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NEWSPAPER



VOLUME 101 NO. 16

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

April 22, 1989/\$3.95 (U.S.), \$5 (CAN.), £3.50 (U.K.)

Fairness Doctrine Bill Surges Ahead In Congress

BY BILL HOLLAND

WASHINGTON Legislation that would reimpose the fairness doctrine on broadcasters as a federal law is on a fast track in the House of Representatives. The bill was marked up and passed by the full Commerce Committee April 11, only days after it had been voted out of subcommittee.

The full committee endorsement virtually assures similar treatment on the House floor, as well as the probability of a full-fledged fight with broadcasters should they continue to oppose the bill on constitutional,

First Amendment grounds.

Similar legislation sponsored by Sen. Ernest Hollings, D-S.C., is pending in the Senate. Chances for passage are strong.

Even some broadcaster allies in the Congress are now suggesting that it might be in the interest of the radio

(Continued on page 81)

Small Dealers Largely Shut Out Of Vinyl Bonanza Major Chains Get Choice LP Cutout Titles

BY DAVE DIMARTINO

LOS ANGELES As the vinyl record spins toward its inevitable phase-out, one major question remains: What's going to happen to the deleted LPs?

The retail space limitations affecting full-priced LPs have also impacted the cutout vinyl market. Dealers who have already replaced vinyl-

filled bins with CD or cassette product are not altogether anxious to devote more floor space to a configuration with diminishing sales power.

Ironically, however, at a time when the general quality of cutout vinyl titles may be at an all-time high, prime deleted LPs may be ending up in fewer stores than ever before—stores that, according to several cutout ven-

dors, have in fact been leading the way in reducing their vinyl stock altogether.

At the same time, the cutout merchants contend, label diligence in tightening up vinyl stock has also reduced the number of copies of these deleted titles that they have been able to obtain. Thus, relatively few copies of those choice cutouts are reaching the independent stores and smaller chains that have remained loyal to the dwindling configuration.

CBS Records, for example, recently deleted large numbers of vinyl titles that were once top sellers by art-

(Continued on page 81)

German Labels On The Lookout For Int'l Talent

BY ELLIE WEINERT

MUNICH, West Germany West German record companies are signing an increasing number of non-German artists with international appeal—perhaps as an early reflection of the 1992 European single market and its implications.

The signings also reflect the outward-looking, entrepreneurial mood and policy in the German music industry. Local talent executives are looking for promising overseas acts that are suitable for the German market as well as markets beyond the national frontiers.

Some international artists are signing with German labels because they find greater receptivity for their ideas and greater flexibility in implementing them at German companies than they have encountered in their native territories.

(Continued on page 80)

Rap's Rise Boosts Indie Album Output

BY BRUCE HARING

NEW YORK Tone Loc's rise to No. 1 on Billboard's Top Pop Albums chart last week with his Delicious Vinyl debut, "Loc-Ed After Dark," may be only the first such show of strength by independent rap and

dance labels.

Thanks to the success of acts like Run-D.M.C., Salt-N-Pepa, and Stetsasonic, album releases by such labels have increased rapidly over the last two years, and various executives say the increased profits and higher profile generated by albums should

boost further gains at radio and retail.

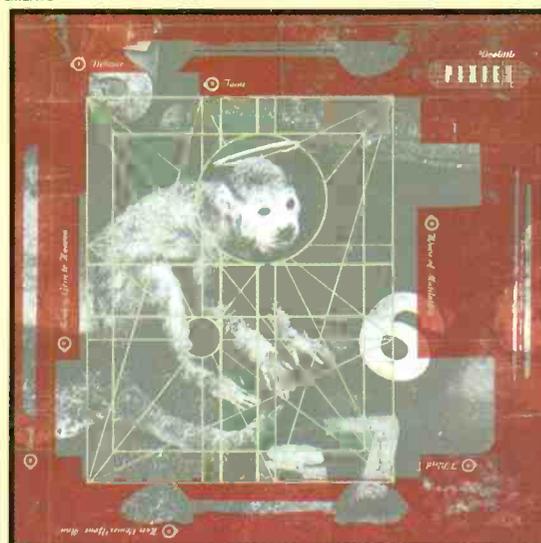
Previously limited to two or three album releases per year, independent labels like Tommy Boy, Select, Sleeping Bag/Fresh, and others have begun ambitious album-release sched-

(Continued on page 84)

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Kenny Rogers To Bow Pricely Vid On NBC Special

BY STEVEN DUPLER

NEW YORK A 5 1/2-minute video-clip costing a staggering \$600,000 will support the May 2 release of Kenny Rogers' new Warner Bros. album, "Something Inside So Strong." The video will debut May 20 exclusively on NBC-TV as the centerpiece of a network concert special featuring Rogers, Dolly Parton, and Willie Nelson.

The clip—which may be the most expensive shortform music video ever produced—is for the song "Plan-

(Continued on page 84)

TOP CONCERTS AND VENUES
 Follows page 62

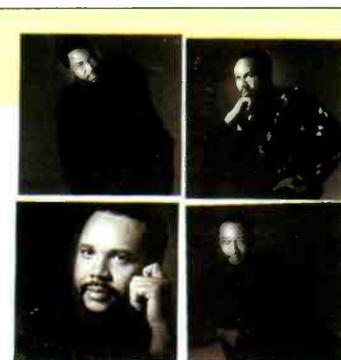
FEET DON'T LIE.

Go ahead, try it. Try not to move when you put on **JUST IN TIME**, the Capitol debut from **THE CONTROLLERS**. One listen to the first single, "Temporary Lovers," and your feet will dance like never before. Then catch the sizzling video and see how it's really done.

The Controllers will take control of your feet, your mind and soon... the charts.

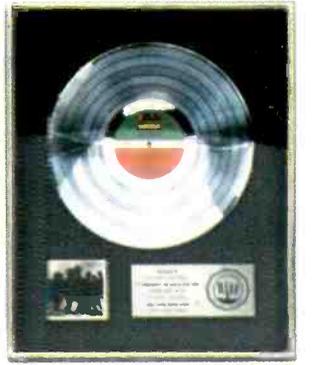
So get in step.

Various tracks Produced by Donnell Spencer, Jr. and Sam Sims for D.S. Coda Productions, Ollie E. Brown for Brown Sugar Productions, and Vassal Benford for Palm Tree Productions. Management: Professional Network Group and New Era Productions



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IN THE
FIRST QUARTER!



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Are we hooked on success, or do we always get hung up over great music? Either way, since we just completed the most successful quarter in the history of Atlantic Records, it's nice to have so much to show for our efforts. In a business where you constantly have to put up or shut up, we're happy to keep putting up. Because at Atlantic Records, we go to the wall for our artists.

GOLD:

BAD COMPANY

Dangerous Age

BETTE MIDLER

BEACHES Original Soundtrack Recording

BUSTER

Original Motion Picture Soundtrack

THE ESCAPE CLUB

Wild Wild West

LEVERT

Just Coolin'

MIKE +

THE MECHANICS

Living Years

SKID ROW

Skid Row

WINGER

Winger

PLATINUM:

BAD COMPANY

10 From 6

**CROSBY, STILLS,
NASH & YOUNG**

American Dream

RATT

Reach For The Sky

DOUBLE PLATINUM:

DEBBIE GIBSON

Electric Youth

WHITE LION

Pride

TRIPLE PLATINUM:

DEBBIE GIBSON

Out Of The Blue

QUADRUPLE PLATINUM:

