "Piano In The Dark." (75602)

ALEX BUGNON "Love Season"



Physical Fitness! "More Than Physical," the debut single & album by Christopher Max is pumping it way up everyone's playlist! (46992)

CHRISTOPHER MAX "More Than Physical"



"Love Sick," the follow up single to the #1 smash "Can U Read My Lips." (75600)

Z'LOOKE "Take U Back To My Place"

EMI

Billboard

TOP BLACK ALBUMS™

FOR WEEK ENDING
FEBRUARY 25, 1989

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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	22	KARYN WHITE ● WARNER BROS. 25637 (8.98) (CD)	5 weeks at No. One KARYN WHITE
2	2	2	33	BOBBY BROWN ▲ ³ MCA 42185 (8.98) (CD)	DON'T BE CRUEL
3	3	4	18	THE BOYS MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
4	5	6	33	GUY ● UPTOWN 42176/MCA (8.98) (CD)	GUY
5	4	3	17	ANITA BAKER ▲ ² ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
6	6	5	19	LUTHER VANDROSS ▲ EPIC 44308/E.P.A. (CD)	ANY LOVE
7	9	10	17	M.C. HAMMER CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
8	8	8	14	LEVERT ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
9	7	7	33	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
10	12	12	12	AL JARREAU REPRISE 25778/WARNER BROS. (9.98) (CD)	HEART'S HORIZON
11	13	13	12	TODAY MOTOWN 6261 (8.98) (CD)	TODAY
12	10	9	21	ROB BASE & D.J. E-Z ROCK ● PROFILE 1267 (8.98) (CD)	IT TAKES TWO
13	16	20	8	SLICK RICK DEF JAM 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
14	14	15	14	EAZY-E RUTHLESS 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
15	11	11	14	KID 'N PLAY SELECT 21628 (8.98) (CD)	2 HYPE
16	15	14	18	KENNY G ▲ ARISTA 8457 (9.98) (CD)	SILHOUETTE
17	18	16	29	FREDDIE JACKSON ● CAPITOL 48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
18	22	26	30	PAULA ABDUL VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
19	17	17	11	CHAKA KHAN WARNER BROS. 25707 (9.98) (CD)	C.K.
20	21	22	12	GERALD ALSTON MOTOWN 6265 (8.98) (CD)	GERALD ALSTON
21	19	18	17	CAMEO ● ATLANTA ARTISTS 886 002/POLYGRAM (CD)	MACHISMO
22	26	36	6	CASH MONEY & MARVELOUS SLEEPING BAG 42016 (8.98) (CD)	WHERE'S THE PARTY AT?
23	20	23	18	MIDNIGHT STAR SOLAR 72564/CAPITOL (8.98) (CD)	MIDNIGHT STAR
24	25	24	20	CHERYL 'PEPSII' RILEY COLUMBIA 44409 (CD)	ME, MYSELF AND I
25	23	19	62	KEITH SWEAT ▲ ² VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
26	28	31	23	KIARA ARISTA 8533 (8.98) (CD)	TO CHANGE AND/OR MAKE A DIFFERENCE
27	30	35	35	VANESSA WILLIAMS WING 835 694/POLYGRAM (CD)	THE RIGHT STUFF
28	24	21	41	AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
29	32	33	16	SURFACE COLUMBIA 44284 (CD)	2ND WAVE
30	27	25	42	TONY! TONI! TONE! WING 835 549/POLYGRAM (CD)	WHO?
31	NEW ▶	1	1	TONE-LOC DELICIOUS VINYL 3000/ISLAND (8.98) (CD)	LOC'ED AFTER DARK
32	29	27	28	SALT-N-PEPA ● NEXT PLATEAU 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
33	44	50	7	BEBE & CECE WINANS CAPITOL 90959 (8.98) (CD)	HEAVEN
34	33	28	16	VESTA A&M 5223 (8.98) (CD)	VESTA 4 U
35	38	44	10	KING TEE CAPITOL 90544 (8.98) (CD)	ACT A FOOL
36	35	38	13	RODNEY-O JOE COOLEY EGYPTIAN EMPIRE 00777/WEST COAST (8.98)	ME AND JOE
37	34	32	21	ICE-T ● SIRE 25765/WARNER BROS. (8.98) (CD)	POWER
38	41	40	8	Z'LOOKE ORPHEUS 75600/EMI (8.98) (CD)	TAKE U BACK TO MY PLACE
39	37	39	18	JONATHAN BUTLER JIVE 1136/RCA (8.98) (CD)	MORE THAN FRIENDS
40	40	45	7	ROBERT BROOKINS MCA 42250 (8.98) (CD)	LET IT BE ME
41	36	37	13	SWEET TEE PROFILE 1269 (8.98) (CD)	IT'S TEE TIME
42	31	29	14	CHERRELLE TABU 44148/E.P.A. (CD)	AFFAIR
43	42	34	13	SHEENA EASTON MCA 42249 (8.98) (CD)	THE LOVER IN ME
44	39	30	14	ROBERTA FLACK ATLANTIC 81916 (9.98) (CD)	OASIS
45	46	48	13	ANQUETTE LUKE SKYYWALKER 103 (8.98) (CD)	RESPECT
46	50	52	8	GUCCI CREW II GUCCI 3309/HOT PRODUCTIONS (8.98)	WHAT TIME IS IT
47	49	46	18	NEW KIDS ON THE BLOCK ● COLUMBIA 40985 (CD)	HANGIN' TOUGH
48	45	42	33	SIR MIX-A-LOT NASTYMIX 70123 (8.98) (CD)	SWASS
49	48	41	11	SAMANTHA FOX JIVE 1150/RCA (9.98) (CD)	I WANNA HAVE SOME FUN

50	43	43	14	THE REAL ROXANNE SELECT 21627 (8.98) (CD)	THE REAL ROXANNE
51	62	—	2	THE BAR-KAYS MERCURY 422-836-774-1/POLYGRAM (8.98) (CD)	ANIMAL
52	47	47	39	SADE ▲ EPIC 44210/E.P.A. (CD)	STRONGER THAN PRIDE
53	53	60	6	SOUNDTRACK ARISTA 8574 (8.98) (CD)	I'M GONNA GIT YOU SUCKA
54	51	49	32	PUBLIC ENEMY ● DEF JAM 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
55	57	65	12	DONNA ALLEN OCEANA 91028/ATLANTIC (8.98) (CD)	HEAVEN ON EARTH
56	NEW ▶	1	1	TOO SHORT DANGEROUS MUSIC 1149/RCA (8.98) (CD)	LIFE IS... TOO SHORT
57	52	54	6	ALEESE SIMMONS ORPHEUS 75601/EMI (8.98) (CD)	I WANT IT
58	56	64	34	TROOP ATLANTIC 81851 (8.98) (CD)	TROOP
59	54	58	17	SWEET OBSESSION EPIC 44419/E.P.A. (CD)	SWEET OBSESSION
60	59	55	22	GEORGE BENSON WARNER BROS. 25705 (9.98) (CD)	TWICE THE LOVE
61	60	56	14	GERALD ALBRIGHT ATLANTIC 81919 (8.98) (CD)	BERMUDA NIGHTS
62	55	59	10	GEORGIO MOTOWN 6263 (8.98) (CD)	GEORGIO
63	65	63	37	EVELYN 'CHAMPAGNE' KING EMI 46968 (8.98) (CD)	FLIRT
64	67	68	8	CLARENCE CARTER ICHIBAN 1032 (8.98) (CD)	TOUCH OF BLUES
65	61	77	4	VARIOUS ARTISTS PANDISC 8802 (8.98) (CD)	MIAMI BASS WARS
66	80	82	40	2 LIVE CREW ● LUKE SKYYWALKER 101 (8.98) (CD)	MOVE SOMETHIN'
67	58	51	33	BIG DADDY KANE COLD CHILLIN' 25731/WARNER BROS. (8.98) (CD)	LONG LIVE THE KANE
68	66	53	14	ANGELA BOFILL CAPITOL 48335 (8.98) (CD)	INTUITION
69	73	79	4	AVERAGE WHITE BAND TRACK RECORD 58830 (8.98) (CD)	AFTER SHOCK
70	69	62	75	MICHAEL JACKSON ▲ ⁶ EPIC 40600/E.P.A. (CD)	BAD
71	63	57	12	THE 7A3 GEFEN 24209/WARNER BROS. (8.98) (CD)	COOLIN' IN CALI
72	70	75	39	DOUG E. FRESH & THE GET FRESH CREW REALITY/DANYA 9658/FANTASY (8.98) (CD)	THE WORLD'S GREATEST ENTERTAINER
73	72	76	6	RAY, GOODMAN & BROWN EMI 90037 (9.98) (CD)	MOOD FOR LOVIN'
74	71	70	6	VARIOUS ARTISTS PROFILE 1273 (9.98) (CD)	GOTTA HAVE HOUSE-BEST OF HOUSE MUSIC VOLUME 2
75	74	81	5	RICK KELLIS SEDONA 7502/JCI (8.98) (CD)	MANHATTAN SUITE
76	68	61	7	DENISE LASALLE MALACO 7447 (8.98) (CD)	HITTIN' WHERE IT HURTS
77	78	80	6	LITTLE MILTON MALACO 7448 (8.98) (CD)	BACK TO BACK
78	85	73	20	READY FOR THE WORLD MCA 42198 (8.98) (CD)	RUFF 'N' READY
79	82	78	43	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ ² JIVE 1091/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
80	90	89	33	NAJEE EMI 90096 (9.98) (CD)	DAY BY DAY
81	94	98	32	TYRONE DAVIS FUTURE 1003 (8.98)	FLASHIN' BACK
82	79	69	13	RENE MOORE POLYDOR 837 556/POLYGRAM (CD)	DESTINATION LOVE
83	NEW ▶	1	1	ALEXANDER O'NEAL TABU 44492/E.P.A. (CD)	ALL MIXED UP
84	77	74	26	JOHNNIE TAYLOR MALACO 7446 (8.98) (CD)	IN CONTROL
85	75	72	22	MARLEY MARL COLD CHILLIN' 25783/WARNER BROS. (8.98) (CD)	IN CONTROL, VOLUME 1
86	83	84	43	TAYLOR DAYNE ▲ ARISTA 8529 (8.98) (CD)	TELL IT TO MY HEART
87	76	67	40	TEDDY PENDERGRASS ● ELEKTRA 60775 (9.98) (CD)	JOY
88	84	87	24	L'TRIMM ATLANTIC 81925 (8.98) (CD)	GRAB IT!
89	98	90	27	N.W.A. AND THE POSSE MACOLA 1057 (8.98)	N.W.A.
90	89	97	23	FOUR TOPS ARISTA 8492 (8.98) (CD)	INDESTRUCTIBLE
91	91	—	25	ERIC B. & RAKIM ● UNI 3/MCA (8.98) (CD)	FOLLOW THE LEADER
92	86	93	34	TRACY CHAPMAN ▲ ² ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
93	64	66	10	SPLIT IMAGE BENTLEY 8500/BUSTIN (8.98)	LIFE IN THE CITY
94	88	85	18	DENIECE WILLIAMS COLUMBIA 44322 (CD)	AS GOOD AS IT GETS
95	81	71	37	EPMD ● FRESH LPRE 82006/SLEEPING BAG (8.98) (CD)	STRICTLY BUSINESS
96	92	88	27	JEFFREY OSBORNE A&M 5205 (8.98) (CD)	ONE LOVE-ONE DREAM
97	93	86	37	BOBBY MCFERRIN ▲ EMI 48059 (9.98) (CD)	SIMPLE PLEASURES
98	96	—	30	TRACIE SPENCER CAPITOL 48186 (8.98) (CD)	TRACIE SPENCER
99	95	—	8	SHINEHEAD ELEKTRA 60802 (9.98) (CD)	UNITY
100	87	100	33	SHIRLEY MURDOCK ELEKTRA 60791 (9.98) (CD)	A WOMAN'S POINT OF VIEW

○ Albums with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. *CBS Records and PolyGram Records do not issue a suggested list price for their product.

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CLUB PLAY					Compiled from a national sample of dance club playlists.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
★ ★ NO. 1 ★ ★						
1	4	4	5	FADING AWAY EPIC 49 08183/E.P.A.	◆ WILL TO POWER 1 week at No. One	
2	2	2	8	FINE TIME QWEST 0-21107/WARNER BROS.	◆ NEW ORDER	
3	3	3	8	I BEG YOUR PARDON ATLANTIC 0-86467	KON KAN	
4	5	6	7	THAT'S THE WAY LOVE IS ATLANTIC 0-86464	◆ TEN CITY	
5	7	8	7	STRAIGHT UP VIRGIN 0-96594	◆ PAULA ABDUL	
6	1	1	7	ALL SHE WANTS IS CAPITOL V 15434	◆ DURAN DURAN	
7	6	7	8	MAKE MY BODY ROCK BIG BEAT BB-0004	JOMANDA	
8	12	20	4	SHE DRIVES ME CRAZY I.R.S. 23926/MCA	◆ FINE YOUNG CANNIBALS	
9	10	18	5	GIRL YOU KNOW IT'S TRUE ARISTA ADI-9780	◆ MILLI VANILLI	
10	15	21	4	HAUNTED HOUSE ONE VOICE ML070647	DADA NADA	
11	9	10	8	NOTICE ME FEVER 829	SANDEE	
12	11	15	8	TURN IT UP/SALSA HOUSE MERCURY 872 187-1/POLYGRAM	◆ RICHIE RICH	
13	14	16	7	SHE WANTS TO DANCE WITH ME RCA 8839-1-RD	◆ RICK ASTLEY	
14	8	12	8	LEFT TO MY OWN DEVICES EMI V-56121	◆ PET SHOP BOYS	
15	16	19	7	CONTROL I'M HERE GEFFEN 0-21111	◆ NITZER EBB	
16	18	24	5	THE CLUB AEGIS 429 08180/E.P.A.	MARCUS LEWIS	
17	19	26	5	WALK THE DINOSAUR CHRYSLIS 4V9 43332	◆ WAS (NOT WAS)	
18	26	36	3	IT'S TOO LATE WTG 41 08182	NAYOBE	
19	36	—	2	YOU AIN'T SEEN NOTHING YET SIRE 0-21131/WARNER BROS.	FIGURES ON A BEACH	
20	25	31	5	SHE WON'T TALK TO ME EPIC 49 08178/E.P.A.	◆ LUTHER VANDROSS	
21	23	33	4	YOU GOT IT (THE RIGHT STUFF) COLUMBIA 44 08132	◆ NEW KIDS ON THE BLOCK	
22	29	41	3	HEAVEN KNOWS VIRGIN 0-96589	◆ WHEN IN ROME	
23	28	32	4	FEEL IT PROFILE PRO-7240	2 FIERCE	
24	35	39	3	AS THE END DRAWS NEAR/PASSION... NETTWERK (IMPORT.CANADA)	MANUFACTURE	
★ ★ ★ POWER PICK ★ ★ ★						
25	49	—	2	ONE MAN PROFILE PRO-7241	CHANELLE	
26	44	—	2	EXCUSES TOMMY BOY TB-925	PAULA BRION	
27	33	35	5	LULLABY SIRE 0-21101/WARNER BROS.	BOOK OF LOVE	
28	39	42	4	I KNOW HOW (TO MAKE YOU LOVE ME) MERCURY 872 067-1/POLYGRAM	NIA PEEPLES	
29	47	—	2	HOW FAR CAN WE GO? TVT 4058	THE GROOVE ROBBERS	
30	45	—	2	SUCCESS EMI V-56130	SIGUE SIGUE SPUTNIK	
31	40	49	3	GIVE ME BACK MY HEART CUTTING CR-223	CORINA	
32	42	43	4	MAMBO WITCH WAX TRAX WAX 061	A SPLIT SECOND	
33	13	5	11	WILD THING DELICIOUS DV1002/ISLAND	◆ TONE LOC	
34	27	25	6	TEDDY'S JAM UPTOWN 23922/MCA	GUY	
35	17	11	10	RUSSIAN RADIO SYNTHICIDE 71310-0	RED FLAG	
36	32	30	6	SINCERELY YOURS ATCO 0-96586/ATLANTIC	SWEET SENSATION (WITH ROMEO J.D.)	
37	22	13	10	GOOD LIFE VIRGIN 0-96591	◆ INNER CITY	
★ ★ ★ HOT SHOT DEBUT ★ ★ ★						
38	NEW ▶	1	1	THIS IS ACID VENETTA VE 7016	MAURICE	
39	41	45	3	UNDER YOUR SPELL I.R.S. 23929/MCA	◆ CANDI	
40	NEW ▶	1	1	DON'T TURN YOUR BACK ON LOVE VENETTA VE-7011	KRISTIN BAI0	
41	30	23	10	RESPECT COOLTEMPO 4V9 43329/CHRYSLIS	ADEVA	
42	43	48	3	AS ALWAYS TRAX TX-172	RICKY DILLARD	
43	NEW ▶	1	1	TESTURE CAPITOL V-15439	SKINNY PUPPY	
44	NEW ▶	1	1	I'M GONNA GET YOU SUCKA ARISTA ADI-9777	◆ THE GAP BAND	
45	NEW ▶	1	1	LOVE HANGOVER '89 MOTOWN MOT-4632	DIANA ROSS	
46	21	17	8	SEDUCTION VENETTA VE-7014	SEDUCTION	
47	34	29	6	LOVE IS ON HER MIND CUTTING 872 069-1/POLYGRAM	SA-FIRE	
48	24	9	12	A LITTLE RESPECT SIRE 0 21059/WARNER BROS.	◆ ERASURE	
49	NEW ▶	1	1	THE MONSTER JAM (LP) NEXT PLATEAU PL1014	AMBASSADORS OF FUNK	
50	38	22	8	HIM OR ME MOTOWN MOT-4619	◆ TODAY	
BREAKOUTS						
1. JUST COOLIN' LEVERT FEATURING HEAVY D ATLANTIC						
2. OPEN UP YOUR HEART RAIANA PAIGE SLEEPING BAG						
3. SLEEP TALK ALYSON WILLIAMS DEF JAM						
4. MISMATCH APOLLONIA WARNER BROS						

12-INCH SINGLES SALES					Compiled from a national sample of retail store and one-stop sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
★ ★ NO. 1 ★ ★						
1	1	3	6	STRAIGHT UP VIRGIN 0-96594	◆ PAULA ABDUL 2 weeks at No. One	
2	4	4	6	I BEG YOUR PARDON ATLANTIC 0-86467	KON KAN	
3	2	2	10	GOOD LIFE VIRGIN 0-96591	◆ INNER CITY	
4	5	6	7	FINE TIME QWEST 0-21107/WARNER BROS.	◆ NEW ORDER	
5	3	1	12	WILD THING DELICIOUS DV1002/ISLAND	◆ TONE LOC	
6	6	5	10	A LITTLE RESPECT SIRE 0 21059/WARNER BROS.	◆ ERASURE	
7	9	24	4	FADING AWAY EPIC 49 08183/E.P.A.	◆ WILL TO POWER	
8	7	8	8	RONI MCA 23921	◆ BOBBY BROWN	
9	10	17	5	GIRL YOU KNOW IT'S TRUE ARISTA ADI-9780	◆ MILLI VANILLI	
10	8	11	8	TEDDY'S JAM UPTOWN 23922/MCA	GUY	
11	11	14	6	SINCERELY YOURS ATCO 0-96586/ATLANTIC	SWEET SENSATION (WITH ROMEO J.D.)	
12	13	16	6	SEDUCTION VENETTA VE-7014	SEDUCTION	
13	14	18	6	ALL SHE WANTS IS CAPITOL V-15434	◆ DURAN DURAN	
14	12	12	7	CAN YOU STAND THE RAIN MCA 23919	◆ NEW EDITION	
15	22	29	4	THAT'S THE WAY LOVE IS ATLANTIC 0-86464	◆ TEN CITY	
16	20	25	8	RUSSIAN RADIO SYNTHICIDE 71310-0	RED FLAG	
17	16	26	7	SHE WANTS TO DANCE WITH ME RCA 8839-1-RD	◆ RICK ASTLEY	
18	26	35	3	TWIST AND SHOUT NEXT PLATEAU NP50083	◆ SALT-N-PEPA	
19	18	22	7	LOVE IS ON HER MIND CUTTING 872 069-1/POLYGRAM	SA-FIRE	
20	17	20	7	NOTICE ME FEVER 829	SANDEE	
21	35	46	3	SELF DESTRUCTION JIVE 1178-1-JD/RCA	STOP THE VIOLENCE MOVEMENT	
22	25	27	6	JACK OF SPADES JIVE 1169-1-JD/RCA	◆ BOOGIE DOWN PRODUCTIONS	
23	24	32	6	FIND AN UGLY WOMAN/MIGHTY HARD ROCKER SLEEPING BAG SLX-40143	◆ CASH MONEY & MARVELOUS	
24	21	15	8	GET ON THE DANCE FLOOR PROFILE PRO-7239	◆ ROB BASE & D.J. E-Z ROCK	
25	27	31	6	LEFT TO MY OWN DEVICES EMI V 56121	◆ PET SHOP BOYS	
★ ★ ★ POWER PICK ★ ★ ★						
26	44	—	2	JUST COOLIN' ATLANTIC 0-86459	◆ LEVERT FEATURING HEAVY D	
27	40	—	2	SHE DRIVES ME CRAZY I.R.S. 23926/MCA	◆ FINE YOUNG CANNIBALS	
28	15	7	14	DIAL MY HEART MOTOWN MOT-4614	◆ THE BOYS	
29	36	40	3	YOU GOT IT (THE RIGHT STUFF) COLUMBIA 44 08132	◆ NEW KIDS ON THE BLOCK	
30	19	10	14	HIM OR ME MOTOWN MOT-4619	◆ TODAY	
31	31	30	10	PERFECT GIRL VENETTA VE-7009	BACK TO BACK	
32	46	—	2	HEAVEN KNOWS VIRGIN 0-96589	◆ WHEN IN ROME	
33	33	33	7	RESPECT COOLTEMPO 4V9 43329/CHRYSLIS	ADEVA	
34	38	39	5	MAKE MY BODY ROCK BIG BEAT BB-0004	JOMANDA	
35	39	41	4	MORE THAN YOU KNOW COLUMBIA 44 08135	◆ MARTIKA	
36	37	37	5	TURN IT UP/SALSA HOUSE MERCURY 872 187-1/POLYGRAM	◆ RICHIE RICH	
37	28	19	15	I WANNA HAVE SOME FUN JIVE 1155-1-JD/RCA	◆ SAMANTHA FOX	
★ ★ ★ HOT SHOT DEBUT ★ ★ ★						
38	NEW ▶	1	1	GIVE ME BACK MY HEART CUTTING CR-223	CORINA	
39	32	28	18	DOCTORIN' THE TARDIS TVT 4020	THE TIMELORDS	
40	23	9	15	IF YOU FEEL IT VENETTA VE-7013	DENISE LOPEZ	
41	NEW ▶	1	1	YO NO SE' 23 WEST 0-86478/ATLANTIC	PAJAMA PARTY	
42	41	45	4	THE R UNI UNI-8012/MCA	ERIC B. & RAKIM	
43	45	48	3	NOT GONNA DO IT MOVIN' MR-0004	VICKY MARTIN	
44	47	43	4	CONTROL I'M HERE GEFFEN 0-21111	◆ NITZER EBB	
45	NEW ▶	1	1	SAFE IN THE ARMS OF LOVE VENETTA VE-7010	SHOOTING PARTY	
46	29	13	12	WALKING AWAY TOMMY BOY TB-919	◆ INFORMATION SOCIETY	
47	34	23	15	THE LOVER IN ME MCA 23904	◆ SHEENA EASTON	
48	48	—	9	GANGSTA GANGSTA RUTHLESS PVL-07263/PRIORITY	N.W.A.	
49	50	49	3	I'LL HOUSE YOU IDLERS WAR-0228/WARLOCK	THE JUNGLE BROTHERS	
50	NEW ▶	1	1	SNAKE IN THE GRASS SOLAR V 15433/CAPITOL	◆ MIDNIGHT STAR	
BREAKOUTS						
1. I WANNA BE THE ONE STEVIE B LMR						
2. THIS IS ACID MAURICE VENETTA						
3. GIRL I GOT MY EYES ON YOU TODAY MOTOWN						
4. YO YO GET FUNKY FAST EDDIE D J INTERNATIONAL						

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

Cannibals Devour All Ears

OVER EASY: Fine Young Cannibals' "She Drives Me Crazy" is already racking up serious support all around, and the accompanying album, "The Raw & The Cooked" (I.R.S.), has plenty more potential singles to choose from. Roland Gift, David Steele, and Andy Cox have delivered a charming effort that shows a distinct growth from the U.K. act's 1985 debut.

Most of the selections were co-produced by the band with David Z, who manages to bring out a clearer musical vision for the three-piece combo. The songs included here are as memorable as past hits "Johnny Come Home," "Suspicious Minds" and "Ever Fallen In Love" (included here but originally from the '87 "Something Wild" soundtrack), and are in abundance. Club programmers shouldn't hesitate to discover the truly engaging techno/R&B/funk of "It's OK (It's Alright)," the acid house-influenced "Don't Let It Get You Down," the moody hip-hop of "I'm Not The Man I Used To Be" or the tasty up-tempo dance/pop stomper "I'm Not Satisfied."

The timing couldn't be more ripe for this trio's carefully crafted and unique hybrid of pop, R&B, and rock (made all that more infectious by Gift's refined delivery). It's a rare and admirable feat when an act can successfully bridge a host of styles and create music that is as satisfying to listen to as it is to groove to.

With "She Drives..." introducing the band to an entirely new audience and "Don't Look Back" or "Good Thing" likely to be the next single candidates for radio, don't be surprised if "The Raw & The Cooked" becomes your platter *du jour*.

FINE TIME: The single "It Must Be You" (Tin Pan Apple/PolyGram) ushers in the forthcoming project from the Latin Rascals, titled "When She Goes." Strong song delivery and production adds up to a winner. Postproduced and mixed by "Little" Louie Vega with the Rascals, this Latin-tinged freestyle number thankfully doesn't suffer from the customary pitfalls due to the aggressively hooky mix treatment and interesting arrangement. A Todd Terry interpretation is also provided for those who require a more eccentric house flavor. Radio shouldn't overlook this one because it has the potential to be the duo's most successful release... Cherrelle returns with something for the dance floors with the title cut from her album "Affair" (Tabu). Remixed by Keith Cohen, the feel of the album version remains intact with the addition of some percussion and breaks. Lyrically the song is smokin' and the midtempo, toe-tappin', beat-heavy rhythm is irresistible as well. Hip-hop and house-flavored versions are also provided... D.J. International (312-559-1845), continuing to release a wealth of very good product, has unleashed our favorite cut from Tyree, titled "Turn Up The Bass," featuring rapper Kool Rock Steady. Take the "It Takes Two" scream hook, a pumping rhythm track, a hint of acid, and a lively keyboard melody and you've got the idea behind this hot one. Mixes were provided by Tyree, "Julian Jumpin' Pete," and Fast Eddie.

BEATS & PIECES: MCA recording artist Colonel Abrams is working on a new project, tentatively scheduled for a late-spring release. Besides co-producing a few

tracks with his brother, Marston Freeman, Abrams has also reportedly utilized the production talents of Larry Blackmon and Michael J. Powell... Pathfinder Records (212-995-8112) is scheduling a new single release from fave Lene Lovich, titled "Wonderland"... Information Society's Paul Robb will be going into the studio with Synthicide act Red Flag to produce a few tracks for its forthcoming album... Ziggy Marley & the Melody Makers will be returning to the studio with Chris Frantz & Tina Weymouth in preparation for a new album. Marley will more than likely produce a few cuts himself... The forthcoming Virgin soundtrack to the film "Slaves Of New York," based on Tama Janowitz's best seller, will include new and previously released material from the label's acts: Neneh Cherry, Boy George, Inner City, Ambitious Lovers, Les Rita Mitsouko, Camper Van Beethoven, and Ziggy Marley &



by Bill Coleman

the Melody Makers. The package is set for a March 28 release. On a side note, Les Rita Mitsouko has joined efforts with Sparks on "Singing In The Shower"—a track from Les Rita's new album—and Boy George has apparently begun a record label called More Protein that's geared toward street music... In the U.K. Bananarama has been teamed with British television's French & Saunders (Dawn and Jennifer, respectively) and actress friend Kathy Burke for a Stock, Aitken & Waterman-produced cover of the Beatles' "Help." The single release is a benefit sponsored by Comic Relief, which supports charity work in Africa and the U.K.... Justin Strauss is scheduled to remix the underground classic "Time Marches On" by Jungle Wonz for U.K. release on Breakout/A&M... Can't wait to hear it: Ten City is supplying backing vocals to a track called "Hypnotized" by Cabaret Voltaire and has also remixed a new song by the Funky Worm called "You & Me & Love."

BIG NOISE: "Baby Baby" (WTG) is the new one from Eighth Wonder. The vulnerable delivery by Patsy Kensit on this percolating pop track is appealing. The track has been mixed by the busy "Little" Louie Vega... S-Express returns with "Hey Music Lover" (Capitol). Although rescued by mixes provided by Shep Pettibone, only so much can be done to a song that didn't have all that much going for it to begin with. Unashamedly disco and stamped with acid licks (in addition to borrowing just about every riff in the book), the track is easily programmable. Despite the occasional monotony, the scorching female vocal becomes the song's definitive highlight... Take special note of the track "United" by Robert Brooks on his latest album project, "Let It Be Me" (MCA). The punchy R&B/dance number simmers.

Don't miss "It Happens Every Time" (AME, 305-255-8684) by Olga. This compelling Latin/pop number kicks an aggressive rhythmic and lyrical hook. The song was produced by Lewis Martinec and mixed by Martinec and Rick Alonzo... Serious Intention releases a reworking of its classic "You Don't Know" under the title "We Know" (Easy Street, 212-254-7979). Co-produced by Todd Terry and mixed by Pablovia RaBaN, we're sure you know what it's going to sound like... On the underground tip, "Stand Up" (Smokin', 212-262-0385) by The Klub is of interest. Mixed by Boyd Jarvis and Glenn "Sweety-G" Toby, this R&B club number is worth it for the "glasshouse dub"... Clubs should delight in "Let's Work" (Invasion, 212-532-1414) from Casanova's Revenge, which links a standard Todd Terry-styled rhythm track with nuances of "Work It To The Bone" throughout.

FUTURE EAR CANDY: Be on the lookout for "Fruit At The Bottom" (Columbia), the forthcoming album by Wendy & Lisa, which is seriously jammin'; "The New Flame" (Elektra), a stellar third collection from Simply Red; and the sweet soul debut of Alyson Williams, "Raw" (Def Jam), which will put a smile in your heart.



Fact Of The Matter. Singer/songwriter Gina Go-Go recently visited Capitol's West Coast office to discuss the facts concerning her latest pop/dance hit, "I Can't Face The Facts." Go-Go has recently completed co-writing three songs for artist Kashif's forthcoming album. Shown, from left, are Ron McCarrell, VP of marketing; Ken Friedman, Go-Go's manager; Kenny Ortiz, associate director of A&R; Go-Go; David Berman, president; Tom Whalley, VP of A&R; and Hank Talbert, VP of black promotion. (Photo: Arnold Turner)

VIDEO REVIEWS

This column offers a critical look at recent videoclip releases from dance-oriented artists. Suppliers interested in seeing their cassettes reviewed should send VHS cassettes to Bill Coleman, Billboard, 1515 Broadway, New York, N.Y. 10036

FINE YOUNG CANNIBALS She Drives Me Crazy (I.R.S./MCA) (3:36)
Producer: Promo Palace; Director: Philippe Decoufle

First clip from the outfit's "The Raw And The Cooked" collection was filmed in Paris and finds the trio in an almost surreal scenario a la New Order. That's not surprising—Decoufle also handled that outfit's popular "True Faith" clip. Sullen delivery from charismatic lead Roland Gift is somewhat contrary to the song's lively nature. **BILL COLEMAN**

RED FLAG Russian Radio (Synthicide/Enigma) (3:45)

Producer: Don Nedler; Directors: Scooter Bearden, Timmy Hannum.
Proof positive that less can amount to more. Made on a shoestring budget, the West Coast-based duo's effort works better than many that consume megabucks with less effect. Not revolutionary by any stretch, but the dark and ominous feel of the song remains intact and there are a few really captivating sequences. **B.C.**

MARTIKA More Than You Know (Columbia) (3:58)

Producer: Anthony Payne; Director: Jeffrey Hornaday.
Singer's video presence is capriciously provocative as she playfully dances her way through a stylish set enhanced by crisp direction and editing. A sassy boy-meets-girl scenario allows Martika to escape the expected girl-next-door image. **JIM RICHLIANO**

ROXANNE SHANTE Wack Itt (Cold Chillin'/WB) (4:45)

Producer: Sharon Oreck; Director: Tamara Davis.
The Queen of Rap's "dis" on "Push It" and J.J. Fad-sounding records is enhanced greatly by this video interpretation. Shante appears very much at ease in front of the camera and her personality in delivering the track makes it that much more interesting to watch. Calm, cool, and collected Shante carelessly ventures through outdoor footage while some lively dancers shake their thangs. **B.C.**

BANANARAMA Nathan Jones (London/PolyGram) (3:23)

Producer: Vivid Productions; Director: Andy Morahan.
Three impeccably dressed Nanas amid a chaotic blizzard of floating fruit, flowers, and Cupid statues. Fashionably correct and pleasing to the eye, but what does it all mean? **J.R.**

ZIGGY MARLEY Conscious Party (Live At The Palladium) (Virgin Music Video) (60:00)—\$19.98.

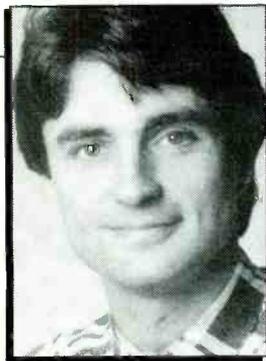
Producer: David Naylor; Directors: Leslie Libman, Larry Williams.
Fans of the foursome should revel in this live, 12-song set culled mostly from the act's latest album; it brings the viewer intimately on stage. Quick editing, the down-home simplicity of the band's performance, and a host of festive Jamaican rhythms provide a delightful retreat. As appealing aurally as it is visually. **J.R.**



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ONE TO ONE

Steve Ralbovsky talks about some of the new acts signed in A&M's A&R push

Steve Ralbovsky, senior VP of A&R for A&M Records, joined the label a little more than a year ago after stints at Columbia and EMI America. Ralbovsky talks about the label's latest signings and A&R objectives with associate editor Chris Morris.

Q: At present, many of A&M's artists are on either their first or second records for the label. Is this a harbinger of a major signing push at the company?

A: I would say that that's probably accurate, and probably a reflection of the last year's worth of work. The roster has several established artists, developing artists, but I also feel that there was a lot of room for growth in terms of the number of artists that the company could and should be involved with. The volume of their releases was moderate, and I felt could be more competitive and more active.

Q: Does your recent signing of the Seattle-based group Soundgarden, originally an SST Records band, and a band on the hard rock-metal cusp, signify a new direction for A&M?

A: It wouldn't make any sense for me to say, "A&M's never been in the hard rock business, so I'm going to stay away from that because they wouldn't know how to do it." Rather, if you find and sign talent that's the best at what they mean to be, they're going to get through, and the professionalism and the intellect and the passion of a company to win and have success will overcome any short-term lack of awareness or mechanical elements of how you break these things. In addition to Soundgarden, and certainly sounding nothing like Soundgarden, we have other projects that people would maybe think would be different from what A&M has traditionally released.

Q: For instance?

A: Extreme, a great young hard rock band from Boston, whose first record comes out the end of February, is a very strong four-piece guitar-based fun rock band. We have a band from Memphis called Tora Tora, whose style blend is a combination of great Delta blues with the spirit of boogie rock'n'roll metal. There is a group by the name of Giant, whose principals are Dan Huff and Alan Pasqua, who are two very well-known Los Angeles studio musicians. That's a project that may have a bit more polish and chops and musical virtuosity than Extreme or Tora Tora. But all of them have a spirit that is youthful, very visceral, and exciting. All four bands are freestanding, but all four

represent a different stripe and color from what's traditionally been perceived as the kind of acts that A&M has.

Q: Beyond signing such known quantities as Jason & the Scorchers, the Neville Brothers, and Matthew Sweet, what have you and your staff brought to the table for 1989?

A: Via our production situation with Twin/Tone and Coyote, we have Joe Henry, who is a fantastic singer/songwriter; people might find him similar to songwriters like Tom Waits or Randy Newman or John Hiatt. Gordon Peterson is an artist from Toronto. His project is called "Indio," and will be released in May. Environment, atmosphere, the elements are all things which are captured in Gordon's songwriting and style. Innocence Mission

are a four-piece group from Lancaster, Pa. They were signed by Patrick Clifford. Their music has a very beautiful, ethereal, and sometimes enigmatic quality. We look

for a late-summer release from them. The Sandmen were signed by Aaron Jacoves. They're from Denmark and come via the Mistlur label. They're on the modern pop-rock side, but with a real gritty, earthy, rhythmic feel. Greg Alexander is an 18-year-old artist from Detroit; his debut album will be out in April. Trip Shakespeare is a four-piece band from Minneapolis I originally heard about from Matthew Sweet about three years ago. They have their own musical identity. We're looking for an early fall release from them.

Q: In addition to releasing your most noteworthy jazz catalog albums on CD, are there any plans to broaden A&M's jazz program?

A: The A&M Modern Masters series is an idea I had to record living-legend status jazz musicians, guys who had major importance and influence in the modern period. This will be a series that has a beginning and an end. It would have between six and 10 artists that we would make a record with, with ongoing options. We've recorded to date a new record with Don Cherry, with three-fourths of the original Ornette Coleman quartet—Cherry, Billy Higgins, and Charlie Haden—and tenor player James Clay. That will be the first release, in May. The second is an album I made with Sun Ra. I wanted a record of stride piano, blues, and Fletcher Hendersonesque big band feel, which is where he comes from. Stan Getz is going to participate in the Modern Masters series. We're currently talking to Cecil Taylor and Art Blakey about doing a record of duets.

**Winger Soars Thanks To Videoclip
MTV Rotation Responsible For Rise**

BY TERRY WOOD

LOS ANGELES "I always figured those ballet lessons would come in handy some day," says Kip Winger, bassist, lead singer, and namesake of the metal-edged rock band Winger. "When we got a chance to do a video, it was no problem for me to perform for the camera."

In 1980, Winger served as a principal dancer for an entire season with the Colorado State Ballet. Today, he fronts a four-man band whose Atlantic debut has already been certified gold and is continuing to enjoy a robust sales showing ("Winger" is No. 21 with a bullet this week on Billboard's Top Pop Albums chart).

The 26-year-old Winger and the band's manager/producer, Beau Hill, both acknowledge that regular MTV rotation of Winger's first clip, "Madalaine," was a primary reason for

the band's huge breakout.

"Kip's very charismatic," says Hill, who has also produced Ratt, Kix, and Fiona. "The rest of the guys in the band are reasonably good-looking, so that doesn't hurt us."

'MTV has gone out of its way to help'

"Kip visited the people at MTV himself and won them over, and MTV has gone out of its way to break this band. We're grateful, because it's been a struggle to get exposure on radio. Radio feels it doesn't have to play new bands because it's already got plenty of hits from Def Leppard and Poison."

The band's second clip, "Seventeen," is now airing, and a third video, likely to be the ballad "Without

The Night," is planned.

Opening for the Scorpions and for Bad Company last fall also helped establish the band. Winger is slated to open for Ozzy Osbourne and Cinderella in 1989.

"The videos and shows have helped us prove that, first of all, we have good songs and that we can pull them off live without a lot of gimmicks," says Winger, who previously took guitar chores on Alice Cooper's 1986 album, "Constrictor," and a subsequent tour. "People can see we don't wear a bunch of makeup, and it makes the band look genuine. That feel of honesty gives us an edge."

"I've been involved with 12 different recordings before this one, and they all stiffed," adds Winger, whose sizable catalog of unreleased songs also includes pop- and R&B-flavored material. "The fact that we're going gold with this one is a miracle to me."

**Cellar Door's Liss Named Exec. Director
Concert Promoters Assn. Sets Agenda**

BY BRUCE HARING

NEW YORK The North American Concerts Promoters' Assn. held two days of full membership meetings Feb. 5-6 in Fort Lauderdale, Fla., to develop membership criteria and an agenda of issues the body will address during the year. About 30 promoters attended the meeting.

NACPA announced the appointment of Ben Liss as its full-time executive director, a promotion from his previous status as acting director. Liss is an attorney with Cellar Door Concerts.

Under a resolution adopted at the meeting, full membership standing in NACPA for individuals or companies is open to those who "present concerts in clubs, arenas, and theaters and undertake to promote new, relatively unknown, or minor performers as well as major artists." Full membership requires promotion of a minimum of 50 concerts per year, at least 10 of which are club dates, 10 are theater dates, and 10 are in arenas with a capacity of 7,000 or more seats.

Membership dues were not revealed but are described as "modest" by Liss.

The closed-door sessions at Fort Lauderdale's Marriott Hotel included a keynote address by Bill Elson of ICM; a facility promoter discussion with Loris Smith, past president of the International Assn. of Auditorium Managers and former GM of the Meadowlands' Brendan Byrne Arena in New Jersey, Tony Tavares of Spectacor Management Group, and Rick Bjorklund, manager of the Rosemont Horizon in Chicago; and an overview of such family events as the Harlem Globetrotters and The Ice Capades with Shelley Schultz of Monterey Artists International, Dell Furano of Winterland, and Thomas Scallen of International Broadcasting Corp. The NACPA meetings also fea-

tured discussions on insurance, agency-promoter relations, venues, marketing procedures and advertising issues, tribute ads, pro-

NACPA to be open to presenters of minor, major acts

duction requirements, contract clauses, deposits, licensing societies, and internal NACPA matters. Committees were established on the above-mentioned matters, according to Liss, with reports scheduled to be delivered at the next NACPA meeting in March.

That meeting will feature a workshop with representatives from major talent agencies.

NACPA also passed general resolutions supporting the Recording Industry Assn. of America's position on radio back-announcing, encouraging further relations between NACPA and the RIAA, and endorsing the concept of promoters obtaining their own insurance on events in accordance with building contracts.

The permanent NACPA headquarters will be located in Washington, D.C., Liss says. Until that office is established, membership applications can be obtained from NACPA at 329 S. Patrick St., Alexandria, Va. 22314.



Getting By With A Little Help From His Friends. Billy Preston, left, gets a little help from Joe Cocker during Preston's recent performance at New York's Bottom Line. Preston previewed new material as well as singing some old favorites.

TALENT IN ACTION

BULLETSBOYS
PRIVATE LIFE
Cat Club
New York

THE WARNER BROS. ACT'S high-powered New York debut on Jan. 25 was so high-volume that some attendees are still hearing ringing sounds of the nontelephonic kind. But loud as it was, the mix was clean enough to deliver an impressive showing by the baby L.A. band, whose debut single, "Smooth Up In Ya," has torn up the MTV airwaves (a fact vocalist Marq Torien dutifully noted for any MTV execs present in the packed house).

The biggest plus, besides the knife-edged tenor that Torien wielded with total ease and authority, was the quartet's tightness, which was demonstrated visually on their second song, "Badlands." Halfway through the number, Torien stopped his cohorts cold to push his long blond tresses back without musical distraction. As expected, the girls squealed,

but it was still a deadly move.

He needn't have repeated it, though, on the next song, "Hell On My Heels" (also from BulletBoys' chart-climbing self-titled debut album), or during others later in the set. Such moves, along with oft-repeated macho torso flexing, indicate an inadequate vocabulary in Torien's body language dictionary.

Still, the voice won out. Also scoring was Torien's impassioned cover of the O'Jays' "For The Love Of Money," which worked as surprisingly well live as it does on record.

Remarkably enough, opening act and fellow L.A.-based group Private Life's cover of the Rufus Thomas R&B classic "Walking The Dog" was also tops. Lead singer Kelly Breznik's poses—and hair brushback—foretold what was to come from Torien. "Rockabye Angel," from the group's Warner debut album, "Shadows," was the set high point, as the step-up modulations made for a melodic intensity to match the earsplitting volume level. **JIM BESSMAN**

WAYNE TOUPS & ZYDECAJUN
Club Lingerie
Hollywood, Calif.

THE LOUISIANA-BASED accordionist and his band kept the crowd moving at their Feb. 1 showcase, but those in search of true zydeco sounds went home undernourished.

Mercury artist Toups is one of the younger generation of performers (including Terrence Simien, Jo-El Sonnier, and Zachary Richard) who are contemporizing traditional zydeco and Cajun sounds, and among them Toups strays farthest afield from the music's bayou roots. His quintet's souped-up sound plays like rock'n'roll with a squeezebox; anyone attempting an old-fashioned two-step to the music Zydecajun plays had better bring along some amphetamines.

As a front man, Toups also affects a look that sets him apart from his fellows: In his headband, tank top, Day-Glo baggies, and tennis shoes, he cuts a distinctly modern, and

(Continued on page 33)

Unearthed Tapes Yield A New Treasure; Mellencamp, Big Daddy Try Title Teasers

This week's Beat was written by Dave DiMartino, Billboard's Los Angeles bureau chief.

THERE ARE VERY FEW ARTISTS whose music truly merits the overused adjective "timeless"; England's **Nick Drake** is one of them. The fascinating guitarist/singer, who died of a drug overdose in 1974, left behind a remarkable legacy of recorded work, the bulk of which is available on "Fruit Tree," a boxed set released by Hannibal Records in 1986. That collection includes the original three albums Drake recorded for Island between 1968 and 1972—"Five Leaves Left," "Bryter Layter," and "Pink Moon"—and an extra disk bearing 14 additional tracks, including four recorded just prior to his death. As a whole, "Fruit Tree" contains some of the most moving music you'll ever hear; suffice it to say The Beat recommends it.

In the same vein, "Nine Of Swords," a new album by guitarist **Scott Appel** on Kicking Mule Records, is absolute-must listening for anyone who has ever been moved by Drake.

Through an unusual set of circumstances, Appel obtained several hours of tape containing various unfinished Drake compositions from Drake's parents, **Rodney** and **Molly**, and was given their blessings to "complete" the works. The result, frankly, is one of the best albums to be released this year.

"Nine Of Swords" contains four songs by Drake, including the previously unheard "Bird Flew By," "Our Season," and "Far Leys" (which Appel has "embellished from a lost Drake original," according to the liner notes, and thus co-wrote), along with a version of "Place To Be," from Drake's eerie "Pink Moon" album. The cassette and CD throw in two additional Drake tunes, including the gorgeous "Blossom"—again, never before heard—and "Parasite," also from "Pink Moon."

Furthermore, Appel's own originals, which incorporate Drake's unique guitar tunings, merge seamlessly with the Drake material after repeated listening and sound wonderful.

"Nine Of Swords" may not be a new Drake album, and it may not be an amazing simulation—but whatever it is, it's the next best thing and very much worth hearing.

OH YEAH? News that **John Cougar Mellencamp** is calling his new album "Big Daddy" was greeted with some bemusement by Rhino Records act **Big Daddy**.

So much bemusement, in fact, that the group has decided to return the favor and call its upcoming album—its third—"John Cougar Mellencamp." According to Rhino, Mellencamp's manager, **Harry Sandler**, has "failed to confirm" that the new album is a tribute to Big Daddy "similar to [Bob Dylan's] 'John Wesley Harding'" or acknowledge that with a top 20 U.K. hit under its belt, the group is actually "further along than Mellencamp was after his second album."

Rhino also notes that its Big Daddy—which, by the way, is best known for rearranging '80s hits into '50s style—will be involved in the first project of its newly formed Rhino Films division. Penning the screenplay will be well-known and charismatic journalist **John Mendelsohn**.

OH YEAH? PART II: Meanwhile, Midwestern pop group **Green** is so taken with the title of R.E.M.'s latest opus that they've decided to title their latest single "REM," even though neither the A-side nor B-side will actually bear a song with that title... The Beat reminds you that this concept isn't exactly new: After **Fleetwood Mac** recorded "Rumours," the **Rumour** released "Max," and after **David Bowie** released "Low," **Nick Lowe** put out a U.K. EP titled "Bowi."

SHORT TAKES: Over at the new WTG label, **Jerry Greenberg** reports picking up two hot singles: the answer record to **Tone Loc's** "Wild Thing," called "I'm Your Wild Thang" by **Mamado & She**, and "Where Are You Now?" by **Cinch**—which, incidentally, was already issued by CBS in 1985 and, says Greenberg, is now breaking at the same station that broke **Sheriff's** "When I'm With You"... **Steve Machat** and **Brian Avnet** are forming their own management firm; their first client is likely to be **Colin Hay** from **Men At Work**... Speaking of managers, vet **Bill Thompson** is now managing **Bill Champlin**, founding member of the original **Sons Of Champlin** and current lead singer of **Chicago**... Great news from indie label **Homestead**: It has signed original **Holy Modal Rounder Peter Stampfel** and will soon release a new record by **Rhys Chatham**. Also look for a new album from Milwaukee band the **Frogs**. The band, says Homestead label manager **Gerard Cosloy**, is "to our knowledge the world's only gay supremacy folk-rock duo. If you're not gay," promises Cosloy, "you will be by the time you listen to the record."



Billboard

UP-AND-COMING

SPECIAL ISSUES

SPOTLIGHT ISSUE	IN THIS SECTION	AD DEADLINE
ASCAP 75TH ANNIVERSARY	<ul style="list-style-type: none"> • ASCAP Now • History • International • ASCAP Foundation • Talent 	Feb 28
TOP CONCERTS & VENUES	<ul style="list-style-type: none"> • Business Now • Corporate Promotion • Top Venues • Talent • Summer Tours 	Mar 7
MUSIC VIDEO	<ul style="list-style-type: none"> • Longform • Labels • Product Survey • Retail Guide • Marketing Forum 	Mar 14
THE WORLD OF INTERNATIONAL TALENT & TOURING	<ul style="list-style-type: none"> • Touring '89 • Management • Booking & Promoting • Venues • Merchandising 	Mar 21

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- **ASCAP 75th ANNIVERSARY** special surveys the songwriter in 1989, from both creative and business standpoints. Up-and-coming ASCAP members in all genres bring the future into fast focus; new markets are creating new licensing opportunities; ASCAP superstars trace their roots to their heroes; while the ASCAP Foundation helps deliver music via special programs to where it's needed most.
- **TOP CONCERTS AND VENUES** showcases musicdom's main stops on the road to live success, along with the network of professionals that is setting the stage for a lively '89 in arenas, halls and clubs. This is the one issue that connects the dots on the tour map by linking the agents, promoters, venue owners/operators, talent, and support services that bring each date to life.
- **MUSIC VIDEO** spotlights the surge of longform video at record retail, offering a retailer's guide to merchandising this rapidly accelerating sell-through market. With record and combo stores blazing the way, both music and videolabels are rallying to capture the momentum at retail as the door widens to make way for superstar product sure to make music video the next hotcake on the frontburner of the music and video business.
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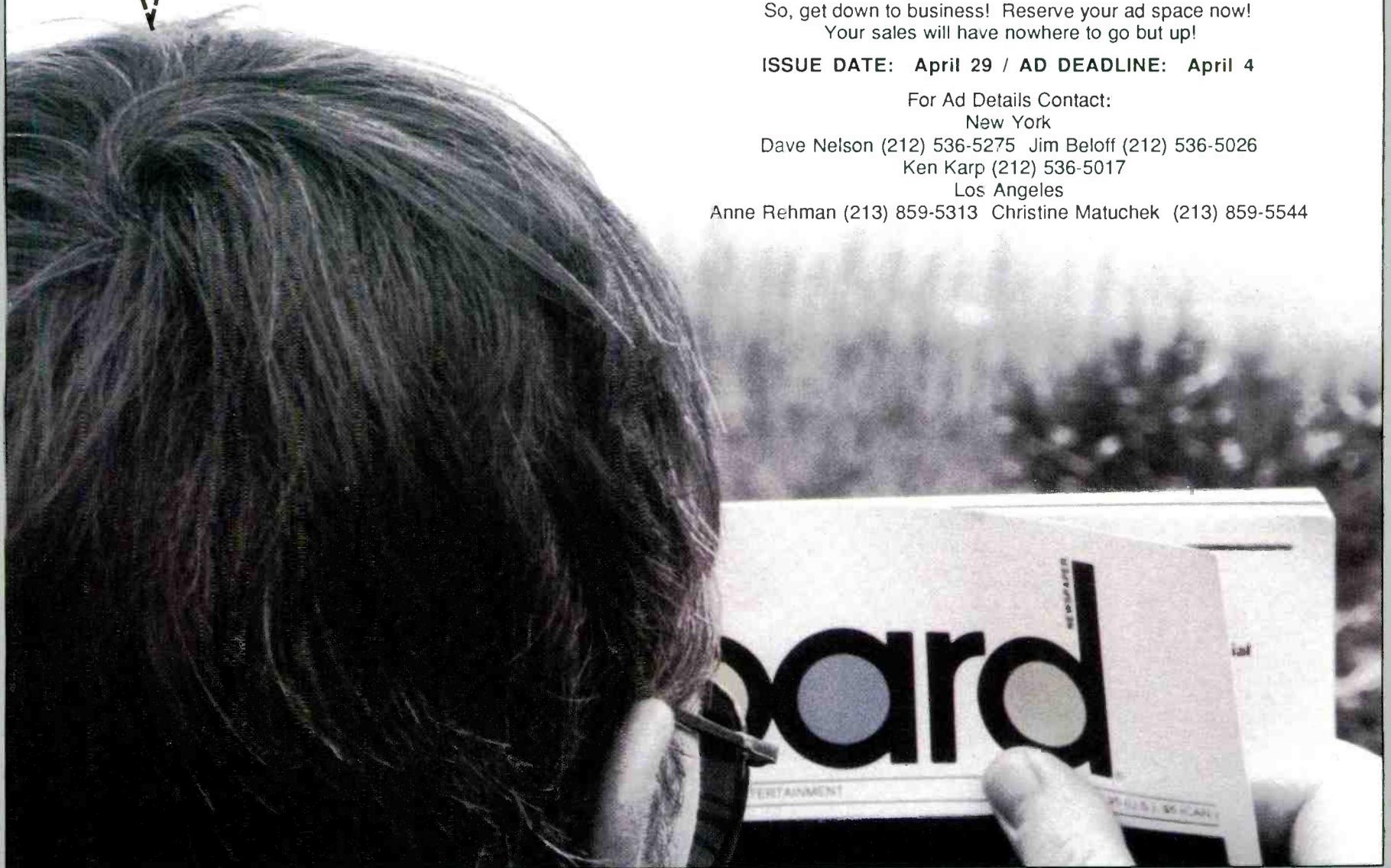
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BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD	The Forum Inglewood, Calif.	Feb. 10-12	\$1,026,987 \$19.50	52,666 sellout	Bill Graham Presents Avalon Attractions
JOHNNY MATHIS/DIONNE WARWICK	Radio City Music Hall New York, N.Y.	Feb. 1-4	\$736,285 \$35/\$30/\$25	22,600 sellout	Radio City Music Hall Prods.
NEIL DIAMOND	The Spectrum Philadelphia, Pa.	Feb. 6-7	\$670,351 \$18.50/\$16.50	37,861 sellout	Electric Factory Concerts
GRATEFUL DEAD AL RAPONE & THE ZYDECO EXPRESS	Henry J. Kaiser Convention Center Oakland, Calif.	Feb. 5-7	\$506,250 \$22.50	22,500 sellout	Bill Graham Presents
NEW EDITION BOBBY BROWN AL B. SURE!	The Spectrum Philadelphia, Pa.	Jan. 31	\$292,084 \$19/\$17	16,326 sellout	Al Haymon Enterprises
BON JOVI SKID ROW	Miami Arena Miami, Fla.	Feb. 9	\$291,209 \$18.50	15,741 sellout	Cellar Door Prods.
POISON TESLA	The Spectrum Philadelphia, Pa.	Feb. 4	\$283,207 \$17.50/\$15.50	17,076 sellout	Electric Factory Concerts
KENNY ROGERS THE BELLAMY BROTHERS	Sunrise Musical Theatre Sunrise, Fla.	Feb. 10-11	\$262,000 \$25	10,480 11,500	Cellar Door Prods.
NEW EDITION BOBBY BROWN AL B. SURE!	Civic Arena Pittsburgh, Pa.	Feb. 7	\$261,429 \$17.50	14,922 16,385	Al Haymon Enterprises in-house
BON JOVI SKID ROW	Orlando Centroplex Orlando, Fla.	Feb. 10	\$258,108 \$17.50	14,749 sellout	Cellar Door Prods.
BARRY MANILOW	Resorts International Hotel Atlantic City, N.J.	Jan. 27-29	\$236,128 \$42.50/\$20	6,014 sellout	in-house
METALLICA QUEENSRYCHE	Reunion Arena Dallas, Texas	Feb. 5	\$235,440 \$17.50	13,768 sellout	PACE Concerts 462 Concerts
HANK WILLIAMS JR. & THE BAMA BAND STEVE EARLE & THE DUKES TANYA TUCKER	Rupp Arena Lexington, Ky.	Feb. 4	\$227,990 \$17.50	13,028 13,900	Belkin Prods. Future Entertainment
BON JOVI SKID ROW	Pensacola Civic Center Pensacola, Fla.	Feb. 4	\$209,178 \$17.50	12,010 sellout	Fantasma Prods.
BON JOVI SKID ROW	Jacksonville Veterans Memorial Coliseum Jacksonville, Fla.	Feb. 7	\$200,288 \$17.50	11,676 sellout	Fantasma Prods.
BON JOVI SKID ROW	Tallahassee- Leon Civic Center Tallahassee, Fla.	Feb. 5	\$196,123 \$17.50	11,420 sellout	Fantasma Prods.
NEW EDITION BOBBY BROWN AL B. SURE!	Garrett Coliseum Montgomery, Ala.	Feb. 10	\$185,000 \$16/\$15	12,500 sellout	Al Haymon Enterprises
METALLICA QUEENSRYCHE	Lakeland Civic Center Lakeland, Fla.	Feb. 10	\$158,256 \$16	9,891 sellout	Cellar Door Prods.
METALLICA QUEENSRYCHE	Sam Houston Coliseum Houston, Texas	Feb. 4	\$153,153 \$16.50	9,698 sellout	PACE Concerts
REBA MCENTIRE	Freeman Coliseum San Antonio, Texas	Feb. 11	\$150,000 \$10/\$9/\$8/\$5	20,000 sellout	San Antonio Livestock Show
RATT BRITNY FOX KIX	Met Center Bloomington, Minn.	Feb. 10	\$148,851 \$18.50	8,439 10,200	Rose Prods. Presents
RATT BRITNY FOX KIX	The Coliseum Richfield, Ohio	Feb. 5	\$142,684 \$17/\$16	8,861 12,000	Belkin Prods.
THE JUDDS STEVE WARINER SKIP EWING	Symphony Hall Salt Palace Convention Center Salt Lake City, Utah	Jan. 26-27	\$131,274 \$18.50/\$15.50	8,042 sellout	Pro Tours
POISON TESLA	RPI Fieldhouse Rensselaer Polytechnic Institute Troy, N.Y.	Feb. 11	\$127,677 \$16.50	7,932 sellout	Northeast Concerts
METALLICA QUEENSRYCHE	Ocean Center Daytona Beach, Fla.	Feb. 11	\$126,143 \$16.50	7,645 8,000	Cellar Door Prods.

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TALENT

ARTIST DEVELOPMENTS

A MERRY CHRISTMAS

There was a point last year when Christmas was feeling none too jolly. "We were really depressed," the band's vocalist/guitarist Michael Cudahy explains. "I thought we were just a total failure and nobody cared and we were never going to get a label."

In 1986, the trio released "In Excelsior Dayglo," a record The New York Times called "the year's most delightful rock debut." The band opened for Husker Du on a national tour. Then lightning struck twice, according to Cudahy: Christmas' label, Big Time Records, wasn't paying them, and their bass player quit.

Christmas managed to cut loose from Big Time, and Cudahy recruited his brother to play bass. Finally, last August, I.R.S. Records signed the band; the label released the album "Ultraprophets Of Thee Psykick Revolution" Jan. 23.

I.R.S. is promoting the record heavily, label publicist Annie Fort says. "It's not just going to be an alternative push," she says.

For example, the band will appear on Morton Downey Jr.'s show Feb. 26-27 to discuss groupies.

"It's kind of scary," says Cudahy. "The thing about us is we never get any groupies. I'm not sure if I've ever even met any."

EVELYN McDONNELL

WONDER OF WONDERS

Polydor/PolyGram's the Wonder Stuff started in April 1986 as "a self-indulgent venture, just an outlet," according to lead singer Miles Hunt. But with the success of two independent singles in England and the band's U.S. debut, "The Eight-Legged Groove Machine," it has rapidly become much more.

TALENT IN ACTION

(Continued from page 31)

somewhat absurd figure.

Undeniably, the group plays effectively. Guitarist Wade Richard, keyboardist Rick Lagneaux, bassist Mark Miller, and drummer Troy Gaspard steamed along at a feverish clip for most of the night, rocking merrily through old saws like "Sugar Bee" and originals like "Zydecajun Train."

For his own part, Toups is a minimally gifted accordion soloist; he was at his best as a ballad vocalist on "Let's Fall In Love (All Over Again)" and Van Morrison's "Tupelo Honey."

Questions of authenticity apparently didn't arise among those in attendance at the Lingerie, many of whom bopped and wiggled throughout the set. But devotees of *la musique Louisiane* were forced to admit that Toups' *nouveau* zydeco isn't exactly their cup of gumbo. CHRIS MORRIS

THE FOUR TOPS
State Theatre
New Brunswick, N.J.

NOBODY DOESN'T LIKE Sara Lee or the Four Tops.

A capacity crowd at this college town theater bounced out of their seats at the opening notes of the

"All four of us are songwriters," spokesman Hunt says of himself and band mates Martin Gilks, Malcolm Treece, and Rob Jones. "This was an outlet for that."

But the project did not remain a strictly casual venture. "The indie scene was easy to get onto," Hunt says, so the band put together a set. They attracted a club following, which prompted a trip to the studio.

Two 1987 singles, "Wonderful Day" and "Unbearable," made a dent on the British indie charts, with critics hailing the band's tough but melodic guitar sound.

"We had majors chasing us, but we were never interested because we didn't need the money," Hunt says. "But once 'Unbearable' took off, we needed the cash to make another record, and Polydor seemed like nice people."

The move to the majors would normally prompt accusations of selling out. Not so, says Hunt.

"By the time we got to the level where people were taking us seriously, there was no problem," Hunt says. "We were never really big independent touts. We weren't that involved in the scene, just in on it."

BRUCE HARING

ALMOND SEES STARS

"Tears Run Rings" is the first single from Marc Almond's Capitol debut, "The Stars We Are." But the former Soft Cell-mate says that a major inspiration for his solo album is its sole cover, "Something's Gotten Hold Of My Heart."

"Gene Pitney did it in the mid-'60s, and it's one of my all-time favorite songs," says Almond, who recently shot a video of the song with Pitney. The clip accompanies a non-album duet version of the track recorded with Pitney, which just topped the British singles chart.

"I wanted that kind of orchestrated pop song, that big sweeping bal-

lad of the '60s that I'm influenced by, to set the album's tone," continues Almond. "We chose to go with my own song as the first single because it was a bit more up-tempo, but we'll come back with the duet."

Almond originally intended to do an all-duet album showcasing other similarly distinctive singers. However, he realized the impossibility of performing it live, thereby obstructing his "reintroduction" to a U.S. audience largely ignorant of Almond product since Soft Cell.

While "The Stars We Are" lacks the Pitney duet, it does feature a duet with Nico, which Almond hopes will serve as a "fitting tribute" to the late vocalist. JIM BESSMAN



Love And Money: Bobby Paterson, James Grant, and Paul McGeechan

NEW ON THE CHARTS

Scottish group Love And Money made its foray onto the charts with "Hallelujah Man," the first single from the band's second album, "Strange Kind Of Love." The Mercury trio consists of lead guitarist/vocalist James Grant, bassist Bobby Paterson, and keyboardist Paul McGeechan.

Love And Money evolved after the breakup of Friends Again, a band that included Grant and McGeechan. The duo teamed up with Paterson to form Love And Money and gained acclaim in the U.K. with the release of its 1986 debut, "All You Need Is Love And Money" on Phonogram Records.

"Strange Kind Of Love" was produced by Gary Katz, best known for his work with Steely Dan. JIM RICHLIANO

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CMA Reinstates Music Vid Award Trophy Will Go To Director, Not Artist

BY GERRY WOOD

SAN DIEGO To praise video or not to praise video: That was the question, and the hottest topic, at the first quarterly Country Music Assn. board meeting held here Feb. 1-2. Following some lively discussions, the board voted to reinstate the music video of the year category to the annual CMA Awards.

The organization first presented a video trophy on the 1985 awards show, but the award was halted in 1988 after some board members argued that members were voting on the artist's name recognition

and not necessarily on the creative excellence of the video. Now the video award is back on the boards with one major change—it will go to the video director instead of the artist.

"Music videos have become a more meaningful artist tool," said Bruce Hinton, chairman of the awards criteria committee and president of MCA Records/Nashville. "The new level of creativity in these videos needs to be recognized."

Covening at the beautiful Victorian 101-year-old Hotel del Coronado, the board members also received a progress update on the CMA's planned new headquarters building in Nashville's Music Row area. Billboard learned that the project has reached the architect's rendering stage.

In other action, the panel that elects new members into the Country Music Hall of Fame has been increased from 200 to 350 in efforts to boost the diversity of the electors. Those eligible for the panel must be current CMA members with at least 10 years experience in country music.

The fourth CMA promotion and merchandising campaign spotlighting country music in Europe will be launched this year. According to the international committee, the British offices of Capitol (EMI), MCA, CBS, PolyGram, WEA, and RCA (BMG) will coordinate their efforts on the Route 89 campaign.

A new publicity committee chaired by Donna Hilley, CEO of Tree International, has been established to "develop and recommend new publicity/public relations efforts." Members of the new committee are Paul Corbin, Howard Lander, Merlin Littlefield, Dick Gary, Janice Wendell, Steve Moore, Kitty Moon, and Dick McCullough. "We want to raise the visibility of country music and what the CMA is doing throughout the world," remarked Hilley, noting that one of the first projects will be a series of luncheons for each CMA membership category.

There is bad news for Fan Fair attendees: Ticket prices will be going up. The first price hike in five years will boost tickets from \$60 to \$65. Booth spaces, costing \$30 since 1982, will jump to \$40.

Many board members viewed the new CMA sales video and leave-behind promo piece for the first time. The selling tools, based on the CMA-commissioned 1988 Arbitron study on country music radio listeners, will be used to sell advertising agencies on the benefits of utilizing country music in their campaigns.

The board approved 34 new organizational members and heard a report on the Country Music Foundation from its director, Bill Ivey. Recent surveys of museum visitors indicate that the Hall of Fame is a bigger draw than previously thought, Ivey said. For the newer board members, Ivey, known to be prickly about the subject, carefully outlined the differences be-

tween the CMA and the CMF, two organizations that are frequently confused as being the same. The CMF operates autonomously, with a separate staff and board of trustees.

Vince Candilora delivered the treasurer's report, which contained some healthy figures showing higher income outrunning expense increases. Discussions on membership reportedly centered on methods to boost the totals of organizational, lifetime, and individual members. CMA membership peaked three years ago and has been on a slight decline. The planning and development commit-

Board studies plan for headquarters, expands Hall of Fame panel at Feb. meeting

tee report from chairman David Conrad cited the success of the CMA's Lost Highway Tour in Boston and New York. The program, aimed at the college market, will continue its thrust at the National Assn. for Campus Activities conference in Nashville through Thursday (23) and at a concert/seminar stop at UCLA in April. Committee members also dealt in depth with long-range planning issues affecting the CMA's growth and success potential.

CMA's new chairman, Roger Sovine of BMI, presided over the sessions, which were called to order by the new CMA president, Connie Bradley of ASCAP.

On Jan. 31, board members and CMA staffers toured the Top Gun School at Miramar Naval Air Station. Later, they toured the USS Independence, docked at North Island, Coronado, Calif., where the CMA staged a country music show for navy personnel and CMA Southern California members (Billboard, Feb. 18).

The second-quarter CMA board meeting has been set for May 3-4 in Amsterdam, the Netherlands.

TNN Expands Daily Vid Show

NASHVILLE The Nashville Network will expand its daily "VideoCountry" music video program from 30 to 60 minutes in April. Hosted by Shelley Mangrum, the program airs four times a day.

Featured on the shows besides videos are entertainment news stories, concert information, nostalgia, comedy, and guests.



Big Apple Gets Spiced. RCA's Jo-Ei Sonnier pleases the crowd with a tasty blend of Cajun, rock, and country as he makes his New York debut at the Lone Star Cafe Road House. Pictured, from left, are Darren Novtny on drums; Sonnier; Ron Eoff on bass; and John Jackson on guitar.

'Drunk Hillbilly Songwriters' Made This Music Great Steagall Sees Red Over Drinking Article

A CARD AND A LETTER JUST POURED IN: It's time to take a stroll through mail generated by recent Nashville Scene columns. The first comes from one of country music's greatest singers, **Red Steagall**, who has graced Billboard's Hot Country Singles chart with a decade of hits, starting with "Party Dolls And Wine" in 1972 and including my Steagall favorite, "Lone Star Beer And Bob Wills Music," which climbed to No. 11 in 1976. Red saw red after reading an article about a trend against country music's fabled crying-in-the-beer ballads with its quotes from Univ. of Minnesota researcher **Dr. James Schaefer** and various country music industry leaders:

"This is the first letter I've written like this, but this time you got my feathers ruffled . . . I have been a part of country music for 30 years and until now I never considered myself a 'drunk hillbilly songwriter.' I always figured that an understanding of life and the world around me, a liberal dose of horse sense, and a degree from West Texas State Univ. in chemistry and animal science qualified me to do whatever I was big enough to do.

"It never once crossed my mind that I was uneducated. It also never occurred to me that I should write songs for people doing surveys or for folks doing a computer analysis. I agree that my education regarding life after drugs and alcohol is limited because I've never had to recover from anything except polio and low chart depression. I have no problem getting drunk drivers off the road, but don't tell us 'old hillbilly songwriters' that we've been writing unsophisticated songs all our lives. I know you are only writing what other folks are saying, but I had to write to somebody and you were in the way. Thanks for listening."

Good letter, Red. Though the story indicated a move away from the plethora of booze songs that country music has become noted for, Dr. Schaefer's research actually provided a backhanded compliment to the power of country music songwriters and artists. His complaint is not against the country music industry; it's aimed at the bars and clubs that he feels are exploiting customers and creating dangerous situations by the way they program the music.

"Old hillbilly songwriters" are what made country music what it is today—one of the most vibrant genres of music on earth. And those "unsophisticated" songs have become poetry in motion. "The silence of a falling star/Lights up a purple sky," moaned the king of the hillbillies, **Hank Williams**. From **Willie Nelson's** "Angel Flying Too Close To The Ground," to **Jerry Jeff Walker's** "Mr. Bojangles," to the **Curly**

Putnam/Bobby Braddock classic "He Stopped Loving Her Today," to **Dolly Parton's** "Coat Of Many Colors," to **Kris Kristofferson's** "Sunday Mornin' Comin' Down," to **Troy Seals' "Seven Spanish Angels,"** to **Townes Van Zandt's "Pancho And Lefty,"** to **Mickey Newbury's "She Even Woke Me Up To Say Goodbye,"** to **Harlan Howard's "Busted,"** to **John Prine's "Illegal Smile,"** to some of those Bob Wills standards that turned you on, we've got a lot of delicious, unsophisticated hillbilly creativity and worlds of wisdom here that couldn't be improved upon if the writers had a whole wall full of Ph.D. degrees and hailed from the penthouses of New York.

Though radio and club programmers are beginning to pay more attention to mood-setting swings, there will always be room for country's

classic tear-joint tunes. Witness the hottest number climbing up Billboard's country chart this week: **Hank Williams Sr.** with **Hank Jr.** with a title that would send the good Dr. Schaefer scrambling for a Schaefer brew, "There's A Tear In My Beer."

THOUGHT FOR FOOD: From **Mark Renz:** "I hope I'm not over-thanking you, but I am extremely grateful to you for including Entertainers Against Hunger in your Nashville Scene column. As a direct result of that piece, **Chris Hillman** gave us 'Homeless' off the **Desert Rose Band's** 'Running' album. At the very least, it should bring about \$7,500 (based on projected album sales of 150,000) toward fighting starvation."

INDY-PENDENCE: From **Billy Joe Burnette,** president of **Bear Records:** "I want to take this opportunity to thank you for recognizing a few of the independent labels in the music industry that have come a long way the hard way. And the hard way is the best way, for there are no corners to be cut when you stay with a work system that I learned by some 30 years ago. I wish that the people of today would work as I have for each other, and make music, music, music. I wish everyone in the industry the very best."

POSTERS GALORE: Congratulations to **Herb De Cordova,** recently promoted to director of licensing and product development for **Funky Enterprises Inc.** in New York. The firm is one of the largest publishers of posters and entertainment merchandise, with sales and distribution to major retail music chains and other markets. Among the posters he's licensed and/or merchandised are those of **Hank Williams Jr.** and **Guns N' Roses.**



by Gerry Wood



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FOR WEEK ENDING FEBRUARY 25, 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	30	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	16 weeks at No. One OLD 8 X 10
2	3	2	19	RICKY VAN SHELTON ● COLUMBIA 44221/CBS (CD)	LOVING PROOF
3	2	3	23	K.T. OSLIN ● RCA 8369 (8.98) (CD)	THIS WOMAN
4	4	5	27	THE JUDDS ● RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
5	5	4	27	DWIGHT YOAKAM ● REPRIS 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
6	6	6	41	REBA MCENTIRE ● MCA 42134 (8.98) (CD)	REBA
7	7	7	14	STEVE EARLE UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
8	9	10	26	HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD)	101 2
9	11	13	92	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
10	12	14	26	TANYA TUCKER CAPITOL 48865 (8.98) (CD)	STRONG ENOUGH TO BEND
11	8	12	27	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
12	15	16	30	DAN SEALS CAPITOL 46976 (8.98) (CD)	RAGE ON
13	13	9	19	WILLIE NELSON COLUMBIA 44331/CBS (CD)	WHAT A WONDERFUL WORLD
14	14	11	48	GEORGE STRAIT ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
15	10	8	33	HANK WILLIAMS, JR. ● WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
16	16	15	24	THE OAK RIDGE BOYS MCA 42205 (8.98) (CD)	MONONGAHELA
17	19	21	66	KATHY MATTEA MERCURY 832 793-1 (CD)	UNTASTED HONEY
18	17	17	103	RICKY VAN SHELTON ● COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
19	18	20	43	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
20	20	23	36	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
21	23	19	55	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
22	21	18	83	ROSANNE CASH COLUMBIA 40777/CBS (CD)	KING'S RECORD SHOP
23	25	27	4	EMMYLOU HARRIS WARNER BROS. 25776 (8.98)	BLUEBIRD
24	48	—	2	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
25	24	24	82	K.T. OSLIN ● RCA 5924-1 (8.98) (CD)	80'S LADIES
26	22	22	19	THE CHARLIE DANIELS BAND EPIC 44324/CBS (CD)	HOMESICK HEROES
27	30	26	37	ALABAMA ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
28	27	28	74	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
29	31	30	140	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
30	26	25	17	THE STATLER BROTHERS MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS
31	28	35	20	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
32	29	29	40	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
33	32	31	40	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS (CD)	ONE TIME, ONE NIGHT
34	35	32	94	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
35	33	37	19	EARL THOMAS CONLEY RCA 6824-1 (8.98) (CD)	THE HEART OF IT ALL
36	38	36	157	ALABAMA ▲ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
37	39	39	10	BUCK OWENS CAPITOL 91132 (8.98) (CD)	HOT DOG
38	47	57	4	NITTY GRITTY DIRT BAND WARNER BROS. 25830 (8.98)	MORE GREAT DIRT: THE BEST OF (VOL. II)

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	34	33	19	ANNE MURRAY CAPITOL 48764 (8.98) (CD)	AS I AM
40	37	34	23	THE DESERT ROSE BAND MCA/CURB 42169/MCA (8.98) (CD)	RUNNING
41	36	47	97	THE JUDDS ▲ RCA/CURB 5916-1/RCA (8.98) (CD)	HEARTLAND
42	46	38	18	SAWYER BROWN CAPITOL/CURB 90417/CAPITOL (8.98) (CD)	WIDE OPEN
43	43	43	13	NANCI GRIFFITH MCA 42255 (8.98) (CD)	ONE FAIR SUMMER EVENING
44	40	45	20	LEE GREENWOOD MCA 42219 (8.98) (CD)	GREATEST HITS VOLUME TWO
45	45	44	15	BARBARA MANDRELL CAPITOL 90416 (8.98) (CD)	I'LL BE YOUR JUKEBOX TONIGHT
46	44	42	27	KIM CARNES MCA 42200 (8.98) (CD)	VIEW FROM THE HOUSE
47	42	41	83	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
48	NEW ▶		1	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
49	49	50	63	MERLE HAGGARD EPIC 40986/CBS (CD)	CHILL FACTOR
50	41	40	29	THE FORESTER SISTERS WARNER BROS. 25746 (8.98) (CD)	SINCERELY
51	NEW ▶		1	ALABAMA RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
52	50	46	20	WAYLON JENNINGS MCA 42222 (8.98) (CD)	FULL CIRCLE
53	54	54	14	MICKEY GILLEY AIRBORNE 0103 (8.98) (CD)	CHASING RAINBOWS
54	53	51	41	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
55	52	48	11	JOHNNY CASH MERCURY 834 778-1 (CD)	WATER FROM THE WELLS OF HOME
56	51	49	44	JO-EL SONNIER RCA 6374-1 (8.98) (CD)	COME ON JOE
57	58	60	224	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
58	56	52	25	ASLEEP AT THE WHEEL EPIC 44213/CBS (CD)	WESTERN STANDARD TIME
59	55	56	46	RICKY SKAGGS EPIC 40623/CBS (CD)	COMIN' HOME TO STAY
60	NEW ▶		1	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE
61	61	59	48	CHARLEY PRIDE 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO
62	62	62	34	CANYON 16TH AVENUE 70552 (8.98)	I GUESS I JUST MISSED YOU
63	59	63	80	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
64	73	—	2	GENE WATSON WARNER BROS. 1-25832 (8.98) (CD)	BACK IN THE FIRE
65	60	58	19	THE BELLAMY BROTHERS MCA/CURB 42224/MCA (8.98) (CD)	REBELS WITHOUT A CLUE
66	64	55	69	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
67	65	65	151	THE JUDDS ▲ RCA/CURB AHL-1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
68	72	70	7	GARY STEWART HIGHTONE 8014 (8.98) (CD)	BRAND NEW
69	71	72	33	SOUTHERN PACIFIC WARNER BROS. 25609 (8.98) (CD)	ZUMA
70	68	68	51	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST
71	74	64	23	T. GRAHAM BROWN CAPITOL 48621 (8.98) (CD)	COME AS YOU WERE
72	67	—	134	DWIGHT YOAKAM ● REPRIS 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
73	69	75	169	ALABAMA ▲ ² RCA AHL-1-4939 (8.98) (CD)	ROLL ON
74	66	73	132	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
75	75	71	109	RESTLESS HEART ● RCA 5648 (8.98) (CD)	WHEELS

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.

HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	16	I SANG DIXIE P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM REPRISE 7-27715/WARNER BROS.
★ ★ No. 1 ★ ★ 1 week at No. One					
2	3	5	14	I STILL BELIEVE IN YOU P. WORLEY, E. SEAY (C. HILLMAN, S. HILL)	THE DESERT ROSE BAND MCA/CURB 53454/MCA
3	6	7	13	HIGHWAY ROBBERY J. CRUTCHFIELD (GARVIN, JONES, SHAPIRO)	TANYA TUCKER CAPITOL 44271
4	7	8	13	'TIL YOU CRY B. BECKETT (R. GILES, S. BOGARD)	EDDY RAVEN RCA 8798-7
5	9	12	10	DON'T YOU EVER GET TIRED (OF HURTING ME) R. MILSAP, R. GALBRAITH, T. COLLINS (H. COCHRAN)	RONNIE MILSAP RCA 8746-7
6	8	10	14	I WISH I WAS STILL IN YOUR DREAMS J. BOWEN, C. TWITTY, D. HENRY (D. COOK, J. JARVIS)	CONWAY TWITTY MCA 53456
7	10	15	8	FROM A JACK TO A KING S. BUCKINGHAM (N. MILLER)	RICKY VAN SHELTON COLUMBIA 38-08529/CBS
8	11	14	12	HONEY I DARE YOU SOUTHERN PACIFIC (J.E. NORMAN (COOK, JENKINS, GIBSON, KARP, MCFEE))	SOUTHERN PACIFIC WARNER BROS. 7-27691
9	15	19	10	NEW FOOL AT AN OLD GAME J. BOWEN, R. MCENTIRE (S. BOGARD, R. GILES, S. STEPHEN)	REBA MCENTIRE MCA 53473
10	13	16	13	BRIDGES AND WALLS J. BOWEN (R. MURRAH, R. VANWARMER)	THE OAK RIDGE BOYS MCA 53460
11	14	17	13	I FEEL FINE S. BUCKINGHAM (J. LENNON, P. MCCARTNEY)	SWEETHEARTS OF THE RODEO COLUMBIA 38-08504/CBS
12	1	2	16	BIG WHEELS IN THE MOONLIGHT K. LEHNING (B. MCDILL, D. SEALS)	DAN SEALS CAPITOL 44267
13	17	20	12	COME AS YOU WERE R. CHANCEY (P. CRAFT)	T. GRAHAM BROWN CAPITOL 44273
14	18	22	6	BABY'S GOTTEN GOOD AT GOODBYE J. BOWEN, G. STRAIT (T. MARTIN, T. MARTIN)	GEORGE STRAIT MCA 53486
15	19	23	11	I'M A ONE WOMAN MAN B. SHERRILL (T. FRANKS, J. HORTON)	GEORGE JONES EPIC 34-08509/CBS
16	5	6	16	DON'T WASTE IT ON THE BLUES P. WORLEY, E. SEAY, G. BROWN (S. RAMOS, J. VANDIVER)	GENE WATSON WARNER BROS. 7-27692
17	4	4	16	LIFE AS WE KNEW IT A. REYNOLDS (W. CARTER, F. KOLLER)	KATHY MATTEA MERCURY 872 082-7
18	20	24	14	YOU STILL DO B. MONTGOMERY (L. WILSON, C. KELLY)	T.G. SHEPPARD COLUMBIA 38-08119/CBS
19	21	26	11	FROM THE WORD GO S. GIBSON, J.E. NORMAN (C. WATERS, M. GARVIN)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-27668
20	22	25	10	DOWN THAT ROAD TONIGHT J. LEO (J. HANNA, J. LEO, W. WALDMAN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-27679
21	24	28	6	I'M NO STRANGER TO THE RAIN G. FUNDIS, K. WHITLEY (S. CURTIS, R. HELLARD)	KEITH WHITLEY RCA 8797-7
22	25	29	8	WHO YOU GONNA BLAME IT ON THIS TIME B. MONTGOMERY (H. COCHRAN, V. GOSDIN)	VERN GOSDIN COLUMBIA 38-08528/CBS
23	28	31	11	HEARTBREAK HILL R. BENNETT, E. HARRIS (E. HARRIS, P. KENNERLEY)	EMMYLOU HARRIS REPRISE 7-27635/WARNER BROS.
24	27	32	12	TRAINWRECK OF EMOTION B. BECKETT (J. VEZNER, A. RHODE)	LORRIE MORGAN RCA 8638-7
25	29	33	8	BIG LOVE J. BOWEN, J. STROUD (D. BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 53478/MCA
26	30	34	8	OLD COYOTE TOWN D. WILLIAMS, G. FUNDIS (G. NELSON, L. BOONE, P. NELSON)	DON WILLIAMS CAPITOL 44274
27	12	1	14	SONG OF THE SOUTH ALABAMA, J. LEO (B. MCDILL)	ALABAMA RCA 8744-7
28	32	38	4	THERE'S A TEAR IN MY BEER H. WILLIAMS, JR., B. BECKETT, J.E. NORMAN (H. WILLIAMS)	HANK WILLIAMS, JR. WARNER/CURB 7-27584/WARNER BROS.
29	33	35	8	WHICH WAY DO I GO (NOW THAT I'M GONE) J. BOWEN, W. JENNINGS (J. MACRAE, S. CLARK)	WAYLON JENNINGS MCA 53476
30	35	41	5	THE CHURCH ON CUMBERLAND ROAD R. HALL, R. BYRNE (B. DIPIERO, J.S. SHERRILL, D. ROBBINS)	SHENANDOAH COLUMBIA 38-68550/CBS
31	16	18	15	I JUST CALLED TO SAY GOODBYE AGAIN R. BAKER (P. NELSON, B. MCGUIRE)	LARRY BOONE MERCURY 872 046-7
★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★					
32	37	40	4	TELL IT LIKE IT IS N. LARKIN (G. DAVIS, L. DIAMOND)	BILLY JOE ROYAL ATLANTIC AMERICA 7-99242/ATLANTIC
33	36	39	5	FAIR SHAKE B. LLOYD, R. FOSTER, R. WILL (G. CLARK, R. FOSTER, B. LLOYD)	FOSTER AND LLOYD RCA 8795-7
34	38	42	5	THE HEART J. BOWEN, J. STROUD, L.J. DALTON (K. KRISTOFFERSON)	LACY J. DALTON UNIVERSAL 53487/MCA
35	39	43	5	I'LL BE LOVIN' YOU J. BOWEN, L. GREENWOOD (D. SCHLITZ, P. OVERSTREET)	LEE GREENWOOD MCA 53475
36	23	9	16	WHAT I'D SAY E. GORDY, JR., R.L. SCRUGGS (R. BYRNE, W. ROBINSON)	EARL THOMAS CONLEY RCA 8717-7
37	40	46	4	DON'T TOSS US AWAY T. BROWN (B. MACLEAN)	PATTY LOVELESS MCA 53477
38	43	59	3	HEY BOBBY H. SHEDD (K.T. OSLIN)	K.T. OSLIN RCA 8865-7
39	42	55	4	YOU GOT IT J. LYNNE (J. LYNNE, R. ORBISON, T. PETTY)	ROY ORBISON VIRGIN 7-99245
40	26	13	18	BURNIN' A HOLE IN MY HEART J. BOWEN, S. EWING (S. EWING, M. GEIGER, W. MULLIS)	SKIP EWING MCA 53435
41	44	57	4	SHE DESERVES YOU K. LEHNING (K. BAILLIE, M. BONAGURA, D. SCHLITZ)	BAILLIE AND THE BOYS RCA 8796-7
42	51	63	3	SETTING ME UP P. WORLEY, E. SEAY (M. KNOPFLER)	HIGHWAY 101 WARNER BROS. 7-27581
43	46	47	6	HIT THE GROUND RUNNIN' B. LOGAN (B. FISCHER, R. GILES)	JOHN CONLEE 16TH AVENUE 70424
44	50	54	6	COWBOY HAT IN DALLAS J. STROUD (C. DANIELS, T. DIGREGORIO, T. CRAIN, C. HAYWARD, J. GAVIN)	THE CHARLIE DANIELS BAND EPIC 34-68542/CBS
45	45	51	6	STAY NOVEMBER P. WORLEY, E. SEAY (J.S. SHERRILL, T. CAIN)	KEVIN WELCH WARNER BROS. 7-27647
46	41	44	6	TWILIGHT TIME C. MOMAN (B. RAM, M. NEVINS, A. NEVINS)	WILLIE NELSON COLUMBIA 38-08541/CBS
47	34	21	15	DEEPER THAN THE HOLLER K. LEHNING (P. OVERSTREET, D. SCHLITZ)	RANDY TRAVIS WARNER BROS. 7-27689
48	53	61	4	MY TRAIN OF THOUGHT T. COLLINS (B. BURCH, M. WOODY)	BARBARA MANDRELL CAPITOL 44276
49	31	11	17	(IT'S ALWAYS GONNA BE) SOMEDAY H. DUNN, C. WATERS, W. PETERSON (H. DUNN, T. SHAPIRO, C. WATERS)	HOLLY DUNN MTM 72116
50	55	66	4	ONE IN YOUR HEART ONE ON YOUR MIND W. MASSEY, J. COTTON (M. PHEENEY, J. LEAP)	CHARLY MCCLAIN MERCURY 872 506-7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	56	69	4	BACK IN THE SWING AGAIN B. MONTGOMERY (A. DELORY, L. JOHNSON, C. WHITSETT)	LINDA DAVIS EPIC 34-68544/CBS
52	47	48	6	MORE THAN ENOUGH J. BOWEN, G. CAMPBELL (J. WEBB)	GLEN CAMPBELL MCA 53493
53	63	79	3	EXCEPTION TO THE RULE B. LOGAN (JONES, WATERS, SHAPIRO)	MASON DIXON CAPITOL 44331
54	61	74	4	WALK THAT WAY J. KENNEDY (R. GIRSSOM, S. MUMSEY, JR.)	MEL MCDANIEL CAPITOL 44303
55	68	—	2	MOON PRETTY MOON J. KENNEDY (K. PEID)	THE STATLER BROTHERS MERCURY 872 604-7
56	48	30	17	SINCERELY J.E. NORMAN (H. FUQUA, A. FREED)	THE FORESTER SISTERS WARNER BROS. 7-27686
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
57	NEW	—	1	YOUNG LOVE B. MAHER (P. KENNERLEY, K. ROBBINS)	THE JUDDS CURB/RCA 8820-8/RCA
58	69	—	2	BETTER MAN M. WRIGHT, J. STROUD (C. BLACK, H. NICHOLAS)	CLINT BLACK RCA 8781-7
59	NEW	—	1	BIG DREAMS IN A SMALL TOWN T. DUBOIS, S. HENDRICKS, RESTLESS HEART (D. ROBBINS, V. STEPHENSON, T. DUBOIS)	RESTLESS HEART RCA 8616-7
60	52	37	20	HOLD ON (A LITTLE LONGER) J. BOWEN, S. WARINER (S. WARINER, R. HART)	STEVE WARINER MCA 53419
61	74	—	2	LOVE WILL J. STROUD, B. BECKETT (D. PFIMMER, B. GALLIMORE)	THE FORESTER SISTERS WARNER BROS. 7-27575
62	73	—	2	LIKE FATHER LIKE SON T. BROWN, S. SMITH (P. OVERSTREET, D. SCHLITZ)	LIONEL CARTWRIGHT MCA 53498
63	65	80	3	GOODYBYE LONESOME, HELLO BABY DOLL B. BROMBERG, W. REESE (L. EMERSON)	THE LONESOME STRANGERS HIGH-TONE 508
64	NEW	—	1	AFTER ALL THIS TIME T. BROWN, R. CROWELL (R. CROWELL)	RODNEY CROWELL COLUMBIA 38-68585/CBS
65	71	81	3	THREADS OF GOLD R. HAFKINE (D. KING, J.A. SHAMBLIN)	THE MARCY BROS. WARNER BROS. 7-27573
66	60	60	22	LONG SHOT K. LEHNING (D. SCHLITZ, G. SCRUGGS)	BAILLIE AND THE BOYS RCA 8631-7
67	NEW	—	1	WHEN SHE HOLDS ME C. YOUNG (L. GATLIN)	LARRY GATLIN/GATLIN BROTHERS UNIVERSAL 53501
68	49	27	18	PAINT THE TOWN AND HANG THE MOON TONIGHT J. LEO, M. LEE (J.C. CROWLEY, J.W. ROUTH)	J.C. CROWLEY RCA 8747-7
69	76	—	2	NEXT TO YOU N. WILSON (A. ESTES, C. HILL)	TAMMY WYNETTE EPIC 34-68570/CBS
70	78	85	3	GRANDMA'S OLD WOOD STOVE S. ROBERTS (B. STONE)	THE SANDERS AIRBORNE 10013
71	77	86	3	ONLY THE STRONG SURVIVE N. LARKIN (J. BUTLER, K. GAMBLE, L. HUFF)	DARRELL HOLT ANOKA 225
72	54	62	5	A-11 J. SHAW (H. COCHRAN)	BUCK OWENS CAPITOL 44295
73	75	84	3	LOWER ON THE HOG J. BOWEN, J. ANDERSON (L.A. DELMORE, L. CORDLE)	JOHN ANDERSON MCA 53485
74	NEW	—	1	OLD PAIR OF SHOES R. CHANCEY (M. MILLER)	SAWYER BROWN CAPITOL/CURB 44332/CAPITOL
75	82	88	3	9,999,999 TEARS R. BAILEY (R. BAILEY)	TAMMY LUCAS SOUNDS OF AMERICA 005
76	NEW	—	1	BALLAD OF A TEENAGE QUEEN J. CLEMENT (J. CLEMENT)	JOHNNY CASH MERCURY 872 420-7
77	85	—	2	NO CHANCE TO DANCE T. COLLINS (DIPIERO, SHERRILL, ROBBINS)	JOHNNY RODRIGUEZ CAPITOL 44325
78	NEW	—	1	MANY MANSIONS J. KENNEDY (A. RANDALL, M.D. SANDERS, C.A. ETHERIDGE)	MOE BANDY CURB 001
79	59	49	19	CHANGE OF HEART B. MAHER (N. JUDD)	THE JUDDS RCA/CURB 8715-7/RCA
80	89	—	2	DIFFERENT SITUATIONS V. CLAY (M. ABERNATHY)	MACK ABERNATHY CMI 1988-8
81	84	89	3	SHOOT THE MOON W. MASSEY, J. COTTON (M. ALLEN)	WAYNE MASSEY MERCURY 870 994-7
82	58	36	15	YOU BABE K. SUE SOV, M. HAGGARD (S.D. SHAFER)	MERLE HAGGARD EPIC 34-08111/CBS
83	57	56	18	SHE REMINDED ME OF YOU L. BUTLER (W. HOLYFIELD, P. MCCANN)	MICKEY GILLEY AIRBORNE 10008
84	94	—	2	SOMEWHERE IN CANADA C. FIELDS (P. MONETTE, J. LOISELLE, D. WALSH)	DAVID WALSH CHARTA 215
85	64	58	19	BORDERLINE W. ALDRIDGE (W. ALDRIDGE)	THE SHOOTERS EPIC 34-08082/CBS
86	92	—	2	I DON'T CALL HIM DADDY R. LANDIS (R. NIELSEN)	KENNY ROGERS RCA 8390-7
87	NEW	—	1	WHITE HOUSES J. BRADLEY (J. CUNNINGHAM)	CHARLEY PRIDE 16TH AVENUE 70425
88	NEW	—	1	DON'T BE SURPRISED IF YOU GET IT G. KENNEDY (G. SELMAN)	DEBBIE RICH DOOR KNOB 318
89	93	—	2	LONESTAR LONESOME J. FISHER (S. STONE, J. CUNNINGHAM)	TERRY STAFFORD PLAYER 134
90	90	—	2	SCARS B.D. BURNS, C. AMMERMAN, J. LONG (B.D. BURNS)	JOHNNY PAYCHECK DAMASCUS TO THE CROSS 2001
91	72	52	19	ALL THE REASONS WHY P. WORLEY, E. SEAY (P. CARLSON, B.N. CHAPMAN)	HIGHWAY 101 WARNER BROS. 7-27735
92	83	64	20	LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART J. KENNEDY (H. REID, D. REID, D. REID)	THE STATLER BROTHERS MERCURY 870 681-7
93	80	70	21	WE MUST BE DOIN' SOMETHIN' RIGHT R. LANDIS (E. RABBITT, R. NIELSEN)	EDDIE RABBITT RCA 8716-7
94	79	67	8	TENNESSEE NIGHTS E. PRESTIDGE, J.E. NORMAN (S. HARRINGTON, J. BUCKINGHAM)	CRYSTAL GAYLE WARNER BROS. 7-27682
95	88	72	20	HOLD ME H. SHEDD (K.T. OSLIN)	K.T. OSLIN RCA 8725-7
96	67	50	7	NEVER TOO OLD TO ROCK 'N' ROLL R. MCDOWELL, RHYTHM KINGS (R. MCDOWELL, J. MEADOR, R.O. YOUNG)	RONNIE MCDOWELL CURB 10521
97	97	97	12	LOOK WHAT WE MADE (WHEN WE MADE LOVE) W. WALDMAN, J. EDWARDS (D. LOGGINS, R. SMITH, M. CHAPMAN)	JONATHAN EDWARDS MCA/CURB 53467/MCA
98	70	76	5	LOVE IN MOTION D. MORGAN (F.J. MYERS, R. GILES)	ROSS LEWIS WOLF DOG 21-5
99	96	82	23	A TENDER LIE T. DUBOIS, S. HENDRICKS, RESTLESS HEART (R. SHARP)	RESTLESS HEART RCA 8714-7
100	66	53	11	I DON'T WANT TO MENTION ANY NAMES D. JOHNSON (L. CORDLE, L. PALAS)	BURCH SISTERS MERCURY 872 324-7

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

COUNTRY CORNER



by Marie Ratliff

"IT'S A STONE SMASH, just like I told you it would be when it was released," says MD Bobby Yarbrough, WSM Nashville, of Billy Joe Royal's "Tell It Like It Is" (Atlantic America), which is holding down the Power Pick/Airplay slot at No. 32. "It's burnin' up the phones." His enthusiasm for Royal's style extends to the just released "Tell It Like It Is" album package, for which Yarbrough was asked to write the liner notes, "Every song in it is a hit," he says.

Also building into a No. 1 contender, says Yarbrough, is Rodney Crowell's "After All This Time" (Columbia), debuting this week at No. 64. "When it comes to ripping your heart out with a ballad, nobody does it better than Rodney. It's a great change of pace for him."

PD Jim Asker, WFLS Fredericksburg, Va., agrees on the hit potential of both singles. "The phones are exploding with requests for the Royal record—he really nailed it. We just added the Rodney Crowell tune, and it's already going strong."

CLASS OF '89: Several new acts are set to graduate into the ranks of country hit makers with their current releases. Lionel Cartwright's "Like Father Like Son" (MCA) is charted in its second week at No. 62. "I like this record better than anything I'm playing right now," says MD Ron Day, KEKA Eureka, Calif. "It's head and shoulders above the rest—a great Paul Overstreet song with a positive feel. It should make Cartwright a star."

KKYX San Antonio, Texas, MD Jerry King agrees: "I think MCA will really develop him into a major contender." King also believes strongly in the hit potential of Linda Davis' "Back In The Swing Again" (Epic). "This song will go a long way in helping to establish her chartwise and prepare her for the blockbusters to come," he says. Davis is charted at No. 51.

MD Bob Kelly, KYKN Salem, Ore., mentions good response to Kevin Welch's "Stay November" (Warner Bros.), charted at No. 45. "It sounds real good, I think it may break things open for him."

"KEITH WHITLEY is excellent with a ballad," says PD Dale Eichor, KWMT Fort Dodge, Iowa, "but it's great to hear him do an up-tempo number like 'I'm No Stranger To The Rain' [RCA]. Our listeners love it."

"This record excites me a great deal. There's no doubt Whitley is on a roll," adds MD Butch Brown, WONE Dayton, Ohio. He is charted this week at No. 21.

GROUP GAINS: "We're getting a lot of early response on this one," says PD Rick Stevens, KRRV Alexandria, La., of Mason Dixon's "Exception To The Rule" (Capitol), charted at No. 53. "I'm expecting big things for these guys."

Stevens is also expecting big things for another group—Shenandoah—whose "The Church On Cumberland Road" (Columbia) is at No. 30 on the Hot Country Singles chart. "We're getting extremely good phones on it."

Requests are also heavy for the Shenandoah single at WCRJ Jacksonville, Fla. Says MD Lee Rogers, "The phones started early for us."

HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 29 REPORTERS	SILVER ADDS 58 REPORTERS	BRONZE/ SECONDARY ADDS 64 REPORTERS	TOTAL ADDS 151 REPORTERS	TOTAL ON
BIG DREAMS...					
RESTLESS HEART RCA	4	15	30	49	50
YOUNG LOVE					
THE JUDDS CURB/RCA	4	20	22	46	46
AFTER ALL THIS TIME					
RODNEY CROWELL COLUMBIA	3	10	28	41	41
WHEN SHE HOLDS ME					
LARRY GATLIN/BROS. UNIVERSAL	2	6	20	28	34
LOVE WILL					
FORESTER SISTERS WARNER BROS.	1	8	16	25	51
HEY BOBBY					
K.T. OSLIN RCA	5	11	7	23	111
BETTER MAN					
CLINT BLACK RCA	0	9	14	23	51
OLD PAIR OF SHOES					
SAWYER BROWN CAPITOL/CURB	0	8	15	23	29
BALLAD OF A TEENAGE QUEEN					
JOHNNY CASH MERCURY	1	5	17	23	25
SETTING ME UP					
HIGHWAY 101 WARNER BROS.	3	11	7	21	102

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

FOR WEEK ENDING FEBRUARY 25, 1989

Billboard POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations

WQYK 99

St. Petersburg P.D.: Jay Miller

1	2	Dwight Yoakam, I Sang Dixie
2	3	The Desert Rose Band, I Still Believe In You
3	6	Tanya Tucker, Highway Robbery
4	7	Eddy Raven, 'Til You Cry
5	8	Conway Twitty, I Wish I Was Still In Your Dream
6	9	Southern Pacific, Honey I Dare You
7	11	Sweethearts Of The Rodeo, I Feel Fine
8	12	The Oak Ridge Boys, Bridges And Walls
9	14	Ronnie Milsap, Don't You Ever Get Tired (Of Hurting Me)
10	15	Ricky Van Shelton, From A Jack To A King
11	13	T. Graham Brown, Come As You Were
12	16	Reba McEntire, New Fool At An Old Game
13	19	George Strait, Baby's Gotten Good At Goodbye
14	17	T.G. Sheppard, You Still Do
15	18	Nitty Gritty Dirt Band, Down That Road Tonight
16	20	Michael Martin Murphey, From The Word Go
17	21	Vern Gosdin, Who You Gonna Blame It On This Time
18	23	Keith Whitley, I'm No Stranger To The Rain
19	22	Emmylou Harris, Heartbreak Hill
20	25	Waylon Jennings, Which Way Do I Go (Now That I'm Gone)
21	24	The Bellamy Brothers, Big Love
22	26	Don Williams, Old Coyote Town
23	28	Lee Greenwood, I'll Be Lovin' You
24	27	Willie Nelson, Twilight Time
25	30	Lacy J. Dalton, The Heart
26	29	Shenandoah, The Church On Cumberland Road
27	31	Billy Joe Royal, Tell It Like It Is
28	32	Roy Orbison, You Got It
29	33	Patty Loveless, Don't Toss Us Away
30	34	K.T. Oslin, Hey Bobby
31	38	Foster And Lloyd, Fair Shake
32	37	Barbara Mandrell, My Train Of Thought
33	36	Lorrie Morgan, Trainwreck Of Emotion
34	40	Highway 101, Setting Me Up
A35	—	The Judds, Young Love
A36	—	Rodney Crowell, After All This Time
37	39	George Jones, I'm A One Woman Man
38	EX	The Charlie Daniels Band, Cowboy Hat In Dallas
A39	—	Baillie And The Boys, She Deserves You
A40	—	Larry Gatlin/Gatlin Brothers, When She Holds Me
A	EX	Hank Williams, Jr., There's A Tear In My Beer

KIKK 96 FM

Houston P.D.: Jim Robertson

1	2	George Jones, I'm A One Woman Man
2	3	Ricky Van Shelton, From A Jack To A King
3	4	Ronnie Milsap, Don't You Ever Get Tired (Of Hurting Me)
4	7	Larry Boone, I Just Called To Say Goodbye Again
5	8	Reba McEntire, New Fool At An Old Game
6	9	George Strait, Baby's Gotten Good At Goodbye
7	1	Alabama, Song Of The South
8	5	Dan Seals, Big Wheels In The Moonlight
9	10	Conway Twitty, I Wish I Was Still In Your Dream
10	11	Tanya Tucker, Highway Robbery
11	15	Southern Pacific, Honey I Dare You
12	6	Dwight Yoakam, I Sang Dixie
13	19	Michael Martin Murphey, From The Word Go
14	17	T. Graham Brown, Come As You Were
15	18	Eddy Raven, 'Til You Cry
16	12	Earl Thomas Conley, What I'd Say

17	20	The Desert Rose Band, I Still Believe In You
18	24	Hank Williams, Jr., There's A Tear In My Beer
19	23	Lorrie Morgan, Trainwreck Of Emotion
20	27	Vern Gosdin, Who You Gonna Blame It On This Time
21	28	Keith Whitley, I'm No Stranger To The Rain
22	26	T.G. Sheppard, You Still Do
23	29	Nitty Gritty Dirt Band, Down That Road Tonight
24	30	The Bellamy Brothers, Big Love
25	13	The Forester Sisters, Sincerely
26	21	Randy Travis, Deeper Than The Holler
27	25	Kathy Mattea, Life As We Knew It
28	35	Shenandoah, The Church On Cumberland Road
29	16	J.C. Crowley, Paint The Town And Hang The Moon
30	39	Foster And Lloyd, Fair Shake
31	32	Emmylou Harris, Heartbreak Hill
32	33	Sweethearts Of The Rodeo, I Feel Fine
33	34	Willie Nelson, Twilight Time
34	36	Don Williams, Old Coyote Town
35	37	Waylon Jennings, Which Way Do I Go (Now That I'm Gone)
36	38	Patty Loveless, Don't Toss Us Away
37	40	The Charlie Daniels Band, Cowboy Hat In Dallas
38	EX	Highway 101, Setting Me Up
39	EX	Lee Greenwood, I'll Be Lovin' You
40	EX	Lacy J. Dalton, The Heart
EX	EX	Johnny Paycheck, Scars
EX	EX	Darrell Holt, Only The Strong Survive
EX	EX	David Walsh, Somewhere In Canada
EX	EX	Tammy Lucas, 9,999,999 Tears
EX	EX	Terry Stafford, Lonestar Lonesome
EX	EX	Joy Ford, Fire In The Bedroom
EX	EX	Charly McClain, One In Your Heart One On Your Mind
EX	EX	K.T. Oslin, Hey Bobby
EX	EX	Baillie And The Boys, She Deserves You
EX	EX	John Conlee, Hit The Ground Runnin'
EX	EX	The Statler Brothers, Moon Pretty Moon
EX	EX	Linda Davis, Back In The Swing Again
EX	EX	Billy Joe Royal, Tell It Like It Is
EX	EX	Kevin Welch, Stay November
EX	EX	Johnny Rodriguez, No Chance To Dance
EX	EX	Johnny Cash, Ballad Of A Teenage Queen
EX	EX	Clint Black, Better Man
EX	EX	Charley Pride, White Houses
A	—	The Oak Ridge Boys, Bridges And Walls
A	—	Barbara Mandrell, My Train Of Thought
A	—	Rodney Crowell, After All This Time
A	—	Restless Heart, Big Dreams In A Small Town
A	—	The Sanders, Grandma's Old Wood Stove
A	—	The Lonesome Strangers, Goodbye Lonesome, Hello

WZKK 101.5 FM

Baton Rouge P.D.: Brian King

1	2	Dwight Yoakam, I Sang Dixie
2	3	Kathy Mattea, Life As We Knew It
3	4	Gene Watson, Don't Waste It On The Blues
4	7	Conway Twitty, I Wish I Was Still In Your Dream
5	6	T. Graham Brown, Come As You Were
6	12	Tanya Tucker, Highway Robbery
7	8	The Oak Ridge Boys, Bridges And Walls
8	9	The Desert Rose Band, I Still Believe In You
9	10	Eddy Raven, 'Til You Cry
10	11	Ronnie Milsap, Don't You Ever Get Tired (Of Hurting Me)
11	14	T.G. Sheppard, You Still Do
12	15	Southern Pacific, Honey I Dare You
13	18	Ricky Van Shelton, From A Jack To A King
14	17	George Jones, I'm A One Woman Man
15	20	George Strait, Baby's Gotten Good At Goodbye
16	19	Larry Boone, I Just Called To Say Goodbye Again
17	22	Reba McEntire, New Fool At An Old Game
18	23	Sweethearts Of The Rodeo, I Feel Fine
19	24	Vern Gosdin, Who You Gonna Blame It On This Time

WZZK FM 105 AM 610

Birmingham P.D.: Jim Tice

1	2	Don Seals, Big Wheels In The Moonlight
2	4	Skip Ewing, Burnin' A Hole In My Heart
3	5	Dwight Yoakam, I Sang Dixie
4	6	Holly Dunn, (It's Always Gonna Be) Someday
5	7	Randy Travis, Deeper Than The Holler
6	3	Kathy Mattea, Life As We Knew It
7	9	The Desert Rose Band, I Still Believe In You
8	10	Tanya Tucker, Highway Robbery
9	11	Eddy Raven, 'Til You Cry
10	1	Alabama, Song Of The South
11	13	Conway Twitty, I Wish I Was Still In Your Dream
12	15	Southern Pacific, Honey I Dare You
13	16	The Oak Ridge Boys, Bridges And Walls
14	17	Ronnie Milsap, Don't You Ever Get Tired (Of Hurting Me)
15	19	Ricky Van Shelton, From A Jack To A King
16	20	Reba McEntire, New Fool At An Old Game
17	8	Gene Watson, Don't Waste It On The Blues
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22	25	Michael Martin Murphey, From The Word Go
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24	27	Nitty Gritty Dirt Band, Down That Road Tonight
25	28	T.G. Sheppard, You Still Do
26	29	Vern Gosdin, Who You Gonna Blame It On This Time
27	30	The Bellamy Brothers, Big Love
28	EX	Lorrie Morgan, Trainwreck Of Emotion
29	EX	Emmylou Harris, Heartbreak Hill
30	EX	Don Williams, Old Coyote Town
A	—	Roy Orbison, You Got It
A	—	Lee Greenwood, I'll Be Lovin' You
A	—	Patty Loveless, Don't Toss Us Away
EX	EX	Hank Williams, Jr., There's A Tear In My Beer
EX	EX	Waylon Jennings, Which Way Do I Go (Now That I'm Gone)
EX	EX	K.T. Oslin, Hey Bobby
EX	EX	Foster And Lloyd, Fair Shake
EX	EX	Billy Joe Royal, Tell It Like It Is
EX	EX	Shenandoah, The Church On Cumberland Road

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	CPP	77
9, 999, 999 TEARS (Lowery, BMI)	CPP	3	NO CHANCE TO DANCE (American Made, BMI/Little Big Town, BMI/Old Wolf, BMI/Wee B, ASCAP)
A-11 (Tree, BMI)	HL	3	OLD COYOTE TOWN (Warner-Tamerlane, BMI/Beluevs Or Not, ASCAP/WB, ASCAP/Make Believeus, ASCAP/Screen Gems-EMI, BMI)
AFTER ALL THIS TIME (Granite, ASCAP/Coolwell, ASCAP)	HL/CPP	43	OLD PAIR OF SHOES (Zoo Crew, ASCAP)
ALL THE REASONS WHY (Warner-Tamerlane, BMI/Sportsman, BMI/Warner-Refuge, ASCAP/Macy Place, ASCAP) WBM	WBM	59	ONE IN YOUR HEART ONE ON YOUR MIND (Songmedia, BMI/Friday Night, BMI)
BABY'S GOTTEN GOOD AT GOODBYE (Co-Heart, BMI/Muy Bueno, BMI)	WBM	60	ONLY THE STRONG SURVIVE (Ensign, BMI/Downstairs, BMI) CPP
BACK IN THE SWING AGAIN (DeLory/Real Johnson/Tom Collins, BMI) CPP	CPP	8	PAINT THE TOWN AND HANG THE MOON TONIGHT (Crowman, ASCAP/Warner-Elektra-Asylum, BMI/Kansas By The Sea, ASCAP) WBM
BALLAD OF A TEENAGE QUEEN (Bob Webster, BMI)	ASCAP/HL/WBM	86	SCARS (Gypsy Women, BMI)
BETTER MAN (Howlin/Hits, ASCAP)	ASCAP/HL/WBM	100	SETTING ME UP (Almo, ASCAP) CPP
BIG DREAMS IN A SMALL TOWN (WB, ASCAP/Uncle Beave, ASCAP/Warner-Tamerlane, BMI/Bunch Of Guys, BMI)	ASCAP/HL/WBM	11	SHE DESERVES YOU (Colgems-EMI, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL
BIG LOVE (Bellamy Bros., ASCAP)	ASCAP/HL/WBM	31	SHE REMINDED ME OF YOU (SBK April, ASCAP/Idea Of March, ASCAP/New and Used, ASCAP) HL
BIG WHEELS IN THE MOONLIGHT (Jack & Bill, ASCAP/Ranger Bob, ASCAP/Pink Pig, BMI) HL	ASCAP/HL/WBM	1	SHOOT THE MOON (Tag Team)
BORDERLINE (Rick Hall, ASCAP)	ASCAP/HL/WBM	2	SINCERELY (American League, BMI/Irving, BMI/Liason Two, BMI) HL/CPP
BRIDGES AND WALLS (Tom Collins, BMI/Song Pantry, ASCAP/VanWarmer, ASCAP) CPP	ASCAP/HL/WBM	6	SOMEWHERE IN CANADA (Jason Dee, BMI)
BURNIN' A HOLE IN MY HEART (Acuff-Rose, BMI/Milene, ASCAP) CPP	ASCAP/HL/WBM	35	SONG OF THE SOUTH (Jack & Bill, ASCAP) HL
CHANGE OF HEART (Mike Curb/Kentucky Sweetheart, BMI)	ASCAP/HL/WBM	1	STAY NOVEMBER (SBK Combine, BMI/Sweet Baby, BMI) HL
THE CHURCH ON CUMBERLAND ROAD (Little Big Town, BMI/American Made, BMI/Wee B, ASCAP) WBM	ASCAP/HL/WBM	15	TELL IT LIKE IT IS (Conrad, BMI/Olap, BMI) HL
COME AS YOU WERE (Dropkick, BMI/SBK Blackwood, BMI) HL	ASCAP/HL/WBM	21	A TENDER LIE (With Any Luck, BMI)
COWBOY HAT IN DALLAS (Miss Hazel, BMI)	ASCAP/HL/WBM	49	TENNESSEE NIGHTS (WB, ASCAP/Sante Fe, ASCAP/Warner-Tamerlane, BMI/Duck Songs, BMI)
DEEPER THAN THE HOLLER (Scarlet Moon, BMI/Screen Gems-EMI, BMI/Don Schlitz, ASCAP/MCA, ASCAP) HL/CPP/WBM	ASCAP/HL/WBM	92	THERE'S A TEAR IN MY BEER (Acuff-Rose, BMI) CPP
DIFFERENT SITUATIONS (Tex-Trek, BMI)	ASCAP/HL/WBM	17	THREADS OF GOLD (Loose Ends, ASCAP)
DON'T BE SURPRISED IF YOU GET IT (Door Knob, BMI)	ASCAP/HL/WBM	62	'TIL YOU CRY (Chappell & Co., ASCAP/EEG, ASCAP) HL
DON'T TOSS US AWAY (Lionrich Music)	ASCAP/HL/WBM	89	TRAINWRECK OF EMOTION (Wrensong, ASCAP/Headless Horseman, BMI)
DON'T WASTE IT ON THE BLUES (Wrensong, ASCAP/Miller's Daughter, ASCAP/Love This Town, ASCAP) WBM	ASCAP/HL/WBM	66	TWILIGHT TIME (Tro-devon, BMI)
DON'T YOU EVER GET TIRED (OF HURTING ME) (Tree, BMI) HL	ASCAP/HL/WBM	86	WALK THAT WAY (Eight-O-Five, ASCAP/Millhouse, BMI) HL
DOWN THAT ROAD TONIGHT (Jeffwho, ASCAP/Bughouse, ASCAP/Mopage, BMI/Warner-Elektra-Asylum, BMI/Moon & Stars, BMI/Screen Gems-EMI, BMI) WBM	ASCAP/HL/WBM	69	WE MUST BE DOIN' SOMETHIN' RIGHT (Eddie Rabbit, BMI/Englishtown, BMI)
EXCEPTION TO THE RULE (Cross Keys, ASCAP/Terrace, ASCAP) CPP	ASCAP/HL/WBM	97	WHEN SHE HOLDS ME (Krstoshua, BMI)
FAIR SHAKE (SBK April, ASCAP/Uncle Artie, ASCAP/Lawyer's Daughter, BMI) HL/CPP	ASCAP/HL/WBM	52	WHICH WAY DO I GO (NOW THAT I'M GONE) (Intersong, ASCAP/Hide-A-Bone, ASCAP) HL
FROM A JACK TO A KING (Dandelion, BMI)	ASCAP/HL/WBM	48	WHITE HOUSES (Rocksmith, ASCAP/Lockhill-Selma, ASCAP)
FROM THE WORD GO (Tree, BMI) HL	ASCAP/HL/WBM	96	WHO YOU GONNA BLAME IT ON THIS TIME (Tree, BMI/Hookem, ASCAP) HL/CPP
GOODYE LONESOME, HELLO BABY DOLL (Opryland, BMI) CPP	ASCAP/HL/WBM	55	YOU BABE (Acuff-Rose, BMI) HL/CPP
GRANDMA'S OLD WOOD STOVE (Mach II, ASCAP)	ASCAP/HL/WBM	52	YOU GOT IT (SBK April, ASCAP/Gone Gator, ASCAP/Orbisongs, ASCAP) HL
THE HEART (SBK Blackwood, BMI/Resaca, BMI) HL	ASCAP/HL/WBM	48	YOU STILL DO (Zomba, ASCAP/Makin' Songs, ASCAP)
HEARTBREAK HILL (Sorghum, ASCAP/Irving, BMI)	ASCAP/HL/WBM	9	YOUNG LOVE (Irving, BMI/Colter Bay, BMI)

D.C. Retailer Mixes Books, Records At New Store Olsson's Moves To A Combo Beat

BY BILL HOLLAND

WASHINGTON Citing competition from nearby record stores and a "growing lack of interest" in music-only locations, Olsson Books & Records president John Olsson has decided to pull out of the chain's well-known downtown 19th and L Street location and move east to 12th and F Street N.W. to open a books-and-music combo store.

"I suppose I just feel more comfortable with books and records," Olsson says. Except for a trial run in the late '70s, when the location had a book annex, the 19th and L streets store was Olsson's only bookless store. It became well known at first as a jazz and classical music lover's store, and later as one of the top dance music outlets in town.

"Also, Tower Records [located within walking distance from the much smaller store] has been making it tougher," he adds.

Olsson, who will now have five music-and-books combo locations in D.C. and the Maryland and Virginia suburbs, says he is excited about the new location.

"It's in a new building, on the southwest corner. The building was designed by [architect] I.M. Pei's firm; it's called Columbia Square. It has a towering atrium that goes right up to the roof," he says. "And it's less than two blocks from the subway."

The store will be more than 5,000 square feet, with book and prerecorded product divided "about 50-50," he says.

Although Olsson locations carry hit product, the stores also have a deserved reputation among both book publishing and music retail

circles as connoisseur shops. As such, the new deep-catalog shop should do well despite the presences of Waldenbooks and The Wiz record store.

Many of the new downtown shops cater more and more to upscale shoppers, reaching out to the commuter trade that includes thousands of lunchtime shoppers that pour out of the Commerce, Justice, and Treasury depart-

ments, the FBI building, and the city hall/courts complex in the neighborhood.

Olsson began expansion plans in 1987, opening a warehouse that also sells prerecorded music at retail. In December, he also opened a new store in the new development section of the tony Maryland suburb of Bethesda.

Olsson says he plans to open the new downtown store in May.

Maxell Fills In The Blanks Major Upgrades Made In Tapes

BY JIM BESSMAN

NEW YORK Maxell Corp. of America has instituted a sweeping upgrade in its blank audiocassette line, focusing on improved cassette-shell technology, reformulated tape specifications, and updated packaging.

Coinciding with the company's 20th anniversary, the upgrade is part of a heavily promoted push to boost its market share this year to about 30% of the consumer retail audiocassette market and thus achieve supremacy among blank tape suppliers. The vendor is already cited by most music chains as their best-selling blank audio brand.

According to Mike Golacinski, Maxell VP of consumer sales, the line's new cassette shells stand out as the most improved feature.

In the MX and XLS cassette series, the Super Silent Phase Accuracy, or SS-PA, mechanism—composed of high-resonance damping material and additional elements to reduce friction and improve wind-

ing, head-to-tape contact, and tape transport—is said to reduce modulation noise and enhance tape-running stability in meeting modern digital recording demands.

The UD and XL tapes use Maxell's "oval window" shell technology. (Continued on next page)



Forever Their Girl. Paula Abdul, noted hooper and choreographer, celebrates her new Virgin Records career as a high-charting songstress at the offices of Macey Lipman Marketing in Los Angeles. Ready to cut the cake, from left, are Barbara Firstman, VP of sales and marketing services for MLM; Diana Fried, Virgin national singles coordinator; Abdul; and MLM chief Macey Lipman.

Chicago Experiences Independent Impact Wholesale Distrib Carries 82 Labels For 9 States

BY MOIRA MCCORMICK

CHICAGO When Burt Goldstein lifted the curtain on his new independent wholesaler, Impact Distributors, in June 1988, his offerings were scant. Impact, located in Chicago's northwest suburb Schiller Park, handled a total of four labels.

Now the distributor carries 82 labels, 50 of them specializing in 12-inch singles; has a mailing list of 500 accounts; and services 200 active accounts in Illinois, Indiana, Wisconsin, Missouri, Minnesota, North Dakota, South Dakota, Nebraska, and Iowa.

Impact recently acquired indie Profile, previously handled by Navarre Corp., and Tommy Boy, which had no distributor in that area.

The wholesaler's success, according to East Coast native Goldstein, comes from his philosophy of width. "We sell a lot of different records in smaller quantities, which more established distributors ignored because they weren't cost-effective," he explains. "The big guys aren't interested in selling 500-1,000 of one record, which is what most of our titles sell."

"The smaller distributors don't have the financing to buy records, extend credit, and do business. We work a little harder, probably make less money, but there's still money to be made by the independent manufacturer and retailer as well."

Goldstein began his career 20 years ago; in 1973, at age 23, he opened his first store, in New York's Gramercy Park. "I always believed in the independent distributor, in carrying a wide catalog of inventory," he says. "Musical Maze [his store] was 1,000 square feet and had everything. None of us want to see this business reduced to hits. Hits are great; that's how we make a living. But hits started with developing artists. You've got to get retailers to take a chance."

Goldstein eventually oversaw the five Musical Maze stores, which were

operated by Benel Distributors. By 1979, Benel was leasing space from Crazy Eddie's; in time, Benel ran retail departments in 40 Crazy Eddie stores. Then, in March 1988, Trans World Music Corp. took over the Crazy Eddie locations. Goldstein stayed on until May while Benel's bankruptcy proceedings took place.

"I could have gone into the retail business again, but I'd done that; it was too capital-intensive, so I thought about distributing," says Goldstein. "I called five friends who owned or managed different labels, and they all said, 'You can't be a distributor in New York. Go to Chicago—there's only one major wholesaler there, MS Distributing.'"

After researching the area, Goldstein made his move. Arriving in Chicago and setting up shop in a 7,500-square-foot warehouse space near O'Hare International Airport in Schiller Park, he discovered that Minneapolis-based Navarre Corp. had a branch here. He says, however, "They're not an obstacle. A lot of people want next-day service, and you can't do that from Minneapolis."

Goldstein began "knocking on doors, ringing bells, doing cold calling" to sell his original four labels. One, Hot Mix 5, which Goldstein claims is one of the most successful dance labels in the Midwest, had previously been distributed "out of the trunk of a car." Another, Prism, had been handled by MS but switched to Impact; the firm also opened with DRG and Project Three.

"Smaller labels get lost at big distributors," Goldstein says. "We will pay attention to the ones and twos that add up to 50 or 100."

He quickly signed on retail accounts Gramophone Records, Hegewisch Records, and Imports.

Imports, according to Goldstein, is "a trendsetter in the 12-inch business: They can move 2,000 of a 12-inch no one's heard of."

Milwaukee one-stops Total Music and Radio Doctors signed on as customers and, in July, Impact, Sleeping Bag, and Fresh labels signed distribution pacts.

"We started going after a lot of 12-inch lines; I hired a 12-inch general manager in September—Andre Halmon from Rose Records."

Rounding out the Impact staff is VP Jeanne Iannotta and shipping/receiving manager Angelo Gonzales, both formerly with Benel; and salesman Mike Tavil, previously with Moss Music Group and Intersound.

Says Goldstein, "We began to go after small indies: Big Beat Records, whose 'The Party' by Kraze was a cult hit, and Fourth Floor, which had a hit with 'Day In The Life' by Black Riot. That continues to sell. Then came Mic Mac; all of them have been successful at the club play level... As we picked up 12-inch lines, people could buy the product here rather than go out of town as they'd been doing."

Dance isn't the only genre represented by Impact. "When we got here, new age/classical HSI Distributors went out of business," says Goldstein, "so we became subdistributors for Telarc, Celestial Harmonies, Kuck Kuck, and Fortuna." Then came eclectic/folk labels Hannibal and Carthage, run by Joe Boyd.

In August, Impact picked up the Children's Television Workshop line, with its Sesame Street titles. Other nondance labels represented by Impact now include jazz imprint Music Masters and folk labels Oh Boy and Red Pajamas; Goldstein says Red Pajamas has been particularly successful, based on the success of titles by John Prine and the late Steve Goodman. In mid-January, Impact picked up the Pickwick Entertainment Group; it includes offerings from the Moss Music Group and the Stash/Jass line, which Goldstein says had (Continued on page 41)



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Texan Tanna Lou Captures Cat Fans With Meow Album Release

BY BRUCE HARING

THERE'S MORE THAN ONE way to skin a cat. But there's only one way to record one.

Veteran producer **Phil York** saw the superstar singing qualities in **Tanna Lou Cat**, the 7-year-old feline that hung around his recording studio in Texas. So York, with the aid of some studio humans, has put together a 14-song album, "Tanna The Cat," featuring such purr-fect standards as "Walking Fur Factory," "If Cats Ruled the World," "Scratch, Scratch," "Inside Or Out, What's It Going To Be," and "Tanna Loves Tuna." The recording is on the **Meow** label.

"After a session, I was in the

control room and she was on the console," York recalls. "I said, 'Tanna, everybody loves you. If you could sing, we'd sell a million albums. She sings beautiful; hits all the high notes.'"

York's project, released in December, has already moved close to 10,000 copies. The Tanna Lou Cat album is being marketed by direct mail to cat owners and through several radio stations on a per-inquiry basis. Several record stores in the Dallas suburbs are also stocking the recording. "Strangely enough, I've sold a lot by word of mouth," York says. "I have people track down my office number."

A video for "Inside Or Out, What's It Going To Be?" has just been completed; York also points

to a possible Christmas album for TLC. A national tour? "We're considering one, but she doesn't work cheap," York chortles.



In the meantime, York is shopping for a distribution deal, working the press, and promoting to radio.

"It's interesting—in 23 years of producing my own recordings, **KVIL** in Dallas never played anything that I recorded," York says. "But when I released the cat record, they announced it on the radio, and it's been a deluge of

"Where can I get it?"

Tanna Lou remains unaffected by stardom, York says. "She hasn't changed a bit. She's treated like royalty: white albacore tuna, a catnip garden; she's set for life."

The Tanna Lou Cat album retails at \$9.95 for cassette and album, \$14.95 for CD. It may be ordered directly through Phil York & Associates, 214-254-8161.

SEEDS AND SPROUTS: **Private Music's Ravi Shankar** has released "Inside The Kremlin," alleged to be the first collaboration between Russian and Indian classical performing ensembles. The music was recorded live last July during a concert at the **Palace of Culture** in Moscow, the culmination of a yearlong Indian Festival.

More info is available at 212-684-2533 . . . **Rhino Records** submits for your approval the first reissue of **Blues Project** material in 10 years, "The Best Of The Blues Project." Al Kooper's forerunner to Blood, Sweat & Tears has an extra, unreleased track on the CD, "Lost In The Shuffle." All configurations offer a live version of the band's FM classic, "Flute Thing." . . . **Flight 7**, a jazz fusion band from San Diego, didn't just pull the name out of a hat: Producer and label head **Rich Rubin** is a pilot for **American Airlines**. The band's "Sky High" is out on **RDP Records**. More info is available at (Continued on page 41)

MAXELL FILLS IN THE BLANKS

(Continued from preceding page)

gy in obtaining high anti-resonance performance and improved rigidity, while the UR series boasts a newly created, tinted, large oval window shell to obtain heightened sound reproduction and tape travel qualities as well as facilitating sight of the tape supply.

Golacinski says Maxell tapes' epitaxial-particle formulations have been advanced. He says that the MX metal position series now offers new high-dispersion processing and a new binder system in promoting improved performance at all frequencies. A new XL-S series is designed to achieve lower noise levels and expanded dynamic range via advanced tape composition, while Maxell's popular high-bias XL series has been formulated for increased sensitivity and expanded dynamic range as well as greater frequency response, tape strength and durability, and heat resistance.

A new UD series has been launched, aimed at improved high-end sensitivity and maximum output level as well as expanded dynamic range, and a new UR series uses Maxell's new crystal magnetic particles for increased maximum output level and wider dynamic

range. The UR series also achieves improved middle-to-high frequency response, according to Maxell.

Noting that the tape reformulations have been designed with digital-source recording in mind, Golacinski adds that 100-minute tape lengths are now available in the XL, XLS, and MX lines.

"We found that about 10% of American households own a CD player, and that a large percentage of the 140 million CDs sold last year were of 'extended lengths,'" says Golacinski. "So we recognized the tremendous growth potential within the 100-minute category."

Accompanying the Maxell upgrade is new packaging, marked by colorful graphics and a large package window.

"We're using new hi-tech, contemporary designs and an 'open look' to make the tapes more visible within the wrapper," says Golacinski, who notes that the UR, UDI, and UDII series utilize more colorful graphics in appealing to younger mass market buyers, while the higher-end XL, XLS, and MX series have higher-tech graphics geared toward audiophile users. Additionally, multipack polybags and brick

packs have been refashioned according to the family look, with header cards offering recommended-use information to assist buyers.

Extending Maxell's core product lineup is a so-called Lifestyle line made up of tapes targeted at specific niche markets. They include the color-coded frill cassettes for children who make and swap tapes with friends; the fashion-oriented UR-F tapes that color-coordinate with both clothes and colored portable tape players; the Capsule II series, which is packaged in capsule-like shells and cases; and the UDX-II series, which is directed at sophisticated listeners.

"There's a wide range of tastes out there, and we're appealing to every segment there is—from kids who are just starting out using tapes to exchange letters to the audiophile who can really distinguish a professional recording," says Golacinski. "With the audio market expected to top 350 million cassettes this year, we anticipate niche market cassettes to account for a significant portion of the total."

Golacinski estimates Maxell's current market share in the 27%-28% range, just shy of his new goal. While he recognizes that main competitor TDK also recently revamped its line (Billboard, Jan. 7), he says that Maxell's unveiling was planned a year ago and should not be seen as a response to TDK's moves.

An extensive marketing campaign is under way in support of the new Maxell lineup, led by a first-quarter promotion based on its CD Browser fourpacks of XLII and XLII-S 100-minute cassettes. Buyers of the specially marked fourpacks in a CD-size box get a \$2 coupon toward the purchase of any CD, encouraging retailers to merchandise the sets in their CD sections to stimulate impulse buys while offer-

ing incentives for additional CD sales.

Golacinski adds that a summer "sun and fun" on-pack promotion will begin in April, packaging free plastic flying disks and car dash sunshades within specified tape multipacks. He says Maxell will continue the "dramatically stepped-up" advertising schedule of last year, including a major TV campaign now being planned.

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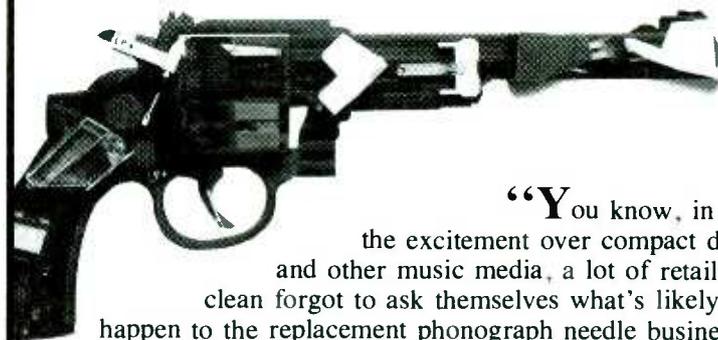
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The vast overhaul of Maxell's league-leading blank audiocassettes includes the introduction of new niche-market products. Clockwise from bottom left are the Capsule Cologne, the Frill, the UR-F, and the UDX-II.

Retailers may be losing video business because of poor handicapped access, says VSDA president . . . see page 51

"Go ahead, make **YOUR** day . . ."



"You know, in all the excitement over compact disc and other music media, a lot of retailers clean forgot to ask themselves what's likely to happen to the replacement phonograph needle business."

Well, seeing as how there are 60 million turntables in use in this country and that 4.5 million new ones were sold last year . . . and seeing as how replacement needles and cartridges have traditionally yielded the most powerful mark-ups in the consumer electronics business — and can turn a bottom line completely around — what you have to ask yourself is: 'Do I really believe consumers will stop playing records, mothball their collections and throw their turntables away?'

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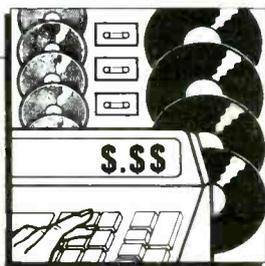
City _____

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RETAIL TRACK



by Earl Paige

RACK ACTION: Home video distributors are continuing to diversify into audio, one of the latest examples being **East Texas Distributing**—now, by the way, renamed **ETD**. Veteran music man **Arnie Orleans** will head up a new music division for the Houston-based, 11-branch distributor web racking essentially budget cassette albums “and low-price CD in the near future,” says Orleans.

KING'S ABDICATION: **Ralph King**, VP of marketing at 229-store **Wherehouse Entertainment** until his surprising resignation (*Billboard*, Feb. 18), is high on the chain's growth and potential under **Scott Young**, who took over as president/chief operating officer nearly a year ago, at the time parent **Adler & Shaykin** finalized the leveraged buyout and took the chain private. While Wherehouse does not have to divulge numbers and King chooses to make no comment as well, he concurs with analyst reports of healthy increases in revenue. SEC documents (still required because of publicly traded debt) show revenues at \$275 million (about 27% rental) for the year ending Jan. 31, 1988. Wall Street watchers are estimating the most recent year end to tally out in the neighborhood of \$350 million, with not that many more new stores (202 in mid-'87 vs. 217 mid-'88).

Wherehouse was starting to hit its stride, King believes, when he came aboard June 1, 1988, as the web began achieving a number of marketing objectives. These included three of the largest budget promotions in the chain's 18-year history under **Bruce Jesse**, who

came aboard midyear from **Musieland** as VP advertising and sales promotion. A high point was the chain's first manager's convention Sept. 12-15, when Young announced twin goals of recognizing talent at the store and district levels and merchandising stores more individually (as with an increase in Latin sections from 12 to 70 at present).

King defers comment on his contract situation and says only that negotiations are under way on “a work agreement” he had. **Wherehouse** released a brief comment extolling King's contributions that said no immediate replacement has been named. Basically, King says he has been working on a number of promising ventures and wants to explore them more fully. Some date back to when he was consulting in the period following his 11 years with **Record Bar** and before he went to **International Video Entertainment**. One is **Falcon Video**, a Miami industrial video producer “where I was just an investor,” he says. Others include “entertainment area” endeavors. “I hate to leave. Before I joined Wherehouse, I thought I could do a balancing act, but some of these things are too promising to ignore,” King says.

STOP AND GO: At a time of consolidation, particularly in CD subwholesale, **CD One-Stop**, **Alan Meltzer's** Connecticut operation, is looking to expand to the West Coast. Meltzer has long had a Los Angeles number. The firm just hired veteran one-stop salesman **Alonzo Marrow**, who recently departed **Shape Optimedia** and worked several years at **Valley Record Distributors**, with an eye toward locating Marrow in a West Coast office... At the same time, accounts are indicating **All Disc Trading**, the Trumbull, Conn., specialist wholesale firm, has discontinued service. Calls to All Disc are answered by a machine.

MAKING THE CUT: Combo and specialty competitors in L.A. watching **Music Plus's** video rental (Continued on next page)

FOR WEEK ENDING FEBRUARY 25, 1989

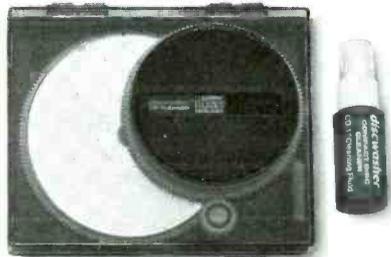
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TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★★ NO. 1 ★★	
1	1	1	16	TRAVELING WILBURYS TRAVELING WILBURYS	WILBURY 2-25796/WARNER BROS.
2	4	—	2	ROY ORBISON MYSTERY GIRL	VIRGIN 2-91058
3	2	2	15	EDIE BRICKELL & NEW BOHEMIANS SHOOTING RUBBERBANDS AT THE STARS	GEFFEN 2-24192
4	3	13	3	DEBBIE GIBSON ELECTRIC YOUTH	ATLANTIC 2-81932
5	15	—	2	BOB DYLAN & THE GRATEFUL DEAD DYLAN & THE DEAD	COLUMBIA CK 45056
6	5	7	14	R.E.M. GREEN	WARNER BROS. 2-25795
7	7	12	51	GUNS N' ROSES APPETITE FOR DESTRUCTION	GEFFEN 2-24148
8	13	4	17	ANITA BAKER GIVING YOU THE BEST THAT I GOT	ELEKTRA 2-60827
9	NEW		1	THE REPLACEMENTS DON'T TELL A SOUL	SIRE 2-25831/REPRISE
10	12	10	20	BOBBY BROWN DON'T BE CRUEL	MCA MCAD 42185
11	11	5	12	FLEETWOOD MAC GREATEST HITS	WARNER BROS. 2-25801
12	9	11	19	KENNY G SILHOUETTE	ARISTA ARCD 8457
13	8	22	3	NEW ORDER TECHNIQUE	QWEST 2-25845/WARNER BROS.
14	10	3	18	U2 RATTLE AND HUM	ISLAND 2-91003/ATLANTIC
15	14	8	12	JOURNEY JOURNEY'S GREATEST HITS	COLUMBIA CK 44493
16	6	6	5	RUSH A SHOW OF HANDS	MERCURY 836 346-2/POLYGRAM
17	23	21	4	ENYA WATERMARK	GEFFEN 2-24233
18	22	19	11	GUNS N' ROSES G N' R LIES	GEFFEN 2-24198
19	20	28	3	COWBOY JUNKIES THE TRINITY SESSION	RCA 8568-2-R
20	18	20	5	LOU REED NEW YORK	SIRE 2-25829/WARNER BROS.
21	19	23	14	THE JIMI HENDRIX EXPERIENCE RADIO ONE	RYKODISC RACD-0078
22	17	9	12	PINK FLOYD DELICATE SOUND OF THUNDER	COLUMBIA C2K 44484
23	24	24	3	LIVING COLOUR VIVID	EPIC EK 44099/E.P.A.
24	27	—	2	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
25	16	14	21	BON JOVI NEW JERSEY	MERCURY 836 345-2/POLYGRAM
26	NEW		1	TESLA THE GREAT RADIO CONTROVERSY	GEFFEN 2-24224
27	21	15	20	POISON OPEN UP AND SAY... AHH!	ENIGMA C2-48493/CAPITOL
28	25	25	4	RICK ASTLEY HOLD ME IN YOUR ARMS	RCA 8589-2-R
29	26	16	77	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
30	NEW		1	TONE-LOC LOC-ED AFTER DARK	DELICIOUS VINYL CCD 3000/ISLAND

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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.