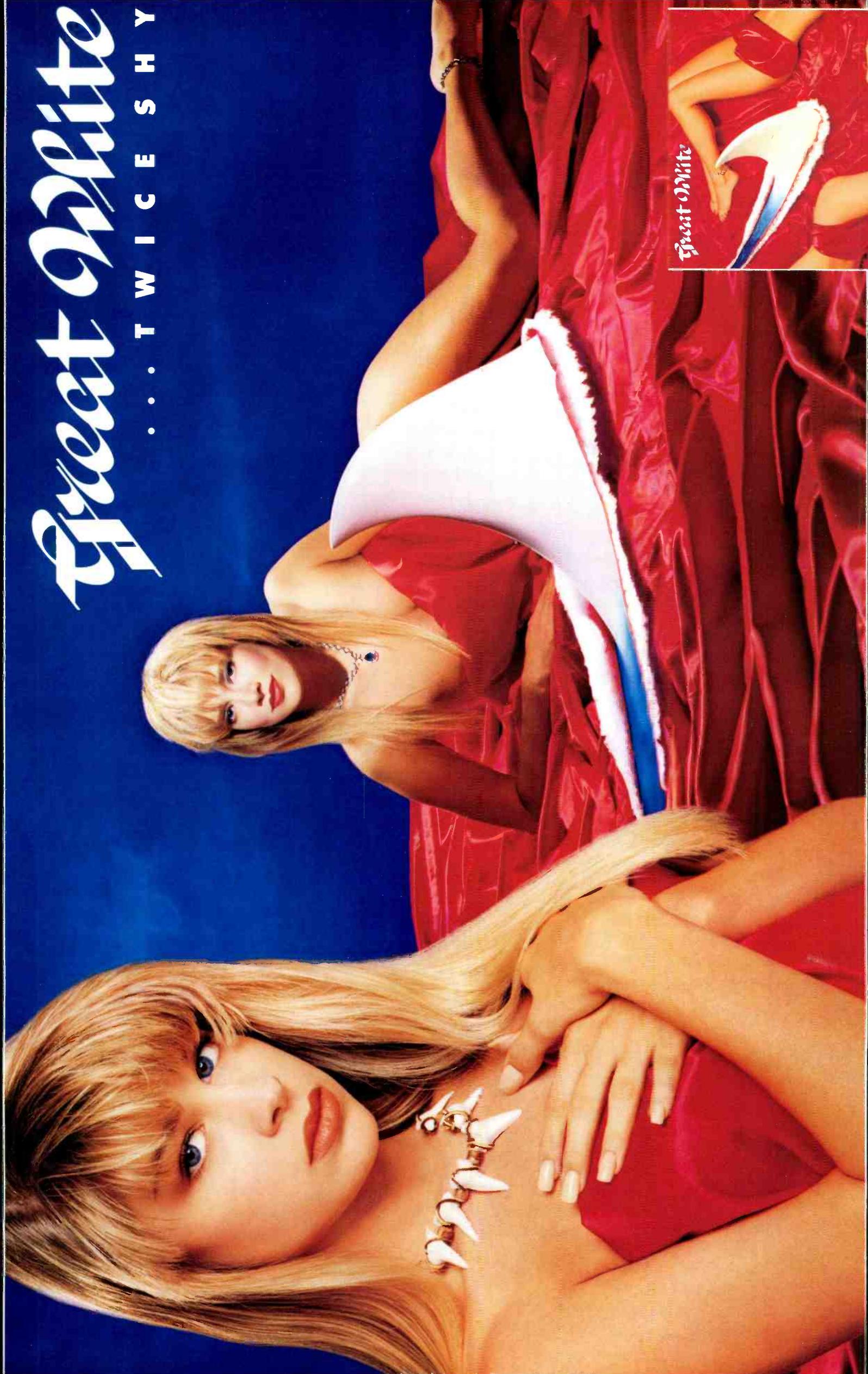
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LAST YEAR, OVER ONE MILLION PEOPLE WERE BITTEN. THIS YEAR, THE BITE GETS EVEN BIGGER.



Great White

... TWICE SHY



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Capitol



Billboard CONTENTS

VOLUME 101 NO. 16

APRIL 22, 1989

DISCO DAYS: 10 YEARS AFTER THE BOOM

In early 1979, disco was in its heyday. Radio stations were turning to the format in record numbers. Donna Summer was queen and John Travolta was king. And then came the bust. Ten years later, radio editor Sean Ross looks back at disco's dizzying rise, tumultuous fall, and, yes, quiet resurgence. Stories begin on page 10.

The Pride Of The Country

You win some and you lose some. Alabama, Hank Williams Jr., and K.T. Oslin all did the former at the 24th Annual Academy of Country Music Awards April 10 in Burbank, Calif. And as for Randy Travis, well... Billboard Nashville GM Gerry Wood has the complete rundown. **Page 30**

JAZZ THE FACTS ON UPCOMING FEST

All that's jazz is coming to New York in June for the annual JVC Jazz Festival. This year's 10-day event promises a full menu of acts sure to suit almost anyone's musical taste. Billboard columnist Jeff Levenson sifts the just-announced schedule of events. **Page 56A**

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Study Indicates 5-Month Viewership Of 19 Titles Nielsen Home Vid Test Figures In

BY KEN TERRY

NEW YORK Nielsen Media Research's test of its home video ratings service projects that from Oct. 10 through March 12, 19 measured titles were viewed approximately 110 million times in U.S. households, according to Paul Lindstrom, VP/product manager for Nielsen.

Although not at liberty to identify

the top title, Lindstrom says the most frequently watched item in the test had 28 million playbacks; at the bottom of the heap, a "fairly esoteric" title was viewed 380,000 times. These numbers, he says, "were pretty much in line with [video suppliers'] expectations."

Among the tested cassettes were such movies as "Broadcast News" (CBS/Fox), "The Last Emperor"

(Nelson), "Midnight Crossing" (Vestron), "Poltergeist III" (MGM/UA), "Dead Pool" (Warner Bros.), "Three Men And A Baby" (Touchstone), and "Young Guns" (Vestron).

Another finding of the study, Lindstrom says, is that the data show more viewing activity than anticipated. Through the end of February, Nielsen picked up 104 million playbacks on 80 million "transactions," defined as one or more viewings of a tape within 48 hours in a given household. This means that each cassette was played back an average of 1.3 times per transaction, with more multiple plays for such popular genres as action-adventure, comedy, and horror.

This ratio cannot be completely correlated with the number of plays per rental, admits Lindstrom, since some encoded tapes, such as Jane Fonda's "Workout," may have been sold through to Nielsen households involved in the home video ratings test.

Nevertheless, he maintains, the sell-through factor is less important than it appears, since rental units are turned far more often than people view the videocassettes they own. Thus, if 100,000 units of a movie are shipped, and 90% are rented 40 times each, they will generate at least 3.6 million playbacks; the other 10,000 units, if viewed twice in a year's time by their owners, represent only 20,000 playbacks. Even if the 90,000 rental units are sold as used pieces

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Vid Execs Worried About Zero Growth In Rentals

BY JIM McCULLAUGH

LOS ANGELES Has the rental side of the home video business hit another wall?

Despite overall optimistic industry growth patterns, some suppliers suggest that it has, as was evidenced at media analyst Paul Kagan's annual West Coast home video roundtable held here April 12 at the Beverly Hills Hotel.

Rand Bleimeister, Nelson Entertainment executive VP, said: "We've got severe problems on the rental side of the business. We've hit the wall in the first quarter of 1989 with respect to wholesale dollar growth. It's not fair to necessarily say anymore that strong growth

in the rental segment of our business is automatic."

Using \$5 million in wholesale revenues per movie as a measurement, Bleimeister said the top video companies generated about \$400 million worth of wholesale revenues in the first quarter of this year.

But in the first quarter of 1988 "there was also \$400 million worth of wholesale dollars. There was no growth comparing the two quarters," he said.

The figures are dramatic, he said, compared with the first quarter of 1987, "when there was 50% growth in terms of A titles and 33 1/3% growth overall."

In addition, citing his own re-

(Continued on page 81)

Justice Dept OKs Time-Warner Merger Deal Now In Hands Of SEC, Company Shareholders

BY CHRIS MORRIS

LOS ANGELES The proposed merger of Time Inc. and Warner Communications Inc. cleared its first hurdle with the Justice Department's approval of the corporate marriage.

The April 6 announcement from the government came only a month after the two corporate giants stated their intention to merge into one massive entity in a stock swap valued at \$18 billion (Billboard, March 18).

A Justice Department statement said that the agency "has concluded that the merger is not likely to lessen competition substantially in any relevant market."

Charles F. Rule, assistant attorney general in charge of the anti-trust division, said, "We determined that the merger would not violate Section 7 of the Clayton Act... and we would not sue to enjoin the transaction."

Time will now exchange 7.1 million of its shares (or 12.5% of its common stock) for 17.3 million WCI shares (or 9.5% of Warner's outstanding shares). If the Securities & Exchange Commission OKs the pact and if Time and WCI shareholders also approve it, the union could be consummated within four months.

Assuming the deal is ultimately completed, Time-Warner stands to produce growing revenues and operating income—particularly in the realm of recorded music and music publishing—over the next two years, according to the estimates of a New York investment firm.

In late March, Raymond L. Katz of

Mabon, Nugent & Co. issued a report advising the purchase of WCI stock and rating Time Inc. stock as an "attractive" buy. The report also offered pro forma estimates of combined Time-Warner performance for the 1989 and 1990 fiscal years.

According to Mabon, Nugent, Time-Warner would capture total revenues of \$10.3 billion in 1989 and \$11.4 billion in 1990. Recorded music revenues for 1989 were estimated at

\$2.4 billion, or almost 24% of the total; this total would rise to \$2.7 billion, or 24.5%, in 1990.

Time-Warner's combined operating income for 1989 was estimated at \$1.6 billion; the following year, it would rise to \$1.9 billion. Recorded music would account for \$375 million, 23.1% of the total, in 1989, climbing to \$435 million, 22.7% of the pie, in 1990.

Mabon, Nugent valued Warner's

(Continued on page 84)

Valerie Tashjian's Motion To Avoid Grand Jury Nixed

LOS ANGELES An emergency motion seeking, among other things, to enjoin the government from convening a grand jury that would issue a superseding indictment against Valerie Tashjian was denied in U.S. District Court here April 12.

At press time, denial of the motion, which also sought case dismissal and charged egregious governmental conduct, meant that the grand jury could convene without legal obstacle by Thursday (20).

Tashjian, wife of San Mateo, Calif.-based independent record promoter Ralph Tashjian, is slated to stand trial here May 23 on charges of federal income tax evasion violations stemming from the

ongoing government probe into alleged music industry payola practices. That date was set here March 15, when U.S. District Judge Pamela A. Rymer refused for the second time to accept Valerie Tashjian's guilty plea, part of a dual plea-bargain package involving her and her husband. Following the completion of that trial, Ralph Tashjian faces his own trial on separate charges.