SOUNDTRACKS

VARIOUS ARTISTS
In Harmony—Sesame Street

▲ CD Warner Bros. 2-3481/NA

VARIOUS ARTISTS
My Stepmother Is An Alien

▲ LP Polydor 837 798-1/NA
CA 837 798-4/NA

VARIOUS ARTISTS
Sing

▲ LP Columbia SC-45086/NA
CA SCT-45086/NA

JAZZ/NEW AGE

BOB BERG
Cycles

▲ CD Denon CY-72745/NA

JAKI BYARD
Blues For Smoke

▲ CD Candid 79081-2/NA

LARRY CORYELL

Standing Ovation

▲ CD Mood 73610-2/NA

RAY CRAWFORD
Smooth Groove

▲ CD Candid 79028-2/NA

WOLFGANG DAUNER
Solo Piano

▲ CD Mood 73600-2/NA

KENNY DAVERN
One Hour Tonight

▲ LP Musicmasters 20148/NA
CA 40148/NA

MICHAEL DEEP
Thru The Harp

▲ CD Higher Octave HOMCD 7020/NA
CA HOMC 7020/NA

THE DUKE ELLINGTON ORCHESTRA
Music Is My Mistress

▲ LP Musicmasters 20185/NA
CA 40185/NA

G.E.N.E.
Life Is A Melody

▲ CD Innovative Communication 75039-2/NA

SLIDE HAMPTON
World Of Trombones

▲ CD Black Lion 70113-2/NA

IMPORT/EXPORT BAND
First Time Out

▲ CD Focus Discs 23501-2/\$15.95
CA 23501-4/\$9.95

LEE KONITZ
Round & Round

▲ CD Musicmasters 60167/NA
CA 40167/NA

CHARLIE MARIANO GROUP
Plum Island

▲ CD Mood 73615-2/NA

DOUG MARKLEY AND THE MARKLEY BAND
Philly Fillet

▲ CD Visual Musik VMCD-800/NA
CA VMC-800/NA

AIRTO MOREIRA/FLORA PURIM/JOE FARRELL
Three-Way Mirror

▲ LP Reference Recordings RR-14/NA

NIGHTINGALE
LightDance

▲ CD Higher Octave HOMCD 7019/NA
CA HOMC 7019/NA

RED NORVO QUINTET
Forward Look

LP Reference Recordings RR-8/NA

PRESERVATION HALL JAZZ BAND
Best Of The Preservation Hall Jazz Band

▲ LP Columbia FM-44996/NA
CA FMT-44996/NA

PEE WEE RUSSELL/COLEMAN HAWKINS
Jazz Reunion

▲ CD Candid 79020-2/NA

DAVID SANBORN
David Sanborn

▲ CD Warner Bros. 2-2957/NA

LOREN SCHOENBERG & HIS JAZZ ORCHESTRA
Solid Ground

▲ CD Musicmasters 60186/NA
CA 40186/NA

ART TATUM
The V-Discs

▲ CD Black Lion 70114-2/NA

UNITED JAZZ & ROCK ENSEMBLE
Live In Berlin

▲ CD Mood 73620-2/NA

VARIOUS ARTISTS
Dream Machine

▲ CD Innovative Communication 70078-2/NA

VARIOUS ARTISTS
Fuse One: The Complete Recordings

▲ CD Musicmasters 60150/NA
CA 40150/NA

LEE WILEY/ELLIS LARKINS
Duologue

▲ CD Black Lion 70911-2/NA

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to New Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

NARM Slates New Seminar

NEW YORK Sexual harassment in the work place will be a first-time topic during the seminars slated for the 1989 National Assn. of Recording Merchandisers convention in New Orleans March 3-7.

Ray Ivey, director of training and development for CBS Records, will host the seminar, titled "You, Your Company, & The Law."

Ivey says the guiding principle for the workshop is the creation of an environment in the work place that is free from harassment, encouraging respect for the individual.

FOR WEEK ENDING FEBRUARY 25, 1989

Billboard

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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
1	1	19	★★ NO. 1 ★★ CRISTOFORI'S DREAM NARADA LOTUS 61021/MCA 19 weeks at No. One	DAVID LANZ
2	2	19	DEEP BREAKFAST MUSIC WEST MW-102	RAY LYNCH
3	3	19	CHAMELEON DAYS PRIVATE MUSIC 2043	YANNI
4	4	19	OPTICAL RACE PRIVATE MUSIC 2042	TANGERINE DREAM
5	9	3	WATERMARK GEFFEN 24233	ENYA
6	6	19	DOLPHIN SMILES GLOBAL PACIFIC ZK 40719/CBS ASSOCIATED	STEVEN KINDLER & TEJA BELL
7	8	19	NEVERLAND PRIVATE MUSIC 2036	SUZANNE CIANI
8	7	19	RIVERS GONNA RISE PRIVATE MUSIC 2029	PATRICK O'HEARN
9	12	19	VALLEY IN THE CLOUDS NARADA MYSTIQUE 62001/MCA	DAVID ARKENSTONE
10	5	15	A WINTER'S SOLSTICE, VOL. II WINDHAM HILL 1077	WINDHAM HILL ARTISTS
11	10	19	DECEMBER WINDHAM HILL 1025	▲2 GEORGE WINSTON
12	11	15	THE NARADA COLLECTION NARADA 39100/MCA	NARADA ARTISTS
13	13	15	IMAGINARY ROADS WINDHAM HILL 1078	WILLIAM ACKERMAN
14	20	3	WORLD DANCE GLOBAL PACIFIC ZK 40734/CBS ASSOCIATED	DO'AH
15	14	11	PATHWAYS TO SURRENDER COLUMBIA FC-44225	CHRIS SPHEERIS
16	15	5	LEGENDS NARADA LOTUS N61022/MCA	ERIC TINGSTAD & NANCY RUMBEL
17	22	5	DUSK MUSIC WEST MW-132	JIM CHAPPELL
18	17	11	DIRECT ARISTA 8545	VANGELIS
19	16	15	AFTER THE RAIN NARADA LOTUS 61020/MCA	MICHAEL JONES
20	24	3	WINTER INTO SPRING WINDHAM HILL 1019	▲GEORGE WINSTON
21	NEW▶		EVERY ISLAND SILVER WAVE SW 505/OPTIMISM	DANNY HEINES
22	23	19	WINDHAM HILL SAMPLER '88 WINDHAM HILL 1065	WINDHAM HILL ARTISTS
23	21	11	AUTUMN WINDHAM HILL 1012	▲GEORGE WINSTON
24	18	5	ANTARCTICA POLYDOR 815732/POLYGRAM	VANGELIS
25	NEW▶		INSIDE THE SKY SILVER WAVE SW 504/OPTIMISM	STEVE HAUN

● 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.

RETAIL TRACK

(Continued from preceding page)

stance will soon see cut boxes and the whole open-display approach, confirms Lou Fogelman, Music Plus' president. Ever since its re-entry into rental in mid-'83, the 60-unit chain has gone with empty display boxes and rental stock behind the counter. Fogelman says a new computer setup makes the move possible. "All new stores will be cut boxes," he says of the popular system still intensely debated. Critics and skeptics say snipping up boxes for placement outside the rugged rental case is too labor-intensive and de-

values used product, because the boxes are destroyed. Proponents, who now include Fogelman, like the idea that the whole original package offers a quick glance and accurate double-check at the counter and then goes home, enhancing the customer's viewing pleasure.

CUT ABOVE: Combo and video types further rave about Erol's approach to open display. "They have obtained rights from the manufacturers to duplicate the exact art wherever they can. Where they

have to, they rewrite the synopsis and other elements of the original package, so the original box is not destroyed," says Dave Ballstadt, operator of Adventures In Video stores in Minneapolis and partner in a San Francisco operation. Ballstadt once set up a tedious color copying machine system to get around destroying boxes, but abandoned the idea. Speculation among VSDA insiders is that Blockbuster is experimenting with cut boxes, "which would really affect the used-tape market," says Ballstadt. Presently, Blockbuster has a printer on the premises at each store that produces a generic wrap-around label for its rental case and places an empty box directly in front on the shelf.

POINT OF NO RETURN: Despite Music Plus' new point-of-sale sophistication, the web will not switch to pay in advance and night drop return, says Fogelman. Many video rental executives believe pay upon return, as used by Music Plus and others, creates another long line, but Music Plus has tackled the terminal logjam and vastly speeded up service. "You can pay for a rental you're returning, buy a video, and buy a CD, all in one transaction," says Fogelman.

ON THE MAGAZINE RACK: Using a novel formula worked out by Touche Ross, the Magazine Publishers Assn. claims magazines rate No. 4 in profit for mass merchandisers, with video No. 3 behind greeting cards/gift wrap and cigarettes. Music is regarded as turning "average profit" in the "direct product profit" formula, which totals gross margin, discounts, and allowances, then deducts specific handling costs.

To reach Retail Track, call Earl Paige: 213-273-7040.

GRASS ROUTE

(Continued from page 39)

619-222-7900. . . Green Linnet Records plans a label showcase at New York's Bottom Line nightclub Friday (24). Approximately 10-15 of the label's Irish music artists, including Patrick Street, members of Silly Wizard, and Alton will be on hand. . . HighTone Records in Oakland, Calif., is releasing a single and accompanying

video from the Rev. Billy C. Wirtz's "Deep Fried And Sanctified," which was previously released on Florida's King Snake Records. The single, "Teenie Weenie Meanie," tells the touching story of a man who falls in love with a midget wrestler. The entire album will be rereleased on HighTone at the end of this month.

NEW ARRIVALS: The Crops, self-titled debut from Minneapolis band on Atomic Theory Records, distributed through Flying Fish. Contact 612-377-8503. . . Turtle Island String Quartet, "Metropolis," classical and jazz fusion on Windham Hill. . . Sweet Baby, "It's A Girl," no-frills pop debut on Ruby Records, P.O. Box 48888, Los Angeles, Calif. 90048. . . 13 Engines, "Byram Lake Blues," hard-wrought rock on Nocturnal Records, P.O. Box 19550, Detroit, Mich. 48219, 313-358-3655. . . Agnostic Front, "Live At CBGB," fourth LP from N.Y. hardcore godfathers on In-Effect Records, the new Relativity offshoot. . . The Wolfgang Press, "Bird Wood Cage," hard-hitting rogga roll on 4AD/Rough Trade.

IMPACT DISTRIBUTORS

(Continued from page 38)

no "traditional distribution."

Profile switched from Navarre in November, he says. The label is still distributed in Minnesota by Navarre, Goldstein says. "They gave us the rest of their Midwest territory."

Tommy Boy and Megatone signed on in early January.

Goldstein wants Impact to grow, but not to the point where "we forget the small labels. They help build the business—and we know we can sell them. If we eventually take on 300 labels and can't pay attention to all of them with our staff, we'll put on more people."

Mobile Recording Studio Is On Road To Success

BY MOIRA McCORMICK

CHICAGO A mobile recording would seemingly be out of place in Chicago, where album recording is at a minimum and nearly all the major studios rely primarily on commercial work. But Timothy Powell and his Glenview, Ill.-based Metro Mobile rolling studio is flourishing.

That's largely because Powell has exploited this medium-size recording market with a medium-size truck.

"Our pricing is flexible, and we're able to record at clubs," he says. "If we had a semi and charged double, we'd never make it here. Much of our business is recording gospel in churches and blues and jazz in clubs, and you can't park a semi outside a club."

Since founding Metro Mobile in the early '80s, Powell's credits have included recording all of the weekly

"Sunday Night Concert" broadcasts on progressive album rocker WXRT-FM; recording a number of live albums, including the Dream Syndicate's 1984 A&M release, "This Is Not The Dream Syndicate Live," ("Yes, it is," says Powell); Don Dixon's new "Chi-Town Budget Show" album on Restless Records; and taping numerous audio-for-video projects, live broadcasts, and independent recordings.

Plus, Powell just finished recording the BoDeans' upcoming "live in the studio" album for Slash/Reprise.

"We're getting more and more work from major record companies because of our increasing visibility and new equipment," he says, noting that Metro Mobile is Chicago's only mobile recording truck. "There are guys in town who do location recording but not with a truck and not on our scale.

"The closest mobile trucks are in Nashville and Cleveland. Cleveland's is a Westwood One truck, and when it's busy, Westwood One has hired me at times."

Powell began live recording in 1977, upon his graduation from Notre Dame Univ., where he majored in American studies. With a friend from Northeastern Illinois Univ., he taped new wave bands in Chicago clubs for later broadcast on Northeastern's WZRD-FM.

"We did the Buzzcocks, the Cramps, Gang Of Four, Magazine, the Psychedelic Furs, Bauhaus, and others," he says. "We did it for fun, but I got some chops out of it. Recording punk concerts could be a nightmare, with people jumping around and the band throwing gear."

To abet his hands-on experience, Powell took recording and broadcasting classes at Chicago's Columbia

College and later got a part-time job at a suburban industrial studio.

"I learned how to edit—we edited 600 hours of speeches from the National College of Surgeons convention there," he says. Then came a "pseudo-engineering" job in 1979 at cassette duplicator Programming Technologies, where he worked in the voice studio.

Powell was still recording bands at night at the time, when he heard that WXRT needed an engineer for its Sunday night concert series (now sponsored by Budweiser), and WXRT took him on.

Simultaneously, he applied for and got an engineer's position at 16-track suburban studio Sound Impressions, where he stayed until 1985, eventually becoming chief engineer.

In 1980, Powell purchased a truck to aid him in his live recording, an 18-foot 1969 International Harvester step van that cost him \$500 "and still runs... I call it the Deathmobile, because of the fumes."

Initially fitting it out with four-track equipment, Powell worked his way up to 16 tracks, continuing to tape the WXRT shows as well as getting involved in local album projects.

In 1982 he officially dubbed the operation Metro Mobile, after the step van's official name—Metro 1200.

Powell was on his way, but, as he observes, "With an ugly truck, it's hard getting bigger clients." So in 1983 he bought a new truck, a 22-foot Chevy Cube van, and spent the winter and spring outfitting it with a new 32-input Neotek console, in addition to his Tascam 16-track machine and "the usual variety of outboard gear—reverbs, limiters."

Newly decked out, Powell and his truck did a live broadcast of a Todd Rundgren concert on album rocker WLUP-FM, provided audio for a Pee-wee Herman video shoot at showcase club Park West, and did audio for the Disney music film special "Chicago On The Good Foot."

Subsequently, "better and better" gigs came Powell's way, including a worldwide NPR satellite broadcast of a world-premiere opera performed in Norfolk, Va., and a live album, "Breakfast In Heaven," for Father Guido Sarducci (comedian Don Novello), recorded at Notre Dame Univ.

In spring 1985, "the big change came—too many people had been saying, 'One-inch 16-track isn't what we want,' so I bought a 24-track

Sony/MCI recorder. It propelled us into the marketplace we're in now."

Last summer he purchased a 50-input Neotek Elite console; other gear includes a Panasonic R-DAT machine, Lexicon and Yamaha reverbs, and dbx limiters and gates.

Powell now does all of Alligator Records' live albums and has done audio on a number of video shoots, including HBO specials for Howie Mandel and Louie Anderson, and MTV's "Headbanger's Ball." He also has a number of album projects to his credit, including Jerry Goodman's "It's Alive" on Private Music, Fehley's Comet's "Live Plus One" on Megaforce/Atlantic, a Steve Earle EP, and the Descendents' "Live Age" on SST.

Many of these recordings, he notes, originated as live broadcasts on WXRT.

For the BoDeans' new album, Powell took his truck up to the band's rehearsal warehouse, a former Schlitz brewery in Milwaukee, where they recorded "as live as possible—they'd decided they were tired of iso[lation] booth and stuff... We recorded 22 songs, the rhythm tracks, and a big chunk of the overdubs." Overdubs were completed at Skip Saylor's Los Angeles studio, says Powell.

"We did that project 48-track," he notes, "synching another 24-track machine with a Smith Zeta III synchronizer."

Powell continues to do WXRT shows and does live broadcasts as well, including WXRT's Fourth of July 1988 concert with Graham Parker, Robert Cray, Timbuk 3, and the Insiders.

"Another big chunk of our business is gospel," he says. "Being inherently live music, it's hard to record a gospel choir in the studio."

Much of Powell's work is done out of town, in cities like Detroit, Indianapolis, Minneapolis, Cincinnati, Milwaukee, and Madison, Wis.

Powell stresses that he is not in competition with Chicago's recording studios. If anything, he says, "We provide a service for them, because we're opening another branch of the market that wasn't tapped before. All the major studios have done post-production on our tapes. Some of them subcontract my truck for live sessions, and they might do their own engineering, too. Everybody makes money."

NEW PRODUCTS & SERVICES

KEYBOARD FREEBIE: The Yamaha Communication Center in New York recently gave away a new DSR-2000 electronic keyboard to an unsuspecting citizen who just happened to be the 50,000th visitor to the facility since it opened its doors on West 57th Street last year. The lucky winner was Morris Dorison of North Bergen, N.J.

NEW PROCESSOR: A sophisticated new family of PC-compatible digital audio processors, featuring 16-bit resolution, disk-based sampling with programmable rates (from 6.25 kilohertz-50 kilohertz), and a wide variety of digital interfaces will soon be available from Antex Electronics Corp.

The SX-10 is the first offering in the Antex Series 2 processor line. It is based on the Texas Instruments TMS 320C10 digital signal processor and is a full-size AT/286/386-compatible, add-in modular card that gives the user the ability to simultaneously record and play back two separate audio channels.

Antek envisions the device as most suited for digital audio mastering and recording; TV and FM broadcasting digital insertions; film studio recording, editing, and auditing; interactive CD systems; and a host of other applications. For information, contact 213-532-3092

SHURELY WIRELESS: Three well-known artists have recently begun endorsing Shure wireless microphones: saxophonist Michael Brecker, trumpeter Randy Brecker, and country rocker Steve Earle. Contact Shure for information on the product line at 1-800-257-4873 (in Illinois, call 1-800-624-8522.)

NEW ADDITION: Wellesley Sound Studio in Toronto has acquired a new Dyaxis digital audio workstation, which is already up and running in the facility. The Dyaxis is another entry in the hard-disk-based workstation marketplace; its capabilities include stereo fly-in of background vocals; digital assembly of music and effects for video; and digital audio editing and assembly. Contact Wellesley at 416-364-9533.

NEW & IMPROVED: Trident Audio will unveil a souped-up Di-An console at the upcoming International Audio Engineering Society convention, March 3-7 in Hamburg, West Germany. The board will be running under the company's new AUTOMATE II software, which provides the user with automated dynamic control of all console parameters in real time, with replay triggered via timecode. The software is fully compatible with existing Di-An boards and will be



JBL Professional's new Control 12SR monitor speakers are small yet powerful, featuring a 12-inch bass transducer and one-inch compression driver.

supplied free of charge to current Di-An owners. Contact: 213-533-8900.

COMPACT CRUNCHER: JBL Professional's Control 12SR is a compact yet powerful sound reinforcement loudspeaker, featuring a 12-inch low-frequency transducer and a one-inch exit-compression driver on a proprietary biradial horn. The enclosure is injection molded of polypropylene foam, and is fitted with mounting hardware to facilitate ceiling, wall, or portable stand mounting. Contact: 818-893-8411.

ARMENIA AID: In what Record Plant owner Chris Stone is calling "the single biggest session we've ever had," nearly 100 artists gathered at the Los Angeles studio to record tracks for music to the "Friend To A Friend" TV special aimed at aiding Armenian earthquake victims. All recording time and staffing was donated by Record Plant, and the facility's new 48-track Sony digital multitrack deck was used in transferring tracks previously recorded in France.

Edited by STEVEN DUPLER



Nearly 100 stars gathered at Los Angeles' Record Plant to record tracks for "Friend To A Friend," the Peter Bogdanovich-directed TV special to aid Armenian earthquake victims. Visible in the front row, from left, are Adrienne Barbeau, Pia Zadora, Steve Lawrence, Liza Minnelli, Dionne Warwick, Connie Stevens, and Charles Aznavour.

AUDIO TRACK

NEW YORK

EASIN' DOWN TRACKS at 39th Street was Atlantic jazz artist Danny Gottlieb (formerly of the Pat Metheny Band), in completing his second album. Doug Hall produced with Chip Jenkins at the board. Ed Douglas assisted. John Lurie (Lounge Lizards) was in mixing a soundtrack that he composed and arranged for the Columbia Pictures film "Police Story." Tom Lazarus ran the board, with Ed Douglas assisting.

Jazz guitarist Pat Martino was in at Recordamatt cutting an album for Muse Records. The project was produced and engineered by Paul Bagin. Bruce Springsteen's engineer, Toby Scott, is mixing two new tunes for the upcoming third album by the Silos, named best new band by the Silos, named Stone's critic's poll. Silos guitarist Bob Rupe produced an album by the Children. The project will be distributed nationally on Alliance.

Tesla completed mixes on an album for Geffen at Mediasound. Michael Barbiero and Steve Thompson produced with Victor Deyglio assisting. Princess Pang recently finished

(Continued on page 44)

L.A. Company Branches Out From Clip Base Propaganda Nurtures New Talent

BY STEVEN DUPLER

NEW YORK As the videoclip production industry has matured over the past three or four years, a consolidation process has occurred that has seen the overwhelming majority of major-label work divided among two or three large production houses.

One ramification of that regrouping has been the branching out by a number of medium and large-size clip companies into other areas of production business.

Perhaps the most prolific—and most diversified—of these companies is Los Angeles-based Propaganda Films. Involved in all aspects of video and film production—from music clips to commercials to television movies to features—Propaganda numbers among its stable of directorial talent some of the most highly regarded names in the business, including Dominic Sena, David Fincher, David Hogan, Nigel Dick, and Penelope Spheeris.

In 1988 alone, Propaganda turned out more than 130 videoclips. The company has made a number of feature films to date, including "P.I. Private Investigations" and "The Blue Iguana," as well as "Fear, Anxiety And Depression" and "Kill Me Again," both of which are currently in postproduction.

Propaganda films that are being developed in cooperation with PolyGram Films include a sequel to "An American Werewolf In London," with John Landis serving as executive producer; David Lynch's "You Play The Red And The Black Comes Up"; and "Love Field," a fictionalized account of Jack Ruby's involvement in the assassination of John F. Kennedy.

Such a large volume of business could well be expected to engender a "factory" approach to the firm's work and a similar attitude toward its directors. This is far from the case, however. As Anne Marie Mackay, head of Propaganda's music video division, points out, "A volume business can afford to be more experimental and creative than a smaller

firm that has less resources."

Equally important, she says, is the fact that the firm has been careful to nurture talent—young talent, especially—starting them in the clip area, and working with them as they decide which other directions they may eventually wish to travel.

"We have made a practice of bringing in raw talent, often people who have not had directing experience before, but who have worked as editors, directors of photography, or art directors, and we nurture them through the music video division," she says. "For example, David Hogan was an art director five years ago."

'Volume business can be creative'

In order to better work with different musical genres, Propaganda spun off a heavy-metal-only arm called the Foundry about a year ago. Mackay says other such genre-specific divisions may be in the works.

"I was tired of seeing formulaic, unimaginative, badly shot metal videos," she says. "I thought we could offer something more credible. For example, we try, in our concepts for these bands, to use women in an erotic fashion, but without violence."

But, notes Juliana Roberts, who heads the Foundry: "Sometimes, the labels say they want something other than the typical metal video, but when the concept is given to the band, they say 'No, that's not us—we want a performance video.' Still, I think that's starting to change."

Propaganda was formed in 1986 by producers Steve Golin and Sigurjon "Joni" Sighvatsson, along with video directors Dick, Fincher, Sena, and Greg Gold. Golin and Sighvatsson remain the general partners overseeing the firm's operations and planning its future paths.

Involved in music video from its earliest days, Golin and Sighvatsson comment that the consolidation that has taken place in the clip production

world was at first "a necessary evil," which has now led to a "much more professional way of doing business."

"In the beginning, the business was in a position where anyone could hire himself be a video director or producer, and the result was a lot of disorganization and shoddy work," says Golin. "In those days, labels were not as knowledgeable as they are now about video, and they were willing to take more chances. Today, labels are much more conservative and much more product oriented. They need to see results from the large sums of money they spend on making video-clips, and they need to have the whole thing run smoothly. That's what we offer."

As far as Propaganda's current business, Sighvatsson says that while "music video is crucial—our core business—it no longer represents the biggest moneymaking potential for the firm.

"We have eight directors," says Sighvatsson. "Two of them [Fincher and Sena] have become top television commercial directors. In that business, they make a 30-second piece of film for \$600,000, as opposed to a four-minute piece of film for \$100,000, when they work on a clip."

So, while commercials are obviously a profitable business, music clips remain important, and the Propaganda directors must be able to easily move back and forth from each. Thus, Sighvatsson stresses that it is important "from a creative point of view that they remain flexible. And it is up to us to try and create an atmosphere where the guys can exercise their creative muscle without leaving the fold of Propaganda."

Propaganda currently has 45 employees, housed in a new 15,000-square-foot building that encompasses casting facilities and postproduction suites.

"We've grown enormously, and we've learned a lot along the way," says Golin. "When we first started, we were doing only music videos. Then we started toying with commercials, but we were doing those in-house, with no real commercial representation.

"In 1988, we focused more on commercials, and we brought in Bill Curran to head up that division, and Anne-Marie Mackay also brought in Juliana Roberts to head up the Foundry. We felt that to give each director identity and full attention, we needed individual reps for each separate division."

Sighvatsson says Propaganda's TV division is very active these days as well, currently working on a pilot for ABC-TV called "Northwest Passage," directed by Lynch, as well as other projects for both Aaron Spelling and Fox Television.

As far as TV and films, Sighvatsson says, "We're not the only music video company to branch out, but the difference with us is, we have a partner in PolyGram Films."

Golin sums up by saying: "We don't want to represent directors who can just do clips. We want overall talent. And then we provide a means for them to express that talent in any one of a number of areas."

THE EYE



by Steven Dupler

ABC GOES LATE NIGHT: "Day's End," set to air for an eight-week test period in eight national markets beginning March 6, is ABC-TV's new entry into the tough late-night-television arena. The midnight-1 a.m. show, which will feature a fast-paced news digest format, will also cover the soft stuff—music and entertainment features—as well as "slice of life" interviews with both celebrities and "real people."

The program will be hosted by **Spencer Christian** of ABC's "Good Morning America," comedian and former "Late Show" host **Ross Shafer**, and a female co-host to be announced. Overseeing production for ABC is **Diane Rappoport**, director of late-night and children's television for ABC Entertainment. The producer of "Day's End" is **Gary Grossman**. Labels looking to contact the show to place artists or slices of music video product should call **Mark Lesser**, music department, ABC's "Day's End," at 212-887-4335.

TAKING THE OUTLETS' PULSE: To better keep its collective ear open to feedback from the video outlets it services, **Capitol Records** says it has been experimenting with a new postage-paid "programmer response card," which asks stations and shows around the country such questions as, "Is this artist's video an effective programming tool?"; "If made available, would you program video IDs and/or pretaped interviews by this artist?"; and "Does radio airplay influence your programming?"

Lee Fehr, Capitol's national video promotion manager, says the label had an impressive 60% return rate on the first two cards, sent out for **Tracie Spencer's** "Imagine" and **Marc Almond's** "Tears Run Rings." The third card is being sent out to test reaction to **M.C. Hammer's** "Turn This Mutha Out."

Fehr also reports that Capitol has recently installed a new 800 toll-free number to make it easier for outlets to yell at—or praise—the video promo department. The hotline number is 800-421-0673.

LOOKING FOR A FEW GOOD VJS: Word on the street has it that **MTV** is still actively seeking video jocks to add to its current on-air roster. The qualified candidate should be photogenic, personable, able to speak English (this may be optional), and possess some degree—however limited—of national notoriety. This doesn't mean unknowns don't have a shot, according to an inside source, but if you've recently gotten your picture in the national media for something other than murdering your family with an assault rifle, you'll probably get more serious consideration.

Incidentally, the Eye recently received a letter from a 22-year-old VJ wanna-be that deserves mention here, if only for the persistent and shameless self-promotion scheme said wanna-be has been pursuing for the past year.

Don DeMoss, currently a waiter at a Bannigan's restaurant in Massachusetts, has had postcards printed that read "Dear MTV, I would like to see Don DeMoss as a new MTV VJ. I think he would make a great VJ because: (fill in the blank)."

DeMoss distributes these cards to total strangers—mostly his restaurant customers—who fill in reasons ranging from the fact that "he's a good dresser" to his ability to be "conversationally intelligent [sic]." Don then sends the cards to MTV. He's been doing this for about a year, and MTV acknowledges it has received some 400-500 of the things. One problem, though: DeMoss hasn't sent MTV either his address or phone number, so the channel hasn't had any way to reach him even if it wanted to. Get on the ball, Don, and send them your number!

NUMBER NINE, NUMBER NINE . . . If you're into checking out the latest developments in video production, computer graphics, satellite delivery systems, and video management—and the idea of a nice spring drive to New England is appealing—you may want to check out **Video 9**, billed as the "largest annual video exhibit and professional workshop in southern New England."

Held May 25 on the campus of **Quinnipiac College** in Hamden, Conn., the all-day series of seminars, workshops, and exhibits is open to video professionals, students, and the general public. Twenty-five equipment manufacturers have already signed on. For all the details, contact **Bruce Carpenter** at 203-288-5251.

BY THE WOMEN FOR THE WOMEN: MTV producer **Lauren Lazin** and Teletronics video editor **Judy Minot** are now assembling "Talkin' 'Bout A Revolution," a half-hour MTV "rockumentary" set to air March 25. The program, which features interviews with a number of the high-quality female performers who surfaced in 1988—including **Tracy Chapman**, **Edie Brickell**, **Sinead O'Connor**, **Suzanne Vega**, **Michelle Shocked**, and **10,000 Maniacs' Natalie Merchant**—is unique in that all the executives, staffers, and technicians involved in the project are also female. These include Paint Box artist **Nan Cadorin**, associate producer **Jennifer Waag**, and co-writer **Sue Slazin**.

Philips Is Optimistic About CDV In France

BY PHILIPPE CROCCQ

PARIS Although Philips is predicting sales of 50,000 compact disk video players in France this year, that figure is regarded by some industry executives here as exceedingly optimistic in light of the fact that sales of CD audio players in 1983, the year the system was launched, reached only 25,000, with sales the following year amounting to just 40,000.

At present, PolyGram—with 160 titles on the market, mostly in such major retail outlets as FNAC, the Virgin megastore, and Darty—is by far the front-runner in the CDV stakes. Other major labels seem content for the moment to produce demonstration disks and to watch how the configuration performs in the marketplace.

Philips anticipates that in the first year CDV purchasers will buy an average of 10 units of software. Says

Philippe Laco, head of PolyGram's CDV division: "We are looking to make the greatest appeal to the 25-35 age group, with 40-minute disks retailing at 170 francs [about \$26.50], two-hour disks at 230 francs [\$36], and 350 francs [\$54.50] for disks offering more than two hours of playing time."

The 5-inch CDV sells here at 55 francs (about \$8.50).

CDV players in France are currently selling at a little more than 6,000 francs (\$935) for Philips, and 7,000 francs (\$1,100) for Pioneer.

Penetration of audio CD players in France stands at 1.9 million, with an estimated maximum potential of 9 million. The proponents of CDV argue that these figures indicate that French consumers have been waiting for the advent of CDV before investing in hardware.

These same CD optimists say that

(Continued on next page)

AUDIO TRACK

(Continued from page 42)

basic tracks and overdubs in room A, with Ron St. Germain handling production duties. Lolly Grodner assisted. Desmond Child was in working on Robin Beck tracks for PolyGram. Arthur Payson was at the desk. Grodner assisted.

LOS ANGELES

LARRY ROBINSON, GERRY BROWN, and Ed Eckstine were in at Skip Saylor working on postproduction and 12-inch remix tracks for Wing/PolyGram artist Sharon Bryant's debut single, "Let's Go." Brown engineered, with Pat MacDougall assisting. Greg Royal edited the tracks at Larrabee.

Also at Larrabee, Keith Cohen remixed "Sing" by Johnny Kemp. The tune was written by Dean Pitchford and Rhett Lawrence for the movie of the same title. In addition, "Affair" by Cherelle was remixed, along with "Hearsay" by Alexander O'Neil. Additional keys were tracked by Jeff Lorber on all three projects. Cohen and Sabby Rayas handled additional production on the first two projects. Greg "Ski" Royal handled editing on all three. Louil Silas Jr. mixed the first single off Jody Watley's new al-

bum, "Real Love." The album was produced by Andre Cymone. David Bianco ran the board, assisted by Andy Batwinas.

The Robinson/Brown/Eckstine postproduction trio was also in at Conway Recording doing postproduction and 12-inch remix work on the new Vanessa Williams tune, "Be A Man." Brown engineered with Gary Wagner assisting.

NASHVILLE

TAMMY WYNETTE WAS IN AT Soundshop mixing a new album with producer Norro Wilson. Pat McKinnin engineered the CBS project. Also, Rosanne Cash, Little Jimmy Dickens, Jeannie C. Riley, Lee Greenwood, Skip Ewing, Michael Martin Murphy, and Jim Ed Brown were in with Craig Deitschman working on IRS information spots. Mike Bradley ran the board. And, Ogden Harless was in with producer Ernie Winfrey working on an album project. Winfrey ran the board.

All material for this column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

PHILIPS IS OPTIMISTIC ABOUT CDV IN FRANCE

(Continued from preceding page)

if CDV can establish itself as a viable carrier within the next two years, and if feature film software is abundantly available, then the medium could become the home entertainment format of the future.

Warner Home Video has put its entire catalog on CDV. Jean-Paul Commin, head of WEA here, says, "It is clear, especially in the 8-inch and 12-inch configurations, that CDV is go-

ing to be a real winner. Warner will be a major player in the market in the months to come."

And Olivier Monfort, manager of the Virgin megastore, says: "The videodisk will be the ideal trendy gift in 1989. It will have a major impact on lovers of classical music and opera, the same clientele which responded so positively when CD audio was first launched."

NEW VIDEOCLIPS

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

MACK ABERNATHY
Different Situations
Different Situations/EMI
Visible Inc.
Jim "Taco" Gerik

THE BOYS
Lucky Charm
Messages From The Boys/Motown
Jerry Kramer & Associates
Jerry Kramer

CHOIRBOYS
Run To Paradise
Big Bad Noise/WTG
Priest Productions
John Jopson

BRUCE COCKBURN
If A Tree Falls
Big Circumstance/Gold Castle
Total Eclipse Film Group
Ron Berti

STEVE EARLE
Back To The Wall
Copperhead Road/Uni
Ben Dossett
Meiert Avis

PATTY LOVELESS
Don't Toss Us Away
Patty Loveless/MCA
Mary Matthews/Studio Productions
Jim May

METALLICA
One
...And Justice For All/Elektra
Anita Wetterstedt
Bill Pope, Michael Salomon

PETER NOONE
I'm Into Something Good
Critic's Choice II/Cypress
Pam Tarr/Squeak Pictures
Dick Buckley

MICA PARIS & WILL DOWNING
Where Is The Love
My One Temptation/Island
Natalie Hill/LimeLight
Jay Brown

SANTA FE
Day And Night
Santa Fe/CBS International
Jane Reardon, Kent Gates/LimeLight
Otis Sallid

SPELLS
Make You My Lady
Speak No Evil
Eddie Barber/Video TeleCom
Eddie Barber

GEORGE STRAIT
Baby's Gotten Good At Goodbye
Beyond The Blue Neon/MCA
Mark Ball, Kitty Moon/Scene Three Inc.
John Loyd Miller

WILL TO POWER
Fading Away
Will To Power/Epic
Lenny Grodin/GPA Films
S.A. Baron

HANK WILLIAMS JR.
There's A Tear In My Beer
Hank Williams Jr.—Greatest Hits Vol. III/Warner Bros.
Joanne Gardner/Acme Pictures
Ethan Russell

AS OF FEBRUARY 25, 1989

Billboard THE CLIP LIST

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

MTV MUSIC TELEVISION	VH1 VIDEO HITS ONE	Black Entertainment Television
Continuous programming 1775 Broadway, New York, NY 10019	Continuous programming 1775 Broadway, New York, NY 10019	14 hours daily 1899 9th St. NE, Washington, DC 20018
ADDS	ADDS	ADDS
Britny Fox, Save The Week Elvis Costello, Veronica Glamour Camp, She Did It New Order, Fine Time Peter Noone, I'm Into Something Good Robert Palmer, She Makes My Day That Petrol Emotion, Groove Check Mico Wave, Instant Replay	Survivor, Across The Miles Kiara w/Shanice Wilson, This Time	Bangles, Eternal Flame El DeBarge, Real Love Ice T, High Roller Three Times Dope, Greatest Man Alive
BUZZ BIN	NOUVEAUX	HEAVY
Cowboy Junkies, Sweet Jane Lou Reed, Dirty Blvd. Replacements, I'll Be You	Tanita Tikarim, Twist In My Sobriety	Vanessa Williams, Dreamin' Paula Abdul, Straight Up LaVert, Just Coolin' Milli Vanilli, Girl You Know It's True Michael Jackson, Leave Me Alone Midnight Starr, Snake In The Grass The Boys, Lucky Charm The Pasadenas, Tribute (Right On) Kiara w/Shanice Wilson, This Time Tone Loc, Wild Thing Bebe & Cece Winans, Heaven Luther Vandross, She Won't Talk To Me Kid 'N Play, Rollin' With Kid 'N Play
HIP CLIP	POWER	MEDIUM
Fine Young Cannibals, She Drives Me Crazy	Paula Abdul, Straight Up Eddie Brickett & New Bohemians, What I Am Sheena Easton, The Lover In Me Michael Jackson, Leave Me Alone Mike & The Mechanics, The Living Years Roy Orbison, You Got It	Ashford And Simpson, I'll Be There For You Freddie Jackson, You And I Got A Thing Cameo, Skin I'm In New Edition, Can You Stand The Rain Al Jarreau, So Good James J.T. Taylor/Regina Belle, All I Want Is Forever Donna Allen, Joy And Pain Rob Base/DJ EZ Rock, Get On The Dance Floor Wendy & Lisa, Are You My Baby M.C. Hammer, Turn This Motha Out Was (Not Was), Walk The Dinosaur Salt-N-Pepa, Twist And Shout Cash Money & Marvelous, Find An Ugly Woman K-9 Posse, Ain't Nothin' To It Slick Rick, Teenage Love
SNEAK PREVIEW	HEAVY	ACTIVE
Def Leppard, Rocket Poison, Your Mama Don't Dance	Breathe, Don't Tell Me Lies Chicago, You're Not Alone Taylor Dayne, Don't Rush Me Enya, Orinoco Flow (Sail Away) Kenny G/Smokey Robinson, We've Saved The Best... Debbie Gibson, Lost In Your Eyes Peter Noone, I'm Into Something Good The Traveling Wilburys, End Of The Line Was (Not Was), Walk The Dinosaur	Rick Astley, She Wants To Dance With Me Bangles, Eternal Flame Bullet Boys, For The Love Of Money Cinderella, The Last Mile Dead Milkmen, Punk Rock Girl Duran Duran, All She Wants Is Metallica, One Milli Vanilli, Girl You Know It's True The Pasadenas, Tribute (Right On) Charlie Sexton, Don't Look Back Tesla, Heaven's Trail (No Way Out)
HEAVY	MEDIUM	MEDIUM
Paula Abdul, Straight Up Bon Jovi, Born To Be My Baby Eddie Brickett & New Bohemians, What I Am Sheena Easton, The Lover In Me Samantha Fox, I Wanna Have Some Fun Debbie Gibson, Lost In Your Eyes Guns N' Roses, Paradise City Information Society, Walking Away Living Colour, Cult Of Personality Mike & The Mechanics, The Living Years Eddie Money, The Love In Your Eyes Roy Orbison, You Got It R.E.M., Stand Rod Stewart, My Heart Can't Tell Me No Tone Loc, Wild Thing The Traveling Wilburys, End Of The Line U2, Angel Of Harlem Vixen, Cryin' Was (Not Was), Walk The Dinosaur White Lion, When The Children Cry Winger, Seventeen	Bangles, Eternal Flame Neil Diamond, This Time Al Jarreau, So Good Love And Money, Halleluiah Man Bette Midler, Wind Beneath My Wings The Pasadenas, Tribute (Right On) Luther Vandross, She Won't Talk To Me Vanessa Williams, Dreamin'	CURRENT
ACTIVE	THE ALL NEW RECORDS GUIDE	CURRENT
Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043	Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043	Ben Vaughn, Daddy's Gone For Good Fine Young Cannibals, She Drives Me Crazy Replacements, I'll Be You Marc Almond, Bitter Sweet Pursuit Of Happiness, Hard To Laugh Fairground Attraction, Perfect Martika, More Than You Know Simply Red, It's Only Love Tanita Tikarim, Twist In My Sobriety Erasure, A Little Respect Europe, Let The Good Times Rock The Fixx, Driven Out Huey Lewis & The News, Give Me The Keys Colin James, Five Long Years Kylie Minogue, It's No Secret Jimmy Barnes, Too Much Ain't Enough Love New Kids On The Block, You Got It (The Right Stuff) Rush, Marathon Mickey Thomas, Sing Voice Of The Beehive, Don't Call Me Baby
MEDIUM	CURRENT	ADDS
John Butcher, Send Me Somebody Julian Cope, 5 O'Clock World Def Jeff, Give It Here Dokken, Walk Away Erasure, A Little Respect Europe, Let The Good Times Rock The Fixx, Driven Out Huey Lewis & The News, Give Me The Keys Colin James, Five Long Years Kylie Minogue, It's No Secret Jimmy Barnes, Too Much Ain't Enough Love New Kids On The Block, You Got It (The Right Stuff) Rush, Marathon Mickey Thomas, Sing Voice Of The Beehive, Don't Call Me Baby	Ben Vaughn, Daddy's Gone For Good Fine Young Cannibals, She Drives Me Crazy Replacements, I'll Be You Marc Almond, Bitter Sweet Pursuit Of Happiness, Hard To Laugh Fairground Attraction, Perfect Martika, More Than You Know Simply Red, It's Only Love Tanita Tikarim, Twist In My Sobriety Erasure, A Little Respect Europe, Let The Good Times Rock The Fixx, Driven Out Huey Lewis & The News, Give Me The Keys Colin James, Five Long Years Kylie Minogue, It's No Secret Jimmy Barnes, Too Much Ain't Enough Love New Kids On The Block, You Got It (The Right Stuff) Rush, Marathon Mickey Thomas, Sing Voice Of The Beehive, Don't Call Me Baby	Choir Boys, Run To Paradise Chicago, You're Not Alone Ivan Neville, Falling Out Of Love Little America, Where Were You Skid Row, Youth Gone Wild Sa-Fire, Thinking Of You Dennis DeYoung, Boom Child XTC, The Mayor Of Simpleton
BREAKOUTS	NEW TRACKS	POWER
Marc Almond, Tears Run Rings Anthrax, Anti-Social Breathe, Don't Tell Me Lies Camouflage, The Great Commandment Paul Dean, Sword And Stone Steve Earle, Back To The Wall Enya, Orinoco Flow (Sail Away) Georgia Satellites, Sheila Kix, Blow My Fuse Skid Row, Youth Gone Wild Midge Ure, Dear God Warrant, Down Boys	14 hours weekly 6311 Romaine St., Los Angeles, CA 90038	Debbie Gibson, Lost In Your Eyes Eddie Brickett & New Bohemians, What I Am New Kids On The Block, You Got It (The Right Stuff) Tone Loc, Wild Thing U2, Angel Of Harlem Paula Abdul, Straight Up The Boys, Dial My Heart Sheena Easton, The Lover In Me Bangles, Eternal Flame Mike & The Mechanics, The Living Years Milli Vanilli, Girl You Know It's True Bobby Brown, My Prerogative Patti Smith, Looking For You (I Was)
TNN The Nashville Network	ADDS	HEAVY
13 Hours Weekly 2806 Opryland Dr., Nashville, TN 37214	Nitzer Ebb, Contol I'm Here Dennis DeYoung, Boom Child Salt-N-Pepa, Twist And Shout Ricky Rich, Turn It Up Roy Orbison & k.d. lang, Crying Chicago, You're Not Alone Mico Wave, Instant Replay	Debbie Gibson, Lost In Your Eyes Duran Duran, All She Wants Is New Kids On The Block, You Got It (The Right Stuff) Guns N' Roses, Paradise City Eddie Brickett & New Bohemians, What I Am Tone Loc, Wild Thing U2, Angel Of Harlem Sheena Easton, The Lover In Me The Boys, Dial My Heart Bon Jovi, Born To Be My Baby George Strait, Baby's Gotten Good At Goodbye Rodney Crowell, After All This Time Dan Seals, They Rage On George Strait, Baby's Gotten Good At Goodbye Jonathan Edwards, Look What We Made Tammy Wynette, Next To You Jo-E Sonnier, Ramin' In My Heart Hank Williams Jr. & Sr., There's A Tear In My Beer Lorrie Morgan, Trainwreck Of Emotion
CURRENT	HEAVY	HEAVY
Patty Loveless, Don't Toss Us Away Ricky Van Shelton, I'll Leave This World Loving You Alabama, Song Of The South New Grass Revival, Can't Stop Now The Crickets, T-Shirt Shenandoah, The Church On Cumberland Road Nitty Gritty Dirt Band, I've Been Lookin' Vicki Bird, Mem'ries The Statler Bros., Let's Get Started If Your Gonna R.McDowell/J.L.Lewis, Never Too Old To Rock N' Roll Fairground Attraction, Perfect Dan Seals, They Rage On George Strait, Baby's Gotten Good At Goodbye Rodney Crowell, After All This Time Clinton Frazier, Better Man Jonathan Edwards, Look What We Made Tammy Wynette, Next To You Jo-E Sonnier, Ramin' In My Heart Hank Williams Jr. & Sr., There's A Tear In My Beer Lorrie Morgan, Trainwreck Of Emotion	Debbie Gibson, Lost In Your Eyes Duran Duran, All She Wants Is New Kids On The Block, You Got It (The Right Stuff) Guns N' Roses, Paradise City Eddie Brickett & New Bohemians, What I Am Tone Loc, Wild Thing U2, Angel Of Harlem Sheena Easton, The Lover In Me The Boys, Dial My Heart Bon Jovi, Born To Be My Baby George Strait, Baby's Gotten Good At Goodbye Rodney Crowell, After All This Time Dan Seals, They Rage On George Strait, Baby's Gotten Good At Goodbye Jonathan Edwards, Look What We Made Tammy Wynette, Next To You Jo-E Sonnier, Ramin' In My Heart Hank Williams Jr. & Sr., There's A Tear In My Beer Lorrie Morgan, Trainwreck Of Emotion	Dan Seals, They Rage On T. Graham Brown, Come As You Were Patty Loveless, Don't Toss Us Away Rodney Crowell, After All This Time Alabama, Song Of The South George Strait, Baby's Gotten Good At Goodbye Keith Whitley, I'm No Stranger To The Rain Lorrie Morgan, Trainwreck Of Emotion Hank Williams Jr. & Sr., There's A Tear In My Beer Shenandoah, The Church On Cumberland Road Billy Joe Royal, Tell It Like It Is Tammy Wynette, Next To You Sawyer Brown, My Baby's Gone The Wagoners, Help Me Get Over You Restless Heart, I'll Leave This World Loving You Ricky Van Shelton, I'll Leave This World Loving You K.T. Dalin, Hold Me Baillie & The Boys, Long Shot
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ADDS	HEAVY	HEAVY
Nitzer Ebb, Contol I'm Here Dennis DeYoung, Boom Child Salt-N-Pepa, Twist And Shout Ricky Rich, Turn It Up Roy Orbison & k.d. lang, Crying Chicago, You're Not Alone Mico Wave, Instant Replay	Debbie Gibson, Lost In Your Eyes Duran Duran, All She Wants Is New Kids On The Block, You Got It (The Right Stuff) Guns N' Roses, Paradise City Eddie Brickett & New Bohemians, What I Am Tone Loc, Wild Thing U2, Angel Of Harlem Sheena Easton, The Lover In Me The Boys, Dial My Heart Bon Jovi, Born To Be My Baby George Strait, Baby's Gotten Good At Goodbye Rodney Crowell, After All This Time Dan Seals, They Rage On George Strait, Baby's Gotten Good At Goodbye Jonathan Edwards, Look What We Made Tammy Wynette, Next To You Jo-E Sonnier, Ramin' In My Heart Hank Williams Jr. & Sr., There's A Tear In My Beer Lorrie Morgan, Trainwreck Of Emotion	Dan Seals, They Rage On T. Graham Brown, Come As You Were Patty Loveless, Don't Toss Us Away Rodney Crowell, After All This Time Alabama, Song Of The South George Strait, Baby's Gotten Good At Goodbye Keith Whitley, I'm No Stranger To The Rain Lorrie Morgan, Trainwreck Of Emotion Hank Williams Jr. & Sr., There's A Tear In My Beer Shenandoah, The Church On Cumberland Road Billy Joe Royal, Tell It Like It Is Tammy Wynette, Next To You Sawyer Brown, My Baby's Gone The Wagoners, Help Me Get Over You Restless Heart, I'll Leave This World Loving You Ricky Van Shelton, I'll Leave This World Loving You K.T. Dalin, Hold Me Baillie & The Boys, Long Shot
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ADDS	HEAVY	HEAVY
Nitzer Ebb, Contol I'm Here Dennis DeYoung, Boom Child Salt-N-Pepa, Twist And Shout Ricky Rich		



Spotlight

A Retailer's Guide to

SELL-THROUGH VIDEO,

Part 1 Exercise, Health & Sports

**Talent, Technology and Creative Marketing
Are Steadily Expanding Sell-Through
Prospects for '89 and Beyond**

By CHRIS MCGOWAN

In 1989, high-profile new titles, imaginative in-store merchandising and expanded alternative distribution should boost sell-through prospects for the already lucrative field of fitness, health and sports videos, an area that accounts for many of the top-selling tapes of all time. And in the '90s, the promising formats of laserdisk, VHS-C and 8mm video could further expand the market.

Significant sales should be generated in the next few months by the early '89 releases of HBO's "Sports Illustrated 25th Anniversary Swimsuit Video" and Vestron's "Shirley MacLaine's Inner Workout," as well as new offerings by special-interest mainstays such as Jane Fonda, Callan Pinckney, Kathy Smith, Raquel Welch, J2's Dorf, NFL Films and the WWF.

While such titles do well in almost any distribution path, be it retail outlet or catalog, the latter avenue has grown considerably in importance over the last two years as a means of marketing special-interest tapes. S.I. Video, the largest catalog dedicated to that area, mailed some 2.5 million copies of its pre-Christmas catalog last year and featured 567 titles, a fair number of which fell into the fitness, health and sports areas.

"I think 1989 will be a blockbuster year for special-interest video," comments Roger Leonard, S.I. Video VP of sales and merchandising. "I really believe special-interest tapes are playing an important role in the industry and they will become more important with each passing year. Nineteen-eighty-eight was really just the beginning of consumers starting to find out about these videos."

The increased importance of catalogs like S.I. Video and Publisher's Central Bureau, along with the continued opening of new retail possibilities, helped many special-interest titles ring up large sales even when they were off the video specialty store map.

The video specialty store is still often the outlet of last resort. "We sell directly to video chains, combo stores, rack-jobbers, catalogs and through direct response," comments Betsy Wood Knapp, president and CEO of Wood Knapp Video. "Our least successful source is the video wholesaler who supplies indie video stores. They're so focused on movies,

(Continued on page V-6)

FROM THE TOP: "Kareem . . . Reflections From Inside" (CBS/Fox); "Sports Illustrated's 25th Anniversary Swimsuit Video" (HBO); "Jane Fonda's Complete Workout" (Warner).



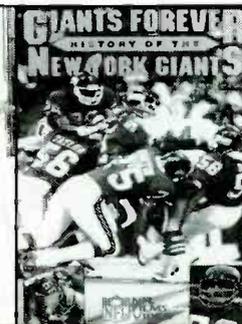
"Kathy Smith's Fat Burning Workout" (Media Home).



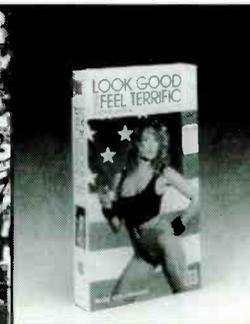
"The Wellness Series: Positive Imagery" (The ARK Group).



Callan Pinckney's "Callanetics" and "Super Callanetics" (MCA).



NFL Films' "Giants Forever: History of The N.Y. Giants" (Media Home).



"Look Good And Feel Terrific Aerobic Workout" (Kodak).

VIDEOLABELS: Promotions and Sponsorship Ties Stimulate Special-Interest Sales Marketplace

By CHRIS MCGOWAN

Special promotional campaigns and imaginative sponsorship ties have put wings on many sports, fitness and health titles and also provide a jet stream to keep them airborne. The following is a look at a few recent or upcoming examples of promotions and sponsorship ties.

VIEW Video released its first sponsored video on Jan. 25, "The 1988 U.S. Open: Strange Days At The Country Club." The \$29.95 title was sponsored by Apollo Golf, a leading golf shaft manufacturer. The video is packaged with a 12-page Apollo pamphlet on golf shaft selection, which teaches golfers how to match the proper type of shaft with their own ability. Also included with each tape is a sweepstakes drawing card for a grand prize of a vacation in England for two. VIEW and Apollo will jointly run ads for the title in major golf magazines.

Video Ticket's \$24.95 "The 8-Week Cholesterol Cure" shipped in December and will be sold via a manufacturer's rebate on the boxes of food items such as Hollywood brand

safflower oil, Crispy Cakes and Scramblers, according to Steven Ades, president of the Los Angeles-based video marketing firm Fast Forward. The rebates will vary in value. In addition, cholesterol-testing programs will be set up with major retail accounts for consumers.

J2 is waging a heavy promotional campaign for "Teen Steam" with Alyssa Milano, including personal appearances, TV ads, print ads in teen and consumer magazines and a hotline 900 number with a daily personal message from Milano and plug for the tape.

MCA began a mall tour in January that will run throughout 1989 and promote the corporation's film, music and video arms. Callan Pinckney, Dr. Heimlich and Gary Yanker, among others, will be on hand at different times in certain

mall to promote their respective videos ("Super Callanetics," "Dr. Heimlich's Home First-Aid Video" and "Gary Yanker's Walking Workouts").

Paramount tied with Beatrice/Hunt-Wesson Inc. to co-sponsor a national promotion with the Boy Scouts of America, starting in January. The promotion's focus is Paramount's new "Boy Scout Advancement" series, which features three titles based on the first three ranks in scouting: "Tenderfoot," "Second Class Scout" and "First Class Scout."

The promotion includes a national rebate program that offers discounts on any "Boy Scout Advancement" title in exchange for Beatrice/Hunt-Wesson proofs of purchase on such products as Peter Pan peanut butter and Orville Redenbacher's Gourmet Popping Corn. Advertising for the joint effort has included a two-page, freestanding color newspaper effort, in-store materials for grocery retailers and ads for Boy's Life and Scouting magazines.

Coliseum Video joined with the Boys Club of America (Continued on page V-6)

PRODUCT SURVEY: Still-Hot Catalog and Promising Picks Keep Fitness Flag in Forefront of Sell-Through Parade

The following A-Z label survey showcases some of the best-selling fitness, sports and health titles of '88, still-hot evergreen catalog items and a few promising picks for early '89. For purposes of brevity, "RS" will refer to the Billboard Recreational Sports videocassette sales chart and "H&F" will denote the Health & Fitness chart.

BEST FILM & VIDEO CORP.: "Charlie Lau: The Art Of Hitting 300" (\$19.95) was No. 10 on the '88 year-end RS chart and is still swinging strong.

CBS/FOX: "Michael Jordan: Come Fly With Me" (\$19.98) bowed in January; "Kareem... Reflections From Inside" (\$24.98) and "Jewels Of The Triple Crown" (\$19.98) launched in February; "Live And Drive The Indy 500" (\$19.98) debuts in March and "The March Of Dimes Presents: Take Charge Of Your Pregnancy" with Candice Bergen (\$29.98) in April.

CINERGY ENTERTAINMENT: "Psychocalisthenics With Lindsay Wagner" (\$29.95) explains stress reduction, meditation, breathing and calisthenics.

COLISEUM VIDEO: "Wrestlemania IV" (\$39.95) is pinning down both hefty rentals and weighty sales. "The Royal Rumble" (\$39.95) bowed Feb. 1.

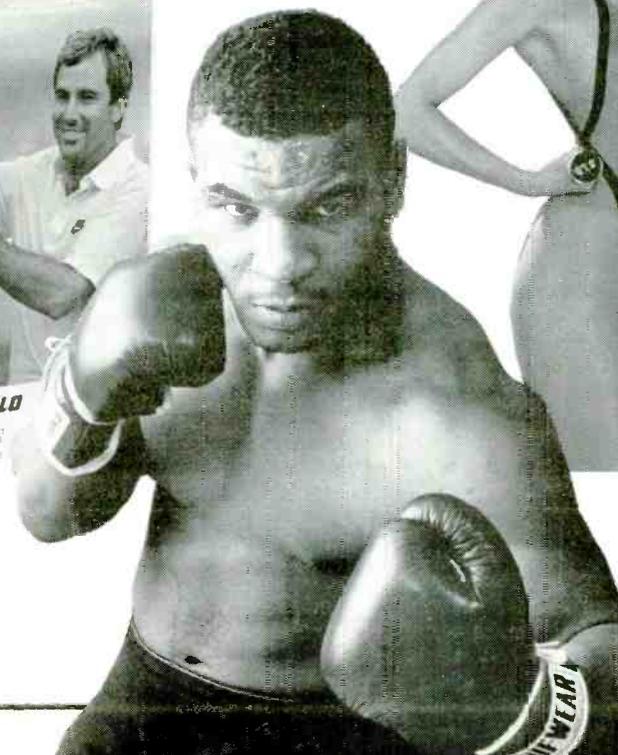
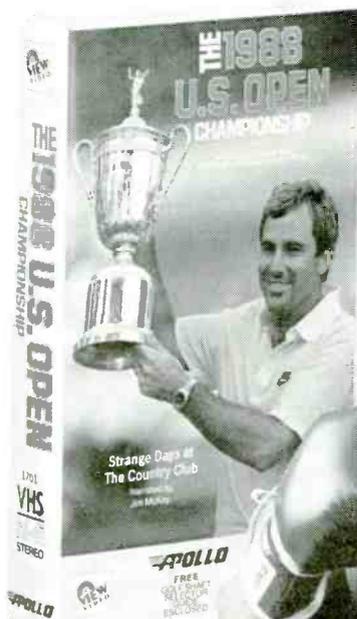
FOX HILLS VIDEO: "The Best Of The Football Follies" and "Superbowl XXII NFC Champions: The Washington Redskins" (\$19.95 each) both made the '88 year-end RS top 10. "NFL TV Follies" (\$19.95) is hot in '89. "Superbowl XXIII AFC Champions: The San Francisco 49ers" and "Superbowl XXIII AFC Champions: The Cincinnati Bengals" bowed in February. Kathy Smith has hit six figures with each of her three \$19.95 Fox Hills titles: "Kathy Smith's Winning Workout" (No. 10 on the '88 year-end H&F list); "Kathy Smith's Fat-Burning Workout" (a hot '89 chartbuster); and "Kathy Smith's Starting Out" (over a year on the H&F chart). Smith will have a pregnancy tape out this spring.

FORUM HOME VIDEO: "The Greggains Plan: A Fat-Fight-

"Raquel—Lose 10 Lbs. In 3 Weeks" (HBO).

"The 1988 U.S. Open Championship" (Apollo).

"Sports Illustrated: Mike Tyson's Greatest Hits" (HBO).



ing Formula For Lean Living" (\$24.98) bowed in Aug. '88. Joanie Greggains has hit six figures on titles for both Forum and her previous label, Parade Video.

GOODTIMES HOME VIDEO: Long, lean Susan Anton hosts the six-tape "Slimatics" series (under \$15 each). The first two titles, "First Steps To Fitness" and "Aerobic Dance Workout," bow in March.

HBO VIDEO: "Not So Great Moments In Sports" (\$14.95) was No. 7 in the '88 RS year-end tally. "The All New Not-So-Great Moments In Sports" (\$14.99) was top five in early '89. "Mike Tyson's Greatest Hits" (\$19.95) was top 10 early this year, while "Sports Illustrated—Get The Feeling: Speed" and "Sports Illustrated—Get The Feeling: Power" (\$14.99 each) have also been chartbusters in recent months for HBO. "A Week With Raquel" (\$19.99) took the No. 9 position on the '88 year-end H&F list and continued strong into early '89, as did the evergreen "Raquel, Total Beauty And Fitness" (\$19.99). On Jan. 1, HBO launched Raquel's third video, "Raquel—Lose 10 Lbs. In 3 Weeks" (\$19.99), which should streamline women and fatten retailers.

"Sports Illustrated's 25th Anniversary Swimsuit Video" (\$19.95) bowed Feb. 10 and is expected to be a big sell-through success. Also in Feb.: "Muhammed Ali," "Grudge Fights" and "Tyson And The Heavyweights" (\$19.99). "Sports Illustrated—Get The Feeling: Magicians" (\$14.99) launches in May.

JCI VIDEO: JCI has a large catalog of Kathy Smith's early and still very successful titles. "Kathy Smith's Body Basics" (\$14.95) was No. 4 on the '88 year-end H&F chart, while "Kathy Smith's Ultimate Video Workout" (\$14.95) took the No. 6 spot in '88. "Jump To It!" (\$19.95), a trampolining workout, is also a steady charter. Last Sept., JCI launched "The Professional's Workout With Linda Shelton: One On One" (\$19.95), which garnered a "perfect 5.0" from Shape magazine, as well as the highly-rated, two-tape Judi Sheppard Missett "Super Session" series (\$19.95 each or \$29.95 for both). "Silver Foxes II" (\$19.95) fea-

(Continued on opposite page)

PRODUCT

(Continued from opposite page)

tures celebrity parents.

J2 COMMUNICATIONS: Sports comedy hit "Dorf On Golf" (\$29.95) was No. 2 on the '88 year-end RS chart and was vying with Simitar's "Automatic Golf" for the top sport in early '89. Followup "Dorf And The First Games Of Mount Olympus" (\$29.95) hit No. 9 on the year-end chart. Due in April: "Dorf's Golf Bible" (\$29.95) with guest star Sam Snead and "Ball Talk: Summer Voices Of Baseball" (\$29.95).

KARTES VIDEO COMMUNICATIONS: "A Knight Of Basketball" (\$19.95) was No. 6 on the '88 year-end RS chart.

KODAK VIDEO PROGRAMS: "Winning Basketball With Larry Bird" (\$19.95) continues to teach retailers new tape-handling skills. Launched in December were "The Yo-Yo Man Instructional Video" (\$12.95) with Tommy and Dick Smothers, "Look Good And Feel Terrific" with New York TV aerobics host Dee Horn (\$19.95) and "How To Play Winning Football" with Jim McMahon (\$9.95).

LORIMAR HOME VIDEO: "Richard Simmons And The Silver Foxes" (\$24.95) has two-year run on the H&F chart.

MCA HOME VIDEO: Callan Pinckney accomplished the impossible in '88 and supplanted Jane Fonda in the No. 1 spot on the year-end H&F chart with "Callanetics" (\$24.95). That tape (which was No. 3 in '87 in the H&F tally) has now sold over 700,000 units. Its followup, "Super Callanetics" (\$24.95), has already passed 150,000 units, a faster start than its predecessor. Coming in April is "The Couch Potato Workout," followed in May by "Dirty Tennis."

MASTERVISION: Evergreen hit "Little League's Official How-To-Play Baseball By Video" (\$19.95) teaches the young ballplayer his way around the diamond.

MERIDIAN: "The Firm Aerobic Workout With Weights, Vol. 2" with Janet Jones (\$49.95) bowed last May and volume three is expected in April.

MORRIS VIDEO: "Science Of Pitching" (\$19.95) with West Stock is one of Morris's many successful how-to titles. "L.A. Body Works" (\$9.95) ships this month.

PARADE VIDEO: "Walk Aerobics" with Leslie Tommelleo (\$19.95) has been steady H&F charter since late '88.

PARAMOUNT HOME VIDEO: "Lee Trevino's Priceless Golf Tips Volume 1" (\$19.95) maintains its low handicap after a long run on the RS chart.

SVS (SONY VIDEO SOFTWARE): "Pop Warner Football Videos" (\$19.95) teaches kids pigskin fundamentals.

SIMITAR ENTERTAINMENT: "Automatic Golf" (\$14.95) was the No. 1 title for the second year running on the '88 year-end RS chart. "Feel Your Way To Better Golf" (\$14.95) also made the charts in '88.

VENTURE AEROBICS: Orlando, Fla.-based label bowed "The Cham-

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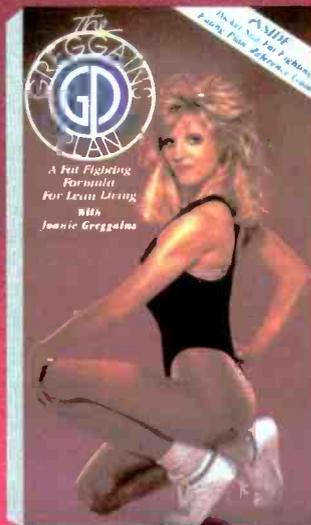
The Greggains Plan Sales For All Seasons

Starring Joanie Greggains



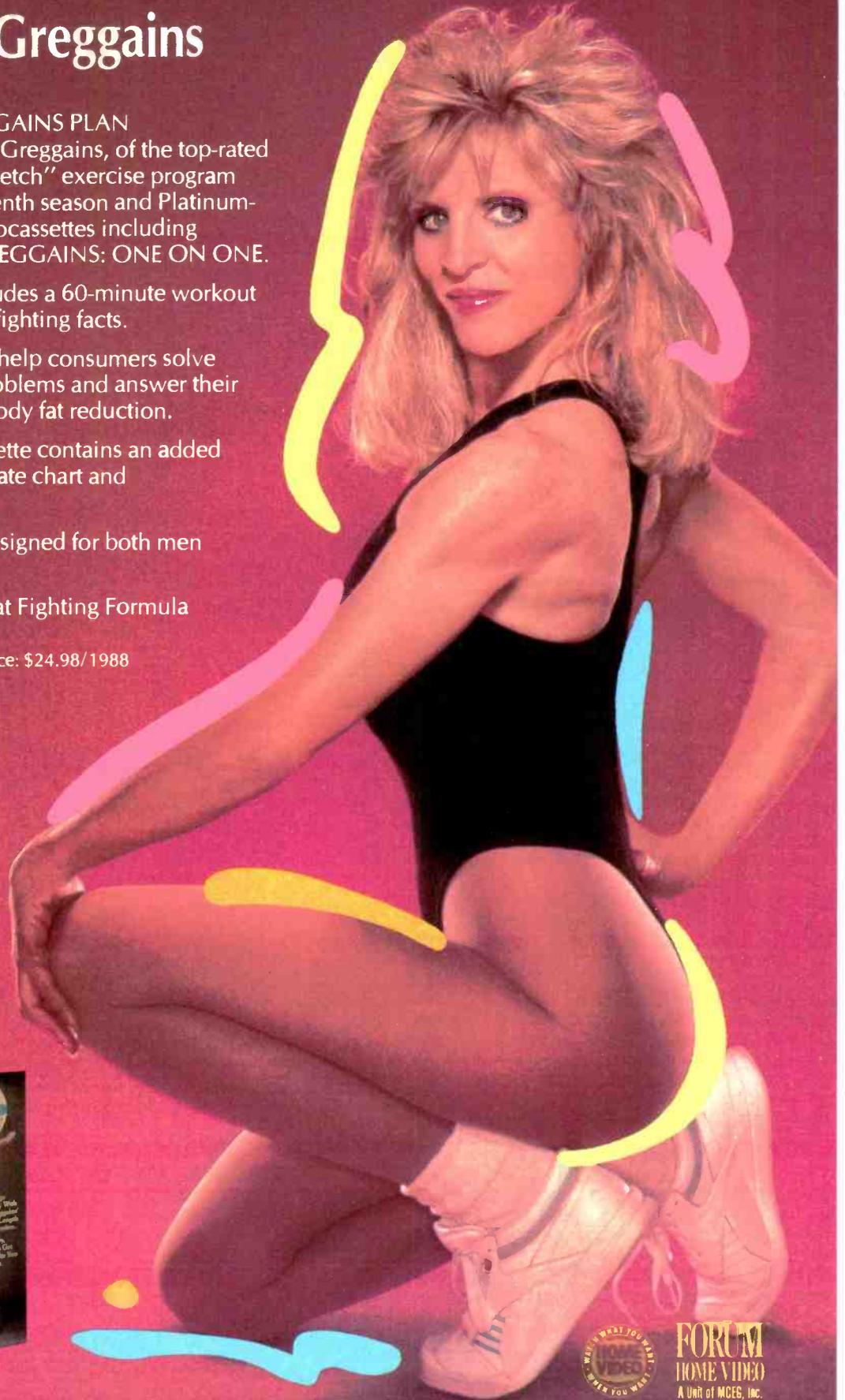
- **THE GREGGAINS PLAN** Stars Joanie Greggains, of the top-rated "Morning Stretch" exercise program now in its tenth season and Platinum-selling videocassettes including **JOANIE GREGGAINS: ONE ON ONE**.

- **THE GREGGAINS PLAN** includes a 60-minute workout session and 10 minutes of fat-fighting facts.
- **THE GREGGAINS PLAN** will help consumers solve the most difficult shape-up problems and answer their most-asked questions about body fat reduction.
- **THE GREGGAINS PLAN** cassette contains an added value insert containing heart rate chart and diet guidelines.
- **THE GREGGAINS PLAN** is designed for both men and women in all age groups.
- **THE GREGGAINS PLAN: A Fat Fighting Formula For Lean Living**
70 Minutes/Catalog #FH24006/List Price: \$24.98/1988



ALSO
AVAILABLE:
Platinum-
Selling
"JOANIE
GREGGAINS:
ONE ON ONE"

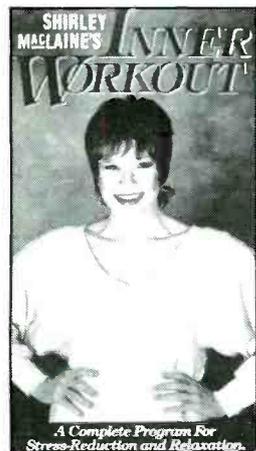
©1989 Forum Home Video



**FORUM
HOME VIDEO**
A Unit of MCEB, Inc.

TWO NEW STRONG CONTENDERS: HBO's 'Swimsuit Video' and Vestron's Shirley MacLaine 'Meditation' Lure New Buyers to Sell-Through

Two new releases in 1989—HBO's "Sports Illustrated 25th Anniversary Swimsuit Video" and Vestron's "Shirley MacLaine's Inner Workout"—may give Fonda and Pinckney a run for the No. 1 spot on the charts, as well as bring many new first-time buyers into the sell-through video market.



The HBO swimsuit video is only a sports tape in a peripheral sense, more because of who will buy it (Sports Illustrated

"Shirley MacLaine's Inner Workout: A Complete Program For Stress-Reduction And Relaxation" (Vestron).

readers) than its content. HBO expects big sell-through numbers from the 55-minute, \$19.95 tape, which will feature top models wearing sexy and stylish swimwear in exotic beach locales.

The video is an offshoot of Sports Illustrated's annual swimsuit edition, which in '89 is expected to sell some five million copies and have a readership of 41 million persons, according to HBO VP of marketing Tracy Dolgin.

Successful alumni of the famed swimsuit issue include such femme fatales as Christie Brinkley, Elle Macpherson, Stephanie Seymour and Cheryl Tiegs. The video will showcase models such as these, as well as capture the behind-the-scenes footage of the selection process for the model who graces the cover this year of the magazine's swimsuit edition.

"There's an over 82% awareness of the Sports Illustrated swimsuit issue among VCR-owning households," comments Dolgin. "With the video, the minimum level we're shooting for is 500,000 units, and we think it could go much higher. You don't need a big percentage of 41 million readers buying the video to make it into a megahit."

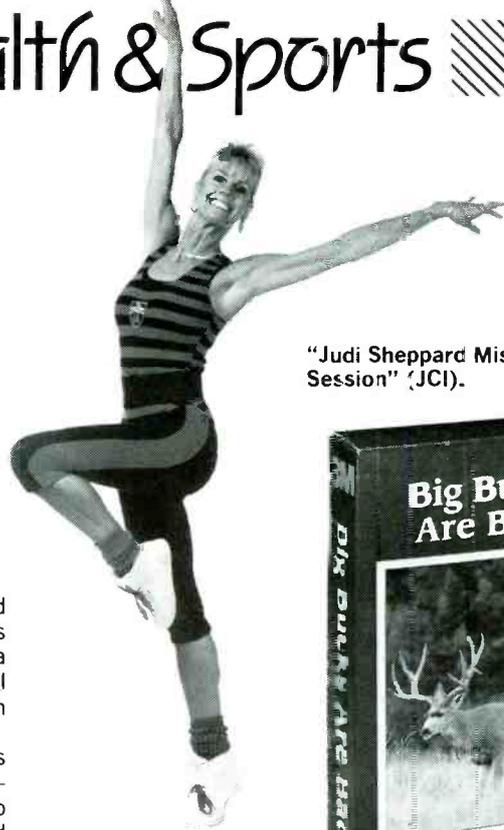
Sports Illustrated is carrying print ads for the video and the tape will be further publicized by a multi-city media tour featuring the magazine and video's cover model. HBO is packaging the tape in rental three-packs, each with one free 1989 Swimsuit Calendar enclosed, as well as in sell-through display packs that hold 12 tapes and include two free copies of HBO's "The All-New Not-So-Great Moments In Sports."

"Our distributors are going after a lot of accounts that they don't usually go after. We're getting it into mass merchants, food stores, drug stores, sporting goods departments and many other outlets," adds Dolgin.

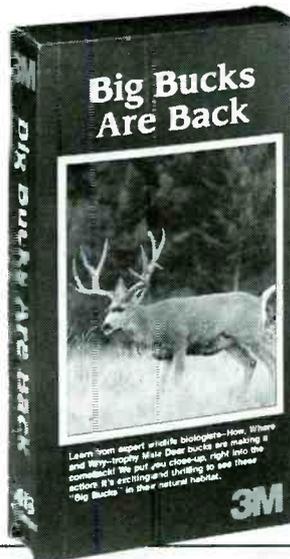
Another promotion involves a rub-off card packaged with each tape. In the "Swimsuit Sweepstakes Instant Winner" contest, each purchaser will win at least a \$2 rebate coupon on any "Sports Illustrated—Get The Feeling" video or three free issues of the magazine. Top prizes include a 1989 Dodge Daytona or a trip to one of this year's swimsuit shoot locations.

In addition, the consumer will be asked to fill out his card with the name and location of the store where he purchased the tape. If the consumer wins one of the big prizes, then the retailer will win it as well. "It's incredibly expensive to give away all these things," notes Dolgin, "but it can be of great

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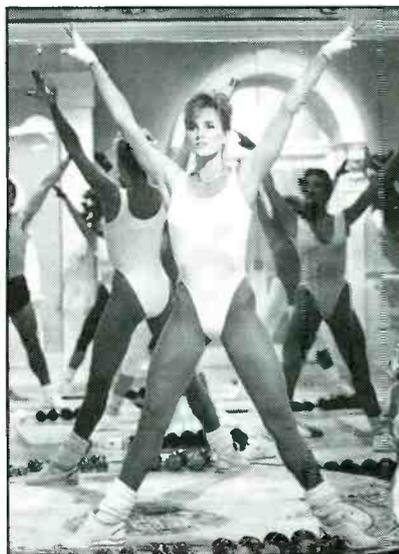
"Judi Sheppard Missett's Super Session" (JCI).



"Big Bucks Are Back" (3M).



The three-part "Healthy Massage" series (VIEW).



"The FIRM Aerobic Workout With Weights" Vol. 2 with Janet Jones (Meridian).

Joanie Greggains' "The Greggains Plan: A Fat Fighting Formula For Lean Living" (Forum).



DISTRIBUTION: Opening New Paths to Sell-Through with Specialized Marketing Programs

It's no secret that in special-interest video, creativity in distribution as well as in programming is necessary for success.

Fast Forward is a Los Angeles-based marketing and consulting firm that has carved a niche for itself in the home video industry by providing labels with new distribution paths and specialized marketing programs for their special-interest titles. Current health and fitness videos that Fast Forward is helping to market include Goodtimes' "Slimatics" with Susan Anton, Crocus' "Body Focus" series, and Video Ticket's "The 8-Week Cholesterol Cure."

"Special-interest video has a base of accounts that is still growing," says Fast Forward president Steven Ades. "We all know where to buy 'Fatal Attraction.' But we don't always know where to find special-interest videos that interest us."

Matching the tape to the store is an essential task. "The clientele must fit together with the type of special-interest video. You wouldn't want to put skateboarding videos into a sewing notions store. And a video on changing your oil wouldn't make sense in a record store, but it might work in an auto-repair store.

"Also, there are many outlets that could sell special-interest tapes, but there may not even be an appropriate product for them yet. Oftentimes, I drive by a store and I wonder if someone will produce a video that I could sell to that store. That's the kind of mindset we work on."

Besides placing videos in appropriate retail outlets and catalogs, Fast Forward will place some of its tapes in '89 with a new firm, American Achievement, a door-to-door sales company specializing in video. "They will start with a sales force of some 5,000 people and should be up to 50,000 by the end of the year," Ades says. Salespeople will have sample tapes that can be viewed on the spot by consumers in their VCRs.

Catalogs have become extremely important distribution paths for special-interest product



"Angela Lansbury's Positive Moves" (Wood Knapp Video).

and S.I. Video is the largest direct-response cataloger specializing in such tapes. Their pre-Christmas mailing featured 567 special-interest titles and was mailed to 2.5 million households. In 1989, S.I. Video will mail an estimated 20 million total catalogs in eight mailings, according to Roger Leonard, vice president of sales & merchandising for the firm.

"Business is great and we increased 50% in '88 over '87," says Leonard. "Part of the secret is the merchandising that we've been able to do. Product selection naturally plays a big role. We look at production value and packaging, then who's in the tape and what's the category. Then we ask how we can best merchandise it, how much space do we give it, do we repeat it in the catalog, and how does it fit into the mix of products we carry."

A firm called Video Intermission bowed in-store kiosks in some 1,000 video stores on the West Coast last fall and in 67 Beyond Video outlets in the East in December (Billboard, Jan. 14). The Bellevue, Wash.-based firm is a joint venture that links Video Merchandising Inc. with products from Coca-Cola Enterprises, RJR/Nabisco and VCA Teletronics.

The freestanding kiosks display food and cassettes that are offered free to customers for one night with the rental of a theatrical feature. Two types of videos are displayed in the

(Continued on opposite page)

DISTRIBUTION

(Continued from opposite page)

kiosks: special-interest tapes that customers can order by calling an 800 number and promotional tapes that hype products and services (such as promotional travel tapes).

VCA Teletronics secures the special-interest tapes and rents space at the kiosks, where tapes are displayed for an average of 90 days. The promotional tapes are arranged through Video Intermission.

Reaching non-video retail outlets such as new-age bookshops, backpacking/outdoors stores, national park gift shops, tourist shops and health-food stores, as well as institutions and new-age catalogs, is the focus of the ARK Group, a San Francisco-based distributor of health, self-improvement and visual music videos. The ARK Group also has its own label, New Era Media, which recently released the six-tape "Wellness Series," which teaches viewers to use positive imagery to achieve success and control depression, pain, smoking, stress and weight.

"We've seen a lot of product growth in this area and there's more and more interest in these types of videos. It just takes educating people as to what's out there," comments ARK Group president Alan Kessler.

V.I.E.W. Video sells massage, golf, performing arts and other special-interest areas. "We don't pretend that the market is mass. What we are looking for are the selective outlets in each market that are known as the places to go for jazz, astrology, performing arts, massage, what have you. Last month, we exhibited in four trade shows to help us get into nontraditional video outlets," says V.I.E.W. president Robert Karcy.

"For our '1988 U.S. Open' golf tape, we exhibited at golf trade shows to help us get into pro shops. For our art tapes we try to get into museum gift shops. For our 'Childbirth From The Inside Out' tape, we try to get into clothing stores, hospital shops, maternity-training centers, pregnancy classes, schools, libraries, sex-education courses, community centers and catalogs.

"We don't have hit titles that blow 350,000 units out the door in one week. But we have evergreen titles that will be around a long time. I'm not in a hurry and I'm not impatient about how quickly it should go. We're chipping away and it's a steady process. A year later you see nice results. We build new distribution channels over a period of time and that feeds on itself."

And the future of special-interest video distribution? "If you're realistic there is great opportunity," comments Fast Forward's Ades. "There is a market out there just waiting to be tapped." C.M.



CABIN FEVER™

ENTERTAINMENT INC.



MUSIC

Lynyrd Skynyrd Tribute Tour • Hank Williams - Double Eagle Tour • Patsy Cline • Ernest Tubb in "Thanks Troubadour Thanks" • Nashville Goes International (Country Music's Hottest Superstars)



CHILDREN'S VIDEO

Call of the Wild (Charlie Daniels narrates Jack London's Classic for children) • Solarman!, (Marvel Comics' newest Superhero).



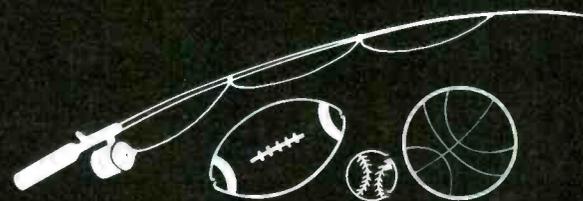
SPECIAL SELECTIONS

An Evening With Lewis Grizzard - Hilarious comedy • The "TLC" Way of Training Your Dog - With Howard Keel.



ADVENTURE

The Blue Angels — Outrageous "From the Cockpit" footage backed by the pounding rhythms of Tom Petty, Huey Lewis and more! • Return of the Space Shuttle — America's triumphant return to space. Astronaut interviews, great soundtrack featuring George Benson, Pat Benatar, and others • Treasures of the Titanic.



SPORTS ENTERTAINMENT

500 Home Run Club - Mickey Mantle and Bob Costas host this award winning sports video • Barry Halper's "Worlds Largest Private Collection of Baseball Memorabilia" • with Mickey Mantle and Billy Martin • Meet Babe Ruth • A Crash Course in Racing (A.J. Foyt, Phil and Benny Parsons, Harry Gant) • Walt Garrison's Flip Side of Rodeo • "Why Fish Strike...Why They Don't" • The Ultimate Lure.

For more information and a free brochure write:
Cabin Fever Entertainment, 100 West Putnam Avenue, Greenwich, CT 06830,
or call: 1-203-863-5200

Look for Charlie Daniels' new album "Homesick Heroes" on CBS records and tapes

PRODUCT

(Continued from page V-3)

pion Within" with '88 U.S. aerobics champion Brenda Dykgraaf" (\$29.95) on Feb. 1.

VESTRON VIDEO: "Arnold Palmer: Play Great Golf Vol. 1" (\$39.98) is a steady climber, going from No. 10 on the '87 year-end RS chart to No. five on the '88 list to the top three in early '89. Due on March 15 in "Shirley MacLaine's Inner Workout" (\$29.98). The three-tape "Fly Fishing Success" series (\$29.98), "Golf's Greatest Moments" and "Nick Faldo's Golf Course" (\$29.98 each) will all bow in May. Also due in the late spring are two new Arnold Palmer golf videos, as well as "Soap Star Workout."

VIDAMERICA: "The Greatest Comeback Ever: The 1978 Yan-

kees" (\$14.95) has been hot on the early '89 charts. "Do It Debbie's Way" (\$29.98) is an ever-green fitness success story.

VIDEO TICKET: "The Eight-Week Cholesterol Cure" (\$24.95) is based on bestselling book of same name.

VIEW VIDEO: "The 1988 U.S. Open [golf] Championship" (\$29.95) bowed in January, as did the three-video "Healthy Massage" (\$16.95). The two-tape "Childbirth From Inside Out" (\$29.95) bows in April.

WARNER HOME VIDEO: The queen of fitness videos has moved well over four million total units of exercise tapes. "Jane Fonda's Low Impact Aerobic Workout," "Jane Fonda's New Workout" and "The Jane Fonda Workout" are all near or above the one million-unit mark in sales. Those tapes (with the exception of her first, "The Jane

Fonda Workout") and "Jane Fonda's Easy Going Workout," "Jane Fonda's SportsAid," "Jane Fonda's Workout Challenge," "Jane Fonda's Workout With Weights" and "Jane Fonda's Pregnancy, Birth & Recovery Workout" are all available at \$29.98.

January 11 was the release date for Fonda's latest: "Jane Fonda's Complete Workout" (\$29.98).

WOOD KNAPP VIDEO: In November, Wood Knapp launched the NBC Sports-produced, multi-tape "Olympic" series (\$19.95 each) and "Angela Lansbury's Positive Moves."

WORLDVISION HOME VIDEO: "Another perennial favorite is "Golf My Way With Jack Nicklaus," still all alone at its high price point of \$89.95. The title took the No. 4 spot on the '88 year-end RS chart and No. 2 on the '87 year-end RS tally. **C.M.**

SELL-THROUGH

(Continued from page V-1)

not on non-theatrical or sell-through. But we're working on it and it has improved every month. Once we demonstrate our tapes can be very popular, then they [wholesalers] start becoming aware of the market potential."

Many video chains report that '88 was a big sell-through year. "Our video sales were up 50% in '88 over '87," comments Mitch Perliss, director of purchasing for the 50-store Music Plus web. "We carry as many as 1,200 titles for sell-through in our biggest stores [at certain times of the year]. Perhaps 300 or more are in the non-theatrical area."

Between Oct. 1 and Jan. 4, fitness and sports titles took four out of the top seven places in the Music Plus overall sales chart ("E.T." and "Cinderella" were No. 1 and 2). "Both categories do very well for us," comments Perliss.

Music Plus often stages special promotions to highlight those genres. Last December, non-theatrical sell-through titles were merchandised in the front area of Music Plus stores. On Jan. 21, the chain held a "Fitness In-Store Day" with 15 simultaneous in-stores that featured personal appearances by exercise video stars or people from their studios (such as Jane Fonda's Workout in Beverly Hills).

Erol's also highlighted fitness tapes in January, designating it "Exercise Month." "We had personal appearances in-stores by Denise Austin, Leslie Tommeleo, David Essel, Linda Shelton and others. We merchandised the tapes in special displays and promoted them in newspaper and radio ads and in our own in-store magazine which reaches one million people each month. The key is promotion and availability, to have the tapes there during the time of year when people are thinking of exercising again," comments Vans Stevenson, director of public relations for the 178-store Erol's chain.

According to Stevenson, exercise tapes accounted for 20.71% of the 410,207 units that Erol's sold in '88 (as of Christmas Eve). Fonda alone provided 7% of the total sell-through picture.

The much-discussed retailer squeeze on B movies didn't have much effect on special-interest titles, says Suzie Peterson, MCA Home Video VP of production & development: "My guess is that retailers who didn't carry much original programming to begin with were the one who cut back on B movies. There are a lot of rental-only stores out there."

The interactive capability, high quality and durability of laserdisks should make them an important special-interest format in the near future, if laser-hardware penetration of the market continues its current acceleration. Since a Fonda workout could be viewed 70 times straight with no diminution of quality, and different sections of a laser title can be accessed instantly, the laserdisk format should come into greater favor among home aerobicizers.

New mini-TV/VCR combo hardware and new formats such as VHS-C and 8mm may also boost special-interest demand in the '90s. Once their cost drops and their availability increases, the highly compact and portable mini-TV/VCR combo players could have tremendous potential in the fitness, health and sports realms, as they could be easily and inexpensively mounted on exercise bicycles, next to weight machines, beside massage tables, as well as taken to tennis courts, driving ranges or on business trips for an aerobic workout on the road, to name a few possibilities.

VIDEOLABELS

(Continued from page V-2)

for an anti-smoking promotional campaign, which began in December. The Boys Club distributed "I Won't Smoke" pledge cards to its members, who receive a \$5 rebate on the "The 2nd Annual WWF Survivor Series" tape by filling out the card and mailing it to Coliseum. In addition, the label will enter all the cards in a drawing, and the winner will receive an all-expenses-paid trip to Wrestlemania V in April. Coliseum will donate a portion of the video's profits from the \$39.95 release, which bowed Dec. 14., to the Boys Club. The label will also run anti-smoking public-service messages at the start of its new releases for at least one year.

HBO has accelerated its special-interest tape sales with a quarterly sell-through program announced four to five months in advance that combines sell-through tapes for the quarter. "It gives retailers time to put together merchandising programs and is an incentive for volume for distributors and rackjobbers. We've seen some very good numbers," comments Steve Zales, HBO marketing manager.

"We did it because in the past we've had a ton of requests for more lead time on sell-through in particular, because of the planning and merchandising issues that arise with sell-through," adds Zales. HBO special-interest titles are almost all pegged at \$19.99 or less.

"At that point mass merchants are happy to carry the tape because it is perceived as an impulse price point. Once it's over \$20, it's less of an impulse buy."

Reebok sponsored the successful HBO "Sports Illustrated—Get The Feeling" series. The \$14.99 "Get The Feeling: Magicians" title will bow in May and feature superstars of spectacular sports such as hang-gliding and skateboarding as well as awesome athletic feats by stars such as Magic Johnson and Ozzie Smith. "Reebok will surround the title with promotional activity in all the sporting goods stores they work with. It helps generate awareness outside the traditional video market," comments HBO's Zales.

HBO's "Sports Illustrated 25th Anniversary Swimsuit Video" launched on Feb. 10. The \$19.95 tape will be backed by a multi-city media tour featuring the video cover model, three-packs of the tape

GREAT BODY

Hawaiian Sweepstakes

Win a FREE 7-Day DREAM VACATION for Two in HAWAII!



JOIN THE GREAT BODY CELEBRATION!

- A proven success with over 400,000 sold.
- Sensational eye-catching packaging.
- Top-rated exercise routines for every part of the body.
- Priced below the competition at only \$14.99.
- Starring Deborah Crocker, a leading personal trainer who has helped millions achieve their fitness goals.

First Prize

Just imagine... seven glorious days in the magnificent Westin Kauai Hotel — 800 acres of sheer paradise with an exotic marble swimming pool, twelve international restaurants, two championship Jack Nicklaus golf courses, and a staff waiting to make your dreams come true! Your vacation includes round trip transportation on American Airlines from any city in the United States, where American flies.

Second Prize

Seventeen great destinations await the 200 second prize winners who will win the RAND McNALLY VIDEOTRIP of their choice. Whether dreaming of far away places or planning a trip, these VIDEOTRIPS are the perfect answer... from Rio to Yellowstone... from Mexico to Alaska... the world is yours.

It's so easy to enter the GREAT BODY HAWAIIAN SWEEPSTAKES... just fill out the official entry form and mail it today.

OFFICIAL RULES 1. No purchase Necessary. Eligibility: Any employee of a retailer or wholesaler currently involved in the sale or rental of home video cassettes in the USA. Limit one entry per person. 2. Sweepstakes is effective from Saturday January 7, 1989 through Thursday March 16, 1989. All entries must be on an Official Entry Form and must be received by Monday March 27, 1989. To participate, mail the Official Entry Form to: Great Body Hawaiian Sweepstakes, Best Film & Video, P.O. Box 4448, Great Neck, NY 11023; or hand deposit in the collection box at the Best Film & Video Booth #341 at the 1989 Winter Consumer Electronics Show in Las Vegas. Best Film is not responsible for illegible, damaged, lost, late, or misdirected entries. 3. Prizes: **FIRST PRIZE** — Round Trip Transportation for TWO on American Airlines to Hawaii. One week accommodations for two 7 days/6 nights at the Westin Kauai, Kalapaki Beach, Lihue, Hawaii (double occupancy/European plan). **SECOND PRIZES** — Rand McNally Videotrip video cassette. Winners may select any one video from the seventeen offered in the series. Travel must be completed by December 31, 1989 and restrictions apply and are subject to availability. Trip must be planned with 90 day advance notice. 4. Winners will be selected in a random drawing from all qualified entries received. The drawing will be held on March 30, 1989 and winners will be notified by mail. 5. Void where restricted or prohibited by law. All Federal, State, & Local laws and regulations apply. Prizes not transferable. No substitution for prizes.



Hurry, Sweepstakes ends March 16, 1989

"GREAT BODY HAWAIIAN SWEEPSTAKES"

Official Entry Form

Name _____

Company name _____

Company address _____

I certify that my company is involved in the sale and/or rental of video cassettes.

Type of Business: Retail Wholesale If retail, Who is your Favorite wholesaler? _____

Does your business now sell or rent the Great Body series Yes No

Send this form to: Great Body Hawaiian Sweepstakes, Best Film & Video, P.O. Box 4448, Great Neck, NY 11021



THE WESTIN KAUAI
Kauai Lagoons



including free 1989 swimsuit calendars, special 12-tape, sell-through display racks and a "Swimsuit Sweepstakes."

Wood Knapp Video launched an extensive promotion campaign last summer for its \$9.95 Seoul Olympics preview tape "Going For The Gold" and cut a sponsorship deal with Anheuser-Busch. The latter resulted in two 30-second spots that aired during the Olympics and touted Budweiser beer and the tape amidst a trivia quiz. Retailers were offered a six-pack counter display as well as 24- and 48-unit floor displays. An abridged version of the video was also aired on every Northwest Airlines wide-body flight during August and September. In November, Wood Knapp released an Olympics highlight tape and five Olympic sports videos (\$19.95 each).

CONTENDERS

(Continued from page V-4)

promotional benefit."

HBO hopes the swimsuit tape will be one of the top-selling non-theatrical titles of all time. "Just as 'E.T.' is ownable for kids, this title is incredibly ownable for adults," says Dolgin. "It will be something that everyone wants to own."

Like the Sports Illustrated swimsuit video, Vestron's "Shirley MacLaine's Inner Workout" will also be tapping into a large consumer base of loyal readers. "She has a very broad-based mass appeal. Her books have sold more than seven million total copies," comments Jeffrey Peisch, Vestron director of non-theatrical programming.

MacLaine has had a long and successful career as both an actress and a performer. She has garnered six Academy Award nominations and the "Best Actress" Oscar for her performance in "Terms of Endearment." She has also penned five best-selling books that focus on her mystical experiences with Eastern religion and her search for inner peace. One of the titles, "Out On A Limb," was made into a five-hour ABC TV mini-series that received an Emmy nomination for best mini-series of the year.

MacLaine's 70-minute, \$29.98 video debut is subtitled "A Program For Relaxation And Stress Reduction Through Meditation." In it, MacLaine leads viewers through guided meditational exercises, designed to relieve stress by focusing on untapped energy centers within. Instruction is supplemented by visual art that illustrates the body's seven "chakras" (energy and/or consciousness centers in the body, according to Hinduism) and by soothing and inspirational new age music. The purpose of the video is to help the viewer achieve peace of mind and a centered well-being.

Vestron will spend close to \$250,000 in advertising the tape in general consumer magazines and in targeted new age publications and radio stations. "We're going to the new age community, to let them know the video exists, but Shirley has a much broader appeal than just that," says Vestron's Peisch.

(Continued on page V-8)

The giant of golf is back



in an all-new comedy video backed by a "never-say-quit" marketing campaign!

DORF'S GOLF Bible

"THE DAYS OF DORF" MARKETING PLAN							
	FEBRUARY	MARCH	APRIL	MAY	JUNE	JULY	AUGUST
Posters ship to 25,000 video retailers							
Preorder							
Release							
Consumer print interviews break, including TV Guide, People, The Star and 135 local newspapers, including New York Times, Los Angeles Times, Chicago Tribune and Washington Post							
Television appearances including Tonight, Good Morning America, Larry King Live!, CNN Show Biz, AM Los Angeles, Sanya Friedman Live, Regis and Kathy Lee							
Television ads run on ESPN, TBS, MTV, TNT and USA cable networks							
Tim Conway multi-city promotional tour							
Local television and radio interviews							
Consumer golf magazine features break, including Golf and Golf Digest							
"Dorf for Dad" Father's Day promotion begins, including interviews and reviews in New York Daily News and Playboy							
Satellite press conference to top 18 markets							
First wave of dealer line listing ads in New York, Los Angeles, Philadelphia, San Francisco, Boston, Detroit, Washington, D.C., Dallas, Houston, etc.							
Second wave of dealer line listing ads							
PGA Tour cross-promotions							
Third wave of dealer line listing ads							
VSDA appearance							

He's the first—he's the funniest!

The original Dorf on Golf—Tim Conway—is once again making a shambles of America's favorite pastime in Dorf's Golf Bible! He slices and dices his way through an uproarious game, performs his own hilarious rap song, and even takes a lesson from the legendary Sam Snead!

Unbeatable marketing—outrageous POP!

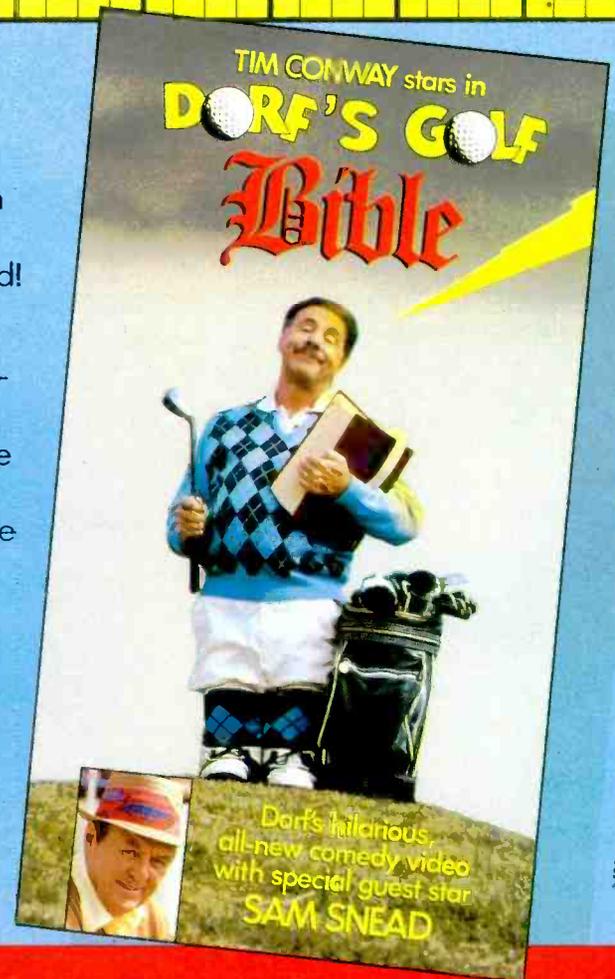
This laugh-packed video is supported by a nonstop, uncompromising marketing and publicity campaign that will have it flying off the shelves all year long. Combine that with fall-down-funny packaging, a powerful poster and Dorf on Golf's bestselling history—and you've got a surefire blockbuster that's destined to ring up enormous sales!

Get ready for the rush!

Have plenty on hand and keep them up front. And save this calendar so you'll remember when the Days of Dorf arrive. You'll be able to count them in dollars!



J2 Communications • 10850 Wilshire Boulevard, Suite 1000 • Los Angeles, CA 90024



© 1989 J2 COMMUNICATIONS

PREORDER: March 16 RELEASE: April 6

#J2-0042, 36 minutes, stereo, \$29.95 suggested retail

ISBN 1-55875-042-8

V.I.P. SELL-THROUGH FORUM

BEN M. TENN, Executive VP, Best Film & Video Corp.

Best Film & Video is a seven-year-old producer and distributor of lifestyle, leisure time, and special interest video programs. Best now offers over 175 titles. And while we understand that product is always important, we believe our customers are more important. Maybe that is why sales in 1988 were

300% of 1987.

Our goal is to meet the needs of our customers, rather than being driven by whatever product we happen to have and then trying to find someone to buy it. Our customers are high traffic locations, from supermarkets to drug stores, high volume video stores to mass merchants, from book stores to the large circulation mail order cata-

logs.

To fit the needs of these customers, we seek out product that is unique, can be positioned against the competition, and where we can sell the consumer not one title, but multiples in a series. We also know our dealers want product that meets four important criteria:

1. Brand name awareness
2. Quality production and programming;
3. High impact, colorful, bold packaging;

4. Pricing that is low, for impulse sales and to insure the customer receives an excellent value for their money.

Here is a prime example from our line that has been exceptionally successful for Best and its customers in 1988:

The Esquire Great Body six-title exercise series has sold over 400,000 units, making it the fourth largest-selling series of exercise on video. The series includes three levels of overall aerobic exer-

cise, from Light and Easy to Low Impact to the Super Workout. Then, it offers three specific programs focusing on three specific parts of the body, from Super Stomach to Dynamite Legs to Upper Body Beautiful.

This unique programming, the high-quality Esquire name, the distinctive packaging style (recently copied by two other home video companies) and a low suggested retail of only \$14.99 each, has made the Great Body Series a major success. And, to top it off, during January, February and March, Best is sponsoring the Esquire Great Body Hawaiian Sweepstakes, open to all employees of dealers and distributors of video product.

And, in February, Best is introducing a complementary line of health and fitness videos, presented by Prevention Magazine, the number one health magazine in the country with over 7 million readers monthly. This series will be targeted to an older audience, with Pounds Off, Beat Backache, and Smart Heart. These two series will be featured in pre-packs so our dealers can easily and profitably offer their consumers a choice to stay fit.

JAMES P. JIMIRRO, President & CEO, J2 Communications.

When J2 Communications was founded two years ago, the first words in the offering prospectus were "J2 is a marketing company." At the time, this was a relatively new idea for home video. Because

CONTENDERS

(Continued from page V-7)

"To me, this tape represents a perfect example of one of the directions where non-theatrical programming can go. We developed and produced it ourselves and it is an attempt to break new ground in the video medium from both a programming and a distribution point of view," adds Peisch. "We think we have something which will start its own genre. For lack of a better word, there are other 'new age' videos out there, but to our knowledge this is the best produced, highest profile video out there of its kind."

"Going Within," a Bantam companion volume to the "Inner Workout" video, will also bow this spring. "Our sales people and the Bantam people are jointly working out programs with booksellers and the book and video will be merchandised together. Book stores are very interested," says Peisch.

MacLaine will appear on national TV shows such as "Oprah Winfrey", "Larry King" and "Good Morning America" in the spring to publicize the book and video, according to Peisch, and may do some in-stores as well. "She'll put a lot of effort into the promotion herself. She believes in it very much and will be very visible."

How many sales will "Inner Workout" rack up in the outer world?

"The video will certainly sell six figures, but it could break wide, wide open," predicts Peisch. **C.M.**

parade VIDEO

THE NUMBER ONE NAME IN HEALTH AND FITNESS!

**FROM THE MAN WHO MADE THE
COUNTRY AWARE OF
HEALTH AND FITNESS!**

Comedian Fat Burning
featuring DENZEL AND JOES



**JACK LALANNE
THE COMPLETE FAT
BURNING WORKOUT**
37

Low Impact Plus



**JACK LALANNE
LOW IMPACT PLUS
WORKOUT**
38

**THE IN-HOME EXERCISE THAT IS
SWEEPING THE COUNTRY!
"WALKAEROBICS"**

The New In-Home Exercise Phenomenon
**WALK
AEROBICS**
BY LESLIE TOMMELLEO



**LESLIE TOMMELLEO
WALKAEROBICS**
34

Advanced
**WALK
AEROBICS**
BY LESLIE TOMMELLEO



**LESLIE TOMMELLEO
ADVANCED
WALKAEROBICS**
36

**DENISE AUSTIN ...NOW SEEN DAILY ON
ESPN-TV "GETTING FIT
WITH DENISE AUSTIN"**

HER BRAND NEW, 60 MINUTE
COMPLETE WORKOUT...

**DENISE AUSTIN/THE COMPLETE
WORKOUT**
203

*SUGGESTED RETAIL: \$24.95



**DENISE AUSTIN
HIGH ENERGY AEROBICS**
26

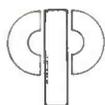
**DENISE AUSTIN
SUPER STOMACHS**
27

**DENISE AUSTIN
LOW IMPACT AEROBICS**
29

**DENISE AUSTIN
HIPS, THIGHS & BUTTOCKS**
31

**DENISE AUSTIN
NON-AEROBIC WORKOUT**
32

*SUGGESTED RETAIL: \$19.95 EACH



PARADE VIDEO

DISTRIBUTED BY PPI

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(201) 344-4214/FAX # (201) 344-0465

Callanetics and Super Callanetics. Sales have never looked better.

Shape up your bottom line with Callanetics, the best-selling exercise video from MCA Home Video. It's a fitness program that's fast. Precise. And successful.

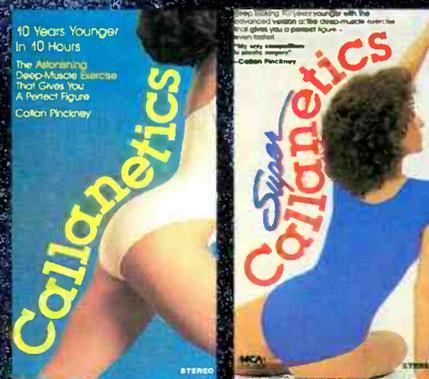
This revolutionary workout has topped the fitness charts for over 100 weeks. And now, there's an advanced version of Callanetics. It's called Super Callanetics and it's the perfect follow-up to the hot-selling original.

Both are available now. Just see your MCA distributor for details. Callanetics and Super Callanetics. You won't believe the results.

Callanetics. Color. 60 minutes. Not rated. VHS or Beta. Stereo HiFi. \$24.95 suggested retail price.
Super Callanetics. Color. 90 minutes. Not rated. VHS or Beta. Stereo HiFi. \$24.95 suggested retail price.



Callanetics ©1986 Callan Productions Corp. Super Callanetics ©1988 MCA Home Video, Inc. All rights reserved.



our industry had grown so rapidly, it developed as a distribution-driven business. With thousands of new video stores opening every year, and millions of new VCR owners entering the market annually, the industry got into the early habit of simply "filling the pipeline." But, as the customer-based growth of the business flattened, it became clear that the future would belong to *marketing* companies; those that would choose their products from a consumer-oriented point of view and promote them aggressively, both in pushing the product through to the trade and pulling it through to the consumer.

One of our recent releases, "Teen Steam" with Alyssa Milano, represents, for us, the pinnacle of what we've attempted to do in terms of a consumer promotion for a product. It is certainly our most heavily marketed video, and is characterized by a number of promotions that are new to our industry. They include:

1. **Mall promotions.** Alyssa Milano's "Teen Steam Weekend" at the Glendale Galleria, attracted over 50,000 teenagers. The weekend featured appearances at three retail locations: WaldenBooks, Wherehouse and Music Land.
2. **The "Teen Steam" Hotline.** Total calls as of this writing—over 200,000!
3. **A "Teen Steam" Merchandise Line.**
4. **Tie-in With AMC Movie Theaters.** Perhaps one of our most exciting promotions is the tie-in with AMC movie theaters in five markets, linked with local video retailers, including Erol's, Camelot, Applause and Sound Warehouse. Customers who see the movie "My Stepmother Is An Alien" receive a discount coupon for "Teen Steam." Conversely, consumers who buy the video receive a discount coupon to see the movie.
5. **"Teen Steam" Boutiques.**
6. **Contests and Tie-ins With Teen Magazines.**
7. **"Teen Steam Premiere Party."**
8. **Premium Tie-ins.**
9. **A 45 Record.**
10. **Tie-in With California Raisin Advisory Board.** Alyssa Milano is the Board's current spokesperson, and will always be introduced at functions as "the star of the new hit video."
11. **Heavy Consumer Publicity.**

To be sure, "Teen Steam" is a new benchmark for us in terms of how many different promotions can be derived from and, at the same time, help support a single video. It is the beginning of an era in which videos finally take their place, along with other major media, in being the centerpiece of a variety of promotions, all done on their own and not derived from another medium.

JEROME BOWIE, President, JCI Video

Longevity is the key to a successful sell-through video title. A goal that can only be attained with a focused marketing strategy backed by a long-term commitment and perseverance—nothing comes easy.

Topping the Hobbies & Crafts chart at No. 1, "Yes You Can Microwave" was released five years ago. No. 3 on the Health & Fitness chart, Kathy Smith's "Body Basics" has spent over 157 weeks, along with companion tape Smith's "Ultimate Video Workout," as two of the industry's charted top sellers. Each one of these tapes has benefitted from the pull-through technique—a process that requires up front patience by the retailer to see results. But, these results, once established, are long lasting.

Realizing a tape's appeal to a large audience helps it compete for limited shelf space, consumer appeal and exposure to potential buyers become key elements. Working to create a presence in the core market for each individual tape, we at JCI work to establish a strong target audience in the subject area with carefully planned programs of advertising, PR, promotion and sponsorship. Continuing with the campaign, we move strategically into subsequent market areas, taking the extra time to work them as methodically and completely as possible. With each of the above tapes, the result has been a significant increase in sales for each additional year.

In the initial years of the Smith tapes, our focus was geared toward the fitness community which both understood and had a need for her program. The tapes competed well in their target market, allowing for fitness promotions and product tie-ins. As their reputation widened, we geared our choice of media and products to move out into a more general audience. Working closely with the retailer to carefully tailor and select proper timing, we expanded the scope

of our promotional activities to complement the broadened consumer base. With each successive move, we were able to see a significant increase in sales. As retailers saw the demand, it became a self-fulfilling prophecy and the commencement of the push-through phase of our program was initiated.

JANICE WHIFFEN, Sr. VP of Sales & Marketing, Media Home Entertainment.

Our NFL Films tapes have been extremely successful for us. We put out 10 NFL titles a year, usually at \$19.95 each. We achieve substantial sell-through numbers on these and there are many ways to reach potential buyers.

There are so many hard-core sports enthusiasts among America's 60 million football fans that we can often reach those people with direct response campaigns. In November, we printed a brand-new NFL catalog and did a mass mailing.

For our Super Bowl XXIII NFC and AFC championship highlight tapes, we ran TV spots in the San Francisco and Cincinnati metropolitan areas, tagged "available where videos are sold" with the toll-free number, 800-NFL-TAPE, for consumers who wanted to order by phone.

A major area of opportunity is premium sales. In that realm, the NFL tapes have done very well. We've sold 2.8 million alone through Sports Illustrated, where certain tapes were offered as premiums to new and renewing subscribers. "Sports Illustrated Football Follies," a special program created for them, sold 500,000 units. And these deals have been advantageous for Sports Illustrated too—they have received more than 850,000 new subscriptions.

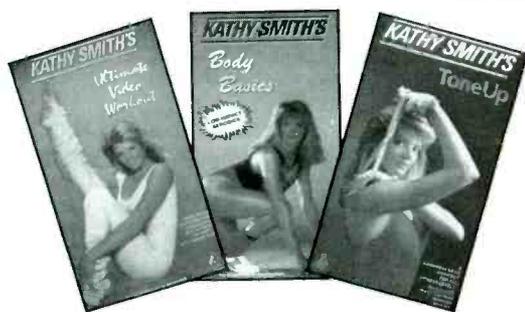
We recently sold 2.3 million units of "The History Of The Super Bowl" to R.J. Reynolds for an on-pack offer in late 1988 wherein they will attach the video to a carton of Winston cigarettes. And over the 12 months we had important sponsorship and premium deals with major companies such as Swanson, Miller, General Mills, Alcoa and Gillette.

Right now sell-through accounts for about 30% of our sales; we expect to increase that another 10% in '89.

CREDITS: Editorial by Chris McGowan, Billboard contributor in Los Angeles; Cover & design, Steve Stewart.

AWARD WINNING FITNESS

CHART BUSTING



Ultimate Video Workout
JCV/JCB-8100
\$14.95

Body Basics
JCV/JCB-8111
\$14.95

Tone Up
JCV/JCB-8112
\$14.95



Stretch & Tone
JCV/JCB-8115
\$19.95

Fitness Formula
JCV/JCB-8114
\$19.95

Fast & Fit
JCV/JCB-8116
\$19.95

JUST RELEASED



Jump To It!
JCV/JCB-8113
\$19.95



The Professional's Workout
With Linda Shelton:
One On One
JCV/JCB-8117
\$19.95



Silver Foxes II
JCV/JCB-8123
\$19.95



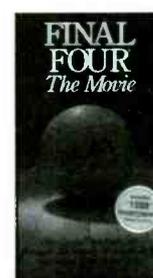
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Public Relations: Slade, Grant, Hartman & Hartman • (213) 274-6480

ACTION PACKED SPORTS

AMERICA'S SPORTS CLASSICS



The History Of The
Indianapolis 500
JCV/JCB-8207
\$19.95



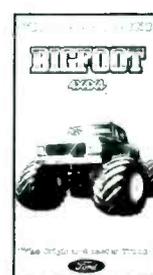
Final Four, The Movie
JCV/JCB-8206
\$19.95



Winning At Blackjack
With Bobby Singer
JCV/JCB-8201
\$19.95



The Legend Of
Big Daddy Don Garlits
JCV/JCB-8402
\$19.95



Bigfoot 4X4
JCV/JCB-8401
\$19.95

Kieves Leaves Congress For Super Market Slot

BY AL STEWART

NEW YORK Larry Kieves has resigned as president of Congress Video Group to take the helm at Super Market Video Inc., a Los Angeles-based retailing firm that operates video sections in supermarkets.

Kieves, who relocated from New York to Los Angeles to take the post as president of Super Market Video, will remain involved in the activities of Congress as vice chairman of the company's board of directors. Rick Burke, the chairman and CEO of Congress, says he is actively seeking a successor for Kieves and is handling the day-to-day activities of the firm in the interim.

"It was a great opportunity and as much as I hate to leave Congress, I just had to jump on it," says Kieves, who served as president of the company for two years and had been VP for a year prior to his promotion. "Super Market Video is already servicing 50 stores in the Northwest, and we are opening a superstore in Encino [Calif.] in April. There is a lot of potential here and I'm excited by the opportunity."

Congress, a 5-year-old supplier

that specializes in sell-through video for the mass market, was purchased by Burke during Kieves' tenure as president. Burke says it was Kieves who helped stem the financial woes that had dogged the company prior to Burke's acquisition. While president, Kieves sold the firm's duplicating facility in Cincinnati, trimmed costs, and expanded the company's acquisition strategy.

"Larry was instrumental in getting this company back on its feet," says Burke. "I would not have made the investment in Congress if it wasn't for Larry."

Kieves served as New York's commissioner of economic development prior to working at Congress but has never worked in retailing. He notes that his first days on the job have been a learning experience.

"Now I really understand what [retailers] mean when they talk about depth of copy," he says. "If you buy 10 copies of a hit movie and the last three don't rent, what are you going to do with them? These things cost 60 bucks apiece," says Kieves, referring to wholesale cost of titles that have a suggested list price of \$89.95.

He says that since Super Market

Video controls the inventory in the stores it services, it has the luxury of moving videos from one store to another if a location seems overstocked with a specific title.

"It's a great concept," says Kieves. "We run the video section and share the revenue with the

store. You have people coming into the store at least once or twice a week. A lot of supermarkets tried video without too much success. A lot pulled out because the video sections weren't managed effectively.

"Our company gives them a sim-

ple way to establish a profitable video section that offers quality titles and quality service. I know it's going to become a very strong segment of the video business. That's why we're looking to expand across the U.S.," says Kieves.

49ers, Bengals Were Both Subjects For Successful Titles NFL Films Wins Twice At Super Bowl

BY GEOFF MAYFIELD

NEW YORK NFL Films & Video president Steve Sabol was in a no-lose situation when the San Francisco 49ers and the Cincinnati Bengals lined up Jan. 22 to kick off Super Bowl XXIII. A triumph by either team would signal a comeback story that any storyteller would love.

For the fourth year, Sabol's crew was set to produce what it has come to call "instant" video yearbooks for the Super Bowl teams. Advance preparation, combined with under-the-gun experience that NFL Films gains producing as many as seven weekly television series during league play, made it possible for the production house to get hourlong anthologies about each team's season to market in just 12 days.

"It's our version of the NFL's two-minute drill," says Sabol. The results have been satisfying. The anthologies of two recent Super Bowl winners—the 1985 Chicago Bears and the 1986 New York Giants—both topped the 100,000-unit mark and rank as NFL Films & Video's third and fourth all-time best-selling tapes.

Given that the teams in this year's championship represent much smaller markets, big sales numbers seemed elusive. But for Sabol, a win on either side would offer an equally

rewarding script.

In the Bengals, who went 4-11 in 1987, Sabol saw the ultimate comeback story. If the Niners triumphed, (Continued on next page)



Just 12 days after Super Bowl XXIII, NFL Films & Video released a tape on the San Francisco 49ers and another on the Cincinnati Bengals. The tapes chronicle each team's drive to the Super Bowl and include footage not seen during the television broadcast of the game. Pictured at a party to celebrate the release of the videos are, from left, Dave Petrelius, director of the Bengals' tape, "Stars In Stripes"; David Plaut, director of the 49ers' tape, "Team Of The Decade"; and Steve Sabol, president of NFL Films & Video and producer of both programs. Both videos are currently available from Media Home Entertainment's Fox Hills division. Each is priced at \$19.95.

J2 Is Looking For A Hit With 'Balltalk' Baseball Vid

LOS ANGELES J2 Communications is making its first pitch into the sports-oriented nontheatrical field with "Balltalk: Baseball's Voices Of Summer."

Six of baseball's all-time greatest play-by-play radio announcers—Red Barber, Mel Allen, Jack Brickhouse, Jack Buck, Curt Gowdy, and Ernie Harwell—reminisce "about a time which is unique in our history," says Jim Jimirro, president of J2.

Hosted by radio/cable talk show celebrity Larry King, the 50-minute program features the six announcers discussing the greatest plays and players they ever witnessed, as well as memorable pennant finishes. The commentary is used as a voice-over for archival footage. "It's a combination of wonderful historical footage and the men who saw it," says Jimirro.

Part of the marketing push, he says, will be to highlight the nostalgia element in order to convey the look of a bygone American era. In addition, the company will explore as many alternative distribu-

tion avenues as possible.

Jimirro says he is opting for a higher \$29.95 price point for the 50-minute tape, now scheduled for April release, because "I still think you can do that with unique programming in the special interest field."

Commercial tie-ins, sponsorships, and other cross-promotional efforts are currently being explored, says Jimirro, who adds that he is looking for the broadest distribution possible.

Like other products in the J2 lineup, Jimirro says he expects the tape to grow over time and become an evergreen. "There are no instant hits in this business. You have to take the time to build them week by week, month by month."

The J2 catalog now stands at 44, says Jimirro. Of late, the company has been working on "Teen Steam," while also preparing to release a new Dorf tape. Also new is "Stand Up Reagan," a 40-minute tape of humorous anecdotes by the former president. JIM McCULLAUGH

VIDEO REVIEWS

This column offers a critical look at recent nontheatrical video releases. Suppliers interested in seeing their cassettes reviewed in this column should send VHS cassettes to Al Stewart, Billboard, 1515 Broadway, New York, N.Y. 10036. Please include the running time

and suggested retail price.

"Bruce Springsteen: Video Anthology 1979-88," CBS Music Video Enterprises, 99 minutes, \$24.98.

This collection of all Bruce Springsteen's videos to date—18 clips—is more than a "completist's" dream; it also tracks the Boss' personal growth with the (Continued on page 46)

FOR WEEK ENDING FEBRUARY 25, 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	Suggested List Price
1	2	7	E.T. THE EXTRA TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	39.98
2	1	5	THREE MEN AND A BABY	Touchstone Pictures Touchstone Home Video 658	Tom Selleck Steve Guttenberg	39.98
3	3	15	BEETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	24.98
4	5	19	MOONSTRUCK ◊	MGM/UA Home Video M901135	Cher Nicolas Cage	39.95
5	7	3	BEN-HUR	MGM/UA Home Video 900004	Charlton Heston	49.95
6	6	3	THE WIZARD OF OZ	Criterion Collection	Judy Garland Ray Bolger	99.95
7	9	15	CINDERELLA	Walt Disney Home Video 410	Animated	29.98
8	NEW ▶		RED HEAT	IVE Image Entertainment 6244	A. Schwarzenegger James Belushi	39.95
9	8	3	2001: A SPACE ODYSSEY	Criterion Collection	Keir Dullea Gary Lockwood	24.95
10	10	3	DOCTOR ZHIVAGO	MGM/UA Home Video 900003	Omar Sharif Julie Christie	49.95

◆ 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.

NFL FILMS WINS TWICE

(Continued from preceding page)

Sabol still had his comeback story-line: With just four games remaining in the regular season, the team's record stood at a lackluster 6-5, just one game over .500. Plus, the team by the Bay had been ousted from first-round playoff games in each of the last three seasons. A close game would be icing on the cake—and Sabol got that too, as a late drive put the Niners ahead for a final score of 20-16.

Market projections call for unit sales on the "The 1988 San Francisco 49ers: Team Of The Decade" to reach at least 100,000 units. It moved 50,000 units in its first 11 days on the market.

The tape about last year's winner, the Washington Redskins, sold close to 90,000 units. The first "instant" highlights compilation, the 1985 Bears tape, sold 140,000 units. Although the Giants' home market, New York, is larger than Chicago, the Giants fell short of the Bears at 125,000 units when they won the 1986 crown.

This year, it appears that NFL Films' big windfall will be the tape by the losing team. The Bengals' year-book passed 14,500 units after its first 11 days. With the assist of a media push now under way, the tape has been projected to sell at least 30,000 units. This shows significant growth over the two tapes compiled about the Denver Broncos, who lost the previous two Super Bowls with humiliating scores. The 1986 Broncos tape stalled at 5,000 units and the 1987 video on the losing team fell far short of even that modest mark.

"It shows there's something to losing with honor," says Sabol, explaining why this year's Bengals anthology has far outsold the Bronco tapes. NFL Films did not produce a tape about the 1985 New England Patriots when they lost to Chicago.

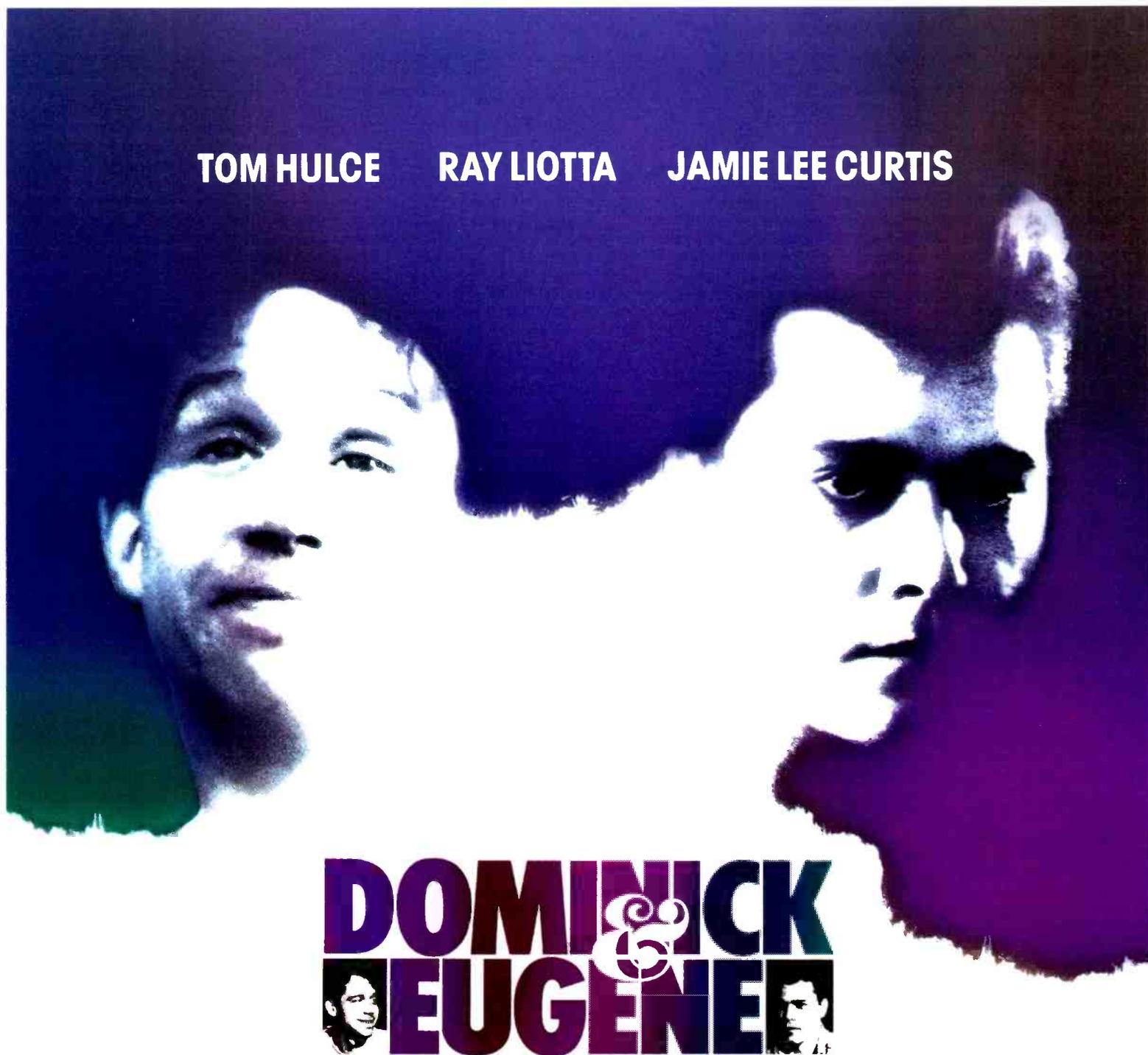
Sabol's satisfaction with the Cincinnati project goes beyond numbers, though. He says the Bengals opened their doors to NFL film crews as a result of the access granted by coach Sam Wyche.

"He's a young, innovative guy, and I think he understands that he can benefit from the exposure," says Sabol of Wyche. "Someone from the old school, like Pittsburgh's Chuck Noll, won't be as cooperative."

After wiring Wyche with a hidden microphone during earlier games, including the conference championship against the Buffalo Bills, Sabol wanted to go to the well again for the big game.

"I called him after he beat Buffalo and said, 'Sam, you have to know why I'm calling you.'" Wyche gave Sabol permission under the condition that no one—not even his team—would be informed of the arrangement until after the game. The trick led to some of Sabol's favorite moments in the Bengals tape, produced by director/writer Dave Petrelius, including the closing shot, when Wyche congratulates his former boss, Niners coach Bill Walsh.

In May, NFL Films will market a highlights tape from Super Bowl XXIII in time for Father's Day, but a spokesperson says the program is targeted more for die-hard fans, with sales expected in the range of 10,000-15,000 units.



TOM HULCE RAY LIOTTA JAMIE LEE CURTIS

DOMINICK & EUGENE

They're twin brothers on their own. Eugene is a medical student. Dominick is a little slow, the result of a childhood accident. It's Dominick's job as a garbage collector that's putting Eugene through school. But there's something in their past that could bring them closer together...or tear them both apart.

**"It's a winner! It's a winner!
This movie made me laugh, it made me cry,
it made me feel good about people."**

—Bill Harris/Rex Reed, AT THE MOVIES

ORDER CUT-OFF DATE: APRIL 11th. STREET DATE: APRIL 27th.

A FARRELL/MINOFF Production A ROBERT M. YOUNG FILM "DOMINICK AND EUGENE"
TOM HULCE RAY LIOTTA and JAMIE LEE CURTIS Music Composed and Conducted by TREVOR JONES Costumes by HILARY ROSENFELD
Production Designer DOUG KRANER Associate Producer LEE R. MAYES Director of Photography CURTIS CLARK Editor ARTHUR COBURN
Screenplay by ALVIN SARGENT and COREY BLECHMAN Story by DANNY PORFIRIO Produced by MARVIN MINOFF and MIKE FARRELL

PG-13 PARENTS STRONGLY CAUTIONED
Some Material May Be Inappropriate for Children Under 13

DOLBY STEREO
Prints by DeLuxe

Directed by ROBERT M. YOUNG

Original Motion Picture Soundtrack Available on Cinedisc Records, Cassettes and Compact Discs

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How two boys worlds apart
become the best of friends.



mac and me

Out of this world and into your heart.

A mysterious alien creature has
accidentally landed on Earth.
He's lost, frightened and in
desperate need of a friend.
Luckily for him, he's about to
find one...

"STANDEE AVAILABLE CONTACT YOUR DISTRIBUTOR"

ORDER CUT OFF DATE: MARCH 14

STREET DATE: MARCH 30

An R.J. LOUIS Production "MAC AND ME" CHRISTINE EBERSOLE JONATHAN WARD KATRINA CASPARY LAUREN STANLEY
And Introducing JADE CALEGORY Music By ALAN SILVESTRI Music Supervisor BROOKS ARTHUR Editor TOM WALLS Director of Photography NICK McLEAN
Executive Producers MARK DAMON • WILLIAM B. KERR Written By STEWART RAFFILL AND STEVE FEKE Produced By R.J. LOUIS Directed By STEWART RAFFILL
Orion Home Video Closed Captioned by NCI. Used with Permission. ©1989 ORION HOME VIDEO. ALL RIGHTS RESERVED. PARENTAL GUIDANCE SUGGESTED - STRONG MATERIAL MAY NOT BE SUITABLE FOR CHILDREN. Soundtrack Available On Carlo Records. AN ORION PICTURES Release

VIDEO REVIEWS

(Continued from page 44A)

precision of a Swiss watch. Presented chronologically, the videos—including some by Brian De Palma and John Sayles—catalog Springsteen's maturation as musician, performer, husband, lover, even body builder. True to his music, the videos are intensely personal: an exhilarating, scrappy "Rosalita"; a teasing "Fire"; a bitter, disillusioned "Brilliant Disguise"—all ending with an introspective acoustic version of "Born To Run." In an earlier, montage-style "Born To Run," Bruce dances with Julianne Phillips; a few clips later, he and fellow E Streeter Patti Scialfa lock eyes ("If you're rough enough for love, honey I'm tougher than the rest"). Sure, he's a reluctant hero, but these videos cry out for the guy to go to Hollywood. In the meantime, his fans will greet this long-awaited compilation with open arms.

JAMI BERNARD

"Michael Jordan—Come Fly With Me." CBS/Fox Video Sports, 45 minutes, \$19.98.

Michael Jordan may well be the world's premiere basketball player. With his acrobatic skill, deft shooting, and phenomenal leaping ability, Jordan has shredded defenses around the NBA while carrying the slam dunk to artistic perfection.

Fans of "Air" Jordan are certain to delight in this program, which profiles Jordan's rise to superstardom in the NBA and also includes highlights of his stellar college career at North Carolina. In fact, there are even scenes of Jordan in high school.

Interspersed with the action sequences are interviews with family members and former teachers, as well as players and coaches from opposing clubs in the NBA. An attractive program, the brisk pace and slam-jam style are sure to be a hit with hoopsters of all ages. The low price point should go a long way toward boosting sales.

RICHARD T. RYAN

"Cincinnati Bengals 1988 Video Yearbook: Stars In Stripes." NFL Films Video/Fox Hills Video, 60 minutes, \$19.95.

Thanks to Cincinnati coach Sam Wyche, it is not only Bengals fans who will enjoy this action-packed tape. Wyche—who went from out-house to penthouse when his team bounced back from a dismal four-win 1987 season to a Super Bowl berth—allowed NFL Films to wire him with a hidden microphone during three games, including the Super Bowl.

The resulting sound bites offer insight into the Bengals' play strategy and reveal Wyche's compassion and quick wit. Also, his reaction at the Super Bowl after the 49ers' winning touchdown offers a universal picture of disappointment, while his postgame chat with 49ers coach Bill Walsh is a classic example of sportsmanship.

Besides Wyche, there's much about this game-by-game account of the season to be recommended. Excellent photography and editing plus bright vignettes—including

(Continued on page 49)

TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
Compiled from a national sample of retail store sales reports.						
HEALTH AND FITNESS™						
★ ★ NO. 1 ★ ★						
1	1	111	CALLANETICS ◊	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
2	9	17	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Advanced version of the Callanetics deep-muscle movement program.	24.95
3	2	111	JANE FONDA'S NEW WORKOUT ◆	Lorimar/LightYear Ent. Warner Home Video 069	Beginner and advanced routines designed to strengthen and tone.	29.98
4	3	111	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ◆	Lorimar/LightYear Ent. Warner Home Video 070	A fun and effective alternative to traditional dance aerobics.	29.98
5	6	49	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Warner Home Video 077	This 25-minute video is more than a warm-up and less than a full workout.	19.95
6	5	3	JANE FONDA'S COMPLETE WORKOUT	Lorimar/LightYear Ent. Warner Home Video 650	Her first all-around regimen designed to accommodate all fitness levels.	29.98
7	4	111	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	14.95
8	10	5	RAQUEL: LOSE 10LBS. IN 3 WEEKS	HBO Video 9892	This combination of exercise and proper diet gets you in top shape fast.	19.99
9	8	111	KATHY SMITH'S BODY BASICS	JCI Video Inc. JCI Video 8111	Fitness video gets down to basics and is designed for the beginner.	14.95
10	7	15	KATHY SMITH'S FAT-BURNING WORKOUT	Fox Hills Video FH1059	This unique program emphasizes burning fat and losing weight.	19.95
11	12	111	JANE FONDA'S EASY GOING WORKOUT ◆	Lorimar/LightYear Ent. Warner Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	29.98
12	13	111	RICHARD SIMMONS AND THE SILVER FOXES	Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
13	11	53	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	Kathy Smith's easy-to-do workout for beginners.	19.95
14	20	93	JANE FONDA'S P. B. & R. WORKOUT	Lorimar/LightYear Ent. Warner Home Video 046	Designed for pregnant women who want to keep in shape.	29.98
15	16	97	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	19.99
16	14	97	THE JANE FONDA'S WORKOUT CHALLENGE	Lorimar/LightYear Ent. Warner Home Video 051	Strenuous exercise program designed for experienced exercisers.	29.98
17	18	107	RAQUEL, TOTAL BEAUTY AND FITNESS	Total Video, Inc. HBO Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.99
18	RE-ENTRY		JANE FONDA'S WORKOUT WITH WEIGHTS	Lorimar/LightYear Ent. Warner Home Video 076	Exercise techniques are performed employing the use of basic weights.	29.98
19	RE-ENTRY		DENISE AUSTIN'S SUPER STOMACHS	Parade Video 27	A safe program to help develop rock-hard tummies.	19.95
20	15	19	WALK AEROBICS	Parade Video 34	Leslie Tommelleo hosts this easy-to-follow workout.	19.95
BUSINESS AND EDUCATION™						
★ ★ NO. 1 ★ ★						
1	1	69	DRUG FREE KIDS: A PARENT'S GUIDE LCA		A look at drug abuse and the techniques parents can use to solve it.	29.95
2	14	33	INC. MAGAZINE: HOW TO REALLY START YOUR OWN BUSINESS	Lorimar Home Video 081	Topics include getting the idea, finding investors and making the deals.	29.95
3	3	107	CAREER STRATEGIES 1	Polaris Communication	Development of managerial skills & mental exercises are taught.	19.95
4	7	107	PERSUASIVE SPEAKING	Polaris Communication	Successful public speaking through use of body language & eye contact.	19.95
5	NEW ▶		HOW TO USE YOUR APPLE IIE IN TEN EASY LESSONS	Kennon Publishing Corp. Kennon Video	Learn the basics of your Apple Iie, including fundamentals, etc.	84.95
6	4	111	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
7	15	75	THE WINNING JOB INTERVIEW	Star Video Prod.	Improvement in interviewing skills and career development.	39.95
8	10	67	CAREER STRATEGIES 2	Polaris Communication	Learn when and how to move to get the most out of a new position.	19.95
9	5	3	BASIC FINANCIAL PLANNING	Financial Video Resources	Includes the planning and development of lifetime financial security.	29.95
10	8	99	THE VIDEO SAT REVIEW	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
11	13	109	CONSUMER REPORTS: CARS	Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
12	6	107	SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
13	NEW ▶		LOTUS 1-2-3 LEVEL II	The Video Professor	Learn advanced commands, creating and saving data plus basic graphs.	19.95
14	9	29	HELLO WORDSTAR	Gregory A. Howard Morris Video 3103	The handy WORDSTAR program gives professional executive-style documents.	29.95
15	2	15	SAT-PSAT VERBAL REVIEW	Video Aided Instruction, Inc.	This tape presents experienced instructors giving test-taking techniques.	29.95

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. Next week: Recreational Sports; Hobbies And Crafts.

newsline..

IT'S GUARANTEED: Vestron Video's fitness video for the mind, "Shirley MacLaine's Inner Workout," is being offered with a unique guarantee that will allow dealers to return unopened cassettes when they buy at least two copies of the video. The company says a consumer poll by the Fairfield Group shows that demand for the 70-minute tape will exceed the demand for "Jane Fonda's Complete Workout." Vestron will promote the MacLaine tape with a campaign valued at \$2 million. Dealers who buy copies from an authorized Vestron distributor prior to March 31 can return a portion of the order between June 30 and July 31. Vestron says it will guarantee two copies of "Inner Workout" for every order of two-to-five copies and three copies for every six-copy prepack order. The video will be available beginning March 15 for a list price of \$29.98.

MAY 1 IS THE DEADLINE for the fifth Visions Of the U.S. contest sponsored by the Sony Corp. and administered by the American Film Institute. Entries from videomakers age 17 or younger are being solicited in four categories, including fiction, nonfiction, experimental, and music video. The grand-prize winner gets top-of-the-line Sony 8mm hardware. Judges this year are director Francis Ford Coppola, music producer Quincy Jones, performance artist Laurie Anderson, actress Tina Yothers of "Family Ties," actor LeVar Burton, actress/producer Shelly Duvall, actor/comedian Billy Crystal, and USA Today "Life" reporter Jefferson Graham. More information can be obtained at 213-856-7788.

VIDAMERICA will launch the biggest advertising-promotion campaign in its 11-year history for the new video "George Burns: His Wit And Wisdom." As part of the effort, Burns made a special promo tape for dealers. In it he says the video, which is due April 27 for a list price of \$29.98, is his "first and only venture into home video." The promotion will include a full-size floor standee of the 91-year-old Burns brandishing his trademark cigar and urging customers to "Take me home tonight." **AL STEWART**

VIDEO PEOPLE

Video People spotlights personnel changes and promotions announced by prerecorded video suppliers distributors, duplicators, retailers, and hardware manufacturers. Announcements should be sent to: Video People, Billboard, 1515 Broadway, New York, N.Y. 10036.

Sam Puleo is promoted to senior VP of sales for CBS/Fox Home Video. An eight-year veteran of the company, Puleo was most recently group VP of sales, consumer products division. He joined the company in 1981 as a zone manager. Prior to that, he was a branch manager for Sylvania for five years.



PULEO



KLINGMAN



BAKER

Larry Klingman is promoted to the newly created post of VP of special markets, Fries Home Video, Los Angeles. He had been director of special markets. At the same time, **Henry Seggerman** is appointed VP of acquisitions. He had been acquisitions VP for Kings Road Entertainment.