In denying Valerie Tashjian's April 12 motion, Rymer told David E. Kenner, Tashjian's counsel, "If I didn't believe that there is a fundamental, prudential difficulty with the court stepping into the executive function... I would be-

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Fox Reaps Import \$\$ Bonanza But Licensees Claim Biz Is Affected

BY KEN TERRY

NEW YORK In the two years since a key court ruling upheld the right of music publishers to collect mechanical royalties on imported records, the Harry Fox Agency has issued more than 9,000 per-track licenses to importers and has received "substantial amounts of money" from them, according to Ed Murphy, president/

CEO of the agency. Last year alone, he says, the agency took in "close to a million dollars" from this source.

Noting that industry observers had predicted an adverse impact on importation when HFA began demanding licenses, Murphy says, "It's progressed from the Harms [court] case to today, where there's an orderly market. We're licensing companies, and the business continues."

In contrast, some importers say that their business—already in the dumps because of the weak dollar—has undergone a further decline since HFA began coming after them. Alan Weiner, president of Rectrak, a Hillside, N.J.-based importer, states, "The business has pretty much died off. It's only a handful of people."

Another small importer, who asked not to be identified, notes that the larger rock houses, like Important and Caroline, have mostly switched from importing to domestic manufacturing and distribution. Three other companies that formerly brought in West German and French product—International Book & Record, German News, and German Language Publications—"have all gone out of the market, due to the currency situa-

(Continued on page 84)

New Firm To Track Music Use By Local TV Stations

BY EDWARD MORRIS

NASHVILLE A new corporation, funded by the broadcast TV industry, has been set up to collect and report data on music use by local TV stations. Media Reports Inc., a joint venture between the Clearing House Ltd. of Los Angeles and the All-Industry Television Station Music License Committee, aims to be in operation within four months. The Clearing House Ltd. represents TV and movie producers in clearing music rights. The All-Industry Committee negotiates licensing agreements with

ASCAP and BMI and is supported by funds from the entire broadcast industry.

"We've worked out a process for giving the stations' actual logs," according to MRI president/CEO Ronald H. Gertz. "And we will have the ability, by contract, to audit the stations."

While not giving the actual startup costs for the system, Gertz says MRI has assurance of enough funding to operate for two years without regard to income.

"Per-program reports to the per-

(Continued on page 80)

Exec: I Have Rights To Donny's Album Curb Sues Osmond, Capitol

BY CHRIS MORRIS

LOS ANGELES Record executive/producer and former California lieutenant governor Mike Curb has filed suit against singer Donny Osmond, Osmond's manager, William L. Waite III, and Capitol Records in a dispute over Capitol's imminent release of a new Osmond album.

The suit, filed April 4 in California Superior Court here, charges the defendants with breach of contract, unfair competition, and other abuses, and seeks an injunction against the release of the album. Damages are to

be determined at trial.

At issue in the court action is Capitol's scheduled April 26 release of "Donny Osmond," which features recordings cut by the singer for Virgin Records in the U.K.

According to the suit, in February of this year Osmond and his companies entered into an oral agreement with Curb, who produced the '70s chart hits logged by the vocalist, his sister Marie, and other members of the Osmond family. The agreement, which Curb claims was subsequently formalized in an exchange of letters

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'Winning At Sponsorship' Reprised In New Orleans

NEW YORK Billboard and Amusement Business will present Winning At Sponsorship, the seventh annual seminar on creating and implementing corporate sponsorship programs in the entertainment industry, Sept. 24-26, at the Hotel Inter-Continental in New Orleans.

The seminar provides attendees the opportunity to learn about the latest trends in sponsorship from experienced professionals as well as to make contacts with others in the industry. Past speakers include Irving Azoff, chairman of MCA Music Entertainment Group; John DiPietro, WRSR-FM Worcester, Mass.; Connie

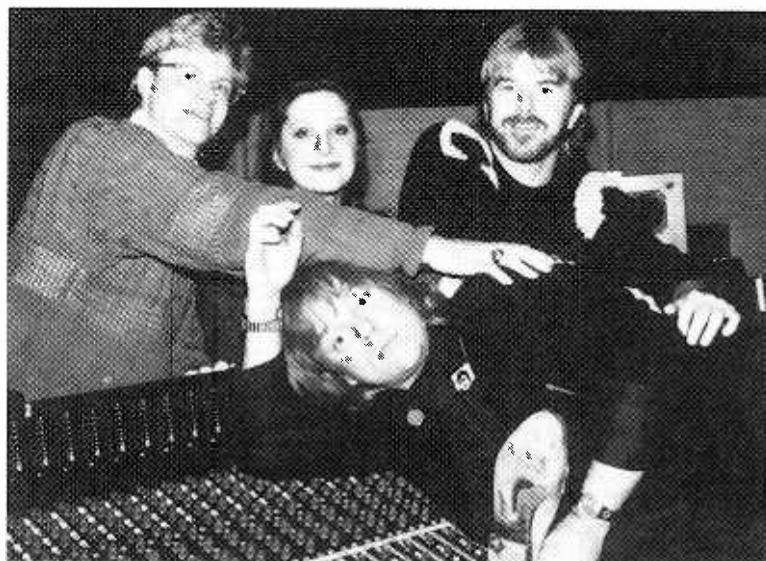
Wolpert, Miller Brewing Co.; Michael Omansky, RCA Records; Paul McIntire, MCA Home Video; and Jay Coleman, Rockbill/ECMI.

This year's speakers, to be announced shortly, will cover such topics as writing sponsorship proposals; preparing contracts and avoiding legal disputes; marketing; promoting and merchandising events; generating publicity; and postsponsorship evaluation.

More than 300 executives responsible for planning special events for arenas, festivals, theme parks, record companies, clubs, and sports teams are expected to attend, as well as professionals who execute sponsorship programs for corporations, marketing firms, and agencies.

For more information, write Winning At Sponsorship, 49 Music Square West, Nashville, Tenn. 37203, or call 615-321-4254.

Looking for the
Executive Turntable?
... see page 87



Orange Crush. Richard Orange, recently signed as an exclusive staff songwriter for Stone Diamond Music, takes a break at Memphis' Sounds Unreel Studios. Shown, from left, are Brad Rosenberger, manager of creative affairs, West Coast, Jobete/Stone Diamond; Holly Greene, VP, creative affairs, East Coast, Jobete/Stone Diamond; Orange; and John Hornyak, Sounds Unreel.

Madonna's 'Prayer' Shoots To The Top; GN'R's 'Patience' Pays Off In Album Rise

MADONNA'S "Like A Prayer" jumps to No. 1 on both the Top Pop Albums chart and the Hot 100. It's the singer's third No. 1 album and seventh No. 1 single. Only **Bruce Springsteen** has had more top-charted albums in this decade (four); only **Michael Jackson** has had more top-charted singles (nine). And both of those veterans started their No. 1 collections in 1980, whereas Madonna didn't land her first No. 1 single or album until the decade was already half over.

"Like A Prayer" is Madonna's third consecutive studio album to reach No. 1, following "Like A Virgin" and "True Blue." The 30-year-old star is the first artist to top the chart with three studio albums in a row since the **Rolling Stones** rang the bell with *eight* straight studio albums from 1971-81.

"Like A Prayer" is Madonna's fastest-breaking album to date. It took just three weeks to reach No. 1, compared with five weeks for "True Blue" and 11 weeks for "Like A Virgin."

"Prayer" is Madonna's first single to top the Hot 100 in just six weeks since "Virgin." Both hits—not coincidentally—were subjects of heated media controversy. The success of "Virgin" sparked a wave of stories focusing on Madonna's "bimbo"/"boy toy" image; "Prayer" made headlines when Pepsi-Cola decided to drop its TV ads featuring the singer following complaints by Christian groups upset by the use of religious imagery in Madonna's "Prayer" video.

But controversy becomes Madonna. The latest flap might have hurt a Whitney Houston or Michael Jackson, but it may well help Madonna, whose persona is largely based on being rebellious and anti-establishment. The greater risk to her credibility was probably getting in bed with an advertiser in the first place. But because of the way it turned out—with Madonna pocketing big money for an ad that aired twice—she is widely perceived as having beaten Madison Avenue folk at their own game. Rather than following their agenda, she once again set her own.

FAST FACTS: **Guns N' Roses'** "G N'R Lies" leaps to No. 6 on the pop albums chart as the first single from the album, "Patience," jumps to No. 33 on the Hot 100. The Geffen album initially peaked at No. 4 in February, but is almost certain to climb higher than that on the strength of this single. Meanwhile, the Guns' debut album, "Appetite For Destruction," dips to No. 12 after logging 53 weeks in the top 10 and yielding three top 10 singles.

Bon Jovi's "I'll Be There For You" leaps to No. 5 on the Hot 100, becoming the third top five hit from the

band's smash "New Jersey" album. "Bad Medicine" topped the chart in November; "Born To Be My Baby" reached No. 3 in February. "New Jersey" is the second album by a metal/pop band to generate three top five hits, following **Def Leppard's** "Hysteria."

Thirty Eight Special's "Second Chance" surges to No. 10 on the Hot 100, becoming the group's first top 10 pop hit since "Caught Up In You" in 1982. The key to this hit has been its multiformat appeal. It jumps to No. 4 on the Hot Adult Contemporary chart and reached No. 2 a few weeks ago on the Album Rock Tracks chart.