Gary Needle is upped to executive VP of VidAmerica. Needle, who has been with the company for eight years, has served as VP/GM for the past three years.

Jeff Baker becomes senior VP of theatrical acquisitions and licensing for GoodTimes Video. Previously, he was VP of national accounts. He joined the company in 1986 after serving as director of national account sales at RCA Video Disc. He began his career in video in 1979 with Pickwick International.

Michael J. Bisio is named executive VP of Management Company Entertainment Group Inc.

Adam R. Platnick is named senior VP of world business affairs for Vestron, Inc. Previously, he was VP of business affairs.

Barr B. Potter is named executive VP of Time-Life Home Video, based in Los Angeles. He has been a consultant to the company for the past two years.

TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	5	MOONWALKER	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	NR	24.98
2	2	16	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
3	4	4	JANE FONDA'S COMPLETE WORKOUT	Lorimar/LightYear Ent. Warner Home Video 650	Jane Fonda	1989	NR	29.98
4	3	19	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
5	5	57	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
6	28	2	BRUCE SPRINGSTEEN ANTHOLOGY: 1978-1988	CBS Music Video Enterprises 49010	Bruce Springsteen	1989	NR	24.98
7	6	110	CALLANETICS ▲ ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
8	19	30	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	NR	24.95
9	7	123	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◆	Lorimar/LightYear Ent. Warner Home Video 070	Jane Fonda	1986	NR	29.98
10	20	62	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
11	10	18	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Callan Pinckney	1988	NR	24.95
12	13	8	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	Tim McCarver	1988	NR	14.99
13	17	5	RAQUEL: LOSE 10LBS. IN 3 WEEKS	HBO Video 9892	Raquel Welch	1988	NR	19.99
14	8	14	KATHY SMITH'S FAT BURNING WORKOUT	Fox Hills Video FH1059	Kathy Smith	1988	NR	19.95
15	14	11	PLAYMATE VIDEO CALENDAR 1989	HBO Video 0510	Various Artists	1988	NR	19.99
16	9	71	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
17	32	23	GEORGE MICHAEL-FAITH	CBS Music Video Enterprises 49000	George Michael	1988	NR	15.98
18	11	49	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Warner Home Video 077	Jane Fonda	1988	NR	19.95
19	15	186	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
20	16	20	DOCTOR ZHIVAGO	MGM/UA Home Video 900003	Omar Sharif Julie Christie	1965	PG	29.95
21	24	101	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
22	25	168	JANE FONDA'S NEW WORKOUT ▲ ◆	Lorimar/LightYear Ent. Warner Home Video 069	Jane Fonda	1985	NR	29.98
23	18	34	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
24	12	99	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
25	30	108	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
26	23	4	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	Angela Lansbury	1988	NR	29.95
27	RE-ENTRY		BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R	19.89
28	34	19	BEN-HUR	MGM/UA Home Video 900004	Charlton Heston	1959	G	29.95
29	RE-ENTRY		THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R	19.89
30	38	161	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	14.95
31	22	15	THE TEN COMMANDMENTS	Paramount Pictures Paramount Home Video 6524	Charlton Heston	1956	NR	29.95
32	RE-ENTRY		FATAL ATTRACTION	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R	19.89
33	29	11	VIDEO CENTERFOLD-35TH ANNIVERSARY PLAYMATE	HBO Video 0511	Fawna MacLaren	1988	NR	19.99
34	26	119	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
35	37	141	MARY POPPINS ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
36	21	28	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 660	Robin Williams	1987	R	29.95
37	31	76	AN AMERICAN TAIL ◇	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
38	27	26	PLATOON	Hemdale Film Corp. Vestron Video 6012	Tom Berenger Charlie Sheen	1986	R	24.98
39	35	53	THE GODFATHER PART II	Paramount Pictures Paramount Home Video 8459	Al Pacino Robert De Niro	1975	R	29.95
40	39	43	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	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.

New Exchange Rates For Screen-To-Vid Revenues

BY THE NUMBERS: How strong is the correlation between box office and video revenue? According to a recent analysis conducted by Nelson Entertainment's **Rand Bleimeister**, a film that exceeded \$50 million at the box office could be expected to sell at least 250,000 units in 1988, up from 200,000 units plus for 1987. If the film generated between \$30 million and \$50 million in 1988, it sold some 185,000 videos, up from 1987's 150,000 plus. The \$10 million-\$29 million range resulted in 100,000-180,000 unit sales, up from 1987's 100,000-135,000 units. Movies in the \$4 million-\$10 million range chalked up 60,000-120,000 unit sales, a level on par with sales in 1987. And the \$1 million-\$4 million range saw unit sales in 1988 ranging between 15,000 and 100,000, as opposed to the 30,000-75,000 levels for 1987. The upper range for \$89.95 titles now appears to be 500,000 units.

Other highlights of the study: From the 16 major home video companies the total number of releases in 1988, 427 titles, was up 52% over 1987. Total wholesale revenues were up 60% over 1987, nearing \$1.9 billion. Demonstrating the increased potency of A titles, there were 22 titles with domestic box office of \$50 million or more released in 1988, which accounted for 29% of total wholesale video revenues as contrasted with 15 titles accounting for 21% in 1987. There were two pictures in 1988 that achieved wholesale revenues in excess of \$100 million—"E.T. The Extra-Terrestrial" and "Cinderella." No video titles in 1987 achieved wholesale revenues of more than \$100 million.

Says Bleimeister: "I think video retailers will be intrigued to learn that their purchases as a group were up 60% over the previous year. There's going to be more consolidation among the independent video companies. There's also a stronger likelihood that there will be fewer movies made in the next few years and as a result fewer movies coming to home video. It's also fair to say that the video distribution business will consolidate around those companies that have access to the strongest theatrical distribution. That plays into the hands of the eight majors and the independents that access the distribution clout of the majors."

YEAR OF THE SEQUEL: Video retailers should already be thinking ahead about repromoting certain titles periodically as Hollywood fires out perhaps its biggest crop of follow-ups to blockbusters in history. Consider the following: MCA says it is now filming not one but two "Back To The Future" films at the same time that will reunite director

Robert Zemeckis and most of the original cast, including Michael J. Fox and Christopher Lloyd. The game plan is to release one film this Christmas and the second during the summer of 1990. Just opening is "The Fly II" from 20th Century Fox. Paramount debuts "Indiana Jones And The Last Crusade" this May while "Star Trek V: The Final Frontier" is due out in the fall. Columbia is prepping "The Karate Kid III" and "Ghostbusters II" for Christmas release. And Warner Bros. is lensing "Lethal Weapon II," which is set for theatrical release in July.

NEW WORLD VIDEO says 1989 will be the most productive for the company's film division. At least 10 projects are planned, stoked in part by the sale of the Marvel Publishing Division and by money from a debt exchange program. "Hellbound: Hellraiser II" and "Elvira Mistress Of The Dark" have already been released to the-

aters and are moving through the home video pipeline. Beyond that there's "Warlock," a \$10 million fantasy thriller, "Brenda Starr" with Brooke Shields and Timothy Dalton, "The Punisher" with Dolph Lundgren and Lou Gossett Jr., "Heathers," "Meet The Applegates," and "Two Idiots In Hollywood." New World Video is also planning to release both rated and unrated versions of "Hellbound: Hellraiser II." The unrated version adds five minutes of mayhem.

COMEDY IS KING: Thirty-four of the 77 films that grossed more than \$10 million in 1988 were comedies, according to **Baseline**, an electronic information service for the entertainment industry. In fact, the four top-grossing pictures in 1988 were comedies—"Who Framed Roger Rabbit?," "Coming To America," "Crocodile Dundee II," and "Big." Each grossed more than \$100 million.

SHORT SCANS: Word is that **MGM/UA Home Video** is seeking one of the industry's most massive sponsorship tie-ins for the the 50th anniversary reintroduction of "The Wizard Of Oz" this fall. Rumor has it that rare footage never before seen will be attached. This year is also the 50th anniversary of "Gone With The Wind," a film that is also undergoing graphic and audio enhancement, and the company is planning an unprecedented consumer and trade profile later this year for both titles. Speaking of restoration, **RCA/Columbia Home Video** is expected to release the restored version of "Lawrence Of Arabia," later this year.



by Jim McCullaugh

VIDEO REVIEWS

(Continued from page 46)

ones on league-leading quarterback Boomer Esiason and the shuffling adventures of rookie star Ickey Woods—bring the Cinderella script of the team's fast rags-to-riches rise to life.

Geoff Mayfield

"Casey Kasem's Rock 'n' Roll Goldmine: The San Francisco Sound" and "Casey Kasem's Rock 'n' Roll Goldmine: The British Invasion." Vestron Musicvideo, 39 minutes each, \$19.98 each.

Future generations may come to think of Casey Kasem as the Walter Cronkite of rock'n'roll, and the "Goldmine" series as his way of saying "That's the way it was." "The British Invasion" surveys the rise of English rock from the Mersey Beat sound to the R&B impressions of the Animals and Joe Cocker through the experimental forays of Procol Harum and Traffic. Although Manfred Mann's lip-syncing was hilariously unconvincing, it still couldn't take the shine off the Kinks' riveting "You Really Got Me" and the Troggs' amusing tube-station scenario for their oft-covered "Wild Thing."

In similar style, the San Francisco installment samples enjoyable pop nuggets from the Grateful Dead, Santana, Country Joe & the Fish, Irish transplant Van Morrison, and Janis Joplin—yet there is no mention of San Fran standard-bearers Jefferson Airplane or Quicksilver Messenger Service. That Kasem's gee-whiz commentary sometimes glosses over musical or historical details is irrelevant—the real value of these low-priced tapes is as a pop archive. With such a rich offering of stellar performances, "Goldmine" is a history lesson you can dance to.

Drew Wheeler

"The Best Of Not Necessarily The News." HBO Video, 58 minutes, \$39.99.

The HBO series that spoofs the evening news is represented here by a compilation of some of its funniest moments. The show's gimmick—finding actual footage of news events and famous persons and re-editing it with new dialog for comic effect—is much in evidence here, as Pope John Paul seems to nearly strangle a boy for stealing, Ronald Reagan gamely tosses a football on the beach only to have it knock a sunbather on the head, Nancy Reagan trips and falls after unknown pranksters saw the heels off her shoes, and Yasir Arafat, shown rolling his eyes at the telephone, angrily refuses to come to his mother's for dinner. There are also a number of hilarious commercials spoofing headache remedies, British Prime Minister Margaret Thatcher, and driving safety for children.

Though this is a funny program, one can still catch installments on HBO, so consumers may have little motivation for buying. However, it would probably make a strong addition to the rental library.

J.C. McAdams

From KVC Home Video . . .

HAIR-RAISING SELLERS

If you thought things were HAIRY in sell-through last year, just wait! KVC Home Video begins the 1989 calendar of releases with a March kickoff sure to make everyone HOWL! Teen Wolf, Teen Wolf Too, Hey There, It's Yogi Bear and Starchaser: The Legend of Orin are now available at a suggested retail of \$14.95!

Ask your distributor about these BIG HAIRY DEALS, or call us direct at KVC Home Video, 1-800-582-2000. We'll tell you, as Yogi would say, how to make a smarrter than average deal!

In the coming months, make sure to watch for these KVC Home Video titles: Extremities, The Men's Club, Garbage Pail Kids and Stoogemania.

MARCH RELEASES

TEEN WOLF

#3460 92 min. \$14.95

TEEN WOLF TOO

#3479 96 min. \$14.95

STARCHASER: THE LEGEND OF ORIN

#3487 107 min. \$14.95

HEY THERE, IT'S YOGI BEAR

#3630 89 min. \$14.95



Countertop Display
3 each of March titles
#0120

PREBOOK DATE: 3/1/89
STREET DATE: 3/15/89

KVC HOME VIDEO

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Better Handicapped Access Equals Better Vid Biz

BY BRUCE HARING

NEW YORK Video retailers may be alienating up to 16% of their customers—and may not even know that they're doing it.

Handicapped consumers say accessibility is generally getting better at retail, but note several obstacles to easier shopping, barriers that often cause the handicapped consumer to seek out a new store. Among the chief complaints: dis-

plays that block aisles, shelves that are too high, poor lighting, and not enough clerical assistance. Most are easily remedied.

Older stores in the Northeast and Midwest are generally the chief handicapped offenders, say organizations that monitor accessibility, although new stores can also provide inadvertent barriers through injudicious use of display space.

Lou Berg, president of the Video Software Dealers Assn. and head of

the two-store Audio-Visual Plus of Houston, says a handicapped association once advised him that handicapped people, who according to that organization represent up to 16% of a store's business, will search out retail outlets that are accessible.

Berg, who uses a wheelchair, has himself noted the lack of ramps leading into most video stores.

"I don't think [retailers] are aware," Berg says. "If you're not directly involved or been out with handicapped people, a lot don't realize the obstacles. Before I was in a chair, I didn't even realize. If you find someone very independent, especially someone that drives, they will go to a store that is accessible."

Narrow aisles were cited by Berg as the chief obstacle to handicapped shoppers, although "finding a handicapped rest room is real tough; most are in airports, government buildings, or new buildings," he adds.

Berg's simple advice to retailers on aiding handicapped shoppers: See if you can help them.

"Some want to be able to shop your store like anyone else, but make it as easy as you can," he

says. "Ask if they need assistance. Most of the time in a video store, you don't talk to a customer until they come up to the counter."

Duane Schielke, associate executive director of the U.S. Cerebral Palsy Assn. of New York State Inc., says typical handicapped complaints about retail access include narrow entranceways, doors, aisle width for wheelchairs, and displays designed for standing customers rather than sitting customers. Schielke also notes that newer buildings are generally more accessible because of new national, state,

and local building code standards that govern accessibility to the handicapped.

"Generally, about 1% of the population has a significant disability that affects mobility," Schielke says. "The problem we face is what do we do about buildings that don't easily lend themselves to modification? How do owners of those structures find the money?"

Terry Moakley, associate executive director of the New York State Paralyzed Veterans Assn. and a wheelchair user, says aisles are

(Continued on page 55)

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
GATORBAIT 2 (R) Jan MacKenzie, Trey Loren Paramount/\$59.95	2/21/89 (3/15/89)	NA (NA)	Poster, Inflatable Crocodile, Standee
THE LAWLESS LAND (R) Nick Corri, Amanda Peterson MGM/UA/\$79.95	2/23/89 (3/14/89)	NA (NA)	Poster
MESSENGER OF DEATH (R) Charles Bronson Media/\$89.95	2/22/89 (3/8/89)	\$3 (450)	Poster, Standee
MOON OVER PARADOR (PG-13) Richard Dreyfuss, Sonia Braga MCA/\$89.95	2/22/89 (3/16/89)	\$11.1 (1145)	Poster, Big Box
PUNCHLINE (R) Tom Hanks, Sally Field RCA/Columbia/\$89.95	2/21/89 (3/16/89)	\$20.7 (917)	Ad Mats
TRACK 29 (R) Theresa Russell, Gary Oldman Cannon/\$89.95	2/23/89 (3/15/89)	\$0.3818 (13)	Poster

* INFORMATION FURNISHED BY VIDEO FORECASTER

OTHER TITLES

ANNA KARENINA Maya Plisetskaya, Alexander Godunov Kultur/\$29.95 Prebook cutoff: 2/21/89; Street: 2/28/89	FORTRESS Rachel Ward Congress/\$14.95 Prebook cutoff: none; Street: none
AS SUMMERS DIE Bette Davis, Scott Glenn, Jamie Leigh Curtis Congress/\$14.95 Prebook cutoff: none; Street: none	THE FOUR DEUCES Jack Palance, Carol Lynley Congress/\$14.95 Prebook cutoff: none; Street: none
BALLROOM DANCING Instructional Kultur/\$29.95 Prebook cutoff: 2/21/89; Street: 2/28/89	HOW TO BUY OR LEASE A NEW CAR Instructional Congress/\$16.95 Prebook cutoff: none; Street: none
THE BRUTE Pedro Armendariz, Katy Jurado Cinematheque/\$59.95 Prebook cutoff: 2/17/89; Street: 3/7/89	JAZZ DANCE CLASS Instructional Kultur/\$39.95 Prebook cutoff: 2/21/89; Street: 2/28/89
BURIED IN ICE Documentary Congress/\$14.95 Prebook cutoff: none; Street: none	SARA DANE Harold Hopkins, Brenton Whittle Prism/\$79.95 Prebook cutoff: 2/21/89; Street: 3/8/89
CROSSOVER DREAMS Ruben Blades Congress/\$14.95 Prebook cutoff: none; Street: none	SCANDALOUS Lauren Hutton, Albert Fortell Prism/\$79.95 Prebook cutoff: 2/21/89; Street: 3/8/89
DEAD OF NIGHT Michael Redgrave, Sally Anne Howes Congress/\$14.95 Prebook cutoff: none; Street: none	STARS OF THE RUSSIAN BALLET Galina Ulanova, Maya Plisetskaya Kultur/\$29.95 Prebook cutoff: 2/21/89; Street: 2/28/89
FLIPPER'S ODYSSEY Brian Kelly, Luke Halpin, Tommy Norden, Flipper Prism/\$59.95 Prebook cutoff: 2/21/89; Street: 3/8/89	WHO KILLED BABY AZARIA Elain Hudson, John Hamblin Prism/\$59.95 Prebook cutoff: 2/21/89; Street: 3/8/89

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

FOR WEEK ENDING FEBRUARY 25, 1989

Billboard

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TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		Year of Release	Suggested List Price
			TITLE	Copyright Owner, Manufacturer, Catalog Number		
			★ ★ NO. 1 ★ ★			
1	1	19	CINDERELLA Walt Disney Home Video 410		1950	26.99
2	2	71	LADY AND THE TRAMP Walt Disney Home Video 582		1955	29.95
3	3	122	SLEEPING BEAUTY ♦ Walt Disney Home Video 476		1959	29.95
4	5	178	DUMBO ▲ ♦ Walt Disney Home Video 24		1941	29.95
5	6	75	AN AMERICAN TAIL ♦ Amblin Entertainment/MCA Home Video 80536		1986	29.95
6	8	141	ALICE IN WONDERLAND ▲ ♦ Walt Disney Home Video 36		1951	29.95
7	4	36	MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 690		1988	14.95
8	7	141	WINNIE THE POOH AND TIGGER TOO ♦ Walt Disney Home Video 64		1974	14.95
9	9	16	RAFFI IN CONCERT WITH THE RISE & SHINE BAND ♦ Troubadour Records Ltd./A&M Video VC6179		1988	19.98
10	15	2	TEEN MUTANT NINJA TURTLES: HOT RODDING... Family Home Entertainment 23980		1989	14.95
11	10	17	TEEN MUTANT NINJA TURTLES: HEROES... Family Home Entertainment 23978		1988	14.95
12	13	90	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531		1987	14.95
13	11	127	WINNIE THE POOH AND THE HONEY TREE ♦ Walt Disney Home Video 49		1965	14.95
14	18	36	DISNEY'S SING ALONG SONGS: YOU CAN FLY! Walt Disney Home Video 662		1988	14.95
15	14	3	DINOSAURS, DINOSAURS, DINOSAURS Twin Tower Video		1988	29.95
16	17	18	THE THREE CABALLEROS Walt Disney Home Video 411		1945	29.95
17	23	3	TEEN STEAM J2 Communications J20029		1988	19.95
18	19	137	WINNIE THE POOH AND THE BLUSTERY DAY ♦ Walt Disney Home Video 63		1968	14.95
19	12	36	MICKEY AND THE BEANSTALK Walt Disney Home Video 691		1988	14.95
20	22	4	DENVER, THE LAST DINOSAUR World Events Productions, Ltd./Fries Home Video 91660		1988	19.95
21	21	5	MOTHER GOOSE STORIES Lorimar Home Video 574		1988	14.95
22	16	14	SING-ALONG, DANCE-ALONG, DO-ALONG Lorimar Home Video 572		1988	14.95
23	20	27	BUGS BUNNY SUPERSTAR MGM/UA Home Video M201323		1988	19.95
24	25	36	DUCKTALES: DAREDEVIL DUCKS Walt Disney Home Video 694		1988	14.95
25	24	2	PERSONAL FAVORITES: THE FLINTSTONES Hanna-Barbera Home Video 1137		1988	29.95

♦ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles.

Blockbuster Reports Record Earnings In '88

NEW YORK Leading superstore chain Blockbuster Entertainment reports it tallied record revenue and earnings in 1988 while ringing up its eighth consecutive profitable quarter.

The year's revenue for Fort Lauderdale, Fla.-based Blockbuster, the parent of the Blockbuster Video web, stood at \$136 million, which represents a 217% increase over 1987.

Net income for the publicly traded company was just shy of \$15.5 million, a whopping 279% over the previous year. Per-share earnings also took a sharp increase, from 28 cents to 57 cents, a 104% gain.

Revenue for the fourth quarter, which ended Dec. 31, also showed a significant gain of 260% over 1987's same-quarter numbers. The just-concluded quarter's revenue was in excess of \$53 million, compared with \$14.8 million for the same period in '87. Net income for the quarter rose 327%, to almost \$5.5 million. Earnings per share more than doubled, from 8 cents to 19 cents, a 138% gain.

Much of the income growth for the NASDAQ issue can be attributed to Blockbuster's aggressive expansion. The chain says it ended fiscal 1988 with 415 stores, compared with the 133 locations that were opened at the start of the year.

Blockbuster gained even more outlets Jan. 17, when it closed its long-sought merger with Las Vegas-based Major Video. The deal elevates Blockbuster's count to 593 units. Of those, 279 are corporately owned stores, while 314 are owned by franchisees. GEOFF MAYFIELD

WE WANT YOU TO LOOK AT OUR NEW DISPLAY LIKE THIS.

Put the
good stuff
on the
good stuff.
GEORGE CARLIN



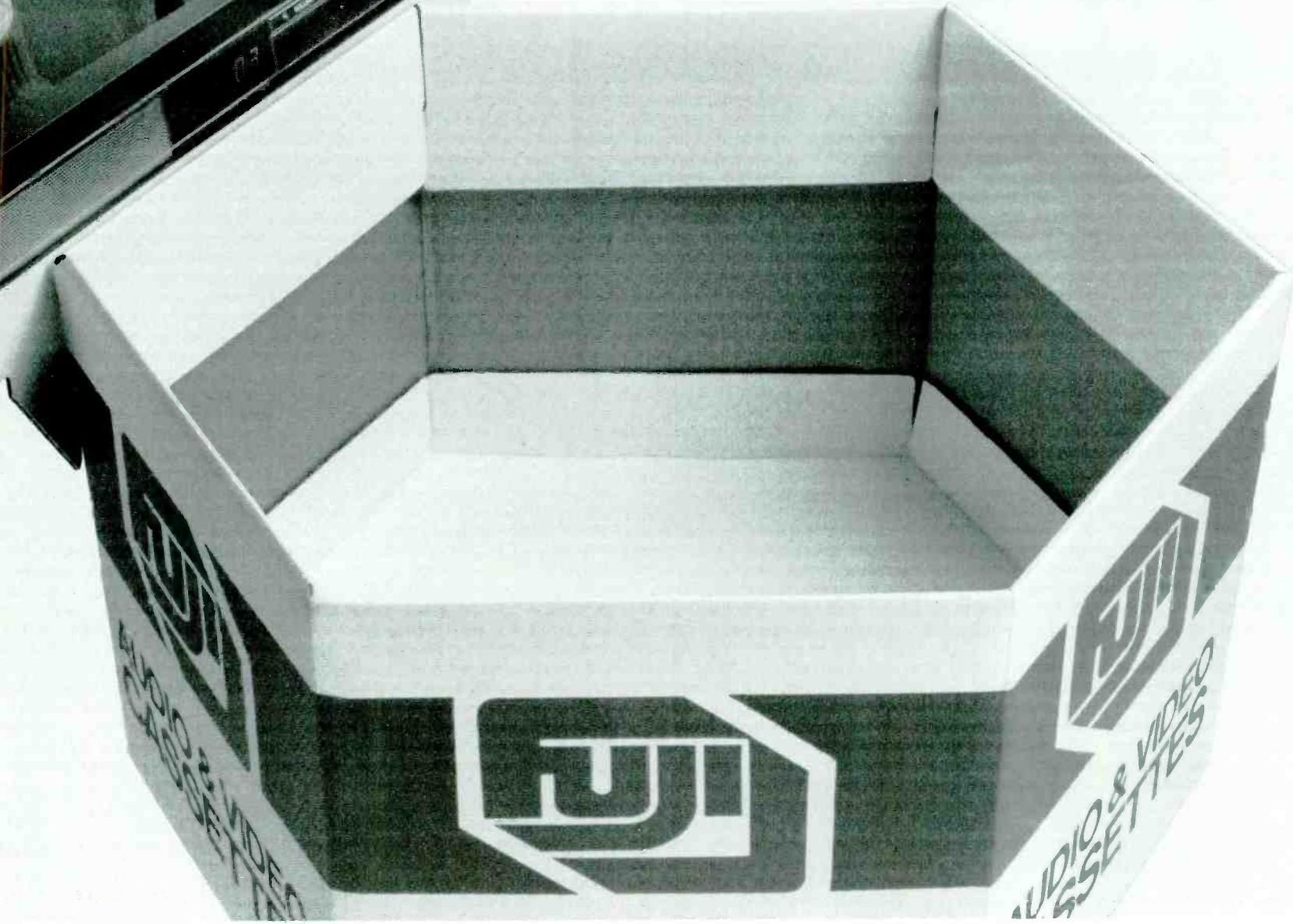
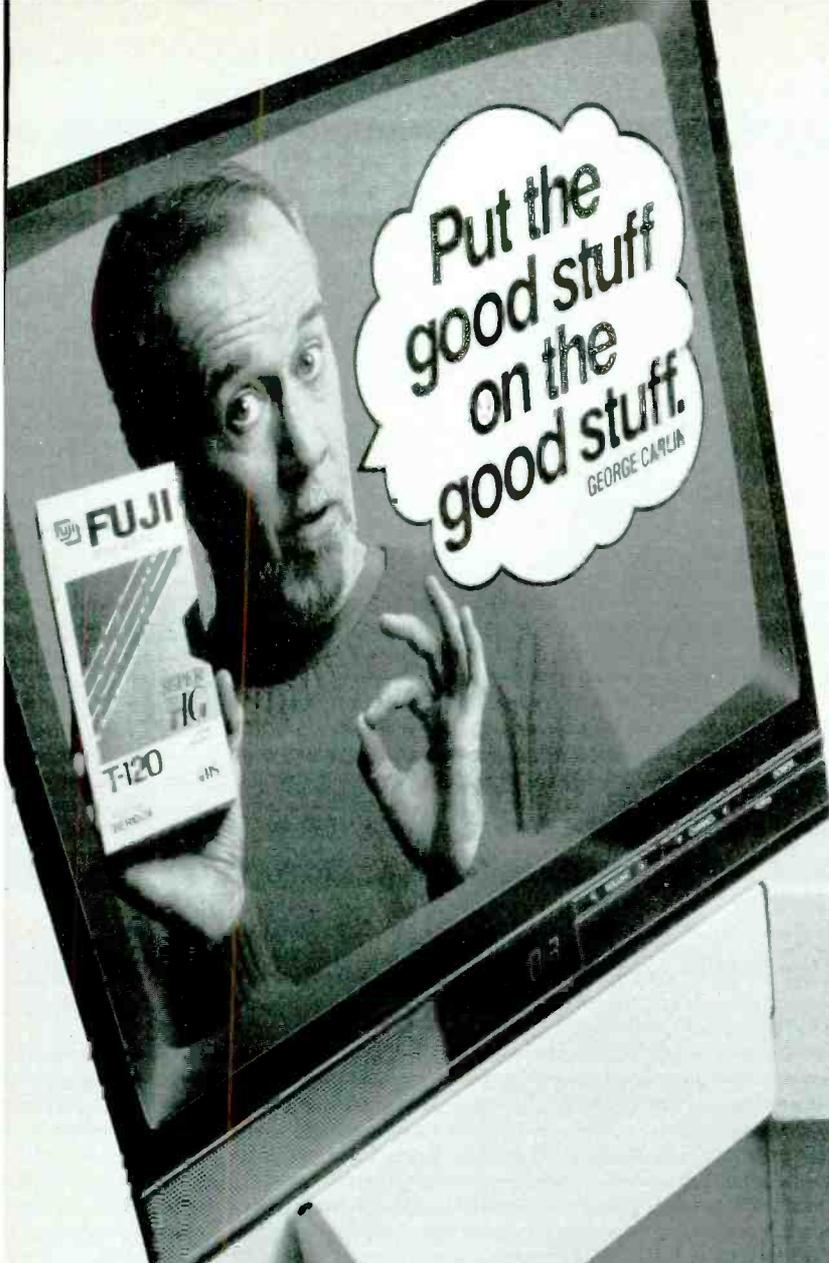
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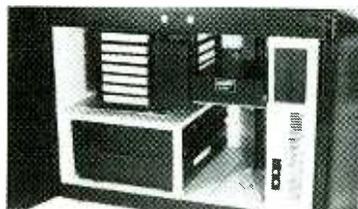
TOP VIDEOCASSETTES RENTALS

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
★ ★ NO. 1 ★ ★							
1	3	2	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R
2	1	5	YOUNG GUNS	Morgan Creek Productions Vestron Video 5267	Emilio Estevez Kiefer Sutherland	1988	R
3	5	3	THE DEAD POOL	Warner Bros. Inc. Warner Home Video 11810	Clint Eastwood	1988	R
4	2	6	RED HEAT	IVE 66057	A. Schwarzenegger James Belushi	1988	R
5	6	2	THE PRESIDIO	Paramount Pictures Paramount Home Video 31978	Sean Connery Mark Harmon	1988	R
6	4	13	THREE MEN AND A BABY	Touchstone Pictures Touchstone Home Video 658	Tom Selleck Steve Guttenberg	1987	PG
7	7	4	THE GREAT OUTDOORS	Universal City Studios MCA Home Video 80811	Dan Aykroyd John Candy	1988	PG
8	10	2	BULL DURHAM	Orion Pictures Orion Home Video 8722	Kevin Costner Susan Sarandon	1988	R
9	12	6	THE UNBEARABLE LIGHTNESS OF BEING	Orion Pictures Orion Home Video 8721	Daniel Day-Lewis Juliette Binoche	1988	R
10	8	8	SHORT CIRCUIT 2	Tri-Star Pictures RCA/Columbia Home Video 6-27008	Fisher Stevens Michael McKean	1988	PG
11	9	11	WILLOW	LucasFilm Ltd. RCA/Columbia Home Video 6-20936	Val Kilmer Joanne Whalley	1988	PG
12	17	7	BLOODSPORT	Cannon Films Inc. Warner Home Video 37062	Jean Claude Van Damme	1988	R
13	11	12	COLORS	Orion Pictures Orion Home Video 8720	Robert Duvall Sean Penn	1988	R
14	13	17	BETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG
15	19	6	MONKEY SHINES	Orion Pictures Orion Home Video 2766	Jason Beghe John Pankow	1988	R
16	14	8	LICENSE TO DRIVE	United Artists Pictures, Inc. CBS-Fox Video 4753	Corey Haim Corey Feldman	1988	PG-13
17	15	14	ABOVE THE LAW	Warner Bros. Inc. Warner Home Video 11786	Steven Seagal	1988	R
18	20	5	THE BLOB	Tri-Star Pictures RCA/Columbia Home Video 6-27010	Kevin Dillon Shawnee Smith	1988	R
19	21	7	A NIGHTMARE ON ELM STREET 4: THE DREAM MASTER	New Line Cinema Media Home Entertainment M012000	Robert Englund	1988	R
20	18	11	FUNNY FARM	Warner Bros. Inc. Warner Home Video 11809	Chevy Chase Madolyn Smith	1988	PG
21	16	8	ARTHUR 2 ON THE ROCKS	Warner Bros. Inc. Warner Home Video 11811	Dudley Moore Liza Minnelli	1988	PG
22	23	4	PHANTASM II	Spacegate Corporation MCA Home Video 80839	James Le Gros Reggie Bannister	1988	R
23	24	4	KANSAS	Media Home Entertainment M012018	Matt Dillon Andrew McCarthy	1988	R
24	22	15	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG
25	NEW		WAXWORK	Vestron Pictures Inc. Vestron Video 5290	Zach Galligan Deborah Foreman	1988	NR
26	25	13	BILOXI BLUES	Universal City Studios MCA Home Video 80799	Matthew Broderick Christopher Walken	1988	PG-13
27	40	3	HOT TO TROT	Warner Bros. Inc. Warner Home Video 11788	Bob Goldthwait Dabney Coleman	1988	PG
28	26	2	MOONWALKER	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	NR
29	27	8	MIDNIGHT CROSSING	Vestron Pictures Inc. Vestron Video 6028	Faye Dunaway Daniel J. Travanti	1987	R
30	34	20	SHOOT TO KILL	Touchstone Pictures Touchstone Home Video 697	Sidney Poitier Tom Berenger	1988	R
31	35	3	THE THIN BLUE LINE	HBO Video 0177	Not Listed	1988	NR
32	30	14	THE SEVENTH SIGN	Tri-Star Pictures RCA/Columbia Home Video 6-27007	Demi Moore Jurgen Prochnow	1988	R
33	28	8	CASUAL SEX?	Universal City Studios MCA Home Video 80788	Lea Thompson Victoria Jackson	1988	R
34	32	8	THE RESCUE	Touchstone Pictures Touchstone Home Video 869	Kevin Dillon Charles Haid	1988	PG
35	31	25	PLANES, TRAINS, AND AUTOMOBILES	Paramount Pictures Paramount Home Video 32036	Steve Martin John Candy	1987	R
36	37	5	VIBES	RCA/Columbia Pictures Home Video 6-25002	Cyndi Lauper Jeff Goldblum	1988	PG
37	38	12	STAND AND DELIVER	Warner Bros. Inc. Warner Home Video 11805	Edward James Olmos Lou Diamond Phillips	1988	PG
38	29	11	OFF LIMITS	CBS-Fox Video 1657	Willem DaFoe Gregory Hines	1987	R
39	33	14	RETURN TO SNOWY RIVER	Walt Disney Home Video 699	Tom Burlinson Sigrid Thornton	1988	PG
40	NEW		SALOMF'S LAST DANCE	Vestron Pictures Inc. Vestron Video 6029	Glenda Jackson Stratford Johns	1988	R

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles.

NEW PRODUCTS



Automatic Pilot. From Metaview Corp. comes SmarTV, a system that can be programmed to automatically record every show you want to see without touching a tape. Using a remote control, viewers select shows from an on-screen memo listing the contents of the SmarTV's 186-hour memory. The SmarTV is programmed by its link to a central computer containing the coming week's TV schedule and a profile of the viewer's taste; the computer then orders a list of all shows to record during the week. Contact: 415-626-0651.



Drink It In. Fuji will include offers for free six-packs and two-liter bottles of 7UP soda in the packaging of single, three, and four-packs of videocassettes and two, five, and 10-packs of audio-cassettes. The promotion begins March 15. Contact: 212-757-9100.



The Twist. A new swivel-based video stand from Soundesign Corp. allows viewers to position their screens without lifting their TV sets. Model WC207TP can hold up to a 26-inch model. The pull-out VCR shelf provides handy access to front or top-loading units. The unit measures 20 by 27.5 by 15.75 inches, with a suggested retail of \$49.99. Contact: 201-434-1050.



Snack Attack. Sony is offering purchasers of its Sony ES standard grade videotape a special coupon good for discounts on snack foods like Jiffy Pop popcorn and Kudos granola snack bars. The in-pack promotion also offers discounts on Premiere, the film-oriented magazine. Contact: 212-575-1976.



Electric Lectern. A complete video production kit called Lights, Camera, Action! Stories From The Bible is available from Sparrow Records. The self-contained unit carries a \$19.95 suggested list price and includes three written scripts, an instructional video, scenery and costume guides, video title scripts, a make-up kit, an audiocassette soundtrack, a clapboard, and a director's megaphone. Contact: 800-634-0038.

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HANDICAPPED ACCESS

(Continued from page 51)

usually sufficiently wide in video stores, but "special displays end up being put in part of an aisle, making it difficult to move around."

"We're not saying special displays shouldn't be used, but if people could keep a 36-inch clearance, you could always get around it if you're a wheelchair user," Moakley says.

Theft pillars pose no particular problem, Moakley says. "Generally, the solution to that is some sort of employee-operated gate," he says.

Things have gotten better in the last few years, Moakley says. "I think there's a lot more awareness, but a particular problem are buildings built before there were laws saying you have to provide accessi-

'Many don't realize the obstacles'

bility. In those cases there is a tax deduction if the owner wants to renovate; any business owner can deduct up to \$35,000 per year for an incident number of years. If someone's got more than \$35,000 of work, they can deduct for projects that remove barriers to disabled. It's IRS Section 190, I believe."

But, Moakley adds, "You can't rebuild the whole world. Someone with a disability functions well within a certain reach range. About the maximum height someone in the wheelchair can reach is about 54 to 60 inches. Once shelves get much higher, it's pretty much out of our reach." Moakley says about 75% of existing shelf space is within a handicapped person's reach.

Moakley's most-desired change at retail? "I guess I would have to go with wider aisles. But that's floor space for retail, and it would be asking them to give up a lot; it would be nice to have 5-foot-wide aisles, but a minimum aisle width of 3 feet can be maintained."

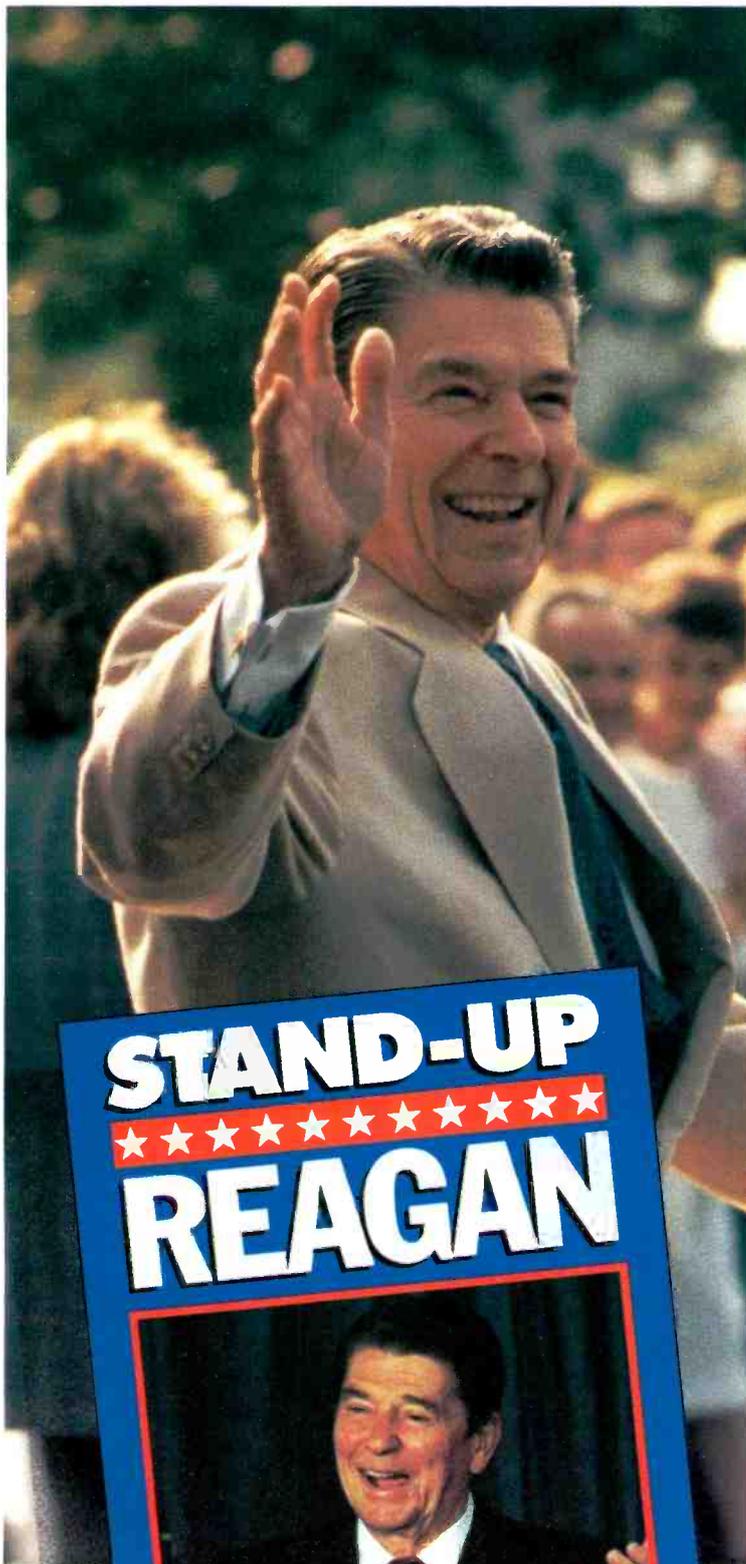
Oral Miller, executive director of the American Council of the Blind in Washington, D.C., says his clients have a problem "when things stick out, are left hanging, or displayed in a tippy way, so by touching them they tend to fall. It's more an irritation than a problem."

The increasing move toward self-service in video stores is the biggest problem for the blind, Miller says.

"When a blind person goes in—if they don't have a companion and cannot see the labels—a store clerk should go up and say, 'I'm a clerk, can I help?' rather than standing back. It helps if they offer, and that's all they have to do."

Lighting poses another problem in some video stores, Miller says. "Visual conditions and impairments vary greatly as to whether people need a lot of light or dimmer light," he says. "But if it's possible to generalize at all, brighter lighting is more preferable."

How many visually impaired customers may dealers be alienating? "The number of people who have great difficulty in reading is estimated at 500,000-600,000," Miller says. "Then that goes up to 1.5 or 2 million if you're talking about people who can't see well enough to see labels without great assistance."



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Retailers Call On Experience To Telemarket Vids

BY MOIRA McCORMICK

CHICAGO Elaine Zizas was sick of the video retail grind after four years in business. Ted Trost was sick of the mountains of used videos piling up in his own store.

"Ted said it was tough to sell used videos, and I said I was unhappy in my position and might close," says Zizas. "So he said, 'Let's form a company that telemarkets used videos.'"

That was how Trost, proprietor

'A title is good for 30 days'

of south suburban three-unit independent chain Orland Video, and Zizas, former owner of Video Track in south suburban Tinley Park, founded used-tape brokerage Movies In Motion in February 1988.

Zizas, who currently serves as president of the Chicago chapter of the Video Software Dealers Assn. says Movies In Motion "telemarkets several hundred videocassettes a week. We have 200 regular accounts, and we pick up new accounts every day."

Movies In Motion sells off Orland Video's used movies, and brokers for "a few other local stores, friends of ours" as well, according to Zizas.

"Our accounts like to buy titles in threes and sixes," she says. "Some of the stores are in the suburban metro areas, where they'll order the hot A titles right when they come out, but are content to wait 30 days for anything that's not a super A. We ship out UPS, ground or second-day air."

Movies In Motion's primary customers are "smaller retailers around the country, frequently in rural areas, who can't afford to buy new titles," says Zizas. "They can't spend \$65 and make a profit, but they're happy waiting five weeks and spending \$35 for a title—which will make them money."

Many of the accounts are small-town businesses that tacked on a video department—Zizas likes to use the fictitious example of "Bob's Barbershop and Video." She says her customer list includes "grocery store/video stores, gas station/video stores, even tanning shop/video stores."

When Movies In Motion opened, Zizas says her first task was to get rid of Trost's overstock. "He orders 50-100 deep per title per store," she says. Pretty soon, Movies In Motion was advertising soon-to-be-available titles, then already-released tapes.

The company has opted for creative advertising as well. Zizas says Trost's son Brian, who had served in the Air Force and now works at Movies In Motion as a telemarketer, liked to refer to "Platoon," "Full Metal Jacket," "Good

(Continued on next page)

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TELEMARKETING VIDEOS

(Continued from preceding page)

Morning Vietnam," and "Hamburger Hill" as The Combat Collection. That gave them the idea to market used copies of all four as a set, and what better place to find potential buyers, they figured, than Soldier Of Fortune magazine?

"We ended up selling some 30 collections, for \$99.95 [each], from England to Hawaii," says Zizas. "We didn't make a lot of money, but we paid for the ad, got rid of the movies and made a lot of people happy . . ."

"There were so many copies of 'Platoon' after it came out at the sell-through price," she observes, "I thought we'd have to make designer furniture out of 'em."

Zizas says they haven't had the opportunity to package similar titles since then. "If I'd have been in business at the time," she says, "I'd have put together 'The Breakfast Club,' 'Pretty In Pink,' and '16 Candles,' and hit Seventeen magazine with an ad."

After retailing for four years and now brokering, Zizas says she has "learned a lot. In order to be a successful retailer, you have to watch your front and rear end. You have to get new movies but get rid of them at the right time, at a good price."

"A title is good for 30 days," she continues, "and if you paid \$65 for it, you have to make sure it rents X amount of times, and get the difference when you sell it. If the numbers don't add up, you're dead meat."

Zizas contends that Movies In Motion is useful to those on both ends of the used-video transaction. "When you gear to people who can't afford new movies," she says, "you have customers very happy to buy titles for \$35, and make money on them."



Kids' Stuff. Sony Tape pitched in as a sponsor of WXRT Chicago's fourth annual Concert For The Kids. The event, which featured rock legend Robert Plant, raised \$15,000 to provide medical care for the children of indigent families. Attendees also donated more than 2,000 toys for the cause. Shown, clockwise from top left, are Children's Memorial patient Daniel Bobczyk, Plant, Sony Midwest zone manager Bob Elman, WXRT jock Johnny Mars, and patient Jennifer McQuaid.



A Big-Ticket Issue for Your Customers!

Billboard Spotlights A Retailer's Guide to **MUSIC VIDEO**

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- 10 ways to increase music video sell-through in record stores. Quotes from chain & indie buyers and owners.
- What are record/video labels doing to capture record stores? Interviews with videolabel execs.
- Hardware trends -- CD, CD3, CDV/laserdisks, video cassettes, VHS, 8mm, DAT. Interviews with hardware execs and retailers.
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Latin Notas



by Carlos Agudelo

SONIDO INC., the latest reincarnation of the Fania label, is simultaneously releasing "Alegria" and "Luna De Fuego," the two first albums by the **Gipsy Kings**. Compared with the third and latest album, "The Gipsy Kings," released in the U.S. by Elektra, the Fania albums sound raw, a feeling enhanced by talking background voices, perhaps put there on purpose. The whole thing has an air of improvisation, without many of the contemporary elements that have contributed to the Kings' own "flamenco rock" sound. But the magic is there, under the lead of master guitarist **Tonino Baliardo**, whose sound is overwhelming throughout both recordings, so much so that he often seems to be playing alone. The unmistakable voice of **Nicolas Reyes** is also heard on the album, singing some tunes that sound similar to well-known compositions. According to **Victor Gallo**, Sonido's manager, the company got the rights to the music early last year. Shortly afterward, the label released "Bamboleo"—basically a salsa cover version of the Kings' music performed by **Celia Cruz**, **Willie Colón**, **Hector Lavoe**, and **Pete "Conde" Rodriguez**.

SPEAKING OF FANIA, the label has just released Colón's last album, "Top Secret," the bandleader/singer's first production in three years. The album is all Colón's sound, reminiscent of his early years in the '60s and '70s: good old-fashioned salsa with some inspired lyrics and musical experimentation, including computer programmed synthesizers. Tune in next week for a more extensive review. Also on Fania is the new **Tipica Novel** charanga album, "From New York City."

MODERN FLAMENCO music is happening all through Europe now. Scores of new groups, mostly gypsies from the Andalusia region of Spain, are succeeding in blending this traditional music with modern elements of pop, jazz, rock, and Latin music. **Pata Negra's** album, "Blues De La Frontera" on the Hannibal label, is an outstanding example of how far this music can go and how refreshing it can be. The core of the group is made up of brothers **Rafael** and **Raimundo Amador**. Among their influences are **B.B. King**, **Jimmy Hendrix**, **Eric Clapton**, and the **Grateful Dead**, with a touch of **Django**

Sonido nabs Kings catalog; flamenco sweeps Europe

Reinhardt, himself a gypsy, and some progressive salsa. Another group is **Ketama**, also on Hannibal, which seems to stick more to its flamenco roots but nonetheless is progressive enough to record with Malian kora player **Toumani Diabete**. According to an article in the International Herald Tribune, written by **Mike Zwerin**, a woman from Spain called **Martirio**, who wears "dark glasses and combs made from old 45-rpm records, has popularized a Madonna-like punk-flamenco craze." Signed worldwide by CBS Records, **Martirio** records for **Nuevos Medios** in her country. Another variation comes from **Azucar Moreno**, a female gypsy duo from Spain whose album, "Mix In Spain," has been labeled flamenco hip-hop. The album, obviously targeted for discos, keeps a true flamenco flavor despite the wealth of electronic-gadget sounds thrown in.

MEXICAN SINGER Emmanuel has been chosen as one of the judges for the Latin category of the 2nd Annual Billboard Song Contest. The songwriting contest is open to anyone who earns less than \$5,000 per year from songwriting. Inquiries for entry forms for the 1989 contest should be addressed to Contest Processing Center, P.O. Box 353346, Tulsa, Okla., 74153-0346.

the recent product glut by deemphasizing midprice product. Competition in that price category is just too intense, says **Stine**. On the other hand, more emphasis is being given to the label's budget **Laserlight** line, which carries a \$4.98 suggested list price. Fifty **Laserlight** titles have been released to date, says **Stine**.

PASSING NOTES: New recordings by **Harmonia Mundi USA** will find producer **Robina Young** in San Francisco early next month to supervise tapings of six **Corelli Concerti Grossi** by the **Philharmonia Baroque Orchestra**, conducted by **Nicholas McGegan**. The project is being undertaken with the support of the San Francisco branch of the French bank, **Credit Agricole**. Next fall **McGegan** and the ensemble will be recording a live performance of the **Handel oratorio**

Capriccio To Release Weill, Schmidt, Brahms Records

"Susanna" for the label.

Like all **Harmonia Mundi USA** recordings, these will be put down on analog tape recorders, a medium the label feels provides a more realistic recording than current digital equipment. Although CDs provide the majority of its sales by far, the label's own recordings still enjoy good sales among unconverted vinyl fans, says **HM's** president, **Réne Goiffon**.

Leo de Gar Kulka, longtime record producer/engineer and educator, is now taking on assignments as an independent record producer. This is in addition to the nurturing of his record company, **Sonic Arts**, whose product most often surfaces elsewhere under license arrangements. . . **WFMT Chicago** has begun a weekly series, "From Stock To Solti," documenting the recorded history of the **Chicago Symphony Orchestra**. The **CSO's** first recording was made more than 70 years ago, with **Frederick Stock** on the podium. . . **Collegium Records** has reissued its **Fauré "Requiem"**, directed by **John Rutter**, along with several other **Fauré** choral works on a CD that runs more than one hour. The **Rutter** performance is based on a long-neglected 1893 version.

FOR WEEK ENDING FEBRUARY 25, 1989

Billboard®

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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		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	45	ISABEL PANTOJA	DESDE ANDALUCIA	RCA 6956
	2	3	15	ROCIO DURCAL	COMO TU MUJER	ARIOLA 8574
	3	2	25	ROBERTO CARLOS	ROBERTO CARLOS 88	CBS 80002
	4	4	43	BRAULIO	CON TODOS LOS SENTIDOS	CBS 10534
	5	5	27	EYDIE GORME	DE CORAZON A CORAZON	CBS 69305
	6	10	7	EDNITA NAZARIO	FUERZA DE GRAVEDAD	FONOVI SA 8811
	7	8	25	YOLANDITA MONGE	VIVENCIAS	CBS 10552
	8	6	21	ANGELA CARRASCO	BOCA ROSA	EMI 8469
	9	19	5	RICARDO MONTANER	RICARDO MONTANER	TH-RODVEN 2538
	10	7	7	GPSY KINGS	GPSY KINGS	ELEKTRA 60845
	11	13	39	JUAN GABRIEL	DEBO HACERLO	ARIOLA 7619/RCA
	12	9	19	EMMANUEL	10 ANOS DE EXITOS	GLOBO 8521
	13	11	7	CHAYANNE	CHAYANNE	CBS 80051
	14	—	1	VARIOS ARTISTAS	DON FRANCISCO PRESENTA	CBS 80033
	15	12	7	ISABEL PANTOJA	GENIO Y FIGURA	GLOBO 8598
	16	16	5	DYANGO	TANGO	EMI 9576
	17	20	55	LOS BUKIS	SI ME RECUERDAS	LASER 3044/FONOVI SA
	18	14	65	JOSE JOSE	SOY ASI	ARIOLA 6786/RCA
	19	15	3	ANA GABRIEL	TIERRA DE NADIE	CBS 80054
	20	17	3	YURI	ISLA DEL SOL	CBS 463554
	21	21	91	JULIO IGLESIAS	UN HOMBRE SOLO	CBS 50337
	22	—	1	JOSE FELICIANO	LOS 15 ESPECIALES DE JOSE FELICIANO	GLOBO
	23	22	13	GLENN MONROIG	APASIONADO	WEA LATINA 506025-1/WEA
	24	—	1	CARLOS VIVES	NO PODRA ESCAPAR DE MI	CBS 80042
	25	23	47	EMMANUEL	ENTRE LUNAS	RCA 6955
TROPICAL/SALSA	1	1	15	BRONCO	UN GOLPE MAS	FONOVI SA 8808
	2	3	17	LOS CAMINANTES	INCONTENIBLES ROMANTICOS	LUNA 1173
	3	4	57	LOS BUKIS	SI ME RECUERDAS	LASER 3044/FONOVI SA
	4	5	13	LOS YONICS	SIEMPRE TE AMARE	FONOVI SA 8809
	5	2	7	VARIOS ARTISTAS	15 IDOLOS SUPERPOPULARES	FONOVI SA 8813
	6	9	3	GRUPO MAZZ	STRAIGHT FROM THE HEART	CBS 80010
	7	10	13	LOS BONDADOSOS	RECUERDA SIEMPRE QUE TE QUIERO	FONOVI SA
	8	7	15	LITTLE JOE	AUNQUE PASEN LOS ANOS	CBS 80004
	9	6	35	VICENTE FERNANDEZ	EL CUATRERO	CBS 2833
	10	16	3	LA MAFIA	EXPLOSIVO	CBS 80072
	11	8	27	JUAN VALENTIN	POR MI POBREZA	CBS 10522
	12	11	23	FITO OLIVARES	EL CABALLITO	GIL 2012
	13	—	1	LOS TIGRES DEL NORTE	LOS CORRIDOS PROHIBIDOS	FONOVI SA 8815
	14	13	17	GRUPO PEGASO	ADOLESCENTE Y BONITA	REMO 1019
	15	14	3	ALBERTO VASQUEZ	ALBERTO VASQUEZ	MUSART 1870
	16	21	29	JOAN SEBASTIAN	CON TAMBORA	MUSART 90014
	17	15	5	VARIOS ARTISTAS	15 EXITOS GIGANTES CON 5 SUPERGRUPOS	RADIO HIT 7036
	18	18	7	ELISEO ROBLES	EL TEJANO	RAMEX 1214
	19	12	61	LINDA RONSTADT	CANCIONES DE MI PADRE	ELEKTRA 60765
	20	—	21	GRUPO LA SOMBRA	CHICAGO'S WILD SIDE	FREDDIE 1427
	21	20	43	SONORA DINAMITA	16 SUPERCUMBIA	FUENTES 1615/SONOTONE
	22	19	27	DAVID MARES	SOLD OUT	CBS 84347
	23	—	55	BRONCO	SUPERBRONCO	ARIOLA 6618/RCA
	24	23	21	SONORA DINAMITA/SONORA SANTANERA	LA GUERRA DE LAS SONORAS	SONOTONE 1146
	25	25	41	LOS TIGRES DEL NORTE	IDOLOS DEL PUEBLO	FONOVI SA 8800
REGIONAL MEXICAN	1	1	7	EDDIE SANTIAGO	INVASION DE LA PRIVACIDAD	TH-RODVEN 2575
	2	2	33	LUIS ENRIQUE	AMOR Y ALEGRIA	CBS 10546
	3	3	11	VARIOS ARTISTAS	JUNTOS PA' GOZA	TH-RODVEN 2549
	4	5	23	MAX TORRES	SENSUALMENTE TROPICAL	EMI 8463
	5	4	13	LA PATRULLA 15	SOLO SE QUE FUE EN MARZO	TTH 010
	6	12	13	HANSEL Y RAUL	BLANCO Y NEGRO	CBS 80016
	7	8	17	JOHNNY VENTURA	EL CABALLO UNA LEYENDA	CBS 80012
	8	6	19	GILBERTO SANTARROSA	AMOR Y SALSA	COMBO 2053
	9	10	7	TOMMY OLIVENCIA	EL JEQUE	TH-RODVEN 2577
	10	9	7	WILFRIDO VARGAS	MAS QUE UN LOCO	SONOTONE 1423
	11	22	7	JOHNNY Y RAY	SALSA CON CLASE	POLYGRAM LATINO 836647/POLYGRAM
	12	13	43	EL GRAN COMBO	ROMANTICO Y SABROSO	COMBO 2054
	13	16	17	CELIA CRUZ/RAY BARRETTO	RITMO EN EL CORAZON	FANIA 651
	14	7	43	LALO RODRIGUEZ	UN NUEVO DESPERTAR	TH-RODVEN 2517
	15	15	15	BONNY CEPEDA	A NIVEL INTERNACIONAL	COMBO 2056
	16	17	31	FRANKIE RUIZ	EN VIVO Y A TODO COLOR	TH-RODVEN 2531
	17	21	5	PEDRO CONGA	EN ACCION	SONOTONE 1165
	18	11	19	RUBEN BLADES	ANTECEDENTES	ELEKTRA 60795
	19	18	33	ANDY MONTANEZ	EL ETERNO ENAMORADO	TH-RODVEN 2527
	20	19	3	LOS SABROSOS DEL MERENGUE	ROMANTICO Y SABROSO	SONOTONE
	21	20	11	VARIOS ARTISTAS	NON STOP DANCING	CBS 80034
	22	—	17	OSCAR D'LEON	DE AQUI PARA ALLA	TH-RODVEN 2560
	23	14	29	FANIA ALL STARS	BAMBOLEO	FANIA 650/SONIDO
	24	—	11	SERGIO VARGAS	SERGIO VARGAS	CBS 80041
	25	24	43	CONJUNTO CHANEY	MAS QUE ATREVIDO	HIT MAKERS 71

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Chile Offers A Warm Welcome To 30th Music Fest

BY LUIS VEGA

LOS ANGELES If there is a Latin American country that knows how to put on an impressive show, it is Chile. For the last 30 years, this South American nation has hosted the most influential music festival in Latin America, Festival Internacional de la Canción de Viña del Mar. Although it is comparable to the prestigious Grammy Awards, Festival de Viña has a limited worldwide scope because of language (mostly Spanish is spoken).

The festival is not considered so much an awards show as an international showcase for the best upcoming Latin talent, as well as one of the most prestigious stages for well-established Latin and Anglo superstars. Many critics feel Viña has

created the perfect promotional vehicle to market stars to the rest of Latin America. The longevity of the festival, its high production standards, and its impeccable public relations machine generate so

much interest that newspapers all over Latin America provide daily coverage of its events. "Many American acts go to the festival to be known in the Hispanic market," comments Gary Mason from Supreme Entertainment in Los Angeles. Mason and his Supreme associates have been in charge of operations, international logistics, security, talent selection, and transportation for the festival for the last 10 years.

"A committee selects the international acts they are interested in seeing. We help them get in touch with them and organize all logistics. The festival provides an excellent opportunity for acts to become well known in the Latin market because of the high profile of the event. They can go to only one spot and through the satellite be seen in all of

Latin America in a very credible and professional atmosphere," adds Mason.

Some of the big acts that have taken advantage of Viña del Mar's



In its 30 years, Festival Internacional de la Canción de Viña del Mar has presented a variety of top Latin and Anglo acts. Above, CBS Records superstar Julio Iglesias, left, shares the stage with PolyGram vocalist Jose Luis Rodriguez at 1981's festival. RCA Records artist Emmanuel, at right, is one of the many stars expected to perform this year. (Photos: Medios)



stage are Air Supply, Eddie Money, Sheena Easton, John Denver, Sheila E., José Feliciano, Andy Gibb, Neil Sedaka, Gloria Gaynor, and the Police. This year, Shirley Bassey will debut her Spanish-language production, and will be joined by REO Speedwagon, Helen Reddy, Emmanuel, and Roberto Carlos.



Shown enjoying the festivities during last year's program, from left, are Viña mayor Eugenia Garrido de Vargas, CBS artist Chayane, and Carlos Ansaldo, director of the Festival Internacional de la Canción de Viña del Mar.

World.

"I've witnessed the phenomenal growth the festival has enjoyed in the last 30 years. It has been amazing," Ansaldo says. "But it wasn't until 1965 that the first international exchange took place between Viña and Spain. Later, we established contacts with Brazil, Greece, Yugoslavia, Japan, and Costa Rica."

'Our festival has become a goodwill ambassador for Viña del Mar'

It has been the festival more than any other event in Chilean life that has molded the image of the country abroad. In Latin America, Viña del Mar is more often mentioned than the country in which it is located. And this image of "show biz," artistic competition, and creative freedom dominates the Chilean image in Latin America.

"We feel very proud of being part of an organization that puts together one of the most long-lasting musical events of the world. For 30 years, Viña has been the perfect scenario for the best and most recognizable Latin superstars, as well as artists from more than 60 countries around the world," says Eugenia Garrido de Vargas, Viña del Mar's mayor. "Today the festival is recognized as having great transcendence in the popular music genre."

TV Nacional Nets Global Audience For Latin Music Meet Viña Del Mar Set For Festival Broadcast

LOS ANGELES Most people will not experience Festival de la Canción de Viña del Mar in person, but the municipality of Viña, Chile, has insured that almost everyone in Latin America will know about it while it is taking place. No other entertainment event originating in a Spanish-speaking country can make this claim.

If television has transformed the world into a "global village," then Spanish-language television

is on its way to creating the first "pueblo internacional." The broadcast of the festival, where foreign dignitaries mingle with international celebrities in glamorous places, could play a major role in building that pueblo.

This year the festival will be telecast by Chile's TV Nacional in Australia, Bolivia, Costa Rica, Ecuador, El Salvador, the U.S. (on the Spanish-language Telemundo network), Guatemala, Honduras,

Mexico, Nicaragua, Panama, Paraguay, Puerto Rico, the Dominican Republic, and Venezuela. Among the entertainers are Emmanuel, Roberto Carlos, Shirley Bassey, Helen Reddy, Carlos Matta, Giordano, Modern Talking, REO Speedwagon, Ole Ole, Veronica Castro, Pachuco, Myriam Hernandez, Eduardo Valenzuela, and Luis Jara.

Antonio Vodanic has been host of the festival for the last 12 years and is now the personality international viewers identify with the event. His previous co-hostess, Maria Olga Fernandez (the current one is Pamela Hodar), resettled in Miami and hosts "Dia A Dia" ("Day By Day"), a Latin American version of a U.S. morning show on Telemundo, the same company that will broadcast the festival to U.S. Hispanic audiences.

"My biggest goal is that Chile will move with the beat of the festival. A country as beautiful as ours deserves to have its music cover every remote area of the country and go to the deepest emotion in everyone's hearts. This has been like a dream come true for me, to every February be able to walk on stage to present the best we have to offer is a great honor," says Vodanic.

"What can I say about television, a medium with the capability of reaching almost every Chilean home? During the festival, televi-

(Continued on page 67)



The Viña del Mar festival, which features concerts showcasing the cream of Latin talent, takes place annually at this amphitheater, above.

Festival De La Cancion Is Under Way

LOS ANGELES Here is a partial program for the Festival de la Canción de Viña del Mar, which started Feb. 17:

Feb. 17, Emmanuel, Myriam Hernandez, Carlos Matta, and Sonora Palacios.

Feb. 18, Helen Reddy, Giordano, Pachuco, and Emmanuel.

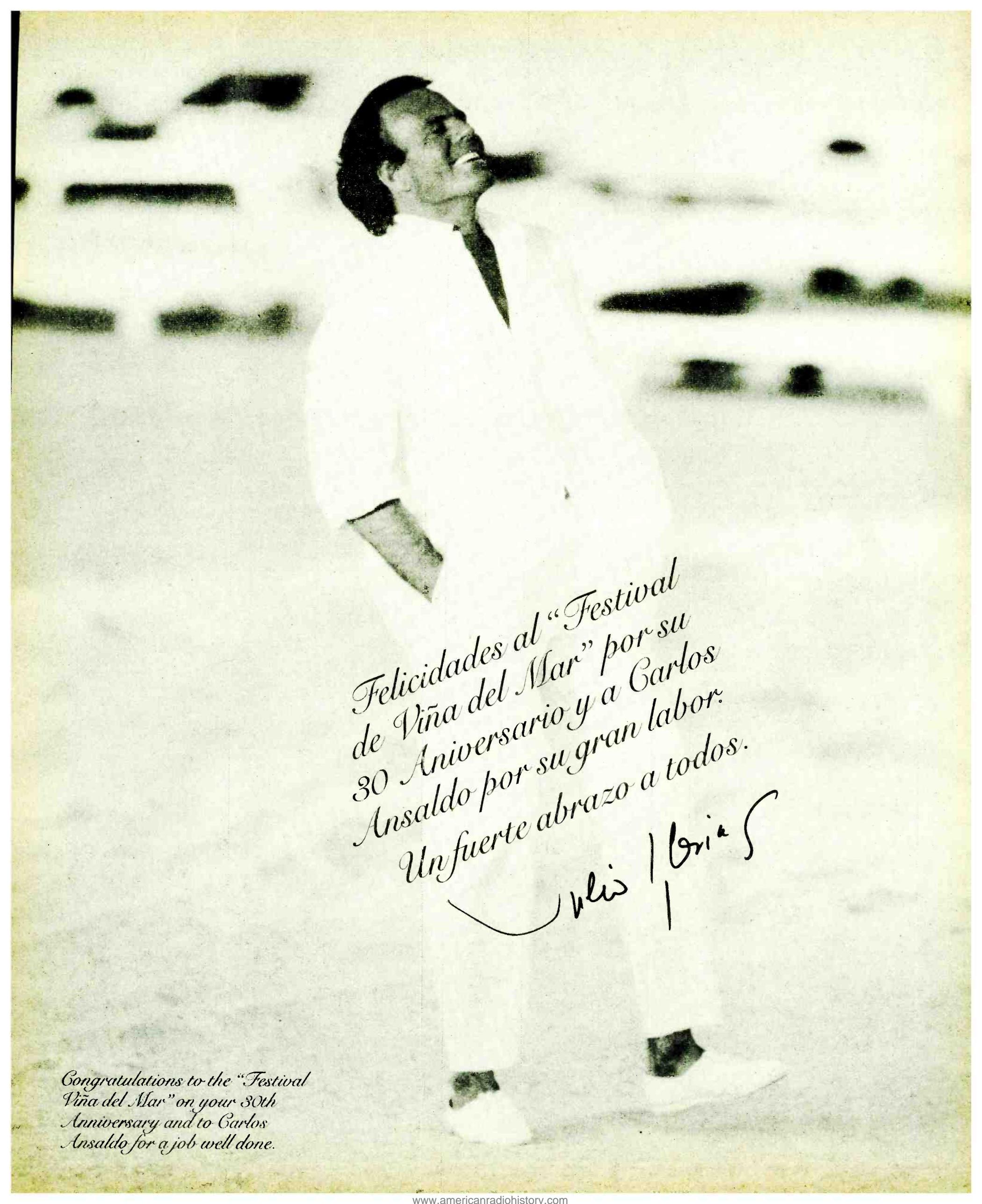
Feb. 19, Modern Talking, Carlos Matta, Noelia, Rodolfo Navech,

and Shirley Bassey.

Feb. 20, Shirley Bassey, Andrea Labarca, Eduardo Valenzuela, and Modern Talking.

Feb. 21, Roberto Carlos, Patricia Frias, Final Competencia Folclorica, Ole Ole, and Ganador Del Festival De Olmue.

Feb. 22, Ole Ole, Veronica Castro, Luis Jara, Final Competencia Internacional, and Roberto Carlos.



*Felicidades al "Festival
de Viña del Mar" por su
30 Aniversario y a Carlos
Ansaldo por su gran labor.
Un fuerte abrazo a todos.*

Julio Grieco

*Congratulations to the "Festival
Viña del Mar" on your 30th
Anniversary and to Carlos
Ansaldo for a job well done.*

Eastern Bloc Countries Show Perestroika Fever

BY PETER BELOHLAVEK

CANNES The Eastern Bloc territories, notably Czechoslovakia, Poland, Hungary, and Bulgaria, have long participated at MIDEM. But this year's event, held Jan. 21-25, produced the highest attendance levels yet of East European countries.

Alongside the increased presence of the Soviet Union, there were representatives of companies from such socialist countries as the People's Republic of China and Cuba.

The new spirit of *perestroika* has clearly affected the economic policies and attitudes of Eastern Bloc countries, including their record industries.

As in the past, Czechoslovakia had a large national stand, represented by local companies from both Bohemia and Slovakia. Apart from Supraphon Prague, companies involved were Opus Records from Bratislava, Panton from Prague, and the Slovart Foreign Trade Corp.

Supraphon was one of the first Eastern Bloc companies to make itself independent from the state foreign trade agency and so build direct contacts with foreign partners.

This new style of economic relations has enabled Supraphon to concentrate on modern developments within the global music industry, including CD and music video production. The company started the first CD production operation in the Eastern Bloc last year, and with that output growing fast, Supraphon chiefs used MIDEM to build export deals for its CD catalog of 80 classical music titles.

In the post-MIDEM deal-sifting process, it is already clear that CD exports into the U.S., France, West Germany, and the U.K. will substantially increase this year.

Supraphon is taking similar initiatives in the music video field, especially in the classical field, with two productions receiving wide acclaim in the International Music Centre (IMZ) section of MIDEM. One was the "Requiem" by Dvorak, filmed and recorded as a production with the Bayerischer Rundfunk German television station. It was conducted by Vaclav Neumann, with soloists Gabriela Benackova, Josef Pretschka, Ida Kyrilova, and Ludek Vale. The second production was "On The

Overgrown Path" by Leos Janacek, featuring Josef Palenicek, "high priest" of all Janacek piano interpretations.

The Authors' Rights Agency was represented on the Polish stand, along with Polskie Nagrania and United Entertainment Enterprises (ZPR), the two most important national record companies, which have become independent over the past year from national foreign trade company Ars Polona in dealings with foreign contacts.

Though there is no CD plant as yet in Poland, Polskie Nagrania has produced a series of 25 classical CD titles with the U.K. company Olympia Discotronics. Another CD link, also for classical CD repertoire, is with Roba Music in West Germany.

Polskie Nagrania is also in the vid-

eo business now, having licensed 16 children's cartoons from the U.S. for videocassette sale in the Polish marketplace.

ZPR presented two members of its successful new rock group, Citizen G.C.—Grzegorz Ciechowski and Malgorzata Potocka—at MIDEM. The company was previously engaged mainly in concert, theater, and circus promotion but now produces rock, pop, and jazz records, and was selling in Cannes West Berlin-manufactured CDs featuring their leading artists.

Hungary is showing perhaps the most radical economic changes under the *perestroika/glasnost* cover. Ring Records, the first private record company in Hungary, was at MIDEM. Ring was formed in late 1987 and specializes in Hungarian pop and rock produced in hired studios and

pressed by Hungaroton, the biggest state-owned Hungarian company.

Ring distributes through book shops and department stores.

The company has produced 14 albums by local artists thus far. Some are long-established, notably Sarolta Zalattay and the Hobo Blues Band, while new acts are from the alternative rock scene. One group, Beatrice, playing avant-garde rock, has been banned in Hungary for the past 10 years but now appears openly as part of the spirit of glasnost.

Ring is also a publishing company, with full rights to most of the songs they produce on records—another new phenomenon within the Hungarian music business. Traditionally there was only one publishing house in Hungary, Editio Musica Budapest. At MIDEM, Ring managing director

Peter Balint had free access to international contacts and opened talks to license English-language versions of Ring rock product in the U.S.

Hungaroton, which still controls about 90% of the Hungarian record market, is to start CD production this year in a joint deal with electronic company Videoton, giving it the first Hungarian and second East European plant. Production will be of rock performers, notably the group Napoleon Boulevard, as well as classical recordings.

CD progress is slow in Hungary, mainly because of pricing. In local currency terms, a pop CD costs 550 forints—this in a country where the average monthly income is only 5,000 forints.

Influential Australian Trevor Lucas Dead At 45

BY GLENN A. BAKER

SYDNEY Trevor Lucas, the producer/musician/singer/songwriter who died here Feb. 4 at the age of 45, was one of Australia's most significant contributors to international music.

His death from a heart attack prompted many tributes from record industry executives, including Denis Handlin, CBS Australia managing director, who said, "He had the unique ability to turn artists around and bring out the best in them."

Lucas started out in the folk lounges of Melbourne and Sydney in the early '60s, paying homage to Woody Guthrie, Pete Seeger, and, in

time, Bob Dylan. A contemporary of Gary Shearston, he left Australia for a six-month expedition and stayed away for 14 years.

In London he performed at the 1966 International Folk Fest at the Royal Albert Hall, recorded the album "Overlander," and by 1967 was leading the Elektra folk/rock group Election.

Around this time, he collaborated with A.L. "Burt" Lloyd on two definitive folk records, "The Australian Legend" and "Leviathan."

In 1969 he met and subsequently married former Strawbs and Fairport Convention singer Sandy Denny, and the pair formed Fotheringay,

who had a U.K. top 20 album on Island Records.

Encouraged by Island chief Chris Blackwell, he worked his way from tape operator to producer and, during 2½ years at Island Studios, worked with such acts as Traffic, Joe Cocker, T. Rex, and Stephen Stills, also producing his wife's acclaimed album "Sandy."

He contributed vocals and guitar to albums by such acts as Al Stewart, Stefan Grossman, Luther Grosvenor, Richard & Linda Thompson, and Julie Covington.

Watching a Fairport Convention concert in 1972, he was struck by audience reaction to a vintage rock'n'roll medley and hit on the concept of "The Bunch," a jam album featuring prominent folk-rock performers. He moved on to a five-year spell with Fairport Convention as producer, guitarist, and singer.

Following the tragic death in 1978 of Sandy Denny following a fall at home, he returned to Australia with the film production company Andromeda. But music lured him back,

and in 1982 he produced two gold albums for the traditionalist outfit the Bushwackers, "Dance" and "Faces In The Street." He also produced sessions for Paul Kelly & the Dots and Wayne Gillespie.

Lucas produced the debut album, "Spirit Of Place," for WEA signing Goanna, which made Australian chart history by being the first domestic LP to enter the chart at No. 1. It spawned a No. 1 single, "Solid Rock," and was a vital cog in the development of a truly indigenous Australian contemporary rock sound, which has flowered with the likes of Midnight Oil.

Then he took similarly oriented outfit Redgum (CBS) and sent them to No. 1 with "I Was Only 19 (A Walk In The Light Green)." In the past five years, he wrote film scores for such movies as "Mullaway" and "Jenny Kissed Me."

On hearing of his comrade's death, Fairport Convention violinist Dave Swarbrick immediately flew to Australia to play at Lucas' wake.

Japan Likely To Sign Accord Rome Convention Now Totals 32

BY SHIG FUJITA

TOKYO Japan seems virtually certain to sign the Rome Convention, which covers secondary or neighboring rights, following approval by the Copyright Council here of a policy decision by the government's cultural affairs agency to seek membership.

The agency is to submit to the

Diet, the Japanese parliament, a bill to revise the national copyright law so that membership becomes possible. Assuming the bill gains acceptance, the United Nations will be notified.

The agency has pondered membership since the '70s. The number of signatories to the Rome Convention has increased from 17 in the '70s to 32 now.

Foreign performers have long complained that Japanese radio and television use their performances and songs without paying them.

The Japan Entertainers' Assn., representing musicians, dancers, and other performing artists, and the Japan Phonograph Record Assn., the industry trade group, reached agreement with their foreign counterparts recently on ways of paying fees for secondary rights.

The entertainers will receive fees from radio or TV stations that use recordings by foreign artists and use the money to promote cultural activities in Japan.

The JPRA will also receive fees from broadcasters who use a foreign recording. It will forward half the revenue to foreign counterparts and distribute the rest to record companies in Japan.

W. Germany Upholds Levy 'Not Unconstitutional,' Says Court

BY WOLFGANG SPAHR

HAMBURG, W. Germany The combined levy on hardware and blank cassettes has been upheld in two judicial decisions published in Karlsruhe.

Complaints of the levy being unconstitutional by copyright society GEMA and a Munich-based movie company were rejected in two judgments running to more than 80 pages.

The plaintiffs believe there should be a different rate imposed on blank tapes, bearing in mind their capacity for reuse.

The federal supreme court asserts that the combined levy, introduced in 1985, has led to practicable and appropriate results in the relationship of the two industries of hardware and blank tape producers and in regard to composers and publishers of musical works.

The court decided that there was nothing unconstitutional about the imposition of a levy of the deutsche mark equivalent of six cents per hour for music and eight cents per hour for video.

It points out that, since the amendment on these lines came into force, \$49 million had been raised in one year by the levy and the take was still growing.

The court also rebuffed another GEMA appeal claiming more than \$16,000 for music played in prisons in Hessen. It ruled that such music rates as prison welfare and should be regarded as such without charge by authors and composers.

It also dismissed charges of unconstitutionality brought by a female composer and two heiresses of composers against the practice of using music in schools and for youth work without a levy.

Double Gold Series Will Feature Classic Titles BMG To Launch Its 1st 3-Inch CD

LONDON BMG International has set Feb. 27 as the European launch date for its entry into the 3-inch compact disk market.

The series is tagged Double Gold and features four-track compilations of classic titles by 25 artists from the 1950s until now. The original A and B sides are being used, and among the acts involved are Sam Cooke, Aretha Franklin, Hall & Oates, Barry Manilow, Elvis Presley, Lou Reed, the Eurythmics, and Rick Astley.

The launch, with a U.K. list price of \$6, follows BMG's decision to adopt the 3-inch format as

the digital sound carrier for the 1990s. Future releases will be issued in the new configuration, packaged in a gatefold sleeve enclosed in a transparent blister.

"We have been watching the growth of 3-inch very closely," states Chris Stone, senior director of A&R/marketing, Europe. "We have participated in a number of industry discussions before deciding the best time to make this move. As the novelty value has faded, it is clear that consumer interest is growing in spite of initial retail resistance to the new packaging."

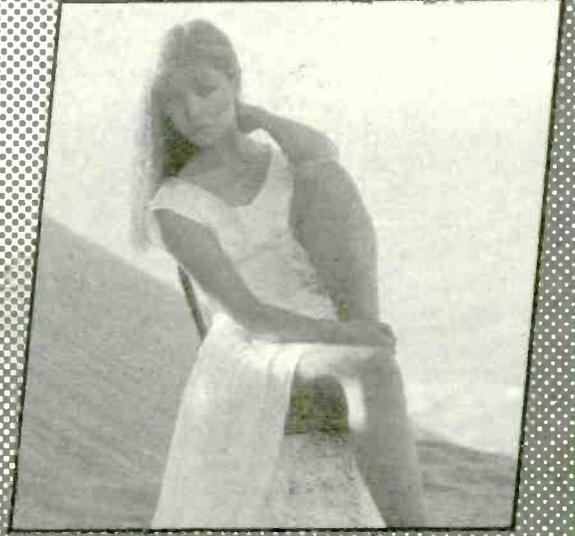
HAPPY 30th ANNIVERSARY VIÑA DEL MAR FESTIVAL



Pablo Ruiz



Ole Ole



Myriam Hernández



Verónica Castro



Shirley Bassey

EMI CHILE

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Cliff Richard Wembley Concert To Celebrate 30 Years On Charts

LONDON Cliff Richard is to celebrate his 30th anniversary as a chart artist in the U.K. with a Mel Bush-promoted concert tagged The Event for 72,000 fans at Wembley Stadium in June. His longtime backing group, the Shadows, will work with him, along with Aswad and a recreation of the networked BBC-TV series "Oh Boy" from the late 1950s, which helped Richard gain teen adoration. A string of stars from that era will take part. Richard's first hit was "Move It," which went to No. 2 in 1958.

PETER JONES

1st Japanese Film On S-VHS Released

TOKYO Pack-in-Video, a video software company, has released the first Japanese movie in Super-VHS cassette format. Titled "Ikoko Modoroka" and starring Sanma Akashiya and Shinobu Otake, it sells for \$125, compared with the regular VHS cassette version at \$115. CIC Victor Video released the first S-VHS movie tape last August, and with two more coming soon, there will be eight titles available, all U.S. and European films. Those already out have averaged sales of 8,000. S-VHS VCRs are expected to sell 1.9 million units this year in Japan, as against 1.1 million in 1988 and 300,000 in 1987.

SHIG FUJITA

German Vid Meet Slated For Summer

MUNICH, West Germany The fifth German Video Congress, organized by trade group BVV, is set for June 29-July 2 at the Sheraton Hotel here. It is bannered "The Future: Together To The 1990s" and this year links closely with the Munich Film Festival, which runs June 26-July 4. BVV chairman Gerhard Weber says, "Our aim is the exchange of trade news and technology, but we also aim to improve the image of our industry in the eyes of the public." Protecting kids from video nasties, piracy, the 1992 EEC single market, and growth of sell-through are among the topics to be debated.

WOLFGANG SPAHR

Jamaican Broadcast Divest Plans Nixed

KINGSTON, Jamaica The government intention to divest part of Jamaica's broadcast media is set to be reversed now that opposition leader Michael Manley's party has returned to power. Island-wide station Jamaica Broadcasting Corp. 1 will stay as it is. Licenses awarded to New Radio Company (AM/FM), Radio Central, Radio East, and Radio West (all FM) will not be revoked. Also, a new commercial TV station is being considered, to run alongside the government-owned JBC net.

MAUREEN SHERIDAN

Japanese Composer/Conductor Dies

TOKYO Composer/conductor Yasushi Akutagawa, who died here Jan. 31, was president of the Japanese Society for the Rights of Authors, Composers & Publishers (JASRAC) for the past seven years and was a tireless worker on national copyright matters. A composer of orchestral works and movie scores, he won the Salzburg Opera Award in 1968 for "Dark Mirror," which took as its theme the atom bombing of Hiroshima. He won the government's Purple Ribbon honor for his work in popularizing music.

SHIG FUJITA

Philips Sponsors U.K. Indie Radio Series

LONDON Philips VCR this month started a yearlong program-sponsorship deal on 18 U.K. indie radio stations. The series covers news and reviews of current video software and will go out under the title "Video Review: In Association With Philips, Leader in Video Technology." The series will be promoted by 12 commercials per station per week, with a 30-second commercial in each show. Philips VCR marketing chief David Tyerman says, "It's a major and unique initiative in promoting brand awareness to our target market."

PETER JONES

Branigan Cleared, Will Play Malaysia

KUALA LUMPUR, Malaysia U.S. singer Laura Branigan, blacklisted following her concert appearance in South Africa last May, has been cleared by the United Nations Center Against Apartheid. She appealed her case, claiming the concert was a fund-raiser for Operation Hunger and was not for personal gain. Previously banned from two concerts here, she is now scheduled for mid-March shows in the Malaysian capital.

CHRISTIE LEO

Turner-Cray Duet To Get Dutch Debut

AMSTERDAM Benelux is building a reputation as a test territory for Tina Turner's duet recordings. Late last year her "Tonight" single with David Bowie was released first in Holland, stayed three weeks at No. 1, and was then rush-released in other European territories. Now Holland is the first country to get "634-5789," Turner's new duet with Robert Cray. The Capitol release is distributed here by EMI Bovema.

WILLEM HOOS

CRTC Chairman Steps Down Early Says Timing Not Linked To Masse Move

BY KIRK LAPOINTE

HULL, QUEBEC In a move that surprises most broadcasters, the chairman of the Canadian Radio-television and Telecommunications Commission is stepping down March 1.

Andre Bureau, the sharp-minded lawyer and former broadcast executive who is generally credited with restoring stability in Canadian radio and television, says he is tired of the demands of the job and wants to return to his law practice.

No replacement has been named by Prime Minister Brian Mulroney to the broadcast czar's spot, but already both industry officials and consumers' representatives are saying Bureau will be a tough act to follow.

"We had our disagreements," says David McKendry of the Consumers' Assn. of Canada. "But he always had a firm hand and was never out of his depth."

"He was solid and fluent with the issues," says Pierre Nadeau, VP of radio at the Canadian Assn. of Broadcasters. "He will be missed."

Bureau's departure after five years is premature—his is a seven-year post—but the CRTC chairman noted that key policy review and takeover hearings are approaching and he wanted to get out now to allow an incoming chairman to get acquainted with the issues. The federal government is also expected to take another stab at pushing through amendments to the Broadcasting Act—amendments that Bureau opposed in an earlier try—and the CRTC chairman says his successor should champion any debate on the matter.

There was immediate speculation in Ottawa that Bureau was leaving because Marcel Masse had been named the federal communications minister a day earlier. Masse had held the job between late 1984 and mid-1986, and some thought that Bureau was uncomfortable with Masse reacquiring the job.

But Bureau said Masse's return "was the best thing that could happen to Canadian culture," that he was fully supportive of the minister, and that he'd made his decision to leave in December. Indeed, there had been rumors around the CRTC for a couple of weeks that Bureau was readying to leave; the timing of Mulroney's cabinet shuffle was coincidental.

In his letter of resignation, Bureau praised his staff and called the job "the most exciting and challenging experience of my life."

Under his tutelage, the commission streamlined regulations, altered some to insure industry stability, strengthened others to bolster Canadian content, and expanded consumer services and options to the industry to provide a wider range of material to viewers and listeners.

Among his early accomplishments was the licensing of the MuchMusic Network. Among his later accomplishments was getting MuchMusic wider distribution on cable.

For radio, many of the cumbersome form-filling days are over. Stations now have an easier time changing formats. And while there have been some isolated instances in which FM broadcasters have been able to roll back their Canadi-

simply take it easy in French-language radio; instead, it wants to keep tough policies in place and launch a major review of the field this year.

Bureau, a bilingual Quebecer who ran broadcast and satellite firms before assuming the CRTC post, took a huge hands-on role at the commission. He usually asked the toughest, most direct, no-nonsense questions at hearings. He filled his speeches with news, not just philosophy, and he was not afraid to fight to keep the CRTC at arm's length from the federal government.

Facing the new chairman will be a thorough review of the purchase of the Selkirk broadcast and cable chain of Maclean Hunter Ltd. Since the purchase, almost all of the radio and TV holdings have been off-loaded at a profit by Maclean Hunter to other firms. What remains, at a bargain when the resale money is taken into account, are cable holdings in Canada and the U.S. and an FM station in Toronto that the Maclean Hunter chain had long unsuccessfully sought.

Andre Bureau is credited with restoring stability in Canadian radio and television

an content quotas to the bare minimum, for the most part Bureau's regime has been one committed to the concept of Canadian content in broadcasting.

Some of the more onerous proposals Bureau's CRTC made to radio—a tough policy on open-line shows and stringent conditions on syndication—weren't pursued. By contrast, many expected the commission to

Dalbello's Int'l Hit Comes Home 'She' Makes It, At Last

OTTAWA Dalbello's "She" is 1989's first critically acclaimed domestic recording in Canada. It could have been so hailed in 1988, or, for that matter, in 1987.

Not in recent memory has a Canadian project been so often held back in its own territory. By comparison, European audiences have had more than a year to evaluate the Toronto singer's technically sophisticated pop-rock recording.

Usually a national following is first nurtured, then deals are struck to broaden the record's release internationally. In Dalbello's case, however, the opposite happened.

Her melodramatic style, musically reminiscent of Kate Bush and Nina Hagen, developed a healthy following in Germany as early as 1985 with the release of her last album, "Whomanfoursays." She wrote the lyrics for Nena's enormous hit, "99 Balloons," and toured the country at the behest of rock political activist Udo Lindenberg.

In 1987, Marillion offered Dalbello (full name: Lisa Dal Bello) a supporting date on its national tour, and she quickly issued "She" to coincide with performances that stretched long beyond that tour.

Her commitments through much of 1988 pushed back the album's release at home, and Capitol-EMI opted to wait until after the Christmas season, more than four years after her first record for the label, to get it out. It's the fifth release in a career that began in 1977, when she was 17, with a Juno Award.

"There were times there when I didn't think the record would come out," Dalbello says. "I'd see it scheduled and scheduled and scheduled."

In fact, the delay has paid off nicely. The album is getting top priority from Capitol-EMI and the first sin-

gle, "Tango," has motored on to Canadian radio and should be Dalbello's biggest-selling recording.

Long considered a sharp-minded, naturally talented singer, Dalbello's style matured immensely with "Whomanfoursays," her 1984 release, produced with Mick Ronson. The self-taught musician's thoughtful lyrics were more ably expressed, and the arrangements were suddenly complex—too complex, it seemed, and too much of a shock for Canadian radio programmers who expected straightforward material from her.

With "She," which Dalbello self-produced, there is more accessibility in the songs, although it is by no means an easy listen. And, while she has always been a respected performer and solid songwriter—Heart and Queensryche have covered her material—this record should win her a reputation as a producer. (Dalbello has had offers to produce from a singer in Germany and a band in Holland but declined them because of other commitments.)

She has split most of the last five years between Britain and Canada. English progressive rock influences are noticeable in her recent work. Pink Floyd guitarist David Gilmour contributed to one song on the new record.

European reviews of "She" were favorable. Dalbello is waiting to see if the album can click on her own turf and below the border.

The Canadian debut of the album came on the MuchMusic Network through a riveting live performance. Dalbello hopes some informal tour offers will jell in coming weeks.

"With the last record, people didn't really get a chance to see me perform it," she says. "This time, I hope I can make up for it."

KIRK LAPOINTE

Simon Signs On With Odyssey Group

LONDON Weeks of speculation have ended with the surprise announcement that veteran music publishing executive Jonathan Simon is joining the Odyssey group of companies, headed by Wayne Bickerton.

Simon has worked for Chappell Music for 30 years, including three as head of the company's operation in Australia, and was chief executive of Chappell Intersong in the U.K. when the merger was approved with Warner Bros. Music last year.

Industry rumors had predicted he would join EMI Music Publishing following the recently announced acqui-

sition by that company of SBK Songs (Billboard, Jan. 14).

Simon becomes managing director of the Odyssey group's two publishing companies, State Music and Odyssey Music. The first is largely an administrative operation managing various catalogs and Odyssey Music acquires contemporary material.

Says Simon: "In a climate where music publishing has become a glorified 'asset exchange and mart,' there has to be a welcome return to the real business which is to provide an effective creative and administrative service."

CHILE TO BROADCAST VINA DEL MAR FEST

(Continued from page 62)

sion kind of directs the country's emotions by broadcasting live this important event. We are all glued to the TV set watching this excellent production," says Hernan Galvez, author of "La Gaviota De La Ilusion," a book explaining the phenomenon the Viña festival has become.

"The festival represents the triumph of love and music and illusion. Under its spell everything changes. The front page of the newspapers, at least for a week, prioritize news about the festival and the music over everything else. It is as if the country changes. Everybody gets into a festive mood that seems to invade the country," continues Galvez.

"La Gaviota De La Ilusion" is edited every year and serves as a docu-

ment of the evolution of the festival throughout the years. It is intended as a reference for musicians, artists, journalists, and other interested parties. It can be found in bookstores throughout Latin America.

Without question, the Festival de la Canción de Viña del Mar has more than accomplished the goal of its creator, Carlos Ansaldo. It has propelled his municipality's name into the Latin American subconscious while at the same time serving to expand the Chilean presence and influence in the entertainment world. Its well-executed production has set a Latin standard for this type of multinational event and created an awareness of the power and responsibility it also brings.

LUIS VEGA

British Firm Plans Soviet Radio, TV Ads Gostelradio Hires Saatchi & Saatchi To Build Sales

BY PETER JONES

LONDON Saatchi & Saatchi, the giant advertising agency that created "image-building" television commercials to help Margaret Thatcher win a general election, has been hired by Gostelradio, the Moscow-based state broadcasting committee, to mastermind radio and TV advertising in the Soviet Union.

The agency's main role is to help Gostelradio build its advertising sales operations with the aim of pulling in revenue from foreign and domestic companies.

Also involved in the deal is advice on commercial sponsorship for arts and sports broadcasts.

The television audience in the Soviet Union tops the 180 million mark, with around 30 million more picking up Moscow-based transmissions in Poland, Yugoslavia, and Bulgaria. There are also more than 200 million radio sets in Russia.

At this time, commercials in Russia are a new phenomenon, but in recent months Western advertisements for such companies as British Airways, Benetton fashions, Omega watches, and the DHL courier service have been screened—"to establish a brand image in advance of full marketing there," according to Michael Parker, deputy managing director of Saatchi & Saatchi.

The agency will not be involved in

selling advertising. However, advertising rates in the Soviet Union start at about \$17,500 for a 30-second spot, as against three times that figure for a U.K. commercial.

Says Parker: "We'll advise Gostelradio on all aspects of how to set up an advertising operation. It is one of the largest media concerns in the world, but until recently it has had no experience of something we take for granted."

"We're convinced television will become the most important commercial medium in the Soviet Union."

The Saatchi & Saatchi deal will run "until they don't want us anymore," says the agency.

It seems certain, though, that prime-time commercial slots in the key Soviet news shows will not be sold. There is top-level concern about news coverage being "tainted" by the intrusion of commercial interests.

Record Attendance Led By Largest U.S. Turnout W. German Music Fair Is Top Draw

FRANKFURT, West Germany The 1989 Music Fair here Jan. 28-Feb. 1 set new attendance records, with a total of 973 companies from 39 countries on the exhibitor list and more than 50,000 visitors.

The U.S. attendance and participation was also the biggest yet. With 399 of the companies represented coming from West Germany, the U.S. headed the list of foreign exhibitors with 112 companies, followed by the U.K. (106), France (78), and Italy (58).

Last year the U.S. was in third place, behind the U.K. and Italy. Represented this year for the first time were Argentina, Australia, Belgium, and Chile.

It was revealed at the fair that an

estimated 5 million people in Germany today are involved in music, either as professionals or as amateurs playing for the fun of it. Some 225,000 earn their living directly from music.

The fair covers musical instruments, electronic technology ranges, accessories, and sheet music. There are 1,600 specialist music shops in West Germany, grossing some \$1.7 billion annually at the retail level.

Of this total, roughly \$1.2 million comes from the sale of musical instruments, about \$277 million from sound carriers, and \$83 million from sheet music sales action.

The 2,500-3,000 sales outlets concerned specifically with sound-carrier sales are estimated to gross \$1.4 billion annually.

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HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 2/14/89

This Week	Last Week	SINGLES
1	1	SOMETHING'S GOTTEN HOLD OF MY HEART MARC ALMOND FEATURING GENE PITNEY PARLOPHONE
2	NEW	BELFAST CHILD SIMPLE MINDS VIRGIN
3	12	LOVE CHANGES EVERYTHING MICHAEL BALL REALLY USEFUL/POLYDOR
4	2	THE LIVING YEARS MIKE & THE MECHANICS WEA
5	4	LOVE TRAIN HOLLY JOHNSON MCA
6	9	MY PREROGATIVE BOBBY BROWN MCA
7	3	YOU GOT IT ROY ORBISON VIRGIN
8	6	LAST OF THE FAMOUS INTERNATIONAL PLAYBOYS MORRISSEY HMV/EMI
9	11	FINE TIME YAZZ BIG LIFE
10	7	WAIT ROBERT HOWARD & KYM MAZELLE RCA
11	26	HOLD ME IN YOUR ARMS RICK ASTLEY RCA
12	5	CUDDLY TOY ROACHFORD CBS
13	8	THAT'S THE WAY LOVE IS TEN CITY ATLANTIC
14	13	IT'S ONLY LOVE SIMPLY RED ELEKTRA
15	15	THE LOVER IN ME SHEENA EASTON MCA
16	20	I ONLY WANNA BE WITH YOU SAMANTHA FOX JIVE
17	37	STOP SAM BROWN A&M
18	23	LOOKING FOR LINDA HUE & CRY CIRCA/VIRGIN
19	10	SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS LONDON
20	31	ROCKET DEF LEPPARD BLUDGEON RIFFOLA/PHONOGRAM
21	32	I DON'T WANT A LOVER TEXAS MERCURY/PHONOGRAM
22	14	BIG AREA THEN JERICHO LONDON
23	16	ESPECIALLY FOR YOU KYLIE MINOGUE & JASON DONOVAN PWL
24	33	EVERY ROSE HAS ITS THORN POISON ENIGMA/CAPITOL
25	18	RESPECT ADEVA COOLTEMPO/CHRYSALIS
26	17	CRACKERS INTERNATIONAL EP ERASURE MUTE
27	19	BABY I LOVE YOUR WAY/FREEBIRD WILL TO POWER EPIC
28	24	BUFFALO STANCE NENEH CHERRY CIRCA/VIRGIN
29	NEW	HEY MUSIC LOVER S'XPRESS RHYTHM KING/MUTE
30	21	BE MY TWIN BROTHER BEYOND PARLOPHONE
31	28	BREAK 4 LOVE RAZE CHAMPION
32	NEW	PROMISED LAND THE STYLE COUNCIL POLYDOR
33	NEW	CAN'T STAY AWAY FROM YOU GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC
34	36	LOST IN YOUR EYES DEBBIE GIBSON ATLANTIC
35	22	BABY DON'T FORGET MY NUMBER MILLI VANILLI COOLTEMPO/CHRYSALIS
36	27	WAITING FOR A STAR TO FALL BOY MEETS GIRL RCA
37	NEW	WHAT I AM EDIE BRICKELL & NEW BOHEMIANS GEFLEN
38	NEW	CAN U DIG IT? POP WILL EAT ITSELF RCA
39	30	GOOD LIFE INNER CITY 10/VIRGIN
40	NEW	WILD THING/LOC'ED AFTER... TONE LOC 4TH & B'WAY/ISLAND
1	NEW	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
2	2	ROY ORBISON MYSTERY GIRL VIRGIN
3	9	GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
4	1	NEW ORDER TECHNIQUE FACTORY
5	NEW	ELVIS COSTELLO SPIKE WARNER BROS.
6	3	ROY ORBISON THE LEGENDARY ROY ORBISON TELSTAR
7	4	MIKE & THE MECHANICS THE LIVING YEARS WEA
8	14	YAZZ WANTED BIG LIFE
9	5	TANITA TIKARAM ANCIENT HEART WEA
10	6	ERASURE THE INNOCENTS MUTE
11	18	ROACHFORD ROACHFORD CBS
12	10	FLEETWOOD MAC GREATEST HITS WARNER BROS.
13	7	ENYA WATERMARK WEA
14	17	HUE & CRY REMOTE CIRCA/VIRGIN
15	16	MICHAEL JACKSON BAD EPIC
16	12	KIM WILDE CLOSE MCA
17	13	INXS KICK MERCURY/PHONOGRAM
18	11	DIANA ROSS & THE SUPREMES LOVE SUPREME MOTOWN
19	28	RICK ASTLEY HOLD ME IN YOUR ARMS RCA
20	NEW	NEW MODEL ARMY THUNDER AND CONSOLATION EMI
21	15	KYLIE MINOGUE KYLIE PWL
22	NEW	TEN CITY FOUNDATION ATLANTIC
23	NEW	THE DARLING BUDS POP SAID EPIC
24	25	CHRIS REA NEW LIGHT THROUGH OLD WINDOWS WEA
25	NEW	BUDDY HOLLY TRUE LOVE WAYS TELSTAR
26	8	DEBBIE GIBSON ELECTRIC YOUTH ATLANTIC
27	20	DIRE STRAITS MONEY FOR NOTHING VERTIGO/PHONOGRAM
28	19	BRYAN FERRY/ROXY MUSIC THE ULTIMATE COLLECTION EG/VIRGIN
29	26	BANANARAMA THE GREATEST HITS COLLECTION LONDON
30	22	LOU REED NEW YORK SIRE/WARNER BROS.
31	35	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
32	NEW	DEF LEPPARD HYSTERIA BLUDGEON RIFFOLA/PHONO
33	24	CHRIS DE BURGH FLYING COLOURS A&M
34	21	BROTHER BEYOND GET EVEN PARLOPHONE
35	27	THE WATERBOYS FISHERMAN'S BLUES ENSIGN/CHRYSALIS
36	32	ALEXANDER O'NEAL HEARSAY TABU
37	38	PET SHOP BOYS INTROSPECTIVE PARLOPHONE
38	NEW	BOB DYLAN/GRATEFUL DEAD DYLAN & THE DEAD CBS
39	29	THE TRAVELING WILBURYS THE TRAVELING WILBURYS WILBURY/WARNER BROS.
40	23	GARY MOORE AFTER THE WAR VIRGIN

CANADA (Courtesy The Record) As of 2/20/89

		SINGLES
1	1	TWO HEARTS PHIL COLLINS ATLANTIC/WEA
2	4	EVERY ROSE HAS ITS THORN POISON ENIGMA/CAPITOL
3	6	WILD WORLD MAXI PRIEST VIRGIN/A&M
4	3	MY PREROGATIVE BOBBY BROWN MCA/MCA
5	8	UNDER YOUR SPELL CANDI I.R.S./MCA
6	2	WAITING FOR A STAR TO FALL BOY MEETS GIRL RCA/BMG
7	13	BORN TO BE MY BABY BON JOVI MERCURY/POLYGRAM
8	12	SHE WANTS TO DANCE WITH ME RICK ASTLEY RCA/BMG
9	10	ARMAGEDDON IT DEF LEPPARD VERTIGO/POLYGRAM
10	7	HANDLE WITH CARE TRAVELING WILBURYS WILBURY/WEA
11	9	PUT A LITTLE LOVE IN YOUR HEART ANNIE LENNOX & AL GREEN A&M/A&M
12	5	BABY I LOVE YOUR WAY/FREEBIRD WILL TO POWER EPIC/CBS
13	15	I WANNA HAVE SOME FUN SAMANTHA FOX RCA/BMG
14	16	ALL THIS TIME TIFFANY MCA/MCA
15	11	AMERICAN DREAM CROSBY, STILLS, NASH & YOUNG ATLANTIC/WEA
16	19	COPPERHEAD ROAD STEVE EARLE UNI/MCA
17	17	ANGEL OF HARLEM U2 ISLAND/MCA
18	NEW	WILD THING TONE LOC ISLAND/MCA
19	NEW	LOST IN YOUR EYES DEBBIE GIBSON ATLANTIC/WEA
20	20	KOKOMO BEACH BOYS ELEKTRA/WEA
1	1	ALBUMS
2	2	THE TRAVELING WILBURYS VOLUME ONE WILBURY/WEA
3	8	DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
4	5	RICK ASTLEY HOLD ME IN YOUR ARMS RCA/BMG
5	3	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFLEN/WEA
6	7	VARIOUS ARTISTS COCKTAIL SOUNDTRACK ELEKTRA/WEA
7	NEW	BON JOVI NEW JERSEY MERCURY/POLYGRAM
8	17	ROY ORBISON MYSTERY GIRL VIRGIN/A&M
9	6	ENYA WATERMARK WEA/WEA
10	10	STEVE EARLE COPPERHEAD ROAD UNI/MCA
11	9	BOBBY BROWN DON'T BE CRUEL MCA/MCA
12	NEW	EDIE BRICKELL & NEW BOHEMIANS SHOOTING RUBBER BANDS AT THE STARS GEFLEN/WEA
13	NEW	ROD STEWART OUT OF ORDER WARNER BROS./WEA
14	16	U2 RATTLE AND HUM ISLAND/MCA
15	11	POISON OPEN UP AND SAY... AHH ENIGMA/CAPITOL
16	12	TOM COCHRANE & RED RIDER VICTORY DAY CAPITOL/CAPITOL
17	NEW	CROSBY, STILLS, NASH & YOUNG AMERICAN DREAM ATLANTIC/WEA
18	NEW	DEBBIE GIBSON ELECTRIC YOUTH ATLANTIC/WEA
19	NEW	BRUCE COCKBURN BIG CIRCUMSTANCE TRUE NORTH/CBS
20	15	GUNS N' ROSES GNR LIVE GEFLEN/WEA
20	15	INXS KICK ATLANTIC/WEA

WEST GERMANY (Courtesy Der Musikmarkt) As of 2/14/89

		SINGLES
1	1	THE FIRST TIME ROBIN BECK METRONOME
2	4	GOOD LIFE INNER CITY VIRGIN
3	2	TWIST IN MY SOBRIETY TANITA TIKARAM WEA
4	5	BUFFALO STANCE NENEH CHERRY VIRGIN
5	3	ROOM WITH A VIEW TONY CAREY METRONOME
6	7	JACK TO THE SOUND OF THE UNDERGROUND HITHOUSE CBS
7	8	KOKOMO BEACH BOYS ELEKTRA
8	13	DER EIERMANN KLAUS & KLAUS TELDEC
9	NEW	SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS METRONOME
10	10	ESPECIALLY FOR YOU KYLIE & JASON PWL
11	12	CINDERELLA GEOFFREY WILLIAMS POLYDOR
12	6	BRING ME EDELWEISS EDELWEISS GIG
13	9	WE'LL BE TOGETHER SANDRA VIRGIN
14	NEW	SOMETHING'S GOTTEN HOLD OF MY HEART MARC ALMOND FEATURING GENE PITNEY PARLOPHONE
15	11	ORINOCO FLOW ENYA WEA
16	15	BABY DON'T FORGET MY NUMBER MILLI VANILLI HANSA
17	NEW	DOWNTOWN '88 PETULA CLARK PRS
18	14	DON'T WORRY, BE HAPPY BOBBY McFERRIN MANHATTAN
19	NEW	CRACKERS INTERNATIONAL EP ERASURE MUTE
20	16	TWO HEARTS PHIL COLLINS WEA
1	1	ALBUMS
2	2	TANITA TIKARAM ANCIENT HEART WEA
3	NEW	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
4	3	GARY MOORE AFTER THE WAR VIRGIN
5	5	RICK ASTLEY HOLD ME IN YOUR ARMS RCA
6	4	CHRIS DE BURGH FLYING COLOURS A&M/DGG
7	NEW	SOUNDTRACK BUSTER WEA
8	15	SOUNDTRACK COCKTAIL ELEKTRA
9	12	ORIGINAL NAABTAL DUO PATRONA BAVARIAE ARIOLA
10	7	MICHAEL JACKSON BAD EPIC
11	8	ENYA WATERMARK WEA
12	14	DIE ARTZ NACH UNS DIE SINTFLUT—LIVE CBS
13	6	ZAZAZABADAK A LA CARTE COCONUT
14	9	DIRE STRAITS MONEY FOR NOTHING POLYSTAR
15	10	DIE TOTEN HOSEN EIN KLEINES BISCHEN HORRORSCHAU VIRGIN
16	17	FLEETWOOD MAC GREATEST HITS WARNER BRS.
17	11	HERBERT GROENEMEYER OE EMI
18	13	U2 RATTLE AND HUM ISLAND
19	16	PINK FLOYD DELICATE SOUND OF THUNDER EMI
20	20	SAM BROWN SAM BROWN A&M/POLYDOR
20	20	PET SHOP BOYS INTROSPECTIVE PARLOPHONE

JAPAN (Courtesy Music Labo) As of 2/07/89

		SINGLES
1	2	AIGA TOMARANAI WINK POLYSTAR/FUJIPACIFIC
2	1	KOIHITOYO SHIZUKA KUDO PONY CANYON/FUJIPACIFIC
3	NEW	TRUE LOVE YUI ASAKA HUMMING BIRD/NICHION/ROPPONGI ONGAKU
4	NEW	YUYAKE NO UTA MASAHIKO KONDO CBS/SONY/JOHNNYS
5	3	TONBO TSUYOSHI NAGABUCHI TOSHIBA/EMI/NICHION/YAMAHA/YUI
6	NEW	KATARITSUGUAINI HIROKO YAKUSHIMARU TOSHIBA/EMI/OFFICE MEL
7	NEW	KITSUI KOHJI TAMAKI KITTY/NICHION/KITTY M
8	4	AKI OTOKOGUMI BMG/VICTOR/JOHNNYS
9	NEW	NAMIDA TOMARE SHINOBU NAKAYAMA CBS/SONY/FUJIPACIFIC
10	6	AISHISUGITE TOSHIHIKO TAHARA PONY CANYON/JOHNNYS
1	NEW	ALBUMS
2	2	BARBEE BOYS ROOT 5 EPIC/SONY
3	3	HOUND DOG GOLD MOTHER AND CHILDREN
4	10	AKINA NAKAMORI BEST II WARNER/PIONEER
5	4	TRAIN-TRAIN THE BLUE HEARTS MELDACK
6	1	YUMI MATSUOTOYA DELIGHT SLIGHT LIGHT KISS TOSHIBA/EMI
7	NEW	BUCK-TICK TABOO VICTOR
8	6	MASASHI SADA YUME NO FUKUKORO FREE FLIGHT
9	5	BOOWY BOOWY SINGLES TOSHIBA/EMI
9	5	THE STREET SLIDERS SCREW DRIVER EPIC/SONY
10	7	TM NETWORK CAROL EPIC/SONY

MUSIC & MEDIA PAN-EUROPEAN CHARTS 2/14/89

		HOT 100 SINGLES
1	2	SOMETHING'S GOTTEN HOLD OF MY HEART MARC ALMOND EMI
2	1	THE FIRST TIME ROBIN BECK MERCURY
3	3	YOU GOT IT ROY ORBISON VIRGIN
4	8	GOOD LIFE INNER CITY 10 RECORDS
5	4	BUFFALO STANCE NENEH CHERRY CIRCA
6	7	HIGH DAVID HALLYDAY SCOTTI BROS./PHONOGRAM
7	5	SMOOTH CRIMINAL MICHAEL JACKSON EPIC
8	9	THE LIVING YEARS MIKE & THE MECHANICS WEA
9	15	SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS LONDON
10	11	TWIST IN MY SOBRIETY TANITA TIKARAM WEA
11	12	LA VIE LA NUIT DEBUT DE SOIREE CBS
12	6	ESPECIALLY FOR YOU KYLIE MINOGUE & JASON DONOVAN PWL
13	10	BRING ME EDELWEISS EDELWEISS GIG/WEA
14	13	JOUR DE NEIGE ELSA ARIOLA/BMG
15	20	LOVE TRAIN HOLLY JOHNSON MCA
16	19	JACK TO THE SOUND OF THE UNDERGROUND HITHOUSE ARS
17	16	TEARDROPS WOMACK & WOMACK 4TH & B'WAY
18	14	CUDDLY TOY ROACHFORD CBS
19	NEW	BABY DON'T FORGET MY NUMBER MILLI VANILLI HANSA/BMG/CHRYSALIS
20	18	ORINOCO FLOW ENYA WEA
1	1	HOT 100 ALBUMS
2	2	DIRE STRAITS MONEY FOR NOTHING VERTIGO
3	3	TANITA TIKARAM ANCIENT HEART WEA
4	4	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
5	5	ENYA WATERMARK WEA
6	6	U2 RATTLE AND HUM ISLAND
7	NEW	RICK ASTLEY HOLD ME IN YOUR ARMS RCA/BMG
8	NEW	NEW ORDER TECHNIQUE FACTORY
9	10	ROY ORBISON MYSTERY GIRL VIRGIN
10	NEW	MICHAEL JACKSON BAD EPIC
11	8	GARY MOORE AFTER THE WAR VIRGIN
12	9	PINK FLOYD DELICATE SOUND OF THUNDER EMI
13	7	FLEETWOOD MAC GREATEST HITS WARNER BROS.
14	NEW	SOUNDTRACK BUSTER VIRGIN/WEA
15	14	SOUNDTRACK COCKTAIL ELEKTRA
16	13	MYLENE FARMER AINSI SOIT-JE POLYDOR
17	12	CHRIS DE BURGH FLYING COLOURS A&M
18	15	THE TRAVELING WILBURYS TRAVELING WILBURYS VOL. 1 WILBURY RECORD CO.
19	16	GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
20	18	KIM WILDE CLOSE MCA
20	18	MICHEL SARDOU LA MEME EAU QUI COULE TREMA

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 2/10/89

		SINGLES
1	1	KOKOMO THE BEACH BOYS WEA
2	2	TEARDROPS WOMACK & WOMACK FES
3	4	I'M GONNA BE (500 MILES) THE PROCLAIMERS FESTIVAL
4	3	ESPECIALLY FOR YOU KYLIE MINOGUE & JASON DONOVAN FESTIVAL
5	8	YOU GOT IT ROY ORBISON VIRGIN/EMI
6	5	ROCK & ROLL MUSIC MENTAL AS ANYTHING CBS
7	7	HANDLE WITH CARE TRAVELING WILBURYS WEA
8	9	TUCKER'S DAUGHTER IAN MOSS FESTIVAL
9	12	ORINOCO FLOW ENYA WEA
10	14	KISS THE ART OF NOISE FEATURING TOM JONES POL
11	6	IF I COULD 1927 WEA
12	10	SHE MAKES MY DAY ROBERT PALMER EMI
13	15	PUT A LITTLE LOVE IN YOUR HEART ANNIE LENNOX & AL GREEN FES
14	11	I WANT YOUR LOVE TRANSVISION VAMP WEA
15	16	TWO HEARTS PHIL COLLINS WEA
16	18	EVERY ROSE HAS ITS THORN POISON CBS
17	13	THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION CBS
18	NEW	ANGEL OF HARLEM U2 FESTIVAL
19	20	BRING ME SOME WATER MELISSA ETHERIDGE FESTIVAL
20	19	DON'T WORRY, BE HAPPY BOBBY McFERRIN MANHATTAN
1	1	ALBUMS

Gospel LECTERN



by Bob Darden

ONE OF THE MOST PLEASANT surprises I received at year's end—and certainly one of the most spiritually uplifting—was folk legend Odetta's "Christmas Spirituals" from Alcazar Productions (P.O. Box 429, Waterbury, Vt. 05676). Although what she does has always technically been called folk music, it would be hard to ignore a release of spirituals of this quality.

Sister Odetta, of course—along with Woody Guthrie, Pete Seeger, the Weavers, and others—spearheaded the first bona fide folk boom in the '60s. But she has never stopped growing as an artist.

"I started collecting Christmas spirituals years ago," Odetta says. "We recorded some of them once before, but this is the first time we've done them with whatever I've accrued musically and personally 25 years later. I think I'm a different person now. Recording techniques are different, too."

Odetta remains woefully underrecorded after 40 years in business. She only has 20 or so albums to her credit, many of which are currently out of print. After 15 years without recording, Odetta worked on "Christmas Spirituals" and a live album, taped more than a year ago. Fortunately, producer Rachel Faro was able to resurrect the sound of her early classic recordings by locating Odetta's longtime acoustic bassist, Bill Lee, for the project.

Like all of the best folk singers, Odetta is a gifted amateur historian, musicologist, and sociologist.

"For 40 years now, I have been in the background of where songs come from. Folk music is a celebration of us as human beings, how we got over, around, or under in order to get through the day or improve our chil-

dren's lives."

Odetta says she believes another folk boom is building with the success of artists like Tracy Chapman, Suzanne Vega, Timbuk 3, and Michelle Shocked. And she likes them all.

"I remember some time ago, at a woman's festival in Boston, I was one of many folk artists performing," she says. "The second year, the sponsors added a young lady at the last minute and asked if I'd talk to her between shows. Her name was Tracy Chapman, and I felt at the time it was necessary to tell her what I had observed in 40 years. You know, things like 'a smile is not the whole thing and don't go around trusting people—get a lawyer you can trust.'"

"When her record came out, I started hearing it on the radio and I was absolutely overjoyed. I sent her a note thanking her for listening to an old lady—when she knew exactly what she had to do all along!"

Folk legend Odetta returns with spirituals on Alcazar

In addition to increasing her touring schedule, Odetta has been teaching a course at Evergreen State Univ. in Washington state titled "Bridging The Gap Between Art And Living."

"And later this year I'm going to be in an opera by Harry Partch," she says. "He's the guy who is so big in the microtonal music world—you know, the people who make their own instruments. One of his pieces is an opera version of the story of Oedipus and I'll play Jocasta in New York. Isn't that exciting?"

"There are several theme records I'd like to make. I'd like to do a whole record of Jimmy Driftwood's tall tales after visiting him in the Arkansas Ozarks. I have a dream of doing an album of Pete Seeger songs. And I dream of doing an album of the songs of Stevie Wonder. I've only heard him on the radio, but as I look back, there is a strong spirituality about the best of his work that I'd like to try and capture."

Jazz BLUE NOTES



by Jeff Levenson

JAZZ VOCAL GROUPS don't often emerge as true musical entities. Few demonstrate a stylistic approach that reaffirms a serious interest in the genre, and fewer still deserve a place among genuine contributors to jazz culture.

Enter New York Voices, five singers plus rhythm who explore territories mapped by Lambert, Hendricks & Ross in the '50s ("Sing A Song Of Basie") and the Manhattan Transfer two decades later ("Extensions").

As heirs apparent to these celebrated aggregates, the New York Voices have the potential to work both sides of that vexing issue of how to win respect from the jazz community and reach an ever-expanding consumer audience. The question is one of merging artistic merit and commercial viability, and one discovers performers who have successfully negotiated that problem about as often as major-league managers find left-handed shortstops batting .360.

This group, however, seems to know the score. What's more, the singers—Darmon Meador, Peter Eldridge, Caprice Fox, Sara Krieger, and Kim Nazarian—flaunt a winning mien and stage slickness that add luster to the weight and sophistication of their arrangements. At moments, they'll blend voices with an ear toward evoking the charts and instrumentation of a big band; other times, they'll adopt the street-corner demeanor of their vocal group forebears.

In performance recently, the group presented a groove-heavy original, titled "Who Knows," with melodic hooks aplenty; it bounced with a perfect-for-radio-airplay beat. On the next tune, in a remarkable shift of attitude, the Voices offered "Come Home," an a cappella original that coupled melancholic strains of desire with anticipatory tautness; the effect was eerie, inspiring,

chilling, sounding like a meeting among the Four Freshmen, the Swingle Singers, and a host of Benedictine monks chanting Gregorian hymns.

The New York Voices are working on a debut album. If it captures the clarity and focus of the group's stage act, expect to see a big marketing push by the label that just signed them—GRP.

TRUMPETING AN ARRIVAL: Wynton Marsalis has had many reputable young players refine their own identities within his groups—brother Branford, Kenny Kirkland, and Jeff Watts, among them. The latest to step out is pianist Marcus Roberts, whose new RCA issue, "The Truth Is Spoken Here," finds him in the company of Marsalis sidekicks (bassist Reginald Veal and saxophonist Todd Williams) as well as jazz veterans (drummer Elvin Jones and tenorist Charlie Rouse).

The New York Voices merge artistic, commercial appeal

My favorite track is Roberts' poignant solo of "Single Petal Of A Rose," a haunting ballad by Duke Ellington and Billy Strayhorn that stirs thoughts of a similarly constructed song, "Goodbye, Old Girl," penned by Richard Adler & Jerry Ross for the play "Damn Yankees." The respective melodies and changes are close, as is the overall mood both tunes summon. Roberts' floral arrangement of Duke's masterpiece is exactly what one would expect, given a composition so delicately named.

THAT'S WHAT FRIENDS ARE FOR: A bout of something-or-other felled Miles Davis recently while he was touring Europe. Quick calls to a few pals saved the day. Chick Corea stepped in and led the trumpeter's band in Milan, Italy, and Herbie Hancock came to the rescue the next night in Rome. Word is Miles is OK.

BACH TO THE BASICS: No, Mozart is not the man responsible for the Brandenburg Concertos, as reported here in a news item last week. The culprit was Bach. My apologies.

FOR WEEK ENDING FEBRUARY 25, 1989

Billboard

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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	2	13	REV. MILTON BRUNSON REJOICE WC 8418/A&M	1 week at No. One AVAILABLE TO YOU
2	18	5	BEBE & CECE WINANS SPARROW SPR 1169	HEAVEN
3	4	17	REV. CHARLES NICKS JR. SOUND OF GOSPEL SOG-173	FREE SPIRIT VOL 2
4	3	17	FLORIDA MASS CHOIR MALACO 6002	LET THE HOLY SPIRIT LEAD YOU
5	36	5	KEITH PRINGLE SAVOY 14788	NO GREATER LOVE
6	1	49	SHIRLEY CAESAR REJOICE WR8385/A&M	LIVE IN CHICAGO
7	13	17	THE CLARK SISTERS REJOICE WR8400/A&M	CONQUEROR
8	8	13	REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS KING JAMES KJ-208510/SOUND OF GOSPEL	PRAISE 88
9	5	13	TRAMAIN HAWKINS SPARROW SPR 1173	THE JOY THAT FLOODS MY SOUL
10	10	25	L.A. MASS CHOIR LIGHT 7-115-72017-7/LEXICON	GIVE HIM THE GLORY!
11	34	5	MYRNA SUMMERS SAVOY 14794	WE'ER GONNA MAKE IT
12	11	13	GOSPEL MUSIC WORKSHOP KING JAMES KJ-208511/SOUND OF GOSPEL	20TH ANNIVERSARY ED.1967-1987
13	7	5	COMMISIONED LIGHT 7-115-72019-3/LEXICON	WILL YOU BE READY?
14	12	13	THE MICHAEL FLETCHER CHORALE SOUND OF GOSPEL SOG-172	JESUS... HE'S THE ONE
15	9	65	YOLANDA ADAMS SOUND OF GOSPEL SOG-163	JUST AS I AM
16	14	17	THE RICHARD SMALLWOOD SINGERS REJOICE WR8406/A&M	VISION
17	NEW		THE WINANS SELKA 7501/SPARROW	LIVE AT CARNEGIE HALL
18	6	37	TAKE 6 REPRISE 25670/WARNER BROS.	TAKE 6
19	NEW		JAMES MOORE MALACO 4429	LIVE
20	NEW		THE GOSPEL KEYNOTES MALACO 4430	FROM THE HEART
21	17	37	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR SWEET RAIN 119	I'LL MAKE IT
22	19	49	THE NEW JERSEY MASS GOSPEL CHOIR LIGHT 7-115-72011-8/LEXICON	HOLD UP THE LIGHT
23	NEW		LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L AIR 10135	SO SATISFIED
24	22	5	RUDOLPH STANFIELD & NEW REVELATIONS SOUND OF GOSPEL SOG-170	SEE WHAT GOD HAS DONE
25	20	17	DARYL COLEY LIGHT 7-115-72018-5/LEXICON	I'LL BE WITH YOU
26	28	5	REV. F.C. BARNES & REV. JANICE BROWN ATLANTA INT'L AIR 10130	LIVE
27	16	25	REV. CLAY EVANS SAVOY 14793	HE'LL BE THERE
28	15	45	THE JACKSON SOUTHERNAIRES MALACO 4426	POWER PACT
29	NEW		NICHOLAS COMMAND 1013	LIVE IN MEMPHIS
30	RE-ENTRY		REV. M. BRUNSON/THOMPSON COMM. SINGERS REJOICE WR 8369/A&M	IF I BE LIFTED
31	37	41	KINGDOM LIGHT 7-115-72006-1/LEXICON	AMAZING
32	NEW		RON WINANS SELKA 7502/SPARROW	FAMILY & FRIENDS CHOIR
33	33	5	CHARLES FOLD & THE CHARLES FOLD SINGERS MUSCLE SHOALS SOUND 8006/MALACO	YES
34	23	49	THE GEORGIA MASS CHOIR SAVOY 7093	WE'VE GOT VICTORY
35	27	37	THE WILLIAMS BROTHERS MELENDO 2257	A NEW BEGINNING
36	35	61	VANESSA BELL ARMSTRONG JIVE 107411/RCA	VANESSA BELL ARMSTRONG
37	26	5	SLIM & THE SUPREME ANGELS MELENDO 2259	DEATH & THE BEAUTIFUL LADY
38	24	25	DOUGLAS MILLER REJOICE WR8395/A&M	SING UNTIL MORNING
39	32	21	VERNESSA MITCHELL COMMAND CRV 1011	HIGHER GROUND
40	21	89	NEW JERUSALEM BAPTIST CHURCH CHOIR SOUND OF GOSPEL SOG-28160	SHOW ME THE WAY

(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.

WORD # 1's

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POP

PICKS

FINE YOUNG CANNIBALS

The Raw & The Cooked

PRODUCER: Mark Johnson, David Z. Jerry Harrison.
Fine Young Cannibals
I.R.S. 6273

Irrepressibly catchy second album by British threesome is bolstered by Roland Gift's distinctive voice and percolating beats. First single, "She Drives Me Crazy," is moving up the charts. It could easily be followed by a number of selections including "Don't Look Back," "It's OK (It's Alright)," or "Tell Me What," reminiscent of Jerry Butler's "He Don't Love You (Like I Love You)."

RECOMMENDED

FIRE TOWN

The Good Life

PRODUCER: Michael Frondelli
Atlantic 81945

Wisconsin band's second major-label offering serves up more of the same jangly guitars and swirling well-written songs that have made it a college favorite. With tunes like title track, "Under Your Spell," and "She Reminds Me Of You," band is ripe to break through to album radio.

THE PROCLAIMERS

Sunshine On Leith

PRODUCER: Pete Wingfield
Chrysalis 41668

These Scottish lads make the fellows in Big Country sound like they sing with no accent. But the strong, strong lilt only adds to twins Charlie and Craig Reid's appeal. Unlike their first effort, which relied only on the brothers' vocals and Charlie's guitar, this album features the backing of a full band that thankfully never smothers the duo's fresh, winsome appeal. Best tracks are "I'm Gonna Be (500 Miles)" and "I'm On My Way."

EXODUS

Fabulous Disaster

PRODUCERS: Gary Holt, Rick Hunolt & Marc Senesac
Combat/Relativity 88561-2001

Long-lived thrash-metal outfit shows signs of breaking out of the pack with this high-temperature outing. Blazing originals like title cut and slam-dance instructional, "The Toxic Waltz," will cut ice with the headbanging faithful, while good-humored cover of War's "Low Rider" will open doors to new (and maybe even older) recruits.

SHOK PARIS

Concrete Killers

PRODUCER: Kevin Beamish
I.R.S. 42236

On second album, Cleveland-based quintet of metal musketeers wears influences on its collective sleeve rather well here—from "Machine Head"-era Deep Purple on the up-tempo numbers to Boston on power balladry. Still, group is still a bit too short on distinctive marks of its own to break the bank with current slab; maybe third time's the charm.

MURPHY'S LAW

Back With A Bang

PRODUCERS: Murphy's Law
Profile 1275

Wisacre demihardcore quartet from New York draws plenty of teen-oriented yuks on its second Profile blast. Airplay-proof odes to beer and pot-smoking and parodic material sending up everything from TV commercials to ska music won't endear the over-20 populace, but young audience on the 'core side of the Beastie Boys may snatch at it.

THRASHING DOVES

Trouble In The Home

PRODUCERS: Gavin Mackillop & Thrashing Doves

A&M 5235

U.K. group reflects growth on second stateside flight, as heavily augmented quartet's tunes eschew the ready-made emotions heard on its debut for a broader musical palette. "Sister Deals," fine rock ballad "Lorelei," and roaring title cut could bring band the alternative and album rock radio acceptance it missed first time out.

GENE RYDER

Last Cigarette And A Blindfold

PRODUCER: Tom Dowd
Mercury 836773

Rock'n'roller throws in a healthy dose of folk and country on his debut. Virginia-bred singer weaves tales with his throaty vocals and guitar. Best bets are "Willy," "Hyenas," and "Feels Like A Gun."

THE BUCK PETS

PRODUCER: Ron St. Germain
Island 791049

Screaming guitars, pounding drums, and understated vocals from all-male quartet meant to be played real loud. Best bets: "Inamorata," "More And More," and the catchy "Perfect."

PHILIP GLASS

1000 Airplanes On The Roof

PRODUCER: Kurt Munkacsi
Virgin 91065

Score for the "science fiction music drama" by neoclassical composer Glass and dramatist David Henry Hwang ("M. Butterfly") may pick up a few pop listeners thanks to Linda Ronstadt's wordless vocalizing over patented serial riffs. But seasoned listeners won't find any especially new musical moves in these grooves.

TOO MUCH JOY

Son Of Sam I Am

PRODUCER: Michael James
Alias A003

Scarsdale, New York, quartet has an overactive sense of humor; fortunately, it's matched by sharp songcraft and an ear for great pop harmonies, making it ideal for college or alternative formats. "Clowns" and "Bad Dog" are undeniably catchy rockers, while "Hugo!" is a delicious rock'n'roll slagfest. It even reverses the current rock-into-rap trend by ably covering L.L. Cool J's "That's A Lie." Contact: 415-546-1863.

BLACK

PICKS

EL DeBARGE

Gemini

PRODUCER: El DeBarge
Motown 6264

El is back on the elevator to the top floor with the funky, fast-climbing "Real Love." Just as important is the production, which is solid throughout, making this return sure-footed, consistent, and strongly crafted from the inside out. "Turn The Page" and "Somebody Loves You" are lifted by El's sweet n'high lilt, keeping the string alive on this big winner for MCAtown—and DeBarge.

KWAMÉ

Boy Genius Featuring A New Beginning

PRODUCERS: Hurby Luv & the Invincibles
Atlantic 81941

Debut of 17-year-old rapper gets wonderful touch from Salt-N-Pepa producer. Full of gentle, fun, self-promoting raps, the eight-song album is deservedly getting big label push. Tops are "U Gotz 2 Get Down," "The Man We All Know And Love," and "The Mic Is Mine."

RECOMMENDED

SPOTLIGHT



GEORGE STRAIT

Beyond The Blue Neon

PRODUCERS: Jimmy Bowen, George Strait
MCA 42266

Strait doesn't tamper with his proven platinum formula here as he mixes Texas dance-hall tunes with hard-country weepers. His Frizzell-inflected voice and tight, versatile band are especially effective on the whimsical "Hollywood Squares," the tear-stained "Leavin's Been Comin' (For A Long, Long Time)," and the rhythmic "Baby's Gotten Good At Goodbye."

NEW AND NOTEWORTHY

ROXETTE

Look Sharp!

PRODUCERS: Clarence Ofterman, Adam Moseley
Parlophone/EMI 7910981

Coed Swedish duo has already burst on the U.S. scene in a big way with "The Look." Friendly Eurodance tunes percolate through the 12-song album, most notably "Dressed For Success," "Paint," and "Dance Away." They're probably not the next Abba, but chances are Roxette will last longer than the last Scandinavian sensation, a-Ha.

DE LA SOUL

3 Feet High And Rising

PRODUCER: Prince Paul
Tommy Boy 1019

And now for something completely different. The flower children of hip-hop, this Long Island, N.Y., trio creates a whole new sound on its debut. Combine '60s pop, hit songs from the '70s—including tunes from Steely Dan and Hall & Oates—and mix them with gentle rap and then you start to have a clue of what's going on here. Though the first two singles haven't set the world on fire, there are 20 more songs to choose from, including such gems as "Eye Know" and "Me Myself And I."

N.W.A.

Straight Outta Compton

PRODUCERS: Dr. Dre & Yella
Priority/Ruthless 57102

Exec-produced by smash-through rapper Eazy-E, this testament to L.A.'s explosiveness and exploding rap scene is strictly from the street. No crossover conniptions here, just the hard stuff shot from the hip Uzi-style on "Express Yourself," "Quiet On That Set," and title cut. Explicit lyrics on parade.

ROSE ROYCE

Perfect Lover

PRODUCERS: Various
Atlantic 81944

Soulful quintet is still trying to recapture the level of success to which it vaulted with "Car Wash" in 1976. This album has several contenders, including the graceful "I Want You" and catchy "Living In Your World." Lead singer Lisa Taylor

sounds great.

THE RIGHT CHOICE

PRODUCERS: Wayne Douglas Jr., Ron Kersey
Motown 6257

Memphis pop-funk group that got caught in the Motown-MCA transition in late '88 with a tune at the top of the charts gives the term "follow-up LP" new meaning. What amounts to a new album features a new untested single, "Secret Wish." Better to be lucky than funky.

COOL'R

PRODUCER: Lou Adler
Ode/A&M 5230

First release from Adler's reactivated imprint is an atypical but nonetheless winning project from the vet producer/label lord. Portland, Ore.-based quintet has a real way with writing melodic-material, and sweetly sung tunes like "Victim" and "Here's To You" show natural crossover potential.

JAZZ

PICKS

SPECIAL EFX

Confidential

PRODUCERS: Chielu Minucci & George Jinda
GRP 9581

Minucci and Jinda did not chart last time out, but the airy and provocative formula heard on earlier albums should return the act to strong selling form, and big preorders proved that retailers have faith in this project. Two commercially oriented cuts in the middle of the program sound out of place and may annoy act's loyal cult, though not enough to chase away sales.

RECOMMENDED

MULGREW MILLER

The Countdown

PRODUCER: Orrin Keepnews
Landmark 1519

Although the lineup here reads like a quickly arranged all-star session, the underrated pianist and his noted colleagues Joe Henderson, Tony Williams, and Ron Carter play warmly and sympathetically on a nicely constructed program of mostly original compositions.

CHARLIE ELGART

Signs Of Life

PRODUCER: Charlie Elgart
Novus/RCA 3045

Contemporary jazz keyboardist Elgart holds forth on his debut surrounded by quality players, most notably Mack Goldsberry on saxophone and drummer Karl Latham. Throughout, Elgart blends acoustic and synthetic elements tastefully for such winning numbers as "Float" and "I Cry For You."

THE 20TH CONCORD FESTIVAL ALL STARS

PRODUCER: Carl E. Jefferson
Concord Jazz 366

Commemorative studio session cut last year boasts but one new original in a somewhat dog-eared repertoire, but players—Red Holloway, Sweets Edison, Gene Harris, Ray Brown, and Jeff Hamilton—manage to instill some vigor into the musical war horses.

VARIOUS ARTISTS

Honkers & Bar Walkers

PRODUCERS: Lew Simpkins & Fred Mendelsohn
DeMark 438

Reissue of saxophone-fronted sides cut in the '50s for the Chicago-based United and States labels spotlight instrumentals and a few vocals on the cusp of R&B and jazz. Jimmy Forrest's original "Night Train" highlights a generally swinging group of obscure hard-bopping tracks.

COUNTRY

PICKS

HANK WILLIAMS JR.

Greatest Hits III

PRODUCERS: Jimmy Bowen, Hank Williams Jr., Barry Beckett, Jim Ed Norman
Warner/Curb 25834

A fine representation of Williams' styles and themes, including "Ain't Misbehavin'," "Mind Your Own Business," "Heaven Can't Be Found," and the current single that ironically pairs him with his father, "There's A Tear In My Beer."

BILLY JOE ROYAL

Tell It Like It Is

PRODUCER: Nelson Larkin
Atlantic America 91064

Royal's vocals are intense, intimate, and always heart-touching in this mix of new tunes and oldies. Best cuts: "Tell It Like It Is," "He Don't Know," and "Till I Can't Take It Anymore."

LACY J. DALTON

Survivor

PRODUCERS: Jimmy Bowen, James Stroud, Lacy J. Dalton
Universal 42264

After an absence of nearly two years, Dalton returns as grand and gritty as ever. Her distinctively husky delivery is matched with uniformly strong material, the best of which embraces "The Heart," "I'm A Survivor," and "Me And These Arms."

CLASSICAL

RECOMMENDED

BARBER: CELLO CONCERTO; BRITTEN: SYMPHONY FOR CELLO & ORCHESTRA

Yo-Yo Ma, Baltimore Symphony Orchestra,
Zinnman
CBS MK44900

The Barber has never been treated so glamorously on disk before. A romantic piece, despite its biting, modern idiom, it woos listener attention, especially in this brilliant reading. The Britten is of somewhat lesser substance, although it too benefits from this high-level advocacy.

COPLAND: CLARINET CONCERTO; MUSIC FOR THE THEATRE; QUIET CITY; DANCE PANELS

David Shifrin, New York Chamber Symphony,
Schwarz
Angel CDC 49095

The Clarinet Concerto has come in for repeated disk attention recently, reinforcing its stature as a major vehicle for the instrument. In this absorbing performance it is joined by the somewhat dated "Theatre" suite, and two other works of greater interest. Superior recorded sound.

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

SHEENA EASTON *Days Like This* (4:10)
 PRODUCERS: L.A., Babyface
 WRITERS: L.A. Reid, Babyface
 PUBLISHERS: Kear/Hip Trip, BMI
MCA 53499 (12-inch version also available, **MCA 23932**)

Enchanting second single from "The Lover In Me" has the hooks and charm to keep Easton's high profile going full steam ahead.

CHER & PETER CETERA *After All (Love Theme From "Chances Are")* (4:06)
 PRODUCER: Peter Asher
 WRITERS: Tom Snow, Dean Pitchford
 PUBLISHERS: Snow/Pitchford/Trip Star, BMI
Geffen 7-27529 (c/o Warner Bros.)

From the new film "Chances Are" and a new Cher album, this contemporary romantic number joins two distinctive singers whose vocals complement well.

TIFFANY *Radio Romance* (4:04)
 PRODUCER: George E. Tobin
 WRITERS: John Duarte, Mark Paul
 PUBLISHER: George Tobin, BMI
MCA 53623

Inexcusably boring and one-dimensional hi-NRG from an artist who should be utilizing her popularity by trying material a bit more challenging. One sugar too many.

BOYS CLUB *The Loneliest Heart* (3:39)
 PRODUCERS: David Cole, Michael Verdick
 WRITERS: Michel Jeffries, Jay Logan
 PUBLISHERS: Almo/Michael Jeffries/Jay Kevin/Logan, ASCAP/BMI
MCA 53507

Follow-up to "I Remember Holding You" is just as infectious and merits multifaceted attention. The gingerly paced pop tune with R&B underpinnings works.

FIXX *Driven Out* (3:58)
 PRODUCER: William Wittman
 WRITER: C. Curnin
 PUBLISHER: Colgems-EMI, ASCAP
RCA 8837-R

Act has opted for a more straight-ahead rock approach, which has proven to be the smart move since this cut garnered the No. 1 position on the Album Rock chart last week.

EUROPE *Let The Good Times Rock* (4:03)
 PRODUCER: Ron Nevison
 WRITER: J. Tempert
 PUBLISHER: Screen Gems-EMI, BMI
Epic 34-68547 (c/o CBS)

Conventional rocker from "Out Of This World."

NYLONS *Poison Ivy* (3:21)
 PRODUCER: David Foster
 WRITERS: Jerry Leiber, Mike Stoller
 PUBLISHERS: Jerry Leiber/Mike Stoller, ASCAP
Windham Hill TS-0032 (c/o A&M)

Quartet has reinterpreted this pop classic by adopting a sparse instrumental backing to accompany its stellar vocal arrangements.

CHOIRBOYS *Run To Paradise* (4:06)
 PRODUCERS: Peter Blyton, Brian McGee, Choirboys
 WRITERS: M. Gable, B. Carr
 PUBLISHER: Australian Mushroom, ASCAP
WTG 31-68564 (c/o CBS)

Inoffensive and recognizable power rock.

KEITH RICHARDS *Make No Mistake* (4:52)
 PRODUCERS: Keith Richards, Steve Jordan
 WRITERS: K. Richards, S. Jordan
 PUBLISHER: Promopub B.V., PRS
Virgin 7-99240 (c/o Atlantic)

Loose and relaxed vintage-style rock'n'soul is a likely candidate for top 40 and is certainly a treat. Sarah Dash is Richards' featured duet partner.