Lita Ford's duet with **Ozzy Osbourne**, "Close My Eyes Forever," jumps to No. 35 on the Hot 100, becoming Osbourne's first top 40 single after more than 20 years in the business.

Elvis Costello is back on the Hot 100 for the first time in nearly five years

as "Veronica"—which he co-wrote with **Paul McCartney**—debuts at No. 75. Costello's biggest hit to date, "Everyday I Write The Book," reached No. 36 in 1983... And **Donna Summer's** new association with Atlantic, following a disappointing nine-year tenure at Geffen, is off to a promising start: "This Time I Know It's For Real"—which she co-wrote with **Stock, Aitken, Waterman**—debuts at No. 88.

Karyn White lands her third consecutive No. 1 hit on the Hot Black Singles chart with "Love Saw It." It's the eighth No. 1 black hit in just more than nine months for red-hot producers **L.A. Reid & Babyface**.

Bonnie Raitt's "Nick Of Time" leaps to No. 65 in its second week on the pop albums chart. Raitt first hit the chart in 1972 when she was signed to Warner Bros. and **Joe Smith** was president of that label. She's now with Capitol, where Smith is CEO. Raitt isn't the only former Warner act who has followed Smith to the Capitol tower. The **Doobie Brothers**, whose Capitol debut, "Cycles," is due next month, were one of Warner's hottest acts throughout the '70s.

WE GET LETTERS: Mike Perini of Ypsilanti, Mich., notes that "Traveling Wilburys" has spent more weeks in the top 10 on the pop albums chart—21—than any other album in the '80s that failed to yield at least one top 40 single. The previous holder of this dubious distinction: **Barbra Streisand's** "The Broadway Album," which was top 10 for 18 weeks.

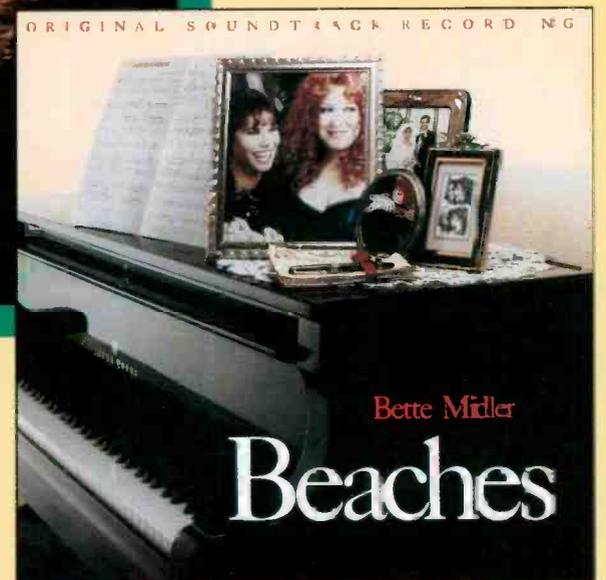
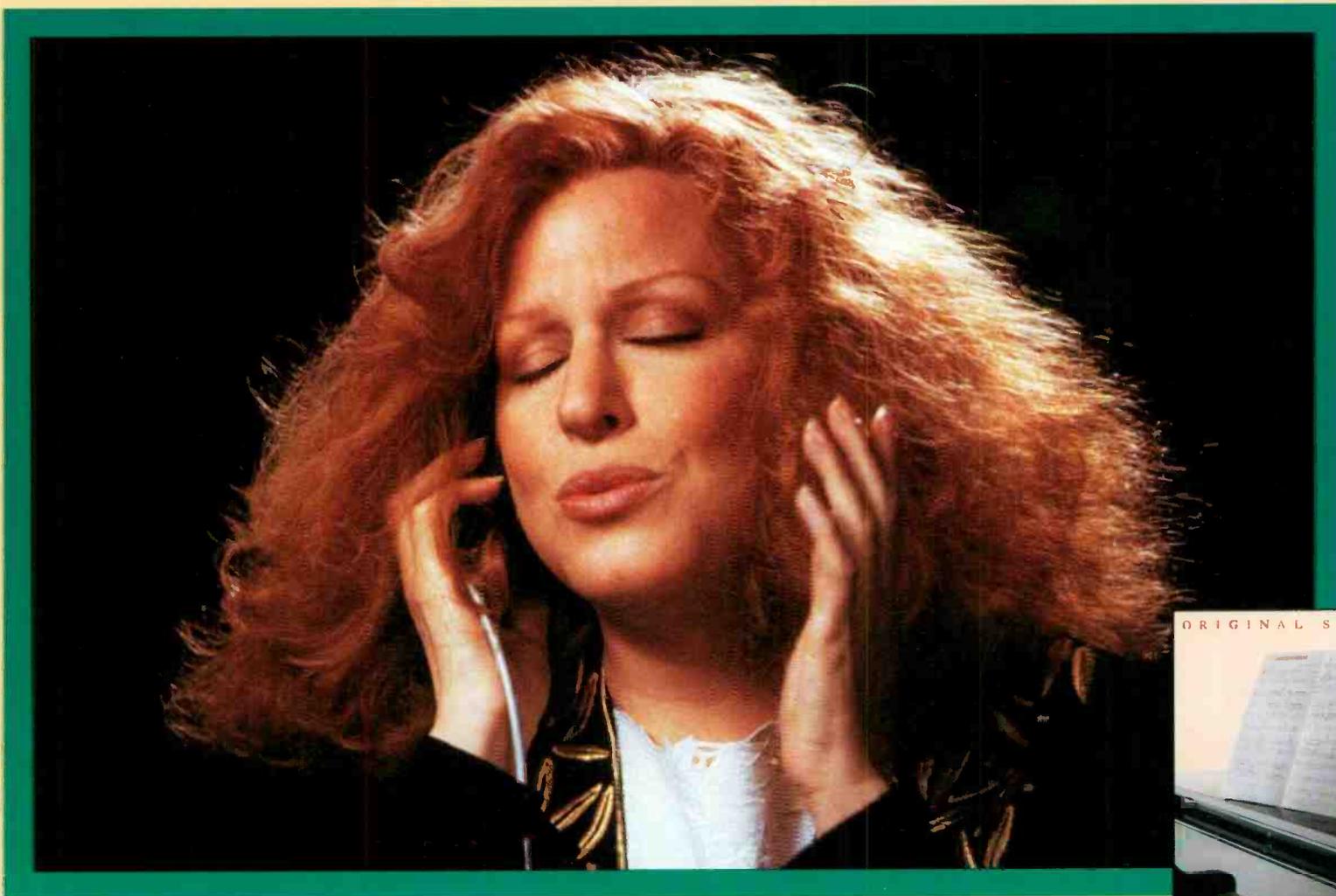
T. Stacy Helton of Ringgold, Ga., notes that the **Belle Stars'** "Iko Iko," which jumps to No. 22 on the Hot 100, is the first top 40 single from the soundtrack of an Oscar-winning best picture since **Vangelis'** "Chariots Of Fire" seven years ago.

**CHART
BEAT**



by Paul Grein

THIS YEAR'S BEST BETTE JUST WENT GOLD



Bette Midler

ORIGINAL SOUNDTRACK RECORDING BEACHES
(81933)

Any song that Bette Midler touches has a way of turning to gold.

The film *BEACHES* tugged at millions of hearts this year.

Not just because of Bette's brilliant acting performance,
but because her songs became the true emotional core of the movie.

BEACHES features the Bette Midler hits "Wind Beneath My Wings,"

"Under The Boardwalk" and "I Know You By Heart."

Produced by Arif Mardin



On Atlantic Records, Cassettes and Compact Discs

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M.C. HAMMER
Let's Get It Started
WE PUMPED IT UP TO #1
NOW IT'S COLD COLD
AND WE'RE READY TO TURN
THIS MUTHA PLATINUM

Publishing Director:
SAM HOLDSWORTH
Group Publisher:
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Sexual Images Convey Wrong Message

MUSIC BUSINESS MUST FIGHT DECADENCE

BY DICK EASTMAN

More than a decade ago, the group Supertramp released a record in which the cover artwork humorously and portentously depicted a man reclining comfortably in a lawn chair, seemingly oblivious to the forces of decline and decadence raging around him. The album was called "Crisis? What Crisis?" and I can't help but wonder if that man lying blissfully unaware in that lawn chair might not be a metaphor for the music business today. For in the midst of the moral crisis surrounding us in the U.S., we in the music industry, far from taking a leadership role to combat the problem, seem unwilling to admit a problem exists.

Consider the following: A study by the Santa Monica/Malibu Unified School District in California reveals that 18% of its female high school students have attempted suicide. They have not just contemplated taking their own lives; they have actually taken steps to do so.

On the other side of the country, a different study provides no less sobering results. The Rhode Island Rape Crisis Center surveyed 1,700 students in the sixth to ninth grades and found that "65% of the boys and 47% of the girls feel it's acceptable for a man to force a woman to have sex if they have been dating for six months to a year." Recently, an NBC-TV special gave credence to these figures by revealing that one in three teenage girls can expect to be the victim of date rape.

These are frightening statistics. Additionally, when you consider that drug and alcohol abuse, teenage pregnancies, and divorces are at epidemic levels, one can only conclude that something has gone very wrong in our culture. For all of our affluence—and there has never been a more liberated and affluent time in our country—a sense of emptiness and moral uncertainty pervades the land.

Now, it is clear that the music business does not bear the major responsibility for this state of affairs. But isn't it naive to suppose that our industry does not play a contributing part? Take the issue of sexuality, for example. We have become a society saturated with erotica. Permeating the movies, TV, advertising, and, yes, music, the sexual images are graphic and abundant. Leaving aside the question of what impact this has on the culture at large, we are clearly

fortunate to be able to earn a living as a songwriter in this business. The people I have come to know, from fellow songwriters to executives, are all fine, honest, and decent individuals. But we must criticize that which we care about in order to make it better. In far too many cases, we have abandoned the high aim of art and settled for the lowest common denominator of sex and sleaze.

When faced with such criticism, industry leaders seem overly defen-

sive. They paint their challengers with broad brushes, accusing them of bluntly stating, "Music corrupts; songs alone promote drugs, sexual promiscuity, etc." But by dealing in such gross caricatures, we lose credibility and, in fact, become guilty of the very thing of which we accuse our critics—oversimplification.

Most critics of the music scene are concerned parents who realize that it is a combination of factors that has led us to where we are today. Many are religious people who furthermore understand that any curtailment of free speech would inherently threaten the right they have to free expression of faith.

The way out of this moral crisis is not through legislation. It is an irony of our time that the more legislators have intervened in the people's affairs (e.g., welfare, education, housing), the more they have exacerbated

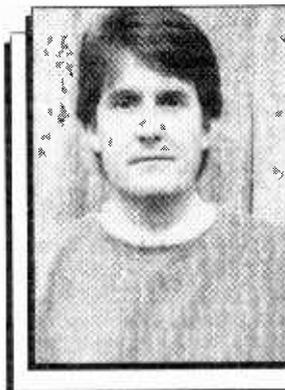
back-announcing, song identification extends a professional courtesy to the artist, the label, and the listener.

The suggestion of having to pay for the song ID through label advertising is ludicrous at best. I strongly urge the FCC to make song identification mandatory.

Thanks to those stations that still care enough to let audiences know exactly what they are listening to through means of the song ID.

Anne Gross
Corona, Queens, N.Y.

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.



'We must begin by admitting that a problem exists'

Dick Eastman has co-written songs with Bobby Hart for Robbie Nevil, New Edition, the Monkees, LaToya Jackson, and others.

sending a schizophrenic message to perhaps the most vulnerable group of all—teenage boys.

On the one hand, we want these boys to grow up, start families, and be faithful husbands and fathers. We tell them that casual sex is not just unsafe, but that it is deadly. Then we turn around and tempt, tease, and taunt them with an endless parade of sexual images.

Does anyone really believe that music television is about presenting music? It is about selling sex, and even if we in the industry haven't picked up the message, it seems the boys and the girls in the Rhode Island study have.

Don't get me wrong; this is not an anti-rock piece. Much of the music produced today continues to reach the highest standards of art—that which challenges, enlightens, and enlivens us. Indeed, I feel proud and

can create a negative impression of the artist in that listener's mind. This impression may carry over to subsequent songs which that artist releases.

Finally, regarding the recent survey in which most folks said song/artist identification was important to them, I certainly hope one of the questions in that survey was this: "If you hear a song you like a lot, and the DJ does not identify it, do you call the station to find out the title and the artist?"

The record industry can't put all the blame on radio if people won't even take two minutes to call their local station and inquire about a song, whether it's brand-new or an oldie. The caller gets to talk to the DJ (in most cases), and the radio station and the recording industry get valuable feedback.

Lee Stevens
Music Director
1050 WYBG
Massena, N.Y.

A SIMPLE SOLUTION

Regarding a radio station's responsibility to identify the music it plays, I've always thought the problem could be solved quite simply. If the record labels would refuse to provide any promotional material to stations that did not front- or back-announce their records, I think the vast majority of stations would shape up in a hurry.

There simply is no good excuse for not identifying every record played. I remember it being done in the '50s and '60s by virtually every station playing pop music, with the result that singles were in high demand. No wonder 45s aren't selling as well today. No one knows what to ask for!

Gary Del Mastro
Owner
Platters
Seattle, Wash.

SONG ID FEUD

Regarding the ongoing feud over



RADIO VIEW OF SONG IDS

There's no question that front-and/or back-announcing of new music is important. We're in a small market and we front- and back-announce new music for two weeks. That leads to another debate regarding this matter. Are two weeks long enough for a song, artist, and title to sink in? I think so, but the record industry and a few fellow broadcasters may not agree. However, it is more than enough time for a song that is being played four times a day (or more) over a 14-day period. Daily radio listeners will pick up on it within three or four days.

Then there is the other side of the coin (or record, as it were). People appreciate back-announcing only if it's a song they like. If they can't stand a certain song, then front- or back-announcing

A Decade After Disco: Some Rock, Some Dance

BY SEAN ROSS

NEW YORK Ten years ago, disco radio bought Wanda Ramos a house. It brought black music to such places as Austin, Texas, and Syracuse, N.Y., which never before had consistent outlets for it. By Christmas, it would



WLUP Chicago's then-morning-man Steve Dahl brandishes a Village People album to be blown up at the July 1979 disco destruction rally at Comiskey Park.

self-destruct more violently than any format before or since.

While the first disco stations go back to the mid-'70s, it was the spring of 1979 when it experienced its most phenomenal growth. Spurred by the spectacular ratings success of WKTU New York, several new dance outlets were turning on every week. Washington, Boston, Houston, Chicago, Los Angeles, Cleveland, and San Francisco all suddenly had direct competitors in a format that couldn't necessarily support even one station per market.

By the mid '80s, six to seven years after the first disco stations had evolved into another format or changed outright, a new generation of crossover outlets, such as KPWR "Power 106" Los Angeles and WQHT "Hot 97" New York, have made dance radio acceptable again. Yet, few of today's crossover PDs acknowledge any connection to their predecessors. "Nobody gives credit to that era. Everybody wants to bypass it like it didn't exist, even though there was a lot of fantastic music," says Ramos, who, as an associate of consultant Kent Burkhart, worked with WKTU at its peak as well as 13 similar stations.

Indeed, while WQHT "Hot 97" New York may play "Born To Be Alive" by Patrick Hernandez during middays or devote an hourlong Sunday-night program to disco-era classics, it never refers to those songs as

"disco." And most of today's crossover PDs see the early disco stations as more directly linked to today's urban outlets than to their own stations.

Still, there are undeniable echoes of 1979. The racial politics that fueled and diffused the disco boom have been present ever since KPWR's rise to prominence. And although stripped this time of 1979's "disco sucks" rhetoric, the dance backlash has parallels in today's new clump of "rock 40" stations, including KQLZ "Pirate Radio" Los Angeles, which invites listeners to tune in when they're "tired of all the disco on Power 106" but warns that there are "no disco ducks allowed."

ANYBODY WANNA PARTY?

The first disco radio PDs and jocks had diverse and often unlikely histories. WKTU's first PD, Matt Clenott, stayed on from an earlier soft rock format. WCAU-FM Philadelphia's first PD was album rock veteran Jerry Stevens. Ted Stecker, now OM of country WBAP/KSCS Dallas, was then PD of KHYS Beaumont,

Texas. Consultant Dan Vallie and station owner/WVAZ Chicago GM Barry Mayo both oversaw WMAK Nashville. Even Wolfman Jack, now doing satellite country, showed up in a January 1979 Billboard story headlined "Wolfman Howling To Taped Disco's Tempo."

As are today's crossover outlets, many of disco's keystone stations were linked to major consultants or group PDs. Besides Burkhart & Ramos, there was consultant Bob Henabary and then-ABC FM head Allen Shaw, each of whom were responsible for early dance outlets—WKYS Washington and KSFY San Francisco, respectively.

ABC's interest in disco is often attributed to the ultimately fatal blow WABC New York received from WKTU, but Shaw, now the executive VP of Beasley Broadcasting, says the impetus was really Frankie Crocker's mid-'70s WBLS New York, which he calls "the first crossover black radio station that appealed very strongly to whites as well.

"We thought San Francisco would

be a perfect market because of the high concentration of people interested in disco at the time—blacks, Hispanics, gays, as well as lots of straight Anglos who were simply part of the disco scene. In our last year as a top 40 in 1974, KSFY had a billing of \$250,000 and lost \$1 million. By 1978, billings were about \$2.7 million with a profit of about \$400,000."

Ex-KHIS-FM Los Angeles PD Mike Wagner, now PD of L.A.'s oldies KRLA, remembers that Burkhart "arrived with about \$75 worth of disco albums from Tower Records with the price tags still on them. He plopped them down in my office and said 'Here you go, call Wanda Ramos in New York.'

"It was a whole new ballgame. We threw out all the carts. We had to get our turntables working again. The first song was 'Push Push' In The Bush' by Musique and as soon as they hit the chorus, one by one the salespeople started coming into the studio saying, 'What are you guys playing?'"

(Continued on page 12)

The Ultimate Usage Liner: 'Thank You'; Spring Brings Plethora Of New Lawsuits

WHILE A FEW PDs, especially those trained by George Johns, have always made a point of thanking their listeners, it remains a missed opportunity for many others. With customer service at a nadir in most major cities, your station's DJs could very well be the *only* people who do thank the consumer for their decision. And with the COLRAM diary suddenly having made office listening a lot more important, it represents a chance to co-opt the people who didn't choose the station that day, but who probably will later that week.