APOLLONIA *Mismatch* (4:11)
 PRODUCER: Bobby Sandstrom
 WRITERS: Apollonia, T. Lupton, M. Price, B. Sandstrom
 PUBLISHERS: Bobby Sandstrom/Jobete/Tuneboy II, ASCAP
Warner Bros. 7-27589 (12-inch reviewed Jan. 28)

BELDREN *Slave To Fashion* (4:00)
 PRODUCER: Gary Spaniola
 WRITERS: Beldren, G. Spaniola
 PUBLISHERS: AnArt/SBK April, ASCAP
 MIXER: Gary Spaniola
R&A SE-0401 (12-inch single)

Slick, technopop, "you-are-what-you-wear" commentary. Contact: 313-646-8638.

BLACK

SKYY *Start Of A Romance* (3:43)
 PRODUCER: Randy Muller, Solomon Roberts Jr.
 WRITERS: Tommy McConnell, Joe Williams
 PUBLISHER: Alligator, ASCAP
Atlantic 7-88932 (12-inch version also available, **Atlantic 0-86444**)

Ushering in a new album is the title track from an act that celebrated its 10th anniversary last year. Street-smart first single and new label affiliation should find the act Skyrocketing up the chart.

KARYN WHITE *Love Saw It* (3:45)
 PRODUCERS: L.A., Babyface
 WRITERS: L.A. Reid, Babyface, D. Simmons
 PUBLISHERS: Kear/Hip Trip/Green Skirt, BMI
Warner Bros. 7-27538

White and Babyface's vocals radiate like sunlight on this heartfelt midtempo ballad, which follows two No. 1 smashes. The buck won't stop here.

ROBERTA FLACK *Uh-Uh Ooh-Ooh Look Out (Here It Comes)* (3:59)
 PRODUCER: Jerry Hey
 WRITERS: Nickolas Ashford, Valerie Simpson
 PUBLISHER: Nick-O-Val, ASCAP
Atlantic 7-88941 (12-inch version also available, **Atlantic 0-86435**)

Expertly produced R&B/pop number hopefully should help the excellent "Oasis" project receive even more deserved exposure.

CHAKA KHAN *Baby Me* (4:04)
 PRODUCER: Russ Titelman
 WRITERS: Holly Knight, Billy Steinberg
 PUBLISHERS: Billy Steinberg/Makiki/Knighty Knight/Arista, ASCAP
Warner Bros. 7-27541

Highlight from the "C.K." project is a textured, seductive R&B number that could secure pop and adult contemporary support with proper setup.

ANNE G. *If She Knew* (3:53)
 PRODUCERS: Anne G., Eddie Irons
 WRITERS: Anne G., Eddie Irons
 PUBLISHER: 2560, ASCAP
Atlantic 7-88933 (12-inch version also available, **Atlantic 0-86445**)

The nursery rhyme simplicity of this R&B/dance number from the Memphis, Tenn., native is annoyingly infectious.

BONNIE BYRD *Good Girl* (5:57)
 PRODUCER: Nyles Arrington
 WRITER: Nyles Arrington
 PUBLISHER: Man David
Wadworth 417 (12-inch single)

Quiet storm and jazz-oriented outlets should discover this gem of a release. Classy R&B feel recalls the contemporary work of Nancy Wilson and Anita Baker. Contact: 201-569-6905.

CONSTINA *Are You Lonely Tonight* (3:59)
 PRODUCER: Reggie Lucas
 WRITERS: R. Lucas, L.L. Smith
 PUBLISHERS: Lucas, BMI/Desert Girl, ASCAP
Columbia 38-68546 (12-inch version also available, **Columbia**)

Vocals on this midtempo R&B number are sweetly promising; unfortunately, the track itself is somewhat dry.

M.C. SHAN *Juice Crew Law* (4:09)
 PRODUCER: Marley Marl
 WRITERS: Shawn Motke, Marlon Williams
 PUBLISHERS: Cold Chillin'/EM Marl Int'l/M.C. Shan/WB, ASCAP
Cold Chillin' 7-27555 (c/o Warner Bros.) (12-inch version also available, **Cold Chillin' 0-21159**)

Kickin' track from M.C. Shan's latest can cold rock a party with a serious kick drum, evil bassline, and a hype rhyme to match. Guilty as charged.

FOUR TOPS *Change Of Heart* (4:10)
 PRODUCER: Narada Michael Walden
 WRITER: P. Kelly
 PUBLISHER: Tree/Kelly, BMI
Arista AS1-9801

Pop midtempo love song is the third single from the foursome's "Indestructible."

FREAK L. *Line For Line* (3:47)
 PRODUCER: Vandy C
 WRITERS: V. Colter, W. Mitchell, T. Smith
 PUBLISHERS: Cousin Ice/Get Busy or Get Lost, ASCAP
Urban Rock UR-937 (12-inch single)

Another strong rap release from L. Kudos to Vandy C for his sharp production. Contact: 212-315-0540.

ANGEL FERREIRA *Wet Jam* (3:03)
 PRODUCER: Al McKay
 WRITER: Crudup
 PUBLISHERS: Existia West/Al-Mc/Debba, BMI
Existia 2120-2 (12-inch single)

The lyrics at moments could use a bit of polishing, but the up-tempo, Minneapolis-influenced number is musically radio-ready. Contact: 213-620-9255.

COUNTRY

ALABAMA *If I Had You* (3:33)
 PRODUCERS: Barry Beckett, Alabama
 WRITERS: Danny Mayo, Kerry Chater
 PUBLISHERS: Acuff-Rose, Tioaga Street, Hear No Evil, BMI
RCA 8817-7-R

The best cut from Alabama's newest album is a stunning love ballad. Randy Owens' sensuous and sincere delivery receives perfect background vocal and instrumental support.

DWIGHT YOAKAM *I Got You* (3:25)
 PRODUCER: Pete Anderson
 WRITER: Dwight Yoakam
 PUBLISHER: Coal Dust West, BMI
Reprise 7-27567 (c/o Warner Bros.)

Coming off a No. 1 hit, Yoakam is on the roll of his career. Craftily worded song shimmers with Yoakam's powerful and precise delivery and Anderson's effective no-frills production touch.

RODNEY CROWELL *After All This Time* (3:58)
 PRODUCERS: Tony Brown, Rodney Crowell
 WRITER: R. Crowell
 PUBLISHERS: Granite/Coolwell, ASCAP
Columbia 38-68585

A gentle and fond looking back to an idealized love. Slow, melodic, and poetic.

GAIL DAVIES *Waiting Here For You* (2:05)
 PRODUCERS: Jimmy Bowen, Gail Davies
 WRITER: Gail Davies
 PUBLISHERS: Silverline/Sweet Bird, BMI
MCA 53505

Davies returns with a solid country sound and her usual arrow-straight vocals.

SHOOTERS *If I Ever Go Crazy* (3:02)
 PRODUCER: Walt Aldridge
 WRITERS: W. Aldridge, S. Aldridge
 PUBLISHER: Rick Hall, ASCAP
Epic 34-68587 (c/o CBS)

Effective musical arrangement behind vocals that are honest, but somewhat tame.

JONATHAN EDWARDS *It's The Natural Thing* (3:41)
 PRODUCERS: Wendy Waldman, Jonathan Edwards
 WRITERS: Mac McAnally, Tommy Brasfield
 PUBLISHERS: Beginner/Milene, ASCAP
MCA 53613

Breezy, springtime melody and snappy, happy-go-lucky lyrics from two songwriting greats make a solid statement of affection, flavored with the style of James Taylor. The second single from an album of pure listening pleasure.

VICKI BIRD *Mem'ries* (2:53)
 PRODUCER: Jerry Bradley
 WRITERS: L. Hargrove, S. Hargrove
 PUBLISHERS: Careers, BMI

16th Avenue 70421
 Smooth and articulate, Bird's vocal performance floats softly amid delicate production. Label based in Nashville.

GARY STEWART *Rainin', Rainin', Rainin'* (3:19)
 PRODUCER: Roy Dea
 WRITERS: G. Stewart, M. L. Stewart, D. Smith
 PUBLISHER: Blue Dea, BMI
Hightone 509

Stewart gives this domestic dirge his full steeped-in-woes, mountain-mournful treatment. Gloom to the 10th power.

BILL & ROY *What Are They Doin' To Country* (2:31)
 PRODUCERS: Jack Gale, Jim Pierce
 WRITERS: John Moffatt, Jackson Leap
 PUBLISHERS: Songmedia/Bugshoot, BMI
Gallery II G-028

Hilarious put-down of "modern" country muzak with its synthesizers, Yankee yokels, strings galore, and "strange electric noises." Moan Bill and Roy, "When I'm half in the bag/I want to hear the Hag/So get that silly stuff off my machine." Contact: 305-935-4880.

CRAIG SOUTHERN *Tell Tale Signs* (2:40)
 PRODUCER: Alex Zanetis
 WRITER: Alex Zanetis
 PUBLISHER: Jack O'Diamonds, BMI
Royal Master RM 8901

The anatomy of a breakup in the making. Terse and convincingly done. Contact: P.O. Box 140441, Nashville, Tenn. 37214.

TERRY STAFFORD *Lonestar Lonesome* (2:50)
 PRODUCER: John Fisher
 WRITERS: S. Stone, J. Cunningham
 PUBLISHER: A.T.V., BMI
Player PI-134

The Texas sentiments are run-of-the-mill, but Stafford conveys them with conviction. Contact: 615-256-3616.

DANCE

LATIN RASCALS *It Must Be You* (6:00)
 PRODUCERS: Albert Cabrera, Tony Moran
 WRITERS: A. Cabrera, T. Moran, M. Quayle, A. Tripoli
 PUBLISHER: Tin Pan Apple/Latin Rascals/Sir Mac of Quayle, BMI/Andy Panda, BMI
 MIXERS: "Little" Louie Vega, Latin Rascals, Todd Terry
Tin Pan Apple 871 597-1 (c/o PolyGram) (12-inch single)

Duo is jammin' with one of its hottest offerings as artists. Latin/freestyle number incorporates a knowing street element with a strong song and delivery. Killer break.

CHERRELLE *Affair* (6:09)
 PRODUCERS: Jimmy Jam, Terry Lewis
 WRITERS: James Harris III, Terry Lewis
 PUBLISHERS: Avant Garde/Flyte Tyme, ASCAP
 MIXER: Keith Cohen
Tabu 429-68199 (c/o CBS) (12-inch single; 7-inch reviewed Feb. 4)

TYREE FEATURING KOOL ROCK STEADY *Turn Up The Bass* (timing not listed)
 PRODUCER: Tyree Cooper
 WRITER: Tyree Cooper
 PUBLISHER: Popstar, BMI
 MIXERS: Tyree, Fast Eddie, Julian Jumpin' Pete D.J.
International 970 (12-inch single)

Chicago producer/artist could hit big time with a timely house-influenced rap that's familiar enough to get attention from programmers and distinctive enough to stand out in the crowd. Contact: 312-559-1845.

THAT PETROL EMOTION *Groove Check* (6:36)
 PRODUCER: Roli Mosimann
 WRITERS: Claran McLaughlin, Reamann O'Gormain, Steve Mack
 PUBLISHER: Copyright Control
 MIXER: Ivan Ivan
Virgin 0-96580 (c/o Atlantic) (12-inch single)

Straightforward dance-oriented rock given an engagingly rough dance pulse.

SERIOUS INTENTION *We Know* (6:48)
 PRODUCER: Paul Simpson
 WRITERS: P. Simpson, A. Malloy
 PUBLISHERS: Paul Simpson, BMI/Knotsew, ASCAP
 MIXER: Pablovina RaBaN

Easy Street EZS-7544 (12-inch single)
 Todd Terry-like reworking of the act's club classic "You Don't Know."
 Contact: 212-254-7979.

IAN IYCE *Dirty Dancing (Shake It Up)* (6:17)
 PRODUCERS: John Bastianelli, Tommy Uzso
 WRITERS: John Bastianelli, Larry Lange
 PUBLISHERS: Street Tuff/Weebie/Hot Winter, ASCAP
 MIXER: Tommy Uzso
Smokin' TAI-126611 (12-inch single)
 Notable ethereal freestyle track simmers. Contact: 212-262-0385.

FAST EDDIE *Yo Yo Get Funky Fast Eddie* (timing not listed)
 PRODUCER: Rocky Jones, Fast Eddie
 WRITER: not listed
 PUBLISHER: Popstar, BMI
 MIXER: Fast Eddie
D.J. International 968 (12-inch single)
 Can serve as a sequel to the aforementioned Tyree single with a heavier acid bent. Pumpin' for the Rob Base-lovin' clubgoers. Contact: 312-559-1845.

KLUB FEATURING CRYSTAL GLASS *Stand Up* (4:58)
 PRODUCER: Glenn "Sweetie-G" Toby
 WRITER: Glenn Toby
 PUBLISHERS: Street Tuff, ASCAP/Sweetman, BMI
 MIXERS: Boyd "Juice" Jarvis, Glenn "Sweetie G" Toby
Smokin' TAI-126613 (12-inch single)
 Underground cut delivers a glossy R&B rhythm and succinct arrangement. Note the "glasshouse dub." Contact: 212-262-0385.

DANIELLE DAX *Cat-House* (3:33)
 PRODUCER: Danielle Dax
 WRITERS: Danielle Dax, David Knight
 PUBLISHER: Copyright Control
Sire 0-21128 (c/o Warner Bros.) (12-inch single)
 Cult fave has been receiving broader exposure on the college and alternative market with the U.S. collection "Dark Adapted Eye." Pile-driving dance rock radiates with energy. Don't miss the warped, acid house flip, "Cold Sweat."

RIKI BROOKS *I Need Love* (timing not listed)
 PRODUCER: Tony Collins
 WRITER: Tony Collins
 PUBLISHER: NON, ASCAP
 MIXERS: Rob Paustian, Tony Collins
Faustco FRI-2462 (12-inch single)
 Likable, female-sung, Latin-tinged pop.

SYLVESTER *You Make Me Feel (Mighty Real)* (6:51)
 PRODUCER: not listed
 WRITER: Sylvester, Warrick
 PUBLISHERS: Beekeeper/Tipsyl, ASCAP
 MIXERS: Les Massengale, Bradley D. Hinkle
Fantasy D-3108 (12-inch single)
 This club classic has received a pretty faithful remix for reissue. Contact: 415-549-2500.

AC

GREGG ALLMAN & TERRI RICE *In You (I Found Me)* (3:59)
 PRODUCER: Scott MacLellan
 WRITERS: Richard Berardi, Michael Berardi
 PUBLISHER: Berardi Brothers, BMI
Vision VR-4506

Programmers should seek out this straight-ahead rock ballad: Duet exudes crisp production and memorable performances with potential to be a chart-topping sleeper. Contact: 305-893-9191.

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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LIFELINES

BIRTHS

Boy, Dillon Jon, to **John Luongo** and **Joy Witner**, Jan. 8 in New York. He is a producer and artist manager. She is an artist on CBS.

Girl, Jaimie Michelle, to **Jeff** and **Sharon Bass**, Jan. 18 in New Bruns-

wick, N.J. He is a graphic artist and chyron operator for Unitel Video Services Inc., New York. She is a scheduling coordinator for Engelhard Corp., Edison, N.J.

Boy, Hunter Mark, to **Lafe** and **Mary Ann Dutton**, Jan. 21 in Montpelier, Vt. He is manager of Alcazar Productions, a Waterbury, Vt., inde-

pendent record company and national distributor.

Girl, Jaelyn Rachel, to **Jay** and **Lydia Rosenberg**, Jan. 26 in New York. He is director of purchasing/advertising, record division, for The WIZ. She is VP of media spot buying at BBD&O Advertising, New York.

Boy, David Louis, to **David** and **Kathy Raye Houston**, Jan. 31 in Shreveport, La. He is a star of the Grand Ole Opry. She is a former Miss Louisiana.

Girl, Danielle Jae, to **Randy** and **Diane Miller**, Feb. 5 in Los Angeles. He is senior marketing director at RCA Records.

Girl, Molly Elizabeth, to **Barry** and **Paula Mardit**, Feb. 4 in Detroit. He is director of programming operations at WWW/WCXI Detroit.

Girl, Emily, to **Bill** and **Abra Ward**, Feb. 9 in Seal Beach, Calif. He is drummer of the original heavy metal band Black Sabbath.

MARRIAGES

Forrest Haller to **Joni Gosney**, Jan. 6 in Rancho Santa Fe, Calif. He

is VP of Aerobics Records Inc. and San Diego area sales rep for City Hall Record Distributors.

Guthrie Kennard to **Linda Jones**, Feb. 12 in Dallas. He is a songwriter and bass guitarist with the Ray Willie Hubbard band. She is Southwest regional marketing coordinator for CBS Records.

Aaron Anderson to **Lacy J. Dalton**, Feb. 14 in Carmel, Calif. He is Dalton's tour manager. She is a recording artist for MCA/Universal.

DEATHS

Leslie R. Martin, 67, in his home, Jan. 30 in Sedro Woolley, Wash. Martin, nicknamed "Tiny," was bassist with the Boston Symphony Orchestra from 1957 until his retirement in 1987. Martin began playing at age 10 in Seattle, and by age 16 was a member of the Seattle Symphony. After his high school graduation, he toured with such jazz bands as Gene Krupa, Ted Weems, and Skinny Ennis. In 1947, he returned to the Seattle Symphony as principal bassist. He became principal bassist of the Berkshire Music Center Orchestra in 1950. During the mid-'70s, he and three colleagues formed a jazz quartet called the WUZ. Martin taught at Boston Univ.'s School of Fine and Applied

Arts and the New England Conservatory of Music, as well as offering private lessons. He is survived by his wife, two children, and four grandchildren.

Grayce DeVol, 76, after being in a coma for nine months, Feb. 1 in Burbank, Calif. She was the wife of screen and TV composer/recording artist Frank DeVol. She is survived by her husband, two daughters, and four grandchildren.

Trevor Lucas, 45, of a heart attack, Feb. 4, in Sydney, Australia. The singer/songwriter, producer, and guitarist fronted the Elektra group Eclecction and spent five years with Fairport Convention, marrying the group's singer, the late Sandy Denny. He is survived by his wife Elizabeth and two children. (See story, page 64.)

Jerry Shifrin, 58, of cancer, Feb. 8 in Miami. A veteran of the entertainment industry, Shifrin worked with such organizations as Cash Box, Cameo-Parkway Records, and Cadence Records. He is survived by his wife, Gail, and three sons, Brad, Steven, and Jamie.

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

PANGAEA, EX-PREZ SWAP SUITS

(Continued from page 6)

named in the suit.

Pangaea and Copeland have filed a countersuit, denying Reed's allegations and claiming that because of her "serious and willful misconduct," the label has sustained substantial damages. It asks the court for an award of no less than \$250,000. Reed's counsel called the countersuit "groundless," but otherwise refused to comment.

Copeland, Sting (whom Copeland manages), and Reed formed the label in September 1987; Reed was dismissed a year later after she refused to take a cut in her \$100,000 annual salary due to the label's money problems, according to Copeland.

The countersuit alleges that Copeland had just cause to fire Reed. "There was no question about her on the A&R front, she was very strong," he admits, "but she was very bad at the business level."

Copeland says accountants told him, Sting, and Reed that Pangaea would lose a vast sum of money if it continued operating as it was. Copeland proposed hiring a marketing specialist and, in an effort to shave costs, cut Reed's salary by as much as \$50,000, but gave her an increased percentage of the company by doubling her 150 shares.

"She absolutely refused to consider a pay cut, she wouldn't budge an inch," Copeland says.

Pangaea, which relies on I.R.S. for manufacturing, marketing, and distribution, also asked its artists to renegotiate their contracts. Saxophonist Steve Coleman refused and was dropped from the label. However, guitarist Fared Haque is in the studio and I.R.S. will handle his album, and two other upcoming releases, according to Copeland.

"We've had a hiccup and we're proceeding with the label. Sting and I still believe in the original concept; the only difference is we're not going to go out and sign 10 acts this week," Copeland says. "Our first job is to put the label back in order. I'm confident that Pangaea will be one of our assets."

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.

FEBRUARY

Feb. 18-23, National Assn. For Campus Activities National Convention, Opryland Hotel, Nashville. Heidi Mohn, 803-782-7121.

Feb. 21-25, Winter Music Conference IV, Marriott

VIDEO SUPPLIERS SLIGHT BEST CUSTOMERS

(Continued from page 9)

dependents, no matter how many pieces they may have ordered. Similar lawsuits in the record industry finally prompted the manufacturers to adopt an equal-price-for-everybody approach that ended confusion over who qualified for which program. Let's develop distribution policies that truly serve our customers and promote a healthier business without going to court.

We want the consumer to treasure the magic of videocassette programming, not to see just another commodity priced by the pound. Sell-through at specialty stores can be good for both of us, so let's keep talking like we did at the conference in San Diego last month. Perhaps the Video Software Dealers' Assn. can arrange for the additional counseling we both seem to need.

STATIONS MUST FACE THE MUSIC

(Continued from page 9)

To be fair, some stations already have reasonable back-announcing policies, and there are indications that others are softening their resistance to song IDs. Moreover, it is not reasonable to expect all tunes to be identified. But new records should be announced, either in front or back, for a long enough period to familiarize most radio listeners with them. Perhaps it would help if the labels and retailers agreed on a minimum period for new-song IDs and suggested it to radio.

Radio stations have long maintained that they are beholden not to record companies, but to the ratings

that determine where advertising goes. But, in fact, they do not exist in a vacuum; record buyers are their core audience, and to ignore their need for information not only insults their listeners, but also hurts the labels and artists who provide the music.

Since it is now clear that listeners want song IDs, radio people and record people should open a dialog to determine the best way to serve the public. Ideally, a system should be devised that will help consumers and the record industry without destroying the tone of carefully constructed radio formats.

Hotel & Marina, Fort Lauderdale, Fla. 305-563-3888.

Feb. 22, 31st Annual Grammy Awards, Shrine Auditorium, Los Angeles. Mac Newberry, 213-936-7900.

MARCH

March 1-4, Country Radio Seminar, Opryland Hotel, Nashville. Frank Mull or Tricia Dubuque, 615-327-4487.

March 3-7, 1989 NARM Convention, Marriott Hotel, New Orleans. 609-596-2221.

March 8-11, International Tape/Disc Assn. 19th Annual Seminar, PGA Sheraton Resort, Palm Beach Gardens, Fla. Charles Van Horn, 212-643-0620.

March 11-12, The Record's Music Industry Conference, Royal York Hotel, Toronto, Ontario. 416-533-9417.

March 12, The 1989 Juno Awards, O'Keefe Centre, Toronto, Ontario. 416-485-3135.

March 12, New Jersey Record Collectors Show/Convention, Coachman Inn, Cranford, N.J. 609-443-5405.

March 18, National Academy Of Recording Arts And Sciences Second Annual Bowling Party, Sports Center, Studio City, Calif. Billy James, 818-843-8253.

March 23, National Assn. Of Black Owned Broadcasters Fifth Annual Communications Awards Dinner, Sheraton Washington Hotel, Washington, D.C. Edward McCarthy, 215-546-3838 or James L. Winston, 202-463-8970.

March 28-30, Fourth Annual New York Home Video Show, Jacob K. Javits Convention Center, New York. 800-248-KIPI or 914-328-9157.

APRIL

April 1, Fourth Annual Baltimore/Washington/Virginia Music Business Forum, Vista International Hotel, Washington, D.C. 301-937-6161 or 301-937-6590.

April 1, Tamika Reggae Awards, Beacon Theatre, New York. Clinton Lindsay, 212-645-7330.

April 5-9, National Assn. Of Black Owned Broadcasters 13th Annual Spring Broadcast Management Conference, Saddlebrook Resort, Tampa, Fla. Ava Sanders, 202-463-8970.

April 8, Fourth Annual New York Music Awards, Beacon Theatre, New York. Marilyn Lash, 212-265-2238.

April 20-22, Impact Super Summit Conference III, TropWorld Casino And Entertainment Resort, Atlantic City, N.J. 215-646-8001.

April 29, The Garden State Music Seminar And Festival, Hyatt Regency, New Brunswick, N.J. 201-785-0015.

MARKET ACTION

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Company	Sale/ 1000's	Open 2/7	Close 2/13	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	314.4	173 3/4	170 3/4	-2 3/4
Cannon Group	66.2	4 3/4	4 1/2	-1/4
Capital Cities Communications	161.5	376 1/2	360 1/2	-16
Carolco Pictures	193	7 1/4	6 3/4	-3/4
Coca-Cola	4383.3	47 1/2	47	-1/2
Columbia Pictures	2300.2	14 3/4	14 1/4	-1/4
Walt Disney	2106.2	73 3/4	74 1/4	+1/4
Eastman Kodak	6231.9	47 1/2	47 1/2	0
Gulf & Western	1774.4	41 3/4	41 3/4	0
Handelman	332	24	23	-1
MCA Inc.	1745.2	47 1/4	48 1/2	+1 1/2
MGM/UA	279	14 1/4	14 1/4	0
Orion Pictures Corp.	91.9	14 1/2	14 1/4	-1/4
Sony Corp.	285.8	55 3/4	55 1/4	-1/2
TDK	55	69 1/4	67 1/4	-2 1/4
Vestron Inc.	46.8	4 1/4	4 1/4	0
Warner Communications Inc.	3690	42	39 1/2	-2 1/2
Westinghouse	1752	56	54 3/4	-1 1/4
AMERICAN STOCK EXCHANGE				
Commtron	60	4 3/4	5 1/2	+1 1/4
Electrosound Group Inc.	17.4	2	2	0
Nelson Holdings Int'l	5.7	1/2	1/2	0
New World Pictures	67.6	3	3 3/4	+3/4
Price Communications	99.5	7 3/4	7 3/4	0
Prism Entertainment	17.2	3 1/4	2 3/4	-1/2
Unitel Video	3.2	12 3/4	12 1/4	-1/4
February 13				
Company	Open	Close	Change	
OVER THE COUNTER				
Acclaim Entertainment	3 3/4	3 3/4	0	
Blockbuster Entertainment	22 3/4	23	+1/4	
Certron Corp.	1 1/4	1 1/4	0	
Dick Clark Productions	3 3/4	3 3/4	0	
LIN Broadcasting	80 3/4	82 1/4	+1 1/2	
LIVE Entertainment	22 1/4	22 1/4	0	
Malrite Communications Group	10 1/4	10 1/4	0	
Recoton Corp.	5 1/4	5 1/4	0	
Reeves Communications	5 1/4	6	+1/4	
Satellite Music Network, Inc.	5 1/4	5 1/4	0	
Scripps Howard Broadcasting	65	65	0	
Shorewood Packaging	17 1/4	17 3/4	+1/4	
Sound Warehouse	25	25	0	
Specs Music	7 1/4	7 1/4	0	
Starstream Communications Group, Inc.	1 1/4	1 1/4	0	
Trans World Music	27 1/4	27 1/4	0	
Video Jukebox Network	3 3/4	4 1/4	+3/4	
Wall To Wall Sound And Video	3 3/4	3 3/4	0	
Westwood One	8 1/4	8 1/2	+1/4	
Open				
Company	2/6	2/13	Change	
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis	128	129	+1	
Pickwick	238	238	+4	
Really Useful Group	602	600	-2	
Thorn EMI	723	697	-26	

WE WOULD LIKE TO THANK

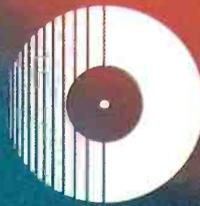
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Billboard
FOR WEEK ENDING JANUARY 29, 1989
HOT ADULT CONTEMPORARY
Compiled from a national sample of radio playlists.

Billboard
FOR WEEK ENDING FEBRUARY 4, 1989
TOP JAZZ ALB
Compiled from a national sample of one-stop sales reports.

Billboard
FOR WEEK ENDING JANUARY 14, 1989
HOT 100
Compiled from a national sample of retail store and one-stop sales reports and radio playlists.

Billboard
FOR WEEK ENDING JANUARY 21, 1989
HOT BLACK
Compiled from a national sample of retail store and one-stop sales reports and radio playlists.

Billboard
FOR WEEK ENDING JANUARY 14, 1989
HOT CROSSOVER 30
Based on Airplay Reports from Stations Top 40, Dance and Urban 47.5.

Billboard
FOR WEEK ENDING JANUARY 28, 1989
HOT DANCE

Billboard
FOR WEEK ENDING FEBRUARY 4, 1989
TOP POPO
Compiled from a national sample of retail store, one-stop, and each sales reports.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	19	KURTIN WHITE	GIVING YOU THE BEST THAT I GOT
2	3	14	AMTA BAKER	DON'T BE CRUEL
3	4	20	BOBBY BROWN	MESSAGES FROM THE BOYS
4	2	16	LUTHER VANDROSS	HEART BREAK
5	5	15	THE BOYS	JUST COOLIN'
6	7	7	OUT	IT TAKES TWO
7	7	30	NEW EDITION	HEARTY'S HOBBY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	19	NO. 1	NO. 1
2	3	14	NO. 2	NO. 2
3	4	20	NO. 3	NO. 3
4	2	16	NO. 4	NO. 4
5	5	15	NO. 5	NO. 5
6	7	7	NO. 6	NO. 6
7	7	30	NO. 7	NO. 7

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	19	NO. 1	NO. 1
2	3	14	NO. 2	NO. 2
3	4	20	NO. 3	NO. 3
4	2	16	NO. 4	NO. 4
5	5	15	NO. 5	NO. 5
6	7	7	NO. 6	NO. 6
7	7	30	NO. 7	NO. 7

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

PAULA ABDUL'S "Straight Up" (Virgin) holds at No. 1 for a third week and is certified gold (500,000 sales), although its point total is starting to decline. "Wild Thing" by **Tone Loc** (Delicious Vinyl) made a strong bid to become the first rap record to hit No. 1 on the Hot 100, but falls short and retreats to No. 3 overall, as its radio point total begins to slip. It holds at No. 1 in sales, however, by a comfortable margin. This movement sets up "Lost In Your Eyes" by **Debbie Gibson** (Atlantic) as the likely No. 1 record for next week, with tremendous airplay and sales gains propelling it to No. 2 with a bullet.

THIS WEEK'S TWO POWER PICKS are so strong that they seem likely to be contenders for the top in a few weeks. "Eternal Flame" by the **Bangles** (Columbia) wins the sales pick after winning the airplay pick two weeks ago. It is currently No. 4 at WZOU Boston and top 10 at seven other outlets, including B96 Chicago (18-8) and Y108 Denver (28-10). "The Look" by Swedish group **Roxette** (EMI) is the airplay winner for the second week in a row. It is already No. 1 at KDWB Minneapolis and has six other top 10 radio reports.

THERE ARE 11 DEBUTS this week, with five of them by artists new to the chart. **Deon Estus**, bass player in **George Michael's** band, asks "Heaven Help Me" on his new single (MiKa), but instead receives help from friend George on backup. Estus enters the chart as the Hot Shot Debut at No. 67. Early strong jumps include 28-18 at BJ105 Orlando, Fla., and 28-19 at KQMQ Honolulu. Rock quartet **Winger**, led by **Kip Winger**, makes its chart bow at No. 78 with "Seventeen" (Atlantic). The record is a solid hit at WROQ Charlotte, N.C., (12-9) and WDFX Detroit (19-15). Detroit-based duo **Kiara** makes its first appearance on the Hot 100, at No. 93, with its former No. 2 black hit, "This Time" (Arista). They are aided by teenage singer **Shanice Wilson**, who previously charted with a solo single. The last two debut artists hail from the U.K.: **Gina Go-Go**, transplanted to California, enters at No. 94 with "I Can't Face The Fact" (Capitol); and five-man group the **Pasadenas** comes on at No. 97 with "Tribute (Right On)" (Columbia), which was a hit all over Europe.

QUICK CUTS: "Where Are You Now?" by **Synch** scored strongly in some markets in 1986, but only reached No. 77 nationally. In a pattern similar to that of **Sheriff's** recent No. 1, "When I'm With You," a few stations decided to start playing "Now" recently, and it re-enters the Hot 100 this week at No. 89. Unlike Sheriff, however, the group is still around and the single, originally on Columbia, is being rereleased on new label WTG. Early activity includes jumps of 14-11 at WKTI Milwaukee and 20-10 at KLUC Las Vegas... The single "One" by **Metallica** (Elektra) entered last week due to retail activity. It registers gains in both sales and airplay, although not sufficient for a bullet, and jumps 10 places to No. 66 in a soft part of the chart.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS		SILVER ADDS		BRONZE/ SECONDARY ADDS		TOTAL ADDS	TOTAL ON
	24 REPORTERS	49 REPORTERS	164 REPORTERS	237 REPORTERS				
YOUR MAMA DON'T DANCE POISON ENIGMA	7	6	47	60	145			
ROOM TO MOVE ANIMOTION POLYDOR	2	8	46	56	90			
SUPERWOMAN KARYN WHITE WARNER BROS	6	4	38	48	123			
RADIO ROMANCE TIFFANY MCA	5	8	27	40	40			
STAND R.E.M. WARNER BROS	1	9	26	36	156			
SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS I.R.S	3	9	23	35	135			
HEAVEN HELP ME DEON ESTUS MIKA	0	7	27	34	51			
SECOND CHANCE THIRTY EIGHT SPECIAL A&M	0	5	28	33	100			
THE LOOK ROXETTE EMI	4	6	20	30	210			
TRIBUTE (RIGHT ON) THE PASADENAS COLUMBIA	1	2	27	30	30			

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

FOR WEEK ENDING FEBRUARY 25, 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	1	WILD THING	TONE LOC	3
2	2	STRAIGHT UP	PAULA ABDUL	1
3	8	LOST IN YOUR EYES	DEBBIE GIBSON	2
4	5	THE LOVER IN ME	SHEENA EASTON	4
5	6	WHAT I AM	EDIE BRICKELL & NEW BOHEMIANS	8
6	7	SHE WANTS TO DANCE WITH ME	RICK ASTLEY	6
7	12	YOU GOT IT (THE RIGHT STUFF)	NEW KIDS ON THE BLOCK	7
8	9	SURRENDER TO ME	ANN WILSON & ROBIN ZANDER	11
9	3	BORN TO BE MY BABY	BON JOVI	5
10	11	WALKING AWAY	INFORMATION SOCIETY	10
11	13	DIAL MY HEART	THE BOYS	13
12	21	THE LIVING YEARS	MIKE + THE MECHANICS	9
13	17	RONI	BOBBY BROWN	12
14	4	I WANNA HAVE SOME FUN	SAMANTHA FOX	20
15	22	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI	17
16	16	A LITTLE RESPECT	ERASURE	15
17	20	PARADISE CITY	GUNS N' ROSES	14
18	14	ANGEL OF HARLEM	U2	21
19	10	WHEN I'M WITH YOU	SHERIFF	16
20	23	MY HEART CAN'T TELL YOU NO	ROD STEWART	18
21	24	DON'T TELL ME LIES	BREATHE	19
22	18	ALL SHE WANTS IS	DURAN DURAN	28
23	27	DREAMIN'	VANESSA WILLIAMS	25
24	28	I BEG YOUR PARDON	KON KAN	22
25	15	WHEN THE CHILDREN CRY	WHITE LION	23
26	34	YOU GOT IT	ROY ORBISON	33
27	32	JUST BECAUSE	ANITA BAKER	27
28	—	ETERNAL FLAME	BANGLES	26
29	39	WALK THE DINOSAUR	WAS (NOT WAS)	30
30	37	YOU'RE NOT ALONE	CHICAGO	24
31	19	ALL THIS TIME	TIFFANY	34
32	—	THE LOVE IN YOUR EYES	EDDIE MONEY	29
33	—	STAND	R.E.M.	32
34	—	THE LAST MILE	CINDERELLA	40
35	31	MY PREROGATIVE	BOBBY BROWN	45
36	—	CRYIN'	VIXEN	38
37	—	SHE DRIVES ME CRAZY	FINE YOUNG CANNIBALS	39
38	—	SUPERWOMAN	KARYN WHITE	37
39	—	MORE THAN YOU KNOW	MARTIKA	35
40	33	EVERY ROSE HAS ITS THORN	POISON	49

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	STRAIGHT UP	PAULA ABDUL	1
2	5	LOST IN YOUR EYES	DEBBIE GIBSON	2
3	2	BORN TO BE MY BABY	BON JOVI	5
4	6	THE LOVER IN ME	SHEENA EASTON	4
5	3	WILD THING	TONE LOC	3
6	10	THE LIVING YEARS	MIKE + THE MECHANICS	9
7	9	YOU GOT IT (THE RIGHT STUFF)	NEW KIDS ON THE BLOCK	7
8	7	SHE WANTS TO DANCE WITH ME	RICK ASTLEY	6
9	12	WHAT I AM	EDIE BRICKELL & NEW BOHEMIANS	8
10	8	WALKING AWAY	INFORMATION SOCIETY	10
11	4	WHEN I'M WITH YOU	SHERIFF	16
12	14	PARADISE CITY	GUNS N' ROSES	14
13	16	RONI	BOBBY BROWN	12
14	13	SURRENDER TO ME	ANN WILSON & ROBIN ZANDER	11
15	19	MY HEART CAN'T TELL YOU NO	ROD STEWART	18
16	18	A LITTLE RESPECT	ERASURE	15
17	17	DIAL MY HEART	THE BOYS	13
18	22	DON'T TELL ME LIES	BREATHE	19
19	23	YOU'RE NOT ALONE	CHICAGO	24
20	27	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI	17
21	30	ETERNAL FLAME	BANGLES	26
22	11	WHEN THE CHILDREN CRY	WHITE LION	23
23	26	I BEG YOUR PARDON	KON KAN	22
24	25	JUST BECAUSE	ANITA BAKER	27
25	36	THE LOOK	ROXETTE	31
26	32	THE LOVE IN YOUR EYES	EDDIE MONEY	29
27	33	DREAMIN'	VANESSA WILLIAMS	25
28	37	WALK THE DINOSAUR	WAS (NOT WAS)	30
29	15	ANGEL OF HARLEM	U2	21
30	20	THE WAY YOU LOVE ME	KARYN WHITE	37
31	39	STAND	R.E.M.	32
32	38	MORE THAN YOU KNOW	MARTIKA	35
33	21	ALL THIS TIME	TIFFANY	34
34	29	ALL SHE WANTS IS	DURAN DURAN	28
35	24	I WANNA HAVE SOME FUN	SAMANTHA FOX	20
36	40	YOU GOT IT	ROY ORBISON	33
37	—	SUPERWOMAN	KARYN WHITE	37
38	—	CRYIN'	VIXEN	38
39	—	SHE DRIVES ME CRAZY	FINE YOUNG CANNIBALS	39
40	—	YOUR MAMA DON'T DANCE	POISON	46

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94																																																																																																																																																																				
24/7 (Onid, BMI)	55	ACROSS THE MILES (Easy Action, BMI/Baruck-Consolo, BMI/Rude, ASCAP/Warner-Tamerlane, BMI) WBM	28	ALL SHE WANTS IS (Skintrade, ASCAP/Colegms-EMI, ASCAP) WBM	34	ALL THIS TIME (George Tobin, BMI) HL	21	ANGEL OF HARLEM (U2, ASCAP/Chappell, ASCAP) HL	42	ARMAGEDDON IT (Bludgeon Rifola, ASCAP/Zomba, ASCAP) HL	90	AS LONG AS YOU FOLLOW (Fleetwood Mac, BMI) WBM	85	BIRTHDAY SUIT (TSP, ASCAP/Triple Star, BMI)	5	BORN TO BE MY BABY (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/PolyGram, ASCAP/Desmobile, ASCAP/SBK April, ASCAP) HL/WBM	53	BRING DOWN THE MOON (Irving, BMI/Boy Meets Girl, BMI) CPP	56	CAN YOU STAND THE RAIN (Flyte Tyme, ASCAP) WBM	83	CROSS MY HEART (Ensign, BMI) CPP	38	CRYIN' (Tripland, BMI/Leibraphone Musikverlag, ASCAP/PolyGram Songs, BMI) WBM	13	DIAL MY HEART (Kear, BMI/Hip Trip, BMI) CPP	72	DOCTORIN' THE TARDIS (Chappell Music/MCA Music/WB Music/EG Music) HL/WBM	41	DON'T RUSH ME (Almo, ASCAP) CPP	19	DON'T TELL ME LIES (Virgin, ASCAP) CPP	25	DREAMIN' (Jobete, ASCAP/Depom, ASCAP) CPP	81	DRIVEN OUT (EMI, ASCAP)	63	END OF THE LINE (Zero Productions, BMI/SBK April, ASCAP/Special Rider, ASCAP/Gone Gator, ASCAP/Ganga, BMI) HL/CPP	26	ETERNAL FLAME (SBK Blackwood, BMI/Bangophile, BMI/Billy Steinberg, ASCAP/Denise Barry, ASCAP) HL/WBM	49	EVERY ROSE HAS ITS THORN (Sweet Cyanide, BMI/Willesden, BMI)	65	FADING AWAY (SBK Blackwood, BMI/Bob Rosenberg, BMI)	91	FALLING OUT OF LOVE (PolyGram, ASCAP/Mo-Rat, BMI/Sunset Beach, BMI)	44	FEELS SO GOOD (Yessup, ASCAP) CLM	17	GIRL YOU KNOW IT'S TRUE (MCA, ASCAP/Two Pieters, BMI) HL	61	GIVE ME THE KEYS (AND I'LL DRIVE YOU CRAZY) (Hulex, ASCAP) CLM	69	GOT IT MADE (Goldhill, BMI) WBM	71	THE GREAT COMMANDMENT (Blue Box)	88	HALLELUJAH MAN (SBK Songs/SBK Blackwood, BMI) HL	67	HEAVEN HELP ME (Estus, BMI/Rok-Mil, BMI/SBK Blackwood/Morrison Leahy, ASCAP/Chappell, ASCAP)	95	HEAVEN KNOWS (Virgin Songs, BMI) CPP	47	HOLDING ON (F.S.Limited, PRS/Warner-Tamerlane, BMI/Willin' David, BMI/Blue Sky Rider, BMI) WBM	22	I BEG YOUR PARDON (Beun Music/Lowery, BMI) CPP	94	I CAN'T FACE THE FACT (GG Loves Music, BMI/Music Corp. Of America, BMI)	62	I REMEMBER HOLDING YOU (Joe Pasquale, ASCAP) HL	80	I WANNA BE THE ONE (Saja, BMI/Mya-T, BMI)	20	I WANNA HAVE SOME FUN (Forcetul, BMI/Willesden, BMI)	82	IF WE NEVER MEET AGAIN (Jutters, BMI/Music Corp. Of America, BMI) HL	87	IMAGINE (SBK Blackwood/Lenono, BMI) HL	99	IN YOUR ROOM (SBK Blackwood, BMI/Bangophile, BMI/Billy Steinberg, ASCAP/Denise Barry, ASCAP) HL/WBM	59	INTO YOU (Almo, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI) CPP/WBM	64	IT'S NO SECRET (All Boys USA, BMI) CPP	77	IT'S ONLY LOVE (Mayplace, BMI)	27	JUST BECAUSE (O'Hara, BMI/Texascity, BMI/Avid One, ASCAP/L'il Mama, BMI/Music Corp. Of America, BMI) HL	73	KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK) (Walt Disney, ASCAP/Honest John, ASCAP/Clear Audient, ASCAP/Daywin, BMI) HL	40	THE LAST MILE (Eve Songs, ASCAP/Chappell, ASCAP) HL	70	LITTLE LIAR (Lagunatic, BMI/Desmobile, ASCAP/SBK April, ASCAP/Virgin Songs, BMI) HL/CPP	15	A LITTLE RESPECT (Sonet, PRS/Emile, ASCAP) MSC	9	THE LIVING YEARS (Michael Rutherford, BMI/R&BA, BMI/Hidden Pun, BMI/Hit & Run Music) WBM	100	THE LOCO-MOTION (Screen Gems-EMI, BMI) WBM	31	THE LOOK (Jimmy Fun, BMI)	74	LOOK AWAY (Realsongs, ASCAP) WBM	2	LOST IN YOUR EYES (Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL	29	THE LOVE IN YOUR EYES (Ardavan, ASCAP/AG, ASCAP/Chappell, ASCAP/Oubin, ASCAP/Full Keel) HL	4	THE LOVER IN ME (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI) CPP	35	MORE THAN YOU KNOW (Famous, ASCAP/Tika Tunes, ASCAP/Marvin Morrow/Ensign, BMI) CPP	18	MY HEART CAN'T TELL YOU NO (Rare Blue, ASCAP/Little Shop Of Morgansongs, BMI) CLM/CPP	45	MY PREROGATIVE (Cal-Gene, BMI/Bobby Brown, ASCAP/Unicity, ASCAP/Virgin Songs, BMI) HL/CPP	79	NEVER HAD A LOT TO LOSE (Consenting Adult, BMI) WBM	66	ONE (Creeping Death, ASCAP) CLM	56	ORINOCO FLOW (SAIL AWAY) (SBK Songs/SBK Blackwood, BMI) HL	14	PARADISE CITY (Guns N' Roses, ASCAP) CLM	96	PUT A LITTLE LOVE IN YOUR HEART (SBK Unart, BMI) CPP	84	RADIO ROMANCE (George Tobin, BMI)	12	RONI (Kear, BMI/Hip Trip, BMI) CPP	60	ROOM TO MOVE (Rare Blue, ASCAP/Almo, ASCAP/Little Shop Of Morgansongs, BMI) CPP	52	SECOND CHANCE (Rocknocker, ASCAP/SBK Blackwood, BMI/Cal Curtis, BMI/Too Tall, BMI) HL	78	SEVENTEEN (Verseau, BMI/Small Hope, BMI/Dinner Mnts, BMI)	58	SHAKE FOR THE SHEIK (EMI, ASCAP) WBM	39	SHE DRIVES ME CRAZY (Virgin, ASCAP) CPP	6	SHE WANTS TO DANCE WITH ME (All Boys USA, BMI) CPP	43	SHE WON'T TALK TO ME (SBK April, ASCAP/Uncle Ronnie's, ASCAP/SBK Blackwood, BMI/Huemar, BMI) HL	68	A SHOULDER TO CRY ON (Page Three, ASCAP/Warner-Tamerlane, BMI/Doraflo, BMI) WBM	57	SINCERELY YOURS (Shaman Drum, BMI)	32	STAND (Night Garden, BMI/Unichappell, BMI) HL	1	STRAIGHT UP (Virgin, ASCAP/Wolff, ASCAP) CPP	37	SUPERWOMAN (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP	11	SURRENDER TO ME (FROM "TEQUILA SUNRISE") (Rockwood, BMI/Security Hogg, ASCAP/United Artists, ASCAP/SBK April, ASCAP/United Lion, BMI/SBK Blackwood, BMI) HL/CLM	75	TEARS RUN RINGS (Arto, ASCAP)	76	TELL HER (Screen Gems-EMI, BMI) WBM	54	THINKING OF YOU (Cutting, ASCAP)	93	THIS TIME (Almo, ASCAP/Wunton, ASCAP)	97	TRIBUTE (RIGHT ON) (CRGI, BMI)	48	TWO HEARTS (Phil Collins, BMI/Hidden Pun, BMI/Beau Di O Do, BMI/Warner-Tamerlane, BMI) WBM	86	WAITING FOR A STAR TO FALL (Irving, BMI/Boy Meets Girl, BMI) CPP	30	WALK THE DINOSAUR (MCA, ASCAP/Semper Fi Music & Monkeys..., ASCAP) HL	10	WALKING AWAY (T-Boy, ASCAP/INSOC, ASCAP)	36	THE WAY YOU LOVE ME (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP	51	WE'VE SAVED THE BEST FOR LAST (Pardini, ASCAP/Geffen, ASCAP/Matkosky/Chappell & Co., ASCAP/French Stuffs) HL	8	WHAT I AM (Geffen, ASCAP/Strangemind Productions, ASCAP/Enlightened Kitty, ASCAP/Winthrow, ASCAP/Edie Brickell, ASCAP) WBM	16	WHEN I'M WITH YOU (Bananaree, BMI) HL	23	WHEN THE CHILDREN CRY (Vavoom, ASCAP) WBM	89	WHERE ARE YOU NOW? (Harnen, BMI/Congdon, BMI/Empire, ASCAP/Jakota, ASCAP)	3	WILD THING (Varry White, ASCAP)	92	WILD WORLD (Salafa, ASCAP/Westbury, ASCAP) MSC	33	YOU GOT IT (SBK April, ASCAP/Orbisongs, ASCAP/Gone Gator, ASCAP) HL	7	YOU GOT IT (THE RIGHT STUFF) (Maurice Starr, ASCAP/SBK April, ASCAP) HL	46	YOUR MAMA DON'T DANCE (Jaspeilla, ASCAP/MCA, ASCAP) HL	24	YOU'RE NOT ALONE (Virgin, ASCAP/Trimfold, ASCAP) CPP

SHEET MUSIC AGENTS
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

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

VID DEALERS NOT CONVINCED BY 3 MUSIC TITLES' SUCCESS

(Continued from page 1)

Distributors. "These are three big acts, but I don't think the success of these three music titles will propel the music video sell-through market. The American public has demonstrated that they will buy *certain* movies—like they did with 'E.T.' It's the same with music."

For years, video dealers have been hearing that music video will emerge as a strong sell-through area, but from their point of view, the lofty projections have never materialized, although record and combo chains have reported success with a number of titles.

The flurry of sell-through activity surrounding the releases by Jackson, Springsteen, and U2 has again heightened interest in the category, but dealers and distributors are quick

OSCARS: LIMITED EFFECT

(Continued from page 4)

first of the key Oscar films to be released on home video. MCA Home Video has slated an April release of the film, whose star, Sigourney Weaver, will pop up in home video stores later in the year as a co-star in "Working Girl."

"Die Hard," the Bruce Willis summer action smash, which is available on CBS/Fox Video, drew a surprising four nominations in technical categories. That put it in a tie with the critically hailed "The Accidental Tourist"—a best-picture nominee—which is due on Warner Home Video late this year.

Oscar nominations in key categories can boost home video titles by as many as 20,000 units. Nominations also reinvigorate rental activity for titles already in the marketplace. Warner Home Video, for example, stands to benefit from Edward James Olmos' nomination for best performance by an actor for "Stand And Deliver."

Other key titles that stand to gain from the nominations are "Big," due next month from CBS/Fox Video; "The Accused," due from Paramount Home Video in May; and "A Cry In The Dark," due in the second half of the year on Warner Home Video. "Big" resulted in a best-actor nomination for Tom Hanks; "The Accused" and "A Cry In The Dark" brought best actress nominations for Jodie Foster and Meryl Streep, respectively.

Of the best-song nominees, Phil Collins was previously nominated in 1985 for "Against All Odds." Collins' collaborator on "Two Hearts," Lamont Dozier, has never previously been nominated. The nomination for "Let The River Run" is the first for Carly Simon, who was passed over two years ago for her Arista comeback hit, "Coming Around Again," from "Heartburn." "Calling You" is Bob Telson's first nomination.

The finalists for best original score are "The Accidental Tourist" (John Williams), "Dangerous Liaisons" (George Fenton), "Gorillas In The Mist" (Maurice Jarre), "The Milagro Beanfield War" (Dave Grusin), and "Rain Man" (Hans Zimmer).

Four of the five nominated scores have been released as soundtrack albums: "The Accidental Tourist" (Warner Bros. Records); "Dangerous Liaisons" (Virgin); "Gorillas In The Mist" (MCA); and "Rain Man" (Capitol). "The Milagro Beanfield War" has not been released as a soundtrack.

to recall the last time a music video sold hundreds of thousands of units.

"There was a lot of hope that 'The Making Of Michael Jackson's 'Thriller'' would establish music video," says Peter Balner, president of Palmer Video, referring to the 1983 Vestron Video title that sold some 500,000 copies. "But 'Thriller' was our last winner until 'Moonwalker' came along."

"There is more awareness of the category now, but retailers are not really getting involved with it," says Hector Gonzalez, executive VP of East Texas Distributing. "They see these three top acts putting out videos, and of course the specialty stores will take a few copies of each, maybe just for rental. But the reality is nothing has happened [in music video] since 'Thriller.'"

The difference now, according to Alan Perper, VP of marketing for Paramount Home Video, is that the three big titles finally present dealers with a "real opportunity to open a category and bring in customers they never had."

Perper says Paramount has been actively soliciting orders from video and music stores for "Rattle And

Hum," the U2 concert film that will be released Wednesday (22) at \$24.95 list. He notes that the availability of "Moonwalker," released early last month, and "Bruce Springsteen Anthology: 1978-1988," which shipped Jan. 31, will benefit "Rattle And Hum." "Once you collect one, you have to have more... If these three videos can't open up the business, I don't know what can," says Perper.

Jerry Durkin, VP of CBS Music Video Enterprises, which markets both "Moonwalker" and the Springsteen anthology, takes a more pragmatic tack. "A lot of these titles are going out through [video] specialty accounts, but you have to be realistic," he says. "The bulk of the sales are still going to come from the record/video combo stores. The specialty store has been kind of slow to get into any type of sell-through. They would rather rent."

"Specialty stores don't know how to market music," says Brad Burnside, owner of three-store Video Adventure in Evanston, Ill. "Anyone can sell 'E.T.' or Michael Jackson—that doesn't mean they understand the [sell-through] business."

A cross-town competitor of Burn-

side's, Video Beat, is one of a handful of video specialty stores in the nation that stock only music video. "There are a lot of tapes that don't get the credit they deserve because most dealers never heard of the bands," says Steve Litin, a store manager. "Even something like the Talking Heads' tape, 'Stop Making Sense,' or Frank Zappa's tape, '200 Motels,' gets ignored. We do great business with those two tapes because no one else around here carries them. Now almost everyone is either renting or selling the Jackson and Springsteen

tapes, but that's probably all [the music video] they carry."

Clearly, video dealers and wholesalers are not prepared to make a major commitment to music video on the strength of three strong releases. "These are exceptions," says Jim Schwartz, president of Schwartz Bros., the Lanham, Md.-based video and record distributor. "These titles are getting video specialty stores to address the music market and reorder popular titles, but these people are gun-shy about the whole music business."

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FOR WEEK ENDING FEBRUARY 25, 1989

HOT CROSSOVER 30

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Based on Airplay Reports from Stations Combining Top 40, Dance and Urban Music.					
★★ NO. 1 ★★					
1	2	2	12	STRAIGHT UP VIRGIN 7-99256	PAULA ABDUL 1 week at No. One
2	1	1	12	WILD THING DELICIOUS VINYL 102	TONE LOC
3	3	5	7	GIRL YOU KNOW IT'S TRUE ARISTA 1-9781	MILLI VANILLI
4	5	9	5	LOST IN YOUR EYES ATLANTIC 7-88970	DEBBIE GIBSON
5	4	3	11	RONI MCA 53463	BOBBY BROWN
6	7	10	10	SUPERWOMAN WARNER BROS. 7-27773	KARYN WHITE
7	12	13	6	JUST BECAUSE ELEKTRA 7-69327	ANITA BAKER
8	13	14	6	DREAMIN' WING 871 078-7/POLYGRAM	VANESSA WILLIAMS
9	11	12	7	CAN YOU STAND THE RAIN MCA 53464	NEW EDITION
10	9	8	13	YOU GOT IT (THE RIGHT STUFF) COLUMBIA 38 08092	NEW KIDS ON THE BLOCK
11	15	15	7	I BEG YOUR PARDON ATLANTIC 7-88969	KON KAN
12	10	11	10	WALKING AWAY TOMMY BOY 7-27736/REPRISE	INFORMATION SOCIETY
13	6	6	13	THE LOVER IN ME MCA 53416	SHEENA EASTON
14	16	17	4	SINCERELY YOURS ATCO 7-99246	SWEET SENSATION (WITH ROMEO J.D.)
15	8	4	15	DIAL MY HEART MOTOWN 53301	THE BOYS
16	19	29	3	24/7 4TH & B'WAY 7471/ISLAND	DINO
17	14	7	14	I WANNA HAVE SOME FUN JIVE 1154/RCA	SAMANTHA FOX
18	18	19	7	SHE WON'T TALK TO ME EPIC 34-08513/E.P.A.	LUTHER VANDROSS
19	20	24	4	FADING AWAY EPIC 34-68543/E.P.A.	WILL TO POWER
20	22	23	4	A LITTLE RESPECT SIRE 7-27738/REPRISE	ERASURE
21	17	18	7	SHE WANTS TO DANCE WITH ME RCA 8838	RICK ASTLEY
22	21	20	7	MORE THAN YOU KNOW COLUMBIA 38-08103	MARTIKA
23	23	—	2	TEENAGE LOVE DEF JAM 38-08105/COLUMBIA	SLICK RICK
24	25	—	2	THINKING OF YOU CUTTING 872 502-7/POLYGRAM	SA-FIRE
25	NEW	1	1	I WANNA BE THE ONE LMR 74003	STEVIE B
26	27	—	2	THIS TIME ARISTA 1-9772	KIARA (DUET WITH SHANICE WILSON)
27	NEW	1	1	LUCKY CHARM MOTOWN 1952	THE BOYS
28	NEW	1	1	SHE DRIVES ME CRAZY I.R.S. 53483/MCA	FINE YOUNG CANNIBALS
29	30	—	2	WALK THE DINOSAUR CHRYSLIS 43331	WAS (NOT WAS)
30	NEW	1	1	IMAGINE CAPITOL 44268	TRACIE SPENCER

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

Billboard POWER PLAYLISTS

Sample Playlists of the Nation's Largest Crossover Radio Stations

HOT 97 FM

New York P.D.: Steve Ellis

- 4 Debbie Gibson, Lost In Your Eyes
- 2 Information Society, Walking Away
- 5 Sa-Fire, Love Is On Her Mind
- 6 New Kids On The Block, You Got It (Th
- 1 Paula Abdul, Straight Up
- 8 Tone Loc, Wild Thing
- 9 Bobby Brown, Roni
- 11 Kon Kan, I Beg Your Pardon
- 12 Sweet Sensation (With Romeo J.D.), Si
- 3 Sheena Easton, The Lover In Me
- 15 Will To Power, Fading Away
- 25 Steve B, I Wanna Be The One
- 13 Rob Base & D.J. E-Z Rock, Get On The
- 18 Milli Vanilli, Girl You Know It's Tru
- 14 7 Samantha Fox, I Wanna Have Some Fun
- 19 Erasure, A Little Respect
- 20 The Jungle Brothers, I'll House You
- 10 Rick Astley, She Wants To Dance With
- 25 Steve B, I Wanna Be The One
- 19 Luther Vandross, She Won't Talk To Me
- 23 Was (Not Was), Walk The Dinosaur
- 21 Anita Baker, Just Because
- 17 The Boys, Dial My Heart
- 16 Phil Collins, Two Hearts
- 28 Adeva, Respect
- 30 Corina, Give Me Back My Heart
- 26 Sandee, Notice Me
- 33 Karyn White, Superwoman
- 28 Taylor Dayne, Don't Rush Me
- 34 Inner City, Good Life
- 35 Dino, 24/7
- 14 The Time Lords, Doctorin' The Tardis
- 32 Karyn White, The Way You Love Me
- 38 Fine Young Cannibals, She Drives Me C
- 34 Bobby Brown, My Prerogative
- 35 Samantha Fox, I Only Wanna Be With Yo
- 36 EX Debbie Gibson, Electric Youth
- 37 Kristin Balo, Don't Turn Your Back On
- 38 Johnny Kemp, Birthday Suit
- 39 EX Raana Paige, Open Your Heart
- 40 EX Vanessa Williams, Dreamin'
- A Shooting Party, Safe In The Arms Of L
- A Jomanda, Make My Body Rock
- EX EX Ten City, That's The Way Love Is

Power 106 FM

Los Angeles P.D.: Jeff Wyatt

- 3 The Boys, Dial My Heart
- 2 Paula Abdul, Straight Up
- 1 Tone Loc, Wild Thing
- 4 Sheena Easton, The Lover In Me
- 8 Debbie Gibson, Lost In Your Eyes
- 7 Cynthia, Change On Me
- 5 Bobby Brown, My Prerogative
- 9 Milli Vanilli, Girl You Know It's Tru
- 12 Bobby Brown, Roni
- 11 Information Society, Walking Away
- 13 Kon Kan, I Beg Your Pardon
- 12 Martika, More Than You Know
- 17 Sweet Sensation (With Romeo J.D.), Si
- 6 Johnny O, Fantasy Girl
- 10 Samantha Fox, I Wanna Have Some Fun
- 15 Boys Club, I Remember Holding You
- 17 Eighth Wonder, Cross My Heart
- 22 Anita Baker, Just Because
- 19 Rick Astley, She Wants To Dance With
- 19 Ale, I Wanna Know
- 21 Erasure, A Little Respect
- 23 Gina Go-Go, I Can't Face The Fact
- 25 Marc Almond, Tears Run Rings
- 24 Karyn White, Superwoman
- 25 Dino, 24/7
- 27 Duran Duran, All She Wants Is
- 20 Ale, I Wanna Know
- 20 Tiffany, All This Time
- 31 Fine Young Cannibals, She Drives Me C
- 29 Kristin Balo, Don't Turn Your Back On
- 18 Phil Collins, Two Hearts
- 34 Will To Power, Fading Away
- 31 Z'Loke, Can U Read My Lips
- 32 EX Stevie B, I Wanna Be The One

KMEL 106 FM

San Francisco P.D.: Keith Naftaly

- 1 New Edition, Can You Stand The Rain
- 2 Milli Vanilli, Girl You Know It's Tru
- 3 Debbie Gibson, Lost In Your Eyes
- 4 Dino, 24/7
- 7 Karyn White, Superwoman
- 6 Vanessa Williams, Dreamin'
- 7 Bobby Brown, Roni
- 8 Sweet Sensation (With Romeo J.D.), Si
- 9 Anita Baker, Just Because
- 10 Inner City, Good Life
- 15 Will To Power, Fading Away
- 12 Luther Vandross, She Won't Talk To Me
- 17 Sa-Fire, Thinking Of You
- 14 Sandee, Notice Me
- 16 Back To Back, Perfect Girl
- 16 Tommy Page, A Shoulder To Cry On
- 21 Steve B, I Wanna Be The One
- 28 Tone Loc, Funky Cold Medina
- 19 Fine Young Cannibals, She Drives Me C
- 20 Gina Go-Go, I Can't Face The Fact
- 21 Kristin Balo, Don't Turn Your Back On
- 22 Martika, More Than You Know
- 23 Shirley Muldoon, I Still Love You
- A24 Neneh Cherry, Buffalo Stance
- 25 Slick Rick, Teenage Love
- 26 Kiara (Duet With Shanice Wilson), Thi
- A27 The Pasadenas, Tribute (Right On)
- 18 New Kids On The Block, You Got It (Th
- 29 EX Bangles, Eternal Flame
- 30 EX Giant Steps, Into You
- EX EX James "J.T." Taylor & Regina Belle, A
- EX EX Kenny G, We've Saved The Best For Las
- EX EX M.C. Hammer, Pump It Up
- A Paula Abdul, Forever Your Girl
- A Eighth Wonder, Baby Baby

WPGC

Washington P.D.: Bob Mitchell

- 1 Karyn White, Superwoman
- 2 Tone Loc, Wild Thing
- 3 New Edition, Can You Stand The Rain
- 4 Kiara (Duet With Shanice Wilson), Th
- 5 Paula Abdul, Straight Up
- 7 Vanessa Williams, Dreamin'
- 6 Slick Rick, Teenage Love
- 8 Anita Baker, Just Because
- 9 Keith Sweat, Don't Stop Your Love
- 10 Luther Vandross, She Won't Talk To Me
- 11 Samantha Fox, I Wanna Have Some Fun
- 12 Milli Vanilli, Girl You Know It's Tru
- 13 Tracie Spencer, Imagine
- 14 Taylor Dayne, Don't Rush Me
- 15 Guy, Teddy's Jam
- 16 Michael Jackson, Leave Me Alone
- 17 The Boys, Lucky Charm
- 18 New Kids On The Block, You Got It (Th
- 22 Will To Power, Fading Away
- 20 LeVert, Just Coolin'
- 21 James "J.T." Taylor & Regina Belle, A
- 22 Al Jarreau, So Good
- 23 EX Kenny G, We've Saved The Best For Las
- 24 Sweet Sensation (With Romeo J.D.), Si
- 25 Inner City, Good Life
- 26 Information Society, Walking Away
- 27 Dino, 24/7
- EX EX Simply Red, It's Only Love
- EX EX Salt-N-Pepa, Twist And Shout
- EX EX Sa-Fire, Thinking Of You
- EX EX Bobby Brown, Every Little Step
- A The Pasadenas, Tribute (Right On)
- A Tone Loc, Funky Cold Medina
- EX EX 2 Live Crew, Yakety Yak
- EX EX Johnny Kemp, Birthday Suit
- EX EX Giant Steps, Into You
- EX EX Was (Not Was), Walk The Dinosaur

TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★★ NO. 1 ★★					
1	1	2	32	BOBBY BROWN ▲ ³ MCA 42185 (8.98) (CD) 5 weeks at No. One	DON'T BE CRUEL
2	2	1	79	GUNS N' ROSES ▲ ⁷ GEFLEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
3	3	3	16	TRAVELING WILBURYS ▲ WILBURY 25796/WARNER BROS. (9.98) (CD)	TRAVELING WILBURYS
4	4	6	23	EDIE BRICKELL & NEW BOHEMIANS ▲ GEFLEN GHS 24192 (8.98) (CD)	SHOOTING RUBBERBANDS AT THE STARS
5	11	42	3	DEBBIE GIBSON ATLANTIC 81932 (9.98) (CD)	ELECTRIC YOUTH
6	5	4	11	GUNS N' ROSES GEFLEN GHS 24198 (8.98) (CD)	G N' R LIES
7	6	7	80	DEF LEPPARD ▲ ⁹ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
8	8	9	17	ANITA BAKER ▲ ² ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
9	13	16	32	PAULA ABDUL VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
10	7	8	21	BON JOVI ▲ ⁴ MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
11	9	5	41	POISON ▲ ⁴ ENIGMA C]-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY... AHH!
12	12	13	14	R.E.M. ● WARNER BROS. 25795 (9.98) (CD)	GREEN
13	14	12	19	KENNY G ▲ ARISTA AL 8457 (9.98) (CD)	SILHOUETTE
14	10	10	13	JOURNEY ▲ COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
15	55	—	2	ROY ORBISON VIRGIN 90158 (9.98) (CD)	MYSTERY GIRL
16	25	29	26	LIVING COLOUR ● EPIC BFE 44099/E.P.A. (CD)	VIVID
17	15	11	18	U2 ▲ ³ ISLAND 91003/ATLANTIC (14.98) (CD)	RATTLE AND HUM
18	20	20	75	WHITE LION ▲ ATLANTIC 81768 (8.98) (CD)	PRIDE
19	19	30	5	RICK ASTLEY RCA 8589-1-R (9.98) (CD)	HOLD ME IN YOUR ARMS
20	18	17	12	TIFFANY ▲ MCA 6267 (9.98) (CD)	HOLD AN OLD FRIEND'S HAND
21	22	21	24	WINGER ● ATLANTIC 81867 (8.98) (CD)	WINGER
22	16	14	12	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98) (CD)	GREATEST HITS
23	23	26	20	KARYN WHITE ● WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
24	17	15	29	SOUNDTRACK ▲ ⁴ ELEKTRA 60806 (9.98) (CD)	COCKTAIL
25	69	—	2	STONE LOC DELICIOUS VINYL DV 3000, ISLAND (8.98) (CD)	LOC-ED AFTER DARK
26	29	36	27	NEW KIDS ON THE BLOCK ● COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
27	21	22	5	RUSH MERCURY 836 346 1/POLYGRAM (CD)	A SHOW OF HANDS
28	83	—	2	TESLA GEFLEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
29	26	19	44	TRACY CHAPMAN ▲ ² ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
30	28	27	67	GEORGE MICHAEL ▲ ⁶ COLUMBIA OC 40867 (CD)	FAITH
31	31	31	32	CINDERELLA ▲ ² MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
32	35	32	34	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
33	27	24	57	TAYLOR DAYNE ▲ ARISTA AL 8529 (9.98) (CD)	TELL IT TO MY HEART
34	34	34	18	BULLETBOYS WARNER BROS. 25782 (8.98) (CD)	BULLETBOYS
35	41	107	3	NEW ORDER QWEST 25845/WARNER BROS. (9.98) (CD)	TECHNIQUE
36	45	68	6	SOUNDTRACK ATLANTIC 81933 (9.98) (CD)	BEACHES
37	39	51	39	ROD STEWART ▲ WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
38	80	—	2	BOB DYLAN & THE GRATEFUL DEAD COLUMBIA OC 45056 (CD)	DYLAN & THE DEAD
39	37	38	14	SAMANTHA FOX JIVE 1150-1-J/RCA (9.98) (CD)	I WANNA HAVE SOME FUN
40	42	57	15	MIKE + THE MECHANICS ATLANTIC 81923 (9.98) (CD)	LIVING YEARS
41	33	33	14	THE BOYS MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
42	24	18	12	PINK FLOYD ▲ COLUMBIA PC2 44484 (CD)	DELICATE SOUND OF THUNDER
43	32	28	15	RATT ● ATLANTIC 81929 (9.98) (CD)	REACH FOR THE SKY
44	44	49	13	SHEENA EASTON MCA 42249 (8.98) (CD)	THE LOVER IN ME
45	36	25	13	KISS MERCURY 836 427 1/POLYGRAM (CD)	SMASHES, THRASHES & HITS
46	53	67	4	ENYA GEFLEN 24233 (9.98) (CD)	WATERMARK
47	30	23	13	CROSBY, STILLS, NASH & YOUNG ▲ ATLANTIC 81888 (9.98) (CD)	AMERICAN DREAM
48	40	45	23	METALLICA ▲ ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
49	46	46	17	BANGLES ● COLUMBIA OC 44056 (CD)	EVERYTHING
50	58	70	5	COWBOY JUNKIES RCA 8568-1-R (8.98) (CD)	THE TRINITY SESSION
51	38	35	16	BARBRA STREISAND ▲ COLUMBIA 40880 (CD)	TILL I LOVED YOU
52	43	40	17	DURAN DURAN ● CAPITOL C1 90958 (9.98) (CD)	BIG THING
53	48	43	19	LUTHER VANDROSS ▲ EPIC OE 44308/E.P.A. (CD)	ANY LOVE
54	54	58	31	GUY ● UPTOWN 42176/MCA (8.98) (CD)	GUY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	52	48	54	BASIA ● EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
56	59	52	37	ERASURE ● SIRE 25730/REPRISE (8.98) (CD)	THE INNOCENTS
57	50	44	14	JOE SATRIANI RELATIVITY 8265/IMPORTANT (6.98) (CD)	DREAMING # 11
58	49	39	37	VAN HALEN ▲ ³ WARNER BROS. 25732 (9.98) (CD)	OU812
59	57	55	75	MICHAEL JACKSON ▲ ⁶ EPIC OE 40600/E.P.A. (CD)	BAD
60	56	53	21	ROB BASE & D.J. E-Z ROCK ● PROFILE 1267 (8.98) (CD)	IT TAKES TWO
61	61	50	39	BREATHE ● A&M SP 5163 (8.98) (CD)	ALL THAT JAZZ
62	62	62	12	EAZY-E RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
63	47	37	68	INXS ▲ ³ ATLANTIC 81796 (9.98) (CD)	KICK
64	68	73	5	LOU REED SIRE 25829/WARNER BROS. (9.98) (CD)	NEW YORK
65	65	65	22	VIXEN EMI 46991 (9.98) (CD)	VIXEN
66	51	41	40	JOAN JETT AND THE BLACKHEARTS ● CBS ASSOCIATED FZ 44146/E.P.A. (CD)	UP YOUR ALLEY
67	64	61	16	STEVE EARLE UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
68	70	69	37	MELISSA ETHERIDGE ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
69	66	54	34	CHICAGO ▲ REPRISE 25714 (9.98) (CD)	19
70	91	153	3	SKID ROW ATLANTIC 81936 (9.98) (CD)	SKID ROW
71	71	72	11	GIPSY KINGS MUSICIAN 60845/ELEKTRA (9.98) (CD)	GIPSY KINGS
72	150	—	2	THE REPLACEMENTS SIRE 25831/REPRISE (9.98) (CD)	DON'T TELL A SOUL
73	142	—	2	ALABAMA RCA 8587-1-R (9.98) (CD)	SOUTHERN STAR
74	74	74	20	KIX ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
75	60	60	8	SHERIFF CAPITOL C1-91216 (6.98) (CD)	SHERIFF
76	63	47	34	STEVE WINWOOD ▲ ² VIRGIN 90946 (9.98) (CD)	ROLL WITH IT
77	67	56	8	NEIL DIAMOND COLUMBIA OC 45025 (CD)	THE BEST YEARS OF OUR LIVES
78	79	79	15	HOUSE OF LORDS RCA/SIMMONS 8530-1-R/RCA (8.98) (CD)	HOUSE OF LORDS
79	82	83	20	WAS (NOT WAS) CHRYSALIS 41664 (CD)	WHAT UP, DOG?
80	77	77	13	M.C. HAMMER CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
81	87	91	34	VANESSA WILLIAMS WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF
82	84	90	6	SLICK RICK DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
83	75	59	27	THE ESCAPE CLUB ● ATLANTIC 81871 (8.98) (CD)	WILD, WILD WEST
84	72	66	28	INFORMATION SOCIETY ● TOMMY BOY TBLP 25691/REPRISE (8.98) (CD)	INFORMATION SOCIETY
85	73	64	19	BOY MEETS GIRL RCA 8414-1-R (8.98) (CD)	REEL LIFE
86	78	63	19	OZZY OSBOURNE ● CBS ASSOCIATED OZ 44245/E.P.A. (CD)	NO REST FOR THE WICKED
87	76	76	12	THE WATERBOYS CHRYSALIS 41589 (CD)	FISHERMAN'S BLUES
88	111	—	2	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
89	92	94	10	THEY MIGHT BE GIANTS BAR/NONE 72600/RESTLESS (8.98) (CD)	LINCOLN
90	86	86	7	TODAY MOTOWN 6261 (8.98) (CD)	TODAY
91	81	71	25	KYLIE MINOGUE GEFLEN GHS 24195 (8.98) (CD)	KYLIE
92	85	81	13	AL JARREAU REPRISE 25778 (9.98) (CD)	HEART'S HORIZON
93	93	105	4	VIOLENT FEMMES SLASH 25819/WARNER BROS. (9.98) (CD)	3
94	88	75	76	SOUNDTRACK ▲ ¹⁰ RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
95	99	95	19	EDDIE MONEY COLUMBIA OC 44302 (CD)	NOTHING TO LOSE
96	108	127	3	THE FIXX RCA 8566-1-R (8.98) (CD)	CALM ANIMALS
97	98	85	42	AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
98	NEW ▶	—	1	ELVIS COSTELLO WARNER BROS. 25848 (9.98) (CD)	SPIKE
99	89	78	17	PET SHOP BOYS ● EMI 90868 (9.98) (CD)	INTROSPECTIVE
100	100	100	7	CAMOUFLAGE ATLANTIC 81886 (8.98) (CD)	VOICES & IMAGES
101	104	93	11	THE PURSUIT OF HAPPINESS CHRYSALIS BFV 41675 (CD)	LOVE JUNK
102	97	88	24	MICHELLE SHOCKED MERCURY 834 924 1/POLYGRAM (CD)	SHORT SHARP SHOCKED
103	105	109	24	JANE'S ADDICTION WARNER BROS. 25727 (8.98) (CD)	NOTHING'S SHOCKING
104	90	80	32	BRITNY FOX ● COLUMBIA BFC 44140 (CD)	BRITNY FOX
105	95	102	8	ROY ORBISON VIRGIN 90604 (12.98) (CD)	IN DREAMS
106	94	89	67	JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
107	112	124	14	LEVERT ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
108	107	98	19	SIR MIX-A-LOT NASTYMIX 70123 (8.98) (CD)	SWASS
109	96	82	13	DOKKEN ● ELEKTRA 60823 (13.98) (CD)	BEAST FROM THE EAST

Albums with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. *CBS Records and PolyGram Records do not issue a suggested list price for their product.