Some stations address the COLRAM diary by positioning themselves as "the station everyone at work can agree on" or "the station that even the boss likes." The following is a sample promo that takes the concept further; the call letters and selling propositions used here are hypothetical and interchangeable with your own.

"This is Sean Ross, PD of the new K-Vox 100. If you're hearing us at work today, we'd like to thank you for listening. Whether you chose the radio station today or you're hearing K-Vox 100 for the first time, you'll find we're working as hard as you do with fresher hit music, less repetition, and more ways to win at work—like 9-to-5 payoff songs worth \$1,000. Whenever it's your turn to select the radio station, we hope you'll choose us. And when anybody asks what radio station you heard today, we hope you'll be proud to tell them about the new K-Vox 100."

A CANADIAN FEDERAL COURT has upheld Radio-Mutuel's right to call the morning shows at its top 40 CKMF Montreal and CKTF Ottawa "Le Zoo," denying an injunction sought by top 40 CJMF Quebec (Billboard, March 11). The court found that "zoo" shows were generic forms of programming—there are at least 10 in Canada—and that with CJMF and CKMF sharing only a few listeners via cable radio, there was little likelihood of the two shows being confused. In a novel finding, the court also determined that CJMF could not have suffered damages from CKMF's use since its audience has increased 1,000 percent since it signed on in 1985.

In other docket '89 news, American Federation of TV and Radio Artists and the Tribune Co. are in U.S. District Court over the sale of Tribune's AC WICC Bridge-

port, Conn., to M.L. Media. According to local press reports, AFTRA claims that by not including a collective bargaining clause in the contract, and by allegedly planning to turn over a number of staffers, the companies are trying to force the union out. The conflict has reportedly carried onto the airwaves as one area listener reports hearing the jocks refer to their owner as "Tribune broke-casting company."

A Los Angeles federal jury has ruled in favor of Frank Boehm in his \$1.5 million suit against ABC (Boehm was dismissed as VP of West Coast sales in 1982). Key arguments in the jury trial were age discrimination and documentation of job performance. The verdict covers back pay for the then \$100,000-plus-per-year position and damages. ABC has also lost the first round in an attempt to keep KABC Los Angeles "Talk Radio" slogan off Crosstown KFI.

And WMXP Pittsburgh's John Millinder has taken former employer album WQFM Milwaukee to court for \$33,000 over his dismissal a year ago; at issue, according to his attorney, is whether Millinder violated an agreement with WQFM over the length of his morning show bits. Look for a decision in early May.

PROGRAMMING: Two more major top 40 jobs are filled this week as KUBE Seattle finally gives Tom Hutyler the nod as PD; he has been KUBE's APD/MD for two years. And Bob Mitchell, PD of crossover WPGC Washington, D.C., is now programming top 40 WEZB "B97" New Orleans.

Simulcast album rocker KBPI-AM Denver has returned to n/t as KBXG under new president/GM/ PD John Wark; local radio veteran Bob Greenfield is program administrator... OM Mike Roszman adds PD duties at AC WGR Buffalo, N.Y., as Max Gibson exits.

Pittsburgh lost its only modern rock outlet last fall when WXXP became AC WMXP. Now, suburban WXXV is dropping its unusual oldies format to become "X15" under new PD Brad Freeman, who hails from noncommercial WPTS... Classic rock WGRX Baltimore fills its PD vacancy with Steve McNee, PD of WCMC/WZXL Atlantic City, N.J.

(Continued on page 15)

WLUP Chicago Reminisces '79 Rally Aided Disco's Demise

NEW YORK To almost anybody involved in disco radio at the time, the disco demolition rally-turned-riot staged by WLUP-FM Chicago morning men Steve Dahl & Garry Meier was the beginning of the end—the focal point of the anti-disco movement that effectively dismantled the format by late 1979.

Ten years later, Dahl says, "People still talk about it like it was yesterday. Everybody we meet says they were there." And everybody has something different to say about it. Some people hail the July 12 rally—held at Comiskey Park during the middle of an aborted Chicago White Sox double-header as one of the greatest radio promotions ever—and one that gave both Dahl and WLUP their celebrity.

But other industry observers call it the moment the anti-disco campaign turned fascist—targeted not at a form of music but at the blacks and gays who were its primary constituents. And while Dahl says the campaign was never as "diabolical" as many painted it, it did appeal to audience members who felt "threatened" by the success of disco.

Now doing p.m. drive with Meier on WLUP-AM, Dahl recalls how "a lot of clubs were switching to disco and you weren't allowed in unless you were dressed a certain way. There was definitely an inferiority complex; we just tapped into it.

"It wasn't [about] disco [as much as] the end of the [Mayor Richard J.] Daley era. WLUP and our morning show were the first chance that a lot

of people had to really connect with a radio station. We just tapped into a hostility that had been there for quite some time in terms of the average guy just wanting some recognition for being an average guy."

Dahl allows now that he wasn't particularly mad at disco itself—just at ex-employer WDAI [now WYDZ "Z95"] for firing him when it changed from album rock to disco. After he began calling the station WDIE and blowing up disco records on the air, then "breaking them on my head" at club dates, "the whole thing just kind of took off. It was out of our control."

Dahl says the Comiskey Park rally wasn't his idea; it was proposed, he says, by White Sox principal Mike Veeck, who was looking for an alternative to his club's traditional teen night with top 40 WLS. Initially, the morning team thought the promotion would be a failure. "When we first got to the stadium that night, it was kind of empty," he says. "We threw out the first ball with Lorelei [the spokesperson for WLUP's then-famous "incredible mouth" TV spot] and the catcher was so occupied with her that he ignored us. So we were just standing there like a couple of dicks."

What happened later that night, however, depends on who you ask. Billboard's report of the rally says that thousands of fans stormed the field, burned signs, tore up sod, and knocked over the batting cage, forcing the White Sox to cancel and forfeit the second game. That story puts

(Continued on page 12)



by Sean Ross

LARRY CARLTON

ON SOLID GROUND



ELECTRIC HIP AND HEARTFELT

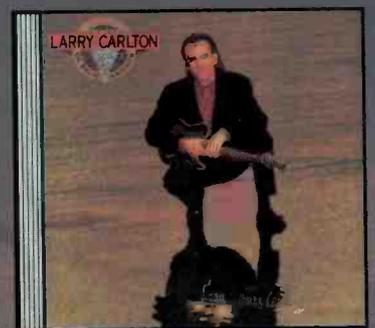
Larry Carlton is back.

ON SOLID GROUND, Larry's newest release from MCA exemplifies his ability to touch each and every one of us with sensitive, energetic, melodic textures. This album is *on solid ground*.

And "Because the Music Matters," Pioneer Electronics is proud to sponsor the **ON SOLID GROUND WORLD TOUR** beginning this June.

It's the one you don't want to miss!

A SOLID CAUSE. HIP, Helping Innocent People, the nonprofit organization grows even stronger. Larry, Pioneer and MCA stand on solid ground providing funding to help victims of violent crime nationwide.



(MCA-6237)

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A DECADE AFTER DISCO BOOM: SOME ROCK, SOME DANCE

(Continued from page 10)

NO ROMANCE—KEEP ON DANCIN'

In February 1979, a record 1,300 people came to Billboard's fifth annual Disco Forum in New York. Donna Summer was named top female and top overall artist. Sylvester was the best male artist. The Village People were the best group. And WBOS Boston PD Ron Robin, according to published reports, "expressed surprise that 'we still talk of how long disco will last.'"

Instead, the format's big issues at that time were the role of ballads and whether stations should pace themselves like a dance club—as did WKTU—or use top 40 formatics. KXXX-FM San Francisco MD Gene Baxter did nights at WKTK Baltimore in 1979. "It was the first station I'd ever worked at where I had to go to classes to learn how to mix. We had music beds for everything—into and out of stopsets and under newscasts."

Mayo went from WMAK to WGCI Chicago, then known as "Studio 107 1/2." He says the momentum never stopped. "At 3 a.m. it would be pounding at 120-beats-per-minute minimum." In the days before computer-rotated music was common, Mayo hand-programmed WGCI song by song to keep things flowing.

"We started out with the WKTU presentation at KIIS," recalls Wagner. "We had one song, 'My Claim To Fame' by James Wells, that was 21 minutes long. We had a floating clock. 'Play the commercials wherev-

er you can get them in,' Kent would say... It was horrifying." KIIS eventually adopted a more traditional presentation.

Both Mayo and Stecker remember having to deal with ballads that forced them to break format. "'Re-united' by Peaches & Herb was blowing our phones out and we wouldn't play it because we wanted to keep a very up sound," says Stecker. "We were [too concerned with] how the industry perceived the format. Once we finally established that listeners wanted to hear the song, ballads came in. From then on, KHYS became a more urban radio station."

WE ARE FAMILY?

Even with up-tempo records, there were arguments. At WGCI, Mayo says, "We played Instant Funk's 'I Got My Mind Made Up,' but nearly edited it down to an instrumental because it was so funky. We were the last station on 'Busting Loose' by Chuck Brown because I thought it was too black. Those who know how I am about [programming] today might get a kick out of that, but that's where my head was. I didn't realize that whites who liked to dance got off on these songs as much as blacks did."

Indeed, for many stations, the lack

of certain records was usually what made them disco—and not black. As is the case with today's crossover stations—some industry people saw "disco" not as a separate format, but only as an excuse for stations to program hot black music without confronting the sponsor prejudice that goes with an ethnic audience. Others insist that even then there was a separate body of music that had never been played on the radio before.

KDAY Los Angeles PD Jack Patterson programmed KMJQ "Majic 102" Houston in 1979. While that station billed itself as "disco jazz" for a brief time, he says that disco never

represented more than 30%-35% of its product, and that Majic continued to play ballads. He now thinks that there were only "five or six stations that were pure disco" in the late '70s.

But Ramos cites "that certain Salsoul Orchestra sound that you heard on all those records. Black stations weren't necessarily playing those things, but when they turned into disco machines, they suddenly began playing Salsoul and Meco—things that were sort of poppish."

Beasley's Shaw now oversees two urbans as well as a station that plays a similar body of music but bills itself

(Continued on page 20)

WLUP CHICAGO'S DAHL & MEIER REMEMBER ANTI-DISCO RALLY

(Continued from page 10)

the arrest count at 37, but Dahl estimates it as only a handful. "And the field was not destroyed as the officials claimed," says Meier.

"We were compared to Hitler, but we weren't trying to do anything but have a little fun, and maybe poke a few holes in a very pompous, self-important form of entertainment," says Dahl. "We probably sold more records than most disco stations did just so people would have something to destroy."

"For us, it never had anything to do with race. It was just a chance for people in a blue-collar town that had been heretofore ignored to get together on a large scale. We were as

surprised by the whole thing as everybody; we've never been that calculated."

Meier points out that after the rally, the pair made a point of moving on to other subject matter. Now, as Chicago picks up a second Mayor Daley, the pair are running a yearlong celebration of their 10th anniversary at WLUP that will include an album and video. They say they will acknowledge the event's anniversary on the radio, although they haven't decided how.

It won't, however, be with another anti-disco rally. Although the resurgence of dance music in recent years led "a few people to call and say we

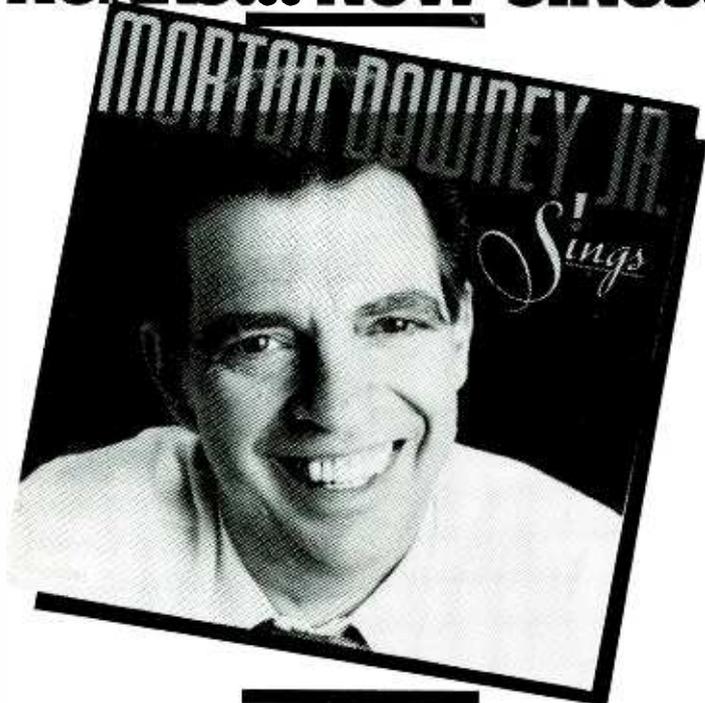
should do that again, if we were to try it now, it would be very manufactured and not something we'd want to take part in. Our show is just what happens to us and that kind of thing happened at the time," Dahl says.

Working now in a format where they don't play a lot of music of any sort, Dahl & Meier are, at best, faintly aware of the way the boom/bust cycle has brought dance music back to radio during recent years—and may be taking it back out. For one thing, Meier says, today's dance music "doesn't have the John Travolta-in-the-white suit [look.] It's not a full-fledged hormonal assault. If you're not into it, it's not as intimidating."

But with KQLZ "Pirate Radio" Los Angeles and a number of other hard-rocking top 40s popping up again, Dahl says that younger demographics "are always ready for something along those lines. They always feel disenfranchised. They always feel like the underdog. They always feel like somebody is holding their thumb down on them."

Dahl's audience, however, is in the 25-plus range now. "I don't think they'd be interested in anything like that anymore. When you've got to start worrying about staying up all night because your kid has the flu, you don't have time to worry about a dance record." SEAN ROSS

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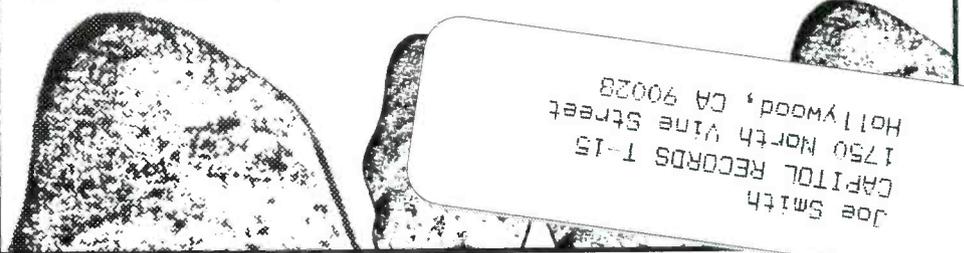
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1. To enter, send the following items, postage prepaid, to 2nd Annual Billboard Song Contest, P.O. Box 35346, Tulsa, OK 74153-0346.

A. Completed entry form or photocopy of entry form. Be sure to indicate on the entry form the appropriate music category for which your entry has been submitted.

B. One audio cassette recording of the contestant's song per entry. Please include your name and address on each cassette.

C. One copy of the song's lyrics typed or printed legibly in English. (In Latin category, lyrics must be in Spanish with an English translation; in Jazz category, lyrics not required.)

D. A non-refundable check or money order, or approved credit card in the amount of \$15.00 (U.S.) for Song Contest entrance fee, payable to 2nd Annual Billboard Song Contest for each cassette submitted. Contestant's and co-authors' names (if applicable) and song title must appear on each item. By signing the entry form, each entrant agrees to accept the terms of the Song Contest.

2. Songs should be no longer than 5 minutes. A contestant may enter as often as he/she wishes, but each song must have its own entry form and be recorded on a separate cassette with typed or printed lyrics included. The check or money order must reflect the total number of entries submitted. **ENTRIES MUST BE RECEIVED BY JULY 31, 1989.** Billboard Song Contest is not responsible for entries that are late, lost, misdirected, or mailed with insufficient postage. Billboard Song Contest is not responsible in any way for entries that are stolen or misappropriated. The entrance fee is not refundable. Cassettes and lyrics will not be returned. Contestants are responsible for keeping duplicate copies if they wish to have them. Songs may be copyrighted, but copyright is not required. Contestants are responsible for placing copyright notices on their entries and are responsible for any filing under U.S. copyright laws.

3. **PRIZES:** (1) Grand Prize of \$25,000 and a publishing contract, plus a Gibson Les Paul Reissue Gold Top Guitar. Seven (7) First Prizes (one per category) of \$5,000 and a publishing contract, plus a Gibson Les Paul Standard Guitar. Fourteen (14) Second Prizes (two per category) of Gibson Les Paul Epiphone Guitars. Twenty-one (21) Third Prizes (three per category) of Gibson Epiphone Acoustic Guitars. Up to seven thousand (7,000) Fourth Prizes of Certificates of Achievement signed by the Publisher of Billboard magazine. Capitol Records will record the winning Country and Rhythm & Blues songs. EMI Latin will record the Latin winner and Blue Note will record the winning Jazz composition. Winners have no obligation to accept any offer of a publishing contract. All prizes will be awarded.

4. The contest is open to any person who has averaged less than \$5,000 per year in total royalties earned from music he/she has written since 1984. The song must be the original work of the contestant. Employees of Billboard magazine, Billboard Publications, Inc., J. A. Halsey and Associates, Inc., Capitol Records, Gibson Guitar Corporation, and Ventura Associates, Inc., and their affiliated companies and their advertising, public relations, and promotional agencies and their immediate families are not eligible.

5. Winners will be selected by a Blue Ribbon Panel under the supervision of Ventura Associates, Inc., an independent judging agency, whose decisions in all matters pertaining to the contest are final. A contestant may enter his/her song in any one of seven categories: Rock, Pop, Gospel, Jazz, Latin, Rhythm and Blues, and Country. All entries will be judged on the basis of the following criteria: Originality, Lyrics, Melody, and Composition. Production and performance quality will not be a consideration in awarding prizes. A series of preliminary panels supervised by songwriting professionals will select semi-finalists for consideration by the Blue Ribbon Panel. The Blue Ribbon Panel will be comprised of noted professional songwriters and world renowned music industry personalities who will select the major prize winners. The preliminary panels also will select alternate semi-finalists if deemed necessary. The Song Contest reserves the right to change panelists and criteria. Each song category will be judged by specialists from the music industry. Winners will be determined by December 1, 1989. Winners will be notified by mail. No duplicate winners (in any category). No transfer and no substitution for prizes except at Billboard's sole discretion. Method of division among co-authors is the responsibility of the winners. Taxes are the responsibility of the winners. Contest void where prohibited by law.

6. Winners will be required to sign and return an Affidavit of Eligibility and a Publicity Release within 14 days of the date of notification. The Affidavit will include a statement that the winner's song is his/her original work and that he/she retains all rights to the song. Failure to sign and return such Affidavit or the provision of false or inaccurate information therein will result in immediate disqualification and/or return of prize. In the event of disqualification, an alternate winner will be selected at the sole discretion of the judges. Affidavits of winners under 18 years of age at time of award must be countersigned by parent or guardian.

7. For additional Entry Forms or a Winner's List, send a stamped, self-addressed envelope to: 2nd Annual Billboard Song Contest (specify Entry Forms or Winner's List), P.O. Box 35346, Tulsa, OK 74153-0346. Requests for Entry Forms must be received by June 30, 1989. Requests for Winner's List must be received by December 1, 1989.

I certify that neither I nor any member of my immediate family is employed at Billboard magazine, Billboard Publications, Inc., J. A. Halsey and Associates, Inc., Capitol Records, Gibson Guitar Corporation, and Ventura Associates, Inc. or their affiliated companies or advertising, public relations or promotional agencies. I certify that I have read and understand the 2nd Annual Billboard Song Contest Official Rules and I accept the terms and conditions of participation in the 2nd Annual Billboard Song Contest as stated in such official rules. (If entrant is under 18 years old, the signature of a parent or guardian is required.)

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*Capitol Records will record the winning Country and Rhythm & Blues songs. EMI Latin will record the Latin winner and Blue Note will record the winning Jazz composition.

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	4	10	7	AFTER ALL Geffen 7-27529	CHER & PETER CETERA 1 week at No. One
2	2	9	10	WIND BENEATH MY WINGS Atlantic 7-88972	◆ BETTE MIDLER
3	5	8	7	HEAVEN HELP ME Mika 871 538-7/POLYGRAM	◆ DEON ESTUS
4	6	13	10	SECOND CHANCE A&M 1273	◆ THIRTY EIGHT SPECIAL
5	1	1	11	ETERNAL FLAME Columbia 38-68533	◆ BANGLES
6	3	2	14	DREAMIN' Wing 871 078-7/POLYGRAM	◆ VANESSA WILLIAMS
7	10	15	6	LIKE A PRAYER Sire 7-27539/WARNER BROS.	◆ MADONNA
8	7	3	13	YOU GOT IT Virgin 7-99245	◆ ROY ORBISON
9	11	6	14	THE LIVING YEARS Atlantic 7-88964	◆ MIKE + THE MECHANICS
10	8	4	12	WE'VE SAVED THE BEST FOR LAST Arista 1-9785	◆ KENNY G
11	9	5	14	DON'T TELL ME LIES A&M 1267	◆ BREATHE
12	15	17	11	LET THE RIVER RUN Arista 1-9793	◆ CARLY SIMON
13	12	7	13	LOST IN YOUR EYES Atlantic 7-88970	◆ DEBBIE GIBSON
14	19	25	7	ORINOCO FLOW (SAIL AWAY) Geffen 7-27633	◆ ENYA
15	16	20	7	SUPERWOMAN Warner Bros. 7-27783	◆ KARYN WHITE
16	13	12	15	JUST BECAUSE Elektra 7-69327	◆ ANITA BAKER
17	21	36	3	MISS YOU LIKE CRAZY EMI 50185	◆ NATALIE COLE
18	14	11	12	YOU'RE NOT ALONE Reprise 7-27757	◆ CHICAGO
19	20	21	6	I'M INTO SOMETHING GOOD Cypress 0019/A&M	◆ PETER NOONE
20	25	34	5	PROMISES Epic 34-68608/E.P.A.	◆ BASIA
21	22	27	6	ROMANCE (FROM "SING") Columbia 38-68580	◆ PAUL CARRACK & TERRI NUNN
22	18	16	19	MY HEART CAN'T TELL YOU NO Warner Bros. 7-27729	◆ ROD STEWART
23	23	26	5	HEARTS ON FIRE Virgin 7-99234	◆ STEVE WINWOOD
24	17	14	12	GOT IT MADE Atlantic 7-88966	CROSBY, STILLS, NASH & YOUNG
25	24	28	7	HAPPY EVER AFTER Virgin 7-99294	◆ JULIA FORDHAM
★★★ POWER PICK ★★★					
26	42	—	2	THROUGH THE STORM Arista 1-9809	ARETHA FRANKLIN & ELTON JOHN
27	27	38	3	LIVIN' RIGHT MCA 53497	◆ GLENN FREY
28	28	35	4	IF I CAN JUST GET THROUGH THE NIGHT Elektra 7-69305	◆ PHOEBE SNOW
29	38	44	3	EVERLASTING LOVE Elektra 7-69308	◆ HOWARD JONES
30	32	39	4	TALK IT OVER RCA 8802	◆ GRAYSON HUGH
31	34	45	3	CITY STREETS Capitol 44336	◆ CAROLE KING
32	26	22	18	WHEN I'M WITH YOU Capitol 44302	SHERIFF
33	40	43	3	WHAT WERE WE THINKING OF Columbia 38-68691	BARBRA STREISAND
34	47	—	2	DOWNTOWN A&M 1272	◆ ONE 2 MANY
35	45	—	2	THINKING OF YOU Cutting 872 502-7/POLYGRAM	◆ SA-FIRE
36	30*	24	20	DON'T RUSH ME Arista 1-9722	◆ TAYLOR DAYNE
37	29	23	10	CITY LIGHTS Citique 7-99255/ATLANTIC	◆ LIVINGSTON TAYLOR
38	41	40	28	SILHOUETTE Arista 1-9751	◆ KENNY G
39	33	30	16	THIS TIME Columbia 38-08514	◆ NEIL DIAMOND
40	46	—	2	HIT THE ROAD JACK RCA 8914	◆ BUSTER POINDEXTER
41	31	19	9	IT'S ONLY LOVE Elektra 7-69317	◆ SIMPLY RED
42	35	29	18	SHE WANTS TO DANCE WITH ME RCA 8838	◆ RICK ASTLEY
★★★ HOT SHOT DEBUT ★★★					
43	NEW	1	1	GIVING UP ON LOVE RCA 8872	◆ RICK ASTLEY
44	39	37	23	TWO HEARTS Atlantic 7-88980	◆ PHIL COLLINS
45	NEW	1	1	FOREVER YOUR GIRL Virgin 7-99230	◆ PAULA ABDUL
46	36	32	9	END OF THE LINE Wilbury 7-27637/WARNER BROS.	◆ TRAVELING WILBURYS
47	NEW	1	1	ALL IS LOST Warner Bros. 7-27530	SOUTHERN PACIFIC
48	NEW	1	1	SHE'S A MYSTERY TO ME Virgin 7-99227	◆ ROY ORBISON
49	43	33	21	HOLDING ON Virgin 7-99261	◆ STEVE WINWOOD
50	44	31	12	ACROSS THE MILES Scotti Bros. 4-68526/E.P.A.	◆ SURVIVOR

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RADIO

VOX JOX

(Continued from page 10)

Larry Green is the new PD of adult standards CJCL Toronto. He was most recently national promotion director for WEA of Canada but also has radio experience at cross-town CHUM . . . Mark Helms is named executive editor at n/t KYW Philadelphia. He had been assistant ND at Philly's WTXF-TV . . . At KEMX Salt Lake City, which gives up its locally generated AC format for the Satellite Music Network version, Ray Kalusa replaces Morgan Evans as PD. He'll maintain APD/MD duties for top 40 sister KCPX.

Diana Woods is promoted from APD/MD to PD at oldies WKOL-FM Albany, N.Y., replacing J.C. Haze . . . Mark Andrews, MD of country KWKJ-AM Portland, Ore., is the new PD at similarly formatted KEBC Oklahoma City, replacing Joe Finley . . . Afternoon driver Lee Gillette (aka Marty Osborne) is upped to PD at top 40 WKSI Greensboro, N.C. Morning man Dale O'Brien's MD duties will be reassigned shortly.

After a several-year stay in oldies, WKGN Knoxville, Tenn., becomes the market's only urban station again. Since the urban library was thrown out in the interim, PD Bill Clary would like to hear from record people at 615-656-1340 . . . AC KKMJ "Majic 95" Austin, Texas, PD Bob Cole adds OM duties for KKMJ and newly acquired easy KOKE. KKMJ MD Joel Burke is now KOKE's PD . . . Steve Casey (ex-KGRX Phoenix) becomes PD at top 40 KIVA Albuquerque, N.M., assuming duties last held by GM Howard Johnson.

PEOPLE: After two changes in plans, Domino is now scheduled to start nights at WPLJ on Monday (17); that leaves Hollywood Henderson looking for major-market nights or medium-market afternoons. He can be reached at 203-967-9956. The job Domino had planned to take—nights at KQLZ "Pirate Radio" Los Angeles—is open; the MD gig, however, goes to Steve Hoffman, previously assistant MD at album KLOS L.A.

In other New York news, MTV "Headbangers Ball" host Adam Curry is now working weekends and swing for top 40 WHTZ "Z100." Former PD Charlie Kendall is back on album WNEW