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at CHR, AOR and video outlets...
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current Scorpions tour...
Their U.S. touring assault
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Produced by Richard Marx, David Cole, Rick Neigher & Spencer Proffer
Management: Lewis Kovac / Left Bank Management

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THREE RAP NOMINEES TO BOYCOTT GRAMMYS

(Continued from page 3)

Adler says that the enormous national popularity rap artists have enjoyed since 1988 should have convinced the Grammy organizers to make space on the telecast for the category. "We're convinced that this music is worth that kind of broadcast coverage," he says. "Without it, it's simply not worth our time to partici-

pate."

Michael Greene, national president of NARAS, calls the rap boycott a "nonissue" and says that he has "already talked to at least seven or eight other rap acts that have bought tickets and plan on attending."

"It's unfortunate that these three groups have decided not to come,"

Greene says. "Still, our commitment to rap and urban music is absolutely unwavering, and we'll continue to support it."

As for the reasoning behind the rap category's exclusion from the live telecast, Greene replies: "Every year, we get locked into the theme of the show very early. This year, it was

musical diversity. There were several categories we felt had not been given proper attention in past years, including jazz and classical, as well as heavy metal [also a first-time category]."

"We had a lot of fish to fry this year," says Greene. "When you have room for 14 categories out of 76, it doesn't allow you much leeway. Maybe next year we should do it as a miniseries."

Says Adler: "I know they say they have 76 categories, and in the interest of air time, they have to shuffle those categories from year to year, but I don't believe things work that democratically. The reality of our popularity would seem to demand that we get this air time."

Eddie O'Loughlin, president of Next Plateau Records, for which Salt-N-Pepa record, agrees: "These kids are not being defiant. They're just standing up for their rights. It's unfair that the academy has always been so conservative. They were thrilled to be nominated, but when they heard that the category wasn't going to be part of the show, they came to me and said they didn't want to participate, and I support them on that."

Adler says his artists are also appreciative of being nominated and that the rap category was instituted this year by NARAS, but he also says he feels that such a designation is "an attempt to 'ghettoize' us, and not allow us to compete with R&B and soul artists. The reality of the marketplace is, we do compete with

them and everybody else making records."

Pierre Cossette, producer of the Grammy telecast, notes that D.J. Jazzy Jeff & the Fresh Prince were originally tapped to do a "performance presentation" for the best male R&B performance award. "When they dropped out, we called Kool Moe Dee, who said he would be happy to do it."

A representative of Entertainment International, Kool Moe Dee's management/production company, confirms the rap artist will definitely participate in the awards ceremony.

"We feel that to pull out would be to send a signal to the music community that rap artists aren't as reliable as we would like to be perceived," says the representative.

MTV is making programming hay out of the boycott by giving the rappers a chance to strut their stuff—albeit in front of a considerably smaller cable audience—on Thursday (23), during a special edition of "Yo! MTV Raps" on the 24-hour-per-day cable music channel. The show will be taped in Los Angeles Wednesday, immediately after the Grammys.

Also on Thursday, a special edition of MTV News will be aired, featuring interviews with—and possibly performances by—the three boycotters, as well as other rap artists expected to attend the taping.

Adler says he is working with MTV on the two rap specials and looking into the possibility of holding a press conference during the taping of the shows.

Grammy Lineup: Broad Array Of Talent Stellar Cast Includes Stars Of Country, Metal, Pop

NEW YORK A wide array of musical styles—from Itzhak Perlman's classical violin to Metallica's heavy metal assault—will be featured during the Wednesday (22) telecast of the Grammy Awards.

Among others in the night's lineup are nominees Whitney Houston, Linda Ronstadt, Bobby McFerrin, Anita Baker, Sinead O'Connor, Toni Childs, and Lyle Lovett.

In recent years, music merchandisers have found that an artist's Grammy-night performance can often be more of a sales catalyst than an actual Grammy win.

Last year, for example, Michael Jackson and Terence Trent D'Arby

saw the largest post-Grammys sales surge; both performed during the CBS-TV broadcast, but neither artist received a Grammy. In past years, acts outside of the pop mainstream—like Herbie Hancock, Wynton Marsalis, and Amy Grant—have benefited from such performances.

Other nominees who are scheduled to perform at the presentation are Melissa Etheridge, K.T. Oslin, Buck Owens, Dan Seals, Take 6, Joe Williams, the Winans, and Dwight Yoakam. Comedian and actor Billy Crystal returns as host for the third straight year.

The Grammys have become a bit of a personal showcase for McFerrin,

the jazzy vocalist who broke out last summer with a No. 1 single. McFerrin has performed and received awards on the last three broadcasts.

Ronstadt's rendering of "La Charreada," from her "Canciones De Mi Padre" album, will mark the first time an entry nominated in the best-Mexican/American-performance category has been included in the telecast.

Produced by Pierre Cossette, the 31st Grammy show will include a spotlight with performances by Dizzy Gillespie, Lena Horne, Leontyne Price, and Sarah Vaughan—the formidable foursome who are receiving Lifetime Achievement Awards.

DIANA ROSS RETURNS TO MOTOWN WITH STAKE IN LABEL

(Continued from page 1)

partners is imminent.

The deal returns Ross to the label where she enjoyed her most glittering successes over two decades. Ross was the favored daughter of the Motown family from 1960, when she signed on as lead vocalist for the Supremes, through 1981, when she joined RCA. She enjoyed 18 No. 1 pop hits as a group member and soloist during her first tour of duty.

Although some insiders believed that Motown actually signed Ross last year, Busby says that her new contract was finalized only a day before the label's official announce-

ment Feb. 13. He added that Ross' partnership "was always a part of the discussions, from day one."

"In return, she is going to be a part of our operations committee," Busby continues. "I think she'll bring to that committee a wealth of knowledge and a wealth of history, and a sensitivity to artist development, which is a statement we want to make as a record label."

Busby would not discuss the specifics of Ross' financial participation, saying that details would be presented at a press conference Thursday (23) in Los Angeles.

However, Busby did reveal that Ross' partnership position would at least in part fulfill Gordy's contractual demand.

"It sure does help, but it far from completely satisfies the minority partnership mandate," he said. "It had nothing to do with our motivation, I want to make that clear, but what a great partner to have."

For the first time, Busby said on the record that his own financial stake in Motown, which he received upon assuming the label presidency last year, also partially fulfills the minority partnership stipulation.

"I want to add that whatever my percentage is does not eliminate that mandate," he said.

Concerning other potential minority partners in Motown, Busby said, "There will be an announcement about that very soon... I think we're starting to finalize on that concept now. Originally the Solar deal would have eaten up a lot of it."

Merger talks between Solar Records, currently the largest black-owned label in the U.S., and Motown fell apart during the last week in January (Billboard, Feb. 18). Solar chairman Dick Griffey says he is in negotiations with CBS regarding a new home for the label (see story, this page).

Says Busby, "We were going to make the statement of [Ross'] equity position and partnership later and only at the press conference. I was so afraid that that would become [such an] attractive issue that no one would talk about the album."

In anticipation of the new pact with Motown, Ross has not wasted any time returning to the studio: Her label return, the album "Workin' Overtime," will be released in May, with a first single coming in April.

Also in April, Ross will embark on a tour of 13 European countries; according to Busby, all of the foreign dates have already sold out. A U.S. tour will begin at Radio City Music Hall in New York in June.

Griffey Says Talks With Motown Over Solar Looks To CBS, Capitol

BY CHRIS MORRIS

LOS ANGELES Solar Records chairman Dick Griffey, who confirms that talks with Motown Records regarding a merger have reached an end, says he is now engaged in talks with CBS Records and Capitol Records (Solar's current home) regarding future distribution.

A corporate spokesperson for CBS says that the company has no comment regarding negotiations with Solar. A Capitol corporate spokesperson describes Solar's current situation at the label as "status quo."

Griffey adds that "there are others pursuing the situation." He would not identify other potential suitors.

Griffey says the new interest in Solar from CBS is the result of long-standing personal relationships. "My guy, Hank Caldwell [former executive VP of marketing at Solar], is now head of the black music department at CBS... [CBS West Coast senior VP and GM Myron Roth] was the lawyer that drew up my RCA [distribution] contract. They have shown some interest in the company."

Griffey, who notes that his distri-

bution deal with Capitol runs out June 30, says: "We're in the process of figuring out where we go from here... We're looking to make the best deal we can, in terms of economics and of service."

Regarding Solar's abortive negotiations with Motown, which unraveled at the end of January (Billboard, Feb. 18), Griffey says, "After 35 years in this business, all I wanted was some security for myself and my family, and that was not forthcoming in the offer we got. The percentage of the business we were supposed to give was not commensurate with what we were supposed to contribute."

"We've been talking [with Motown] since August, but I just saw the contract for the first time in January. I had never been approached to see what I was merging with until January."

However, speaking of MCA Music Entertainment Group chairman Irving Azoff and Motown president Jheryl Busby, Griffey adds: "What we could have been able to do with Motown and MCA would have been great. It didn't happen, so we're on to the next thing."

Grant, Patti Up For Artist Of Year Dove Nominees Named

NASHVILLE Traditional contenders Amy Grant and Sandi Patti are among those vying for the Dove Award for artist of the year. The Gospel Music Assn., which sponsors the annual awards, announced 166 nominees in 32 categories at a press conference here Feb. 7. Winners will be announced in ceremonies at the Tennessee Performing Arts Center April 13.

The Dove show will wrap up a series of seminars, workshops, luncheons, and showcases for "Gospel Music '89," April 9-13. Most events will be at the Stouffer Hotel here.

Other artist-of-the-year nominees are BeBe & CeCe Winans, Carman, and Steve Green.

Male vocalist nominees are BeBe Winans, Carman, Larnelle Harris, Steve Green, and Wayne Watson. Tapped for female vocalist consideration are Grant, Patti, CeCe Winans, Margaret Becker, and Twila Paris.

Group-of-the-year hopefuls are BeBe & CeCe Winans, First Call, Mylon & Broken Heart, Petra, and Take 6. Songwriter-of-the-year nominees are Larnelle Harris, Phil McHugh, Ray Boltz, Steven Curtis Chapman, and Wayne Watson.

Up for the new-artist award are Billy & Sarah Gaines, Bruce Carroll, Geoff Moore, Kim Boyce, Kim Hill, and Take 6.

RON CASTELL

(Continued from page 4)

more successful and dynamic member of the team, insiders say. He was best known for advancing the chain's growth through innovative TV ads and promotions.

Castell, who has moved to Blockbuster's Fort Lauderdale, Fla., headquarters, will be responsible for investor and shareholder relations as well as strategic planning for the 200-plus store chain. He will participate in the opening of several Blockbuster stores in London.

Before coming to Erol's, Castell had most recently worked in marketing and programming for Group W, Warner Cable, and Satellite Television Corp.

FOR THE RECORD

A listing for Butterfly Entertainment Corp. of 350 West 57th St., Suite 161, New York, N.Y. 10019, on page 132 of Billboard's 1989 International Buyer's Guide contained an incorrect telephone number and omitted the name of the company's president. The correct telephone number is 212-489-7774. The president is Roslyn D. Kern; the VP is Stephen Posner.

The Feb. 4 review of Rene Hayes' new single on Damon Records should have read "Ain't It Funny" not "Ain't It Funky."

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	124	126	14	D.J. JAZZY JEFF & THE FRESH PRINCE ● JIVE 1026-1/J/RCA (8.98) (CD)	ROCK THE HOUSE
111	113	104	11	KID 'N PLAY SELECT 21628 (8.98) (CD)	2 HYPE
112	106	96	21	THE JEFF HEALEY BAND ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
113	102	92	60	KEITH SWEAT ▲ ² VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
114	NEW		1	TOO SHORT JIVE 1149-1/J/RCA (8.98) (CD)	LIFE IS... TOO SHORT
115	101	112	6	SOUNDTRACK CAPITOL C1-91185 (9.98) (CD)	TEQUILA SUNRISE
116	135	—	2	CHARLIE SEXTON MCA 6280 (9.98) (CD)	CHARLIE SEXTON
117	120	110	27	THE JUDDS ● RCA/CURB 8318-1/R/RCA (8.98) (CD)	GREATEST HITS
118	110	114	8	ROY ORBISON RHINO 71493 (14.98) (CD)	FOR THE LONELY: AN ANTHOLOGY, 1956-1965
119	115	97	78	DEBBIE GIBSON ▲ ³ ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
120	121	113	31	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
121	119	121	45	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ ² JIVE 1091-1/J/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
122	123	106	39	SADE ▲ EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE
123	103	84	33	ROBERT PALMER ▲ EMI 48057 (9.98) (CD)	HEAVY NOVA
124	114	130	40	TONY! TONI! TONE! WING 835 549 1/POLYGRAM (CD)	WHO?
125	129	129	6	KING TEE CAPITOL C1-90544 (8.98) (CD)	ACT A FOOL
126	151	—	2	JON BUTCHER CAPITOL C1-90238 (9.98) (CD)	PICTURES FROM THE FRONT
127	118	120	36	TONI CHILDS A&M SP 51 75 (8.98) (CD)	UNION
128	148	108	13	MAXI PRIEST VIRGIN 90957 (8.98) (CD)	MAXI PRIEST
129	180	—	2	DAVID CROSBY A&M SP 5232 (8.98) (CD)	OH YES I CAN
130	131	131	6	OFRA HAZA SIRE 25816/WARNER BROS. (8.98) (CD)	SHADAY
131	136	136	23	JOHN HIATT A&M SP 5206 (8.98) (CD)	SLOW TURNING
132	133	119	13	THE JIMI HENDRIX EXPERIENCE RYKODISC RALP 0078 (13.98) (CD)	RADIO ONE
133	139	147	89	GLORIA ESTEFAN & MIAMI SOUND MACHINE ▲ ² EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
134	145	134	27	THE ROBERT CRAY BAND ● HIGHTONE/MERCURY 834 923 1/POLYGRAM (CD)	DON'T BE AFRAID OF THE DARK
135	160	140	21	SA-FIRE CUTTING/MERCURY 834 922 1/POLYGRAM (CD)	SA-FIRE
136	132	116	45	BOBBY MCFERRIN ▲ EMI E1 48059 (9.98) (CD)	SIMPLE PLEASURES
137	126	99	14	SAM KINISON WARNER BROS. 25748 (9.98) (CD)	HAVE YOU SEEN ME LATELY?
138	146	148	18	RICKY VAN SHELTON ● COLUMBIA FC 44221 (CD)	LOVING PROOF
139	127	111	20	WHEN IN ROME VIRGIN 90994 (8.98) (CD)	WHEN IN ROME
140	143	165	3	MIDGE URE CHRYSALIS FV 41649 (CD)	ANSWERS TO NOTHING
141	128	103	43	CHEAP TRICK ▲ EPIC OE 40922/E.P.A. (CD)	LAP OF LUXURY
142	109	87	20	SOUNDTRACK ● ATLANTIC 81905 (9.98) (CD)	BUSTER
143	130	118	13	JULIA FORDHAM VIRGIN 90955 (8.98) (CD)	JULIA FORDHAM
144	144	145	5	MARC ALMOND CAPITOL C1-91042 (8.98) (CD)	THE STARS WE ARE
145	116	101	11	THE ART OF NOISE CHINA 837 367 1/POLYGRAM (CD)	THE BEST OF THE ART OF NOISE
146	161	196	3	TANITA TIKARAM REPRISE 25839 (8.98) (CD)	ANCIENT HEART
147	163	166	4	MARTIKA COLUMBIA FC 44290 (CD)	MARTIKA
148	125	115	25	WILL TO POWER EPIC IE 40940/E.P.A. (CD)	WILL TO POWER
149	149	133	16	IVAN NEVILLE POLYDOR 834 896 1/POLYGRAM (CD)	IF MY ANCESTORS COULD SEE ME NOW
150	154	160	2	OINGO BOINGO A&M SP 5217 (8.98) (CD)	THE BEST OF OINGO BOINGO: SKELETONS IN THE CLOSET
151	137	137	6	FAIRGROUND ATTRACTION RCA 8596-1-R (8.98) (CD)	THE FIRST OF A MILLION KISSES
152	140	135	64	ORIGINAL LONDON CAST ● POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
153	134	125	22	ICE-T ● SIRE 25765/WARNER BROS. (8.98) (CD)	POWER
154	147	128	26	TOMMY CONWELL AND THE YOUNG RUMBLERS COLUMBIA FC 44186 (CD)	RUMBLE
155	122	122	19	KEITH RICHARDS VIRGIN 90973 (9.98) (CD)	TALK IS CHEAP

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	158	158	6	LEE RITENOUR GRP GR 9570 (9.98) (CD)	FESTIVAL
157	138	123	24	BAD COMPANY ATLANTIC 81864 (9.98) (CD)	DANGEROUS AGE
158	117	117	14	BOYS CLUB MCA 42242 (8.98) (CD)	BOYS CLUB
159	169	187	92	RANDY TRAVIS ▲ ³ WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
160	NEW		1	HANK WILLIAMS, JR. WARNER BROS. 25834 (9.98) (CD)	GREATEST HITS III
161	159	150	13	DREAMS SO REAL ARISTA AL 8555 (8.98) (CD)	ROUGH NIGHT IN JERICHO
162	152	154	150	ANITA BAKER ▲ ⁴ ELEKTRA 60444 (8.98) (CD)	RAPTURE
163	165	142	28	HUEY LEWIS & THE NEWS ▲ CHRYSALIS OV 41622 (CD)	SMALL WORLD
164	157	132	21	ANTHRAX ● MEGAFORCE/ISLAND 91004/ATLANTIC (9.98) (CD)	STATE OF EUPHORIA
165	153	144	32	PUBLIC ENEMY ● DEF JAM BSW 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
166	167	143	29	SALT-N-PEPA ● NEXT PLATEAU PL 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
167	155	156	12	JULIAN COPE ISLAND 91025/ATLANTIC (9.98) (CD)	MY NATION UNDERGROUND
168	156	139	23	K.T. OSLIN ● RCA 8369-1-R (8.98) (CD)	THIS WOMAN
169	NEW		1	EXODUS COMBAT 2001/IMPORTANT (8.98) (CD)	FABULOUS DISASTER
170	168	155	27	HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CD)	PEOPLE
171	166	138	14	ROBBIE NEVIL EMI 48359 (9.98) (CD)	A PLACE LIKE THIS
172	170	152	50	SOUNDTRACK ▲ ³ RCA 6965-1-R (9.98) (CD)	MORE DIRTY DANCING
173	179	182	17	JONATHAN BUTLER JIVE 1136-1/J/RCA (8.98) (CD)	MORE THAN FRIENDS
174	162	162	6	SOUNDTRACK WTS SP 45036/E.P.A. (CD)	TWINS
175	184	149	58	RICK ASTLEY ▲ RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
176	185	159	7	ROBERTA FLACK ATLANTIC 81916 (9.98) (CD)	OASIS
177	173	161	16	CAMEO ● ATLANTA ARTISTS 836 002 1/POLYGRAM (CD)	MACHISMO
178	164	164	39	2 LIVE CREW ● LUKE SKYYWALKER XR 101 (8.98) (CD)	MOVE SOMETHIN'
179	172	171	19	THIRTY EIGHT SPECIAL A&M SP 5218 (8.98) (CD)	ROCK & ROLL STRATEGY
180	NEW		1	SWEET TEE PROFILE 1269 (8.98) (CD)	IT'S TEE TIME
181	193	193	29	FREDDIE JACKSON ● CAPITOL C1-48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
182	199	176	76	10,000 MANIACS ● ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
183	183	190	9	THE DEAD MILKMEN FEVER 73351/ENIGMA (8.98) (CD)	BEELEZUBBA
184	176	146	11	CHAKA KHAN WARNER BROS. 25707 (9.98) (CD)	C.K.
185	178	157	28	LITTLE FEAT WARNER BROS. 25750 (9.98) (CD)	LET IT ROLL
186	171	163	100	U2 ▲ ⁵ ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
187	194	179	16	DIRE STRAITS WARNER BROS. 25794 (9.98) (CD)	MONEY FOR NOTHING
188	200	197	12	JUDSON SPENCE ATLANTIC 81902 (9.98) (CD)	JUDSON SPENCE
189	NEW		1	ALEXANDER O'NEAL TABU OZ 44492/E.P.A. (CD)	ALL MIXED UP
190	174	185	15	'TIL TUESDAY EPIC OE 44041/E.P.A. (CD)	EVERYTHING'S DIFFERENT NOW
191	182	174	6	CANDLEMASS METAL BLADE 73340/ENIGMA (8.98) (CD)	ANCIENT DREAMS
192	141	141	5	FEMME FATALE MCA 42155 (8.98) (CD)	FEMME FATALE
193	NEW		1	BRUCE COCKBURN GOLD CASTLE 71320 (8.98) (CD)	BIG CIRCUMSTANCE
194	NEW		1	DAVE GRUSIN GRP GR 9579 (9.98) (CD)	DAVE GRUSIN COLLECTION
195	NEW		1	PAUL DEAN COLUMBIA FC 44162 (CD)	HARD CORE
196	195	177	116	DEF LEPPARD ▲ ⁷ MERCURY 810 308 1/POLYGRAM (CD)	PYROMANIA
197	196	186	19	R.E.M. I.R.S. 6262/MCA (9.98) (CD)	EPONYMOUS
198	192	175	15	CHERRELLE TABU OZ 44148/E.P.A. (CD)	AFFAIR
199	197	168	55	MIDNIGHT OIL ▲ COLUMBIA BFC 40967 (CD)	DIESEL AND DUST
200	198	180	43	SCORPIONS ▲ MERCURY 832 963 1/POLYGRAM (CD)	SAVAGE AMUSEMENT

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | |
|----------------------------------|---------------------------------------|----------------------------------|---------------------------|------------------------------|--------------------------|
| 10,000 Maniacs 182 | Camouflage 100 | Dreams So Real 161 | LeVert 107 | Robert Palmer 123 | SOUNDTRACKS |
| 2 Live Crew 178 | Candlemass 191 | Duran Duran 52 | Huey Lewis & The News 163 | Pet Shop Boys 99 | Beaches 36 |
| Paula Abdul 9 | Tracy Chapman 29 | Bob Dylan & The Grateful Dead 38 | Living Colour 16 | Pink Floyd 42 | Buster 142 |
| Alabama 73 | Cheap Trick 141 | Steve Earle 67 | Lyle Lovett 88 | Poison 11 | Cocktail 24 |
| Marc Almond 144 | Cherrelle 198 | Sheena Easton 44 | Martika 147 | Maxi Priest 128 | Dirty Dancing 94 |
| Anthrax 164 | Chicago 69 | Eazy-E 62 | Bobby McFerrin 136 | Public Enemy 165 | More Dirty Dancing 172 |
| The Art Of Noise 145 | Toni Childs 127 | Enya 46 | George Michael 30 | The Pursuit Of Happiness 101 | Tequila Sunrise 115 |
| Rick Astley 19, 175 | Cinderella 31 | Erasure 56 | Midnight Oil 199 | R.E.M. 197, 12 | Twins 174 |
| Bad Company 157 | Bruce Cockburn 193 | The Escape Club 83 | Mike + The Mechanics 40 | Ratt 43 | Judson Spence 188 |
| Anita Baker 8, 162 | Tommy Conwell/Young | Gloria Estefan/Miami Sound 133 | Kylie Minogue 91 | Lou Reed 64 | Rod Stewart 37 |
| Bangles 49 | Rumblers 154 | Meissa Etheridge 68 | Eddie Money 95 | The Replacements 72 | Barbra Streisand 51 |
| Rob Base & D.J. E-Z Rock 60 | Julian Cope 167 | Exodus 169 | Ivan Neville 149 | Keith Richards 155 | A.B. Sure! 97 |
| Basia 55 | Elvis Costello 98 | Fairground Attraction 151 | Robbie Nevil 171 | Lee Ritenour 156 | Keith Sweat 113 |
| Bon Jovi 10 | Cowboy Junkies 50 | Femme Fatale 192 | New Edition 32 | Rush 27 | Sweet Tee 180 |
| Boy Meets Girl 85 | The Robert Cray Band 134 | The Fixx 96 | New Kids On The Block 26 | Sa-Fire 135 | Tesla 28 |
| Boys Club 158 | Crosby, Stills, Nash & Young 47 | Freddie Jackson 181 | New Order 35 | Sade 122 | They Might Be Giants 89 |
| The Boys 41 | David Crosby 129 | Michael Jackson 59 | Alexander O'Neal 189 | Salt-N-Pepa 166 | Thirty Eight Special 179 |
| Breathe 61 | D.J. Jazzy Jeff/Fresh Prince 121, 110 | Jane's Addiction 103 | Oingo Boingo 150 | Joe Satriani 57, 106 | Tiffany 20 |
| Eddie Brickell & New Bohemians 4 | Taylor Dayne 33 | Joan Jett And The Blackhearts 66 | Roy Orbison 118, 105, 15 | Charlie Sexton 116 | Tanita Tikaram 146 |
| Britny Fox 104 | The Dead Milkmen 183 | The Judds 117 | Original London Cast 152 | Ricky Van Shelton 138 | Til Tuesday 190 |
| Bobby Brown 1 | Paul Dean 195 | Chaka Khan 184 | Ozzy Osbourne 86 | Scorpions 200 | Today 90 |
| Bulletboys 34 | Def Leppard 7, 196 | Kid 'N Play 111 | K.T. Oslin 168 | Charlie Sexton 116 | Tone Loc 25 |
| Jon Butcher 126 | Neil Diamond 77 | King Tee 125 | | Sam Kinison 137 | Tony! Toni! Tone! 124 |
| Jonathan Butler 173 | Dire Straits 187 | Kiss 45 | | Kiss 45 | Too Short 114 |
| Cameo 177 | Dokken 109 | Kix 74 | | Michelle Shocked 102 | Traveling Wilburys 3 |
| | | | | Sir Mix-A-Lot 108 | Randy Travis 159, 120 |
| | | | | Skid Row 70 | |
| | | | | Slick Rick 82 | |

INDUSTRY DEBATES TERMINOLOGY FOR BLACK MUSIC

(Continued from page 1)

might have been deserved due to the black radio airplay his multiplatinum "Faith" album received, others echo the simple sentiment voiced by Greg Peck, VP of black promotion and A&R at Island Records.

"I don't have a problem with George Michael's album being the album of the year," Peck says, "but I do have a problem with him being the black artist of the year. When you make him black artist of the year, you know... he's not black."

What emerges from commentary by label executives is that the term black music works as an umbrella for the many different musical forms that black (or African) Americans have created—including gospel, jazz, blues, rap, and R&B. And despite its flaws, say many, the term is simply more accurate in its current usage—and much more clearly defined in the industry—than such alternatives as "urban" and "R&B."

(Billboard has used the term black on its sales and airplay charts since June 1982. A complete history of Billboard's black music coverage appears on this page.)

Sharon Heyward, VP of R&B Promotion at Virgin Records, is one executive who contends that R&B would be a more precise definition of the music currently included as part of the black music charts.

"I'd prefer to see that term used," says Heyward. "I despise the word 'urban' [as used in the phrase 'urban contemporary'] because it's become a very misused term, and the use of the word has done more harm than good. The fact is, we do need a term to cover the kind of crossover sound that's been created. Because it isn't simply black music—it's derivative. At Virgin, we're not afraid to use the term 'black,' music but it's not an issue."

Both Jesus Garber, VP of R&B promotion at A&M, and Ron Ellison,

VP of R&B promotion at Polydor, agree that the use of R&B would be more acceptable for industry charts than the current, more general term black. Says Garber: "By calling it an R&B chart, you're using a category that does not inhibit or stereotype black artists who want to ultimately expand their marketability into other areas."

Ellison says that he named his department "R&B music promotion" purposefully. "I wouldn't use the term 'urban' because urban is a place, not music," he says. "To call the music we're talking of R&B is giving it its due." Ellison notes that some at Polydor did not share his opinion.

In contrast to Ellison, who objects to such terms as "urban contemporary," Wayman Jones, VP of black/urban promotion at Mercury, chose to use the tag urban in defining his department when PolyGram re-established separate identities for Polydor and Mercury last year.

"I just don't handle straight R&B music," says Jones. "I handle progressive jazz with singles, and I also handle major crossover, which is not directly formatted for black music. So I call it black/urban to include both radio formats."

Jones' comments are seconded by the bulk of executives contacted by Billboard; in the words of Jheryl Busby, president of Motown, "The reason why we draw categories is because of radio." (Radio news directors give their opinions, page 10.)

Busby calls the actual drawing of such categories "our artists' biggest fear. They are black people, or they are Afro-American people. We are definitely American people with African heritages, but we are Americans. One of our byproducts is our music. Unfortunately, unlike the rest of the world, we choose to categorize,

and it's been our plus and it's been our minus.

"The plus is that obviously, when you categorize, you get more music on a chart... The minus is there's a system that tells an artist that because a radio station defines its audience, certain things don't fit the formats. Formats come out of this division, I guess.

'We need a term to cover the kind of crossover that is created'

"If you're going to ask me which of those terminologies works the best," Busby says, "it doesn't matter. It really doesn't matter. It's a waste of time to even discuss it."

Similarly, Primus Robinson, VP of urban music at Elektra, calls the debate "a rather interesting, intellectual, coffee-table discussion. It's a moot controversy. I think all of the terms are interchangeable, and all of them are self-explanatory, to mean the same embodiment of music. I feel as comfortable using the word black as I do urban and R&B."

On the other hand, usage of black as a musically descriptive term does not sit well with Ernie Singleton, senior VP of black music at Warner Bros. "I don't know why, when it comes to music that is the brainchild of the Afro-American society, the color barrier has to become the flagpole that's used to represent it," he says. "By being what is in effect a racist definition, the term lends itself to a definition of color. The truth is that people who buy music don't identify music by color. It's universal, and people like music. Since we now live in a multicultural, international society, that's becoming more and more obvious—which is how a George Michael can have a best-selling album bought by black and white audiences, as can Prince and Michael Jackson. It's truly ridiculous to define music

by race."

Varnell Johnson, VP of urban promotion and marketing at EMI, notes that a "heated discussion" ensued when the label shifted its departmental designation from R&B to urban several months ago. And according to Johnson, if he had the option of categorizing a new artist who had yet to cross over to pop radio with one of three designations—black, urban, or R&B—he'd opt for black.

"No matter what," he says, "you still have to prove yourself at a format. If you went out and said, 'He's a pop artist,' and it didn't happen at black radio, they'd say, 'He's a pop artist? Well, OK, let top 40 radio break him.'"

One of the reasons for the controversy over Michael's winning his American Music Award in the soul/R&B field, Johnson adds, is the simple fact that "black radio didn't break George Michael, and they'd be the first to admit it."

Most industry executives agreed with Jesse Jackson's call for general usage of the term African-American. Virgin's Heyward and Warner's Singleton both feel the term is appropriate because "it refers to the heritage of a people rather than the color of the skin" says Heyward. "There are far greater social issues for us to be concerned with right now than what we're called for the next decade; I'd rather you call me anti-crack and anti-teen pregnancy."

Singleton contends that "we identified ourselves like white society did—before our forefathers came here, they were defined by tribes and once here, we were labeled with one name. Personally, I like the term African-American because it respects our forefathers."

Likewise, Hank Caldwell, senior VP of black music at Epic, feels that the African-American designation is "logical" and a change that should have been made long ago.

"I think, in fact, that if George Michael won the award for doing African-American music, as an example, the music itself would have a stable home, and everybody who is creating

that music, the people who feel responsible for that music, wouldn't feel cheated any longer. Because obviously they're giving credence to where this music came from."

Artists have their own opinions; Luther Vandross, for one, feels quite comfortable with the term black music. He says: "I believe that phrase refers to black music as a source. For example, if you say country & western, you're saying that no matter what you may perceive that artist to be, that particular record that's on a country & western chart is probably in the style and tradition of country & western. The same thing holds true for black music. No matter who the artist is, the records that end up on that chart tend to come from a black music source."

Vernon Reid, guitarist for Living Colour—a black group that has crossed over by playing rock'n'roll—says the issue ultimately boils down to self-determination and who exactly is doing the labeling.

"I think it's a real struggle with identity," says Reid, founder of the New York-based music activist group the Black Rock Coalition. "If George Michael can be the 'best black artist,' then what does it mean to be a black artist? Are you simply selling to black radio? It's the kind of thing that sort of turns in and devours itself—and once again, it goes right back to our unique and tenuous situation of being a nation within a nation, in a lot of ways."

Epic's Caldwell says a shift to African-American would make everything easier "for you, me, and everybody else. Because everybody's going to have a slot now, a home."

"I hope that people aren't trying to make a big deal about this, like it's a big racial statement," he says. "Because it's not. It's just putting everything in its proper perspective, I think."

Assistance in preparing this story provided by Chris Morris in Los Angeles and Nelson George in New York.

Billboard's Black Charts: Changing With The Times

LOS ANGELES Just as Billboard has charted the progress and appeal of music created by black artists, the titles of the charts tracking that music have changed to reflect the times. A chronology of Billboard chart titles for this musical genre begins with the first such chart, published Oct. 24, 1942.

• **Harlem Hit Parade (October 1942-February 1945):** This chart based its rankings on sales of black records reported by a few major record stores in large Eastern cities. But as its scope widened to cover other areas of the country, the chart was retitled.

• **Race Records (February 1945-June 1949):** This ethnically offensive terminology was dropped after Billboard conducted an editorial campaign against its use.

• **Rhythm & Blues, R&B (June 1949-November 1963 and January 1965-August 1969):** This term was chosen as a generic title to encompass black music's evolution, including down-home blues, big-city jump bands, vocal groups, jazz, urban shouters, and torchy nightclub singers.

Just as R&B was the foundation on which rock'n'roll was built, names like Elvis Presley, Carl Perkins, and Jimmy Clanton began to appear on the R&B charts. Eventually, this form of "up-tempo R&B" exploded as its own unique genre, becoming the mainstream for American pop music. In November 1963, Billboard's R&B chart was dropped entirely, and black artists were charted in the pop category.

Yet, many R&B artists continued to record hits that did not show up on the pop chart. In January 1965, the title "Rhythm & Blues" was reprised.

• **Soul (August 1969-June 1982):** "Soul" was chosen to reflect a style popularized in the late '50s, when large doses of gospel fervor were infused into the R&B mixture.

• **Black (June 1982-Present):** Members of the black community became disenchanted with "soul," a term they considered too limited. Billboard adopted the title "black" to reflect the sentiments expressed by the Black Music Assn. and other members of the industry.

DEBORAH RUSSELL

RADIO MULLS USE OF 'AFRICAN-AMERICAN'

(Continued from page 10)

been called anything but African, because we wanted so much to be accepted by whites. Now we realize that it doesn't matter... We've come full circle and we're ready to accept that our forefathers came from Africa," says Slade.

Shirley Clark, the morning news anchor at WGCI-FM Chicago, is generally in favor of the new term, although she says that from a news copy standpoint, black is often easier to use because it is shorter. "Both terms are still acceptable at this point in the community. We still call each other black because that's what has been ingrained."

NBN's Whaley says that context still determines which word he uses, but he now uses African-American as often as he can. "In some quarters, a lot of education has to be borne about the listener. A good number of our affiliates are in the South or Southeast, where people still haven't graduated to the term 'black' yet."

There is opposition to the new term at one major Southern AM/FM combo. WAOK/WVEE "V103" Atlanta news director Myrna Taylor

says her stations still say black in their newscasts. "It's taken a long time for us to accept and be proud of the fact that we are black Americans. I don't understand the need

'Both terms are still acceptable at this point in the community'

for a change.

"I don't think the term 'black American' [ignores] the fact that our roots are in Africa, but all mankind's roots are basically in Africa. We're still black, regardless of where we came from."

Both Taylor and Jerry Lopes, news director of Sheridan Broadcasting Network and WAMO-AM-FM Pittsburgh, think the debate has been blown out of proportion.

"We use black and anticipate no changes," says Lopes. "The whole issue is interesting to me from the standpoint of how does this resolve

the issue of teen pregnancy, or black joblessness, or the drug problem? We get so hung up in what we call ourselves, or what folks should call us, that we don't get anything accomplished. I call myself Jerry."

Two months after Jackson's public call for the new term, there is no sign that any of the general news media have begun saying African-American. "They will, once they realize the term has caught on," says WRKS' Slade. "It took a while for 'black' to happen; that didn't really go into effect until the mid-'70s."

At all-news WINS New York, for example, the word black is still used, despite the presence of a black news director. "[Owner] Group W's policy is that we're not to refer to race, creed, religion, or so forth unless it's absolutely necessary to the story," says executive editor Steve Swenson.

"We've discussed it, and I would tell you that there's a great division on what it should be. We're very aware of the world we cover and try to respond to that world. If the time comes to change, we will."

INTERACTIVE PHONE-INS EXCITE MARKETERS

(Continued from page 1)

sen callers, and electronic couponing, offering discounts at record and video outlets.

Radio syndicator Westwood One is among the first major entertainment players to join this potential new wave of marketing. The company announced earlier this month that it would make a number of informational services available to consumers on a nationwide basis this spring. ABC Radio Network has also announced plans for an interactive system.

Also reportedly considering uses for the new telephone technology are RCA and Epic Records, Vestron Video, and MTV. Although record and home video companies are extremely close-mouthed as to their plans, Billboard has learned that additional entertainment firms plan phone promotions in the near future.

The new technology has the capability of allowing consumers to order by phone, with the charge showing up on the consumer's phone bill. A percentage of the monies can then be paid to the merchandising company, effectively making the long-distance carrier a credit institution. However, none of the long-distance carriers plan to offer that service as part of its initial tests.

On some of the new systems, the charge per call can also be easily adjusted, a feature previously unavailable on dialing services.

DEF LEP BREAKS GROUND FOR METAL

(Continued from page 6)

we'd have something like that happen again, and here you go."

Though Def Leppard's 1983 release, "Pyromania," had sold 7 million copies before "Hysteria" was issued in 1987, the band had released no product in the intervening four years, due to accidents and illnesses. Therefore, when it came time to pick a single, the label went with "Women," the most metallic-sounding track on the album and the one closest in style to "Pyromania."

"We didn't necessarily think 'Women' would be a big seller, but we had to go with a heavy track that would say Def Leppard is back. We were looking to re-establish the band," Urie explains.

After "Women" stalled at No. 80 on the Billboard Hot 100 Singles chart, PolyGram followed with "Animal," which cracked the top 20 in December 1987.

However, despite album rock radio support and MTV's heavy rotation of the group's videos, "CHR wasn't into the project, the tour wasn't going so hot, and we weren't exactly sure what to do," recalls Brenda Romano, PolyGram's national director of pop promotion. The third single, "Hysteria," created more interest at top 40 radio, so PolyGram went to WHITZ "Z-100," New York's leading top 40 station, and organized a free Def Leppard concert for the school that sent in the most postcards to the station.

"By this time, the tour was doing much better and the band was a lot stronger at CHR," Romano says. "So there was tremendous excitement about the concert and it helped to introduce the band further to [that audience]." The title track broke into the top 10, peaking at No. 10 in March 1988.

If the first three singles laid the foundation for the album's crossover

The most controversial aspect of the interactive system is its ability to record a data base of names and addresses for future mailing lists, which is being challenged by civil libertarians as an invasion of privacy.

In one example of the interactive system's capabilities, callers can select the information they want to hear by pressing digits on their touch-tone phones. A caller could press "1" to hear concert information on an artist, "2" to hear a message on an upcoming video, or "3" to participate in a sweepstakes offering prizes or a chance to personally talk with an artist.

Although recorded information via 900 numbers was previously available as an AT&T service called Dial-It, that system had only 88 channels, with a waiting list of more than 250 companies; interactive features could only be accessed locally. The new interactive systems have an unlimited number of channels and a nationwide capability. Westwood One's arrangement with 900 Services Inc. will have 1,000 lines.

Among the other long-distance carriers that will offer interactive service are MCI and U.S. Sprint, with a host of companies setting up service bureaus that will provide the hardware, software, and support personnel for potential users. One such service division, the American Express-owned FDR Phones of Omaha, Neb.,

success, "Pour Some Sugar On Me" cemented its appeal.

"The album had stalled at around 3.5 million [units]," Urie says. "But once that song hit AOR and CHR, the album exploded. 'Sugar' made us see how big it was. And it was much bigger than we anticipated."

The label had also not anticipated the effect that the success of "Hysteria" would have on the band's back catalog. "Pyromania" began selling again, eventually moving another million copies, while "Hysteria" continued to sell at a brisk pace. "We made sure we mentioned 'Pyromania' and the first two albums in all the advertising and promotional materials," Kleinberg says. "A lot of people who were exposed to the band through CHR radio didn't even know they had other albums."

The success of "Pour Some Sugar On Me," which went to No. 2, and the subsequent chart-topper "Love Bites" catapulted the sales of "Hysteria" past the 7 million mark.

With no signs of burnout in sight, a sixth single, "Armageddon It," was released in the late fall. It rose to No. 3 on the Hot 100.

Regardless of how well it does, Urie says "Rocket" will be the last single released. "There has been some talk about putting out 'Excitable,' but you reach a burnout level. Besides, the band is back in the studio, so they can't tour any more and it's important for them to get the next album out." Urie adds that the fifth Def Leppard album will be released in the first half of 1990.

Urie, Kleinberg, and Romano agree that Def Leppard's top 40 success has not come at the expense of a loss at album rock radio. "We've seen absolutely no backlash at AOR," Romano says. "The band never blew off their core fans. All this had done is introduce them to a new audience."

is rumored to have the capability of handling 30,000-40,000 interactive lines.

D.J. Jazzy Jeff & the Fresh Prince's RCA Records-sponsored hotline is the king of noninteractive information lines, having garnered more than 2 million calls at an average of \$2.45 per call since its start in June. Overall, telephone information services last year grossed an estimated \$455 million, according to one telephone industry observer.

That figure is expected to double with the advent of the new interactive technology, advocates of the system say, and may reach an estimated \$2.6 billion by 1992. In news reports, AT&T division manager William Lockhart projects his company's sales in the first year of nationwide interactive service at \$38 million.

Advocates of the new phone system say the technological advances developed over the last few years may allow users these options:

- Contests and promotions may allow callers to talk directly to music and video stars or win the opportunity for retail discounts via an electronic couponing system.

- Customers can phone a record or video store and hear a listing of new releases, then order a copy by pressing a few digits on the phone dial. The amount will be billed directly to the consumer on the phone bill, with the store getting credit for the purchase price.

- Consulting work can be done on a per-minute basis, with callers speaking directly to a party and being billed on their home phone.

- In the future, the ability to digitally download music from an interactive telephone system to a digital audio tape player is also possible under the new system. However, the technology that would permit such a transfer is still in its infancy and far too expensive for consumers at present. Still, if technology catches up, it may be possible someday for a consumer to dial a number and receive a single or an album, with the consumer being charged for the time it takes to record the music over the phone lines.

- In one promotion under consideration, a home video manufacturer will set up a contest whereby consumers will be able to dial a number and hear about the latest video releases in several categories. They will then receive a personal identification number that will allow them discounts on future rentals or purchases; a similar plan under consideration would bring the customer to the stores to see if their number has been chosen as one of the winners of the sponsoring company's sweepstakes.

- Interactive games that can be followed in conjunction with a television show will be a big part of the new technology. MTV is already considering such an event for a springtime launch.

Among other applications, WW1 is projected to use the new technology as a tool with its Casey Kasem top 40 countdown show, allowing listeners to vote for their favorite songs by pressing digits on the phone. Besides the revenue to be gained from the consumer phone calls—estimated at between 50 cents and \$1 per call, far lower than the typical 900-number charge of \$1.50-\$2—the system will obtain the caller's name and telephone number, providing an instant mailing list that can be sold for further profit.

Will consumers bite for these new services? "The American people have shown an unbelievable appetite for entertainment," says Jack Lawless, general manager of Sprint Gateways, one of the new services that will provide the hardware and personnel to assist customers. "If there's entertainment available on command, they'll buy it."

Although marketers in the record industry remain extremely close-mouthed about plans for the new technology, they indicate they are going to be exploring the new system and are upbeat and enthusiastic about its possibilities.

"If the public reacts the way I feel they could react, it could be very, very positive," says one record label executive. "The possibilities aren't endless, but there is lots that we can use." The executive sees the biggest plus of the system as "the potential of reaching millions very quickly rather than waiting for top 40 radio to play a song."

John Doelp, associate director of product management at Epic, says he has talked with several different companies about interactive service and terms it "a brilliant way of matching creative marketing with technology." Doelp sees the interactive lines as a tool to raise awareness rather than revenues.

"It won't work for every artist," Doelp says. "When you look at the [900 number] caller demographics, it tends to be a lot of young females. But we're thinking in terms of market research in a lot of different ways, [such as] playing some new songs from a new artist to get feedback on the direction of that artist. It's a good tool to learn more about my consumer base and provide additional awareness of an artist."

Andy Batkin, president and CEO of Semper Barris, an interactive service company, predicts, "Home video will be a major player real quick" in the interactive phone business. "We're talking right now with major companies like Vestron to do programs." Vestron executives could not be reached for comment at press time.

Batkin says some of the anticipated programs reward the consumer for retrieving information by providing electronic couponing.

"If they're interested in adventure films, we can send them coupons good for that," Batkin says. "Contests and promotions will drive people to the store, [where they could possibly] study an album or video and answer questions about it over the phone to win a prize."

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Wife's Unusual Plea Puts Tashjian Court Deal On Hold

BY DAVE DiMARTINO

LOS ANGELES An apparent last-minute snafu during a plea bargaining session here Feb. 14 temporarily derailed what was to be—and still may be—the first conviction for music industry payola practices in years.

Central characters in the emotional court session were San Mateo, Calif.-based independent record promoter Ralph Tashjian and his wife, Valerie, two of four people originally indicted by a grand jury here in February 1988 for alleged payola-related violations.

The Feb. 14 session was apparently set to finalize a plea-bargaining agreement between the Justice Department and the Tashjians, in which Ralph Tashjian would plead guilty to one count of making undisclosed payments to radio station personnel, one count of obstruction of justice, and one count of tax evasion, while Valerie Tashjian would plead guilty to one count of aiding in the preparation of a false tax return.

In return for the Tashjians entering guilty pleas, the Justice Department was prepared to drop four other counts against Ralph Tashjian and three against Valerie Tashjian and to separately promise not to prosecute either for any additional crimes arising from their respective cases or related investigations.

Yet, in District Court here Feb. 14, the plea-bargaining session came to an abrupt halt as Valerie Tashjian told Judge Pamela A. Rymer—while attempting to make her guilty plea—

that though she was indeed pleading guilty and, in fact, listed personal expenses as business expenses in a 1984 tax return, "I didn't plan on having them taken as business expenses. I just figured the tax accountant would sort it out at the end of the year."

Upon hearing Tashjian's comment, Rymer said she might not accept Tashjian's plea. After brief consultation with her attorney, David Kenner, Tashjian then said tearfully, "I put them [personal expense receipts] there [as business expenses], and I know it was wrong... I was very busy taking care of our children... I accept the responsibility."

In response, Rymer said, "I do not believe it is appropriate to accept a plea in light of what I have heard said."

When court resumed the next day, Rymer responded to a letter jointly penned in the interim by attorneys for the Justice Department and the Tashjians, which stated, in part, that both Tashjians' plea agreements were contingent upon each other. "All parties hope that by explaining the interlocking nature of the plea agreements," the letter stated, "the court will excuse yesterday's confusion and will accept the guilty pleas of Valerie and Ralph Tashjian."

Rymer announced that the letter "did nothing to alleviate" her concerns about the situation and then asked both sides to address her various objections in writing by Feb. 24.

A new hearing date was set for March 6.

SBK Objected To Sampled Beatles Track SST Recalls EP Under Suit Threat

BY BRUCE HARING

NEW YORK SST Records in Lawndale, Calif., recalled more than 2,000 copies of Das Damen's EP, "The Marshmallow Conspiracy," after SBK Entertainment of New York threatened a lawsuit over alleged copyright infringement on some SBK-owned music sampled on the track.

The object of SBK's ire, "Song For Michael Jackson To Sell," includes samples of the Beatles' "Magical Mystery Tour," owned by Jackson and published by SBK. The other three tracks on the EP were not at issue.

SST director of publicity Wally Ross says the EP "was pushed through the channels here without much ado. Somehow, [Jackson's] publishing interests heard that the song was being played on college ra-

dio and sent us a letter saying action would be taken unless the record was recalled. We asked the stations to stop playing it and send it back in."

However, Ross says, SST has received less than 100 copies via return mail, none of them from retailers. The EP was pressed on pink vinyl, making it a choice collector's item. The recall began Jan. 25, according to Ross. The EP was released Oct. 15.

Ross speculates that the job at Jackson in the title of the controversial track was the reason for SBK's action. Ross also says SST did not pay royalties to SBK for the sampling, calling that "an oversight."

Chuck Dukowski, co-owner of SST Records, was not available for comment on the financial loss to the company.

Harold Rosenblum, an attorney for SBK, declined comment.

Art Kass Files Suit Against Morris Levy

NEW YORK Art Kass, president of the Buddah and Sutra labels, has filed suit against Roulette Records president Morris Levy and the reputed girlfriend of an alleged organized crime figure, claiming they are attempting to remove him as head of the companies via a bogus shareholders' meeting.

In the court papers, filed Feb. 2 in New York Supreme Court, Kass accuses Levy and Olympia Esposito of attempting to hold a shareholders' meeting of Buddah and Sutra in January. In a letter sent to Kass regard-

ing the proposed meeting, Kass alleges Levy and Esposito threatened to remove Kass as director of the corporations and elect themselves directors.

Kass claims he purchased all of Levy's and Esposito's shares in Buddah and Sutra in July of 1987 and that the defendants have no authority to "call, request, or conduct shareholders' meetings."

Calls to attorneys for the plaintiff and defendants had not been returned as of press time.

INSIDE TRACK



Edited by Irv Lichtman

IFS, ANDS & MAYBES: Michael Dornemann, president/CEO of **BMG Music** and co-chairman of the Bertelsmann Music Group, declines comment on the rumors of a BMG takeover of **Chrysalis Records** in these wonderfully ambiguous terms: "All I can say is that we have had a long and fruitful relationship with **Chrysalis** and we want this to continue—either on the present licensing basis, as a joint venture, or as an acquisition." Asked if a need on the part of **Chrysalis** to have new capital injected into the company would stimulate **BMG** into considering acquisition of part or all of the company, Dornemann says that this would be a matter for **Chrysalis** to decide. **Chrysalis** chairman **Chris Wright** remains unavailable for comment.

SONY'S RECORD GROUP, including **CBS Records Inc.**, **CBS/Sony**, and **Digital Audio Disc Corp.**, may surpass the 1988 revenues of the **Warner Communications Inc. Music Group** in its current fiscal year, which ends March 31. The Sony group's sales for the nine months ending Dec. 31 were \$1.96 billion, nearly as much as the \$2.04 billion which the **WCI** music complex took in for all of last year. For its fiscal third quarter, the Sony division's revenues totalled \$667 million. Sony does not break out profit figures for its divisions on a quarterly basis.

ASCAP says its receipts hit \$296.6 million in 1988. That is a gain of 5.3% over revenues for 1987, if one excludes the \$43.1 million received from local TV stations in retroactive license fees and distributed to members in 1987. Domestic distributions for 1988 amounted to \$184.25 million, of which \$7.75 million is being paid to members in 1989. By comparison, 1987 distributions (not counting the special payment) totalled \$181.1 million. Receipts from foreign societies were \$56.4 million last year. **ASCAP** members got financial and other reports at the rights society's membership meeting in Los Angeles Feb. 15.

AFTER TWO YEARS ON THE JOB, Jack Kiernan has left his post as senior VP of consumer products in the U.S. for **Philips and Du Pont Optical**, the New York-based compact/laser disk replicator (see Executive Turntable for his replacement). Kiernan, who'll continue to consult for **PDO** over the next year, is re-establishing his consulting firm, **JMK Enterprises**, at 340 E. 93rd St., New York, N.Y.

OFFICIALS AT WBLN New York still aren't talking, but the New York Post has reported twice that the flamboyant **Frankie Crocker** has already signed a three-year contract to return to the station he has programmed during two previous stints (**Billboard**, Jan. 28). **Crocker's** comeback is not likely to be the only change at New York's No. 2 urban station. **WBLN** won't confirm the story that **WGCI** Chicago's **Lawrence Gregory Jones** is headed to the station for either mornings or middays, but **WGCI** staffers have already held Jones' going-away party and none of them consider his destination a secret.

CUPID TAKES THE RAP: **Profile Records** rappers **Run-D.M.C.** were asked by a New York Times editor to compose a valentine message to run on the paper's op-ed page Feb. 14. **Darryl McDaniels**, better known as the group's D.M.C., wrote the first portion. For his half, **Joseph Simmons**, aka Run, used a poem he wrote when he was 15 for his girlfriend, now his wife of many years. Unfortunately, the effort was a one-time thing. The group's manager, **Russell Simmons**, says there are no plans to record the poem in time for next year's holiday.

HONOR-RARE-EUMS: On Grammy night, **ZZ Top** will receive a **NARAS** Governor's Award in Memphis at the fourth annual Premier Players Awards for local-bred talent... **Buddy Holly**, **Jimi Hendrix**, **Marvin Gaye**, and **Roy Orbison** are to be posthumously inducted into Hollywood, Calif.'s **Rock Walk** Tuesday (21).

THIRTY YEARS SINCE THEN: **Jimmy Beaumont & the Skyliners**, who wrote and recorded the classic

"Since I Don't Have You," celebrate Saturday (25) the 30th anniversary of the disk's release on the Pittsburgh-based **Calico** label with a concert at the Benedum Center for the Performing Arts in Pittsburgh, their hometown. And speaking of longevity, **Joe Rock** is the group's first and only manager.

FACING THE MUSIC MAN: **Arista Records** president **Clive Davis** is the subject of **Robin Leach's** syndicated TV show "Lifestyles Of The Rich And Famous" over the weekend (24-25). The show includes interviews with **Arista** stars **Whitney Houston** and **Taylor Dayne**, two of many reasons why **Clive** qualifies to appear.

BOOK BEAT: Three industry figures have put pen in hand for tomes due soon. **Aretha Franklin** is writing an autobiography, "From Gospel To Pop," and is currently meeting with publishers interested in making a deal. Industry attorneys **Harold Orenstein** and **David E. Guinn** have penned a tome, "Entertainment Law And Business," due in March from **Butterworths Publishing**. And publicist **Howard Bloom** is going beyond the business to offer—are you ready?—"The Lucifer Principle: A Scientific Expedition Into The Forces Of History," with an excerpt appearing in the February issue of **Omni** magazine. Picketers protested in front of the **Omni** offices in New York last week, declaring that parts of the article defamed Arabs by suggesting that they were prone to violence.

MOVE & MOVES: **AFG**, the music publishing firm formed by **Duncan Pain**, **Mark Holding**, and performer **Robbie Nevil**, has moved its Los Angeles office to 2381 Teviot St. in Silver Lake, Calif. According to **Pain**, who operates the company, the move was needed because of expansion plans to buttress **AFG's** R&B catalog, which includes **Nevil's** 1986 hit "C'est La Vie," with more pop and rock copyrights.

SHOUT BAMA-LAMA: **Carlos Santana** and "friends," **Joe Satriani**, and bluesman **John Lee Hooker** have been announced as performers at the 12th annual Bay Area Music Awards—**BAMMIES 12**—to be held Saturday (25) at the San Francisco Civic Auditorium. Fret man **Santana**, a nominee in the outstanding-guitarist and outstanding-group categories this year, is expected to be joined by several of his past musical collaborators; fellow nominee and reed man **Pharoah Sanders** is one anticipated sideman. **Axe whiz Satriani** is nominated for outstanding guitarist and outstanding album trophies. **BAMMIE** organizers also announced that country great **Buck Owens** will attend the ceremonies as a presenter, at his own request.

GREG BRODSKY gets the nod in a new **Atlantic Records** post, that of director of product development. He had similar duties at **MCA** and **RCA**.

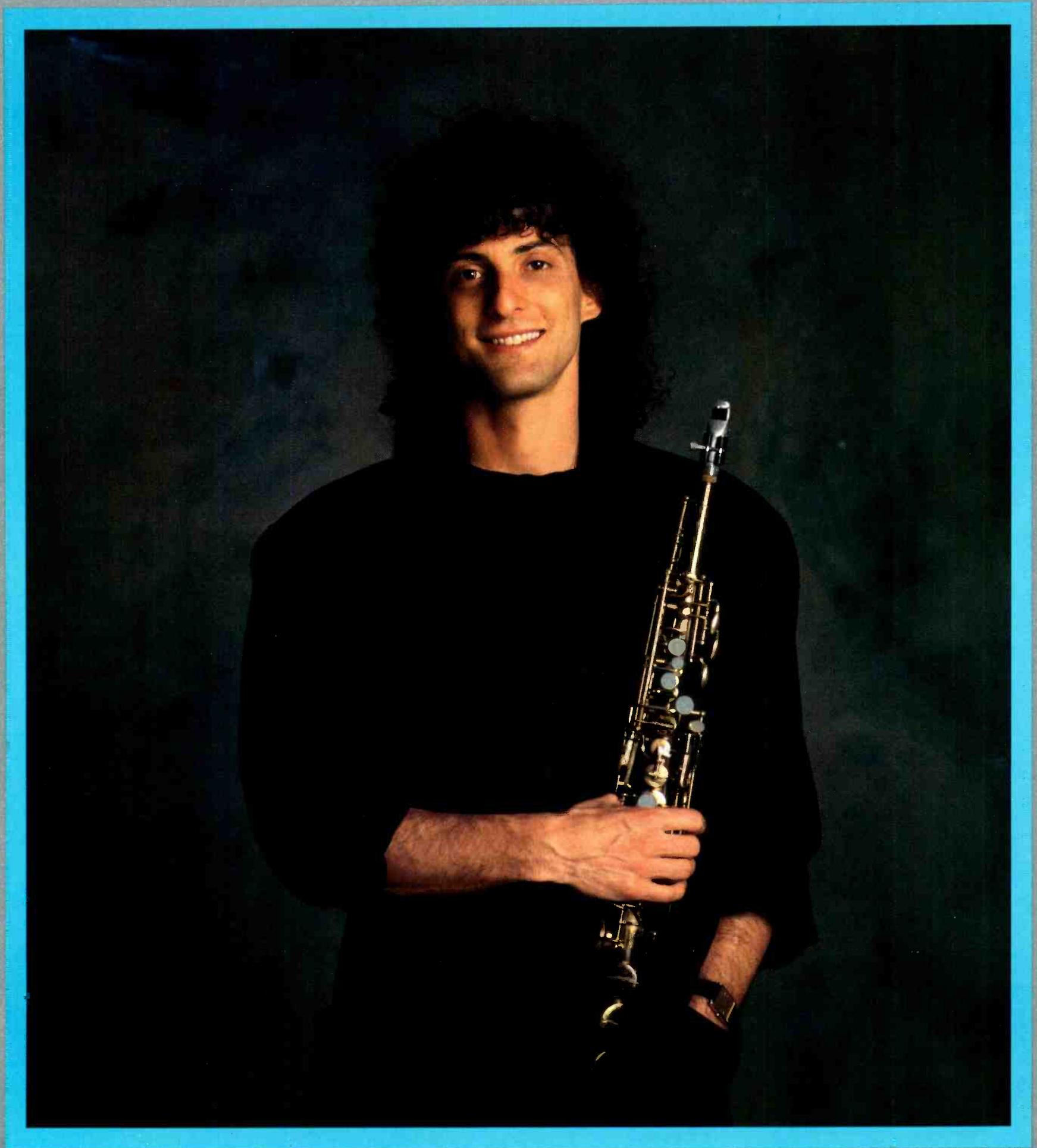
TRACK SENDS WISHES for a speedy recovery to **Trish Heimers**, VP of public relations for the **Recording Industry Assn. of America**. **Heimers** broke her back in a riding accident in Virginia and is recuperating at the Univ. of Maryland Hospital's subacute neurological trauma unit in Baltimore. She's expected to be released from the hospital this week for further recovery at home.

DITCHING THE DIRT: One of the longest-lasting nightclubs in New Jersey's volatile live entertainment scene was scheduled to close the weekend of Feb. 18. The **Dirt Club** in Bloomfield, N.J., which launched the careers of such national acts as the **Smithereens**, the **Cucumbers**, **Winter Hours**, and the **Catholic Girls** during its 10-year life span, will convert to a delicatessen and bar, according to **John "Johnny Dirt" Schroeder**, the club's owner. The **Dirt Club** was one of the first nightclubs in New Jersey to feature original music on a regular basis.

SWINGING: **Camelot Music** senior VP **Joe Bressi** will again lead a flock of industryites to the **Innisbrook** resort in Tarpon Springs, Fla., his annual golf outing. Along with numerous **Camelot** officers, **Bressi** says the 44-person roster for his trip Feb. 18 through Wednesday (22) will include plenty of supplier brass, including **Surplus Records & Tapes'** president **Jack Rose**, **One Way Records'** prexy **David Schlang**, **Peter Pan** president **Marty Kasen**, and lots of VPs, among them **Epic's** **Pete Anderson**, **BMG's** **Rick Cohen**, **Virgin's** **Jim Swindel**, **A&M's** **Chuck Gullo**, and **Commtron's** **John Farr**.

K E N N Y G

A Double Platinum Silhouette



Congratulations also, on being voted the "Best Jazz Artist" by Rolling Stone's Readers Poll



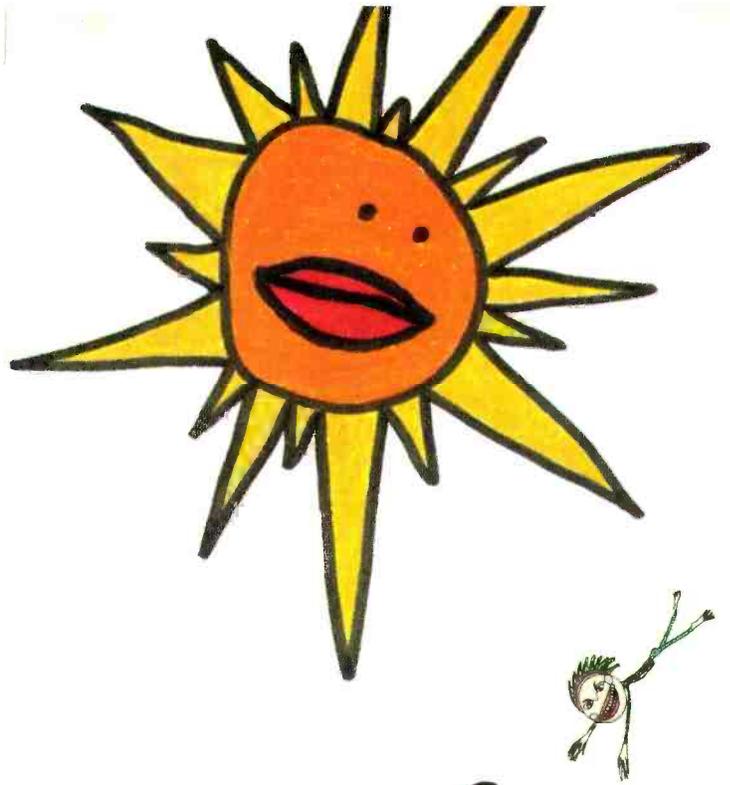
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Direction: Turner Management Group



Edie Brickell & New Bohemians

Bohemians



Shooting rubberbands at the stars, sometimes you miss... and sometimes you hit.

SHOOTING RUBBERBANDS AT THE STARS, the debut album from Edie Brickell & New Bohemians, was released on August 8, 1988. On January 31, it was certified Platinum.

The staff of Geffen Records would like to thank MTV, radio, retail, Henry Droz and all at WEA for propelling this album to Platinum and beyond.



GEFFEN RECORDS

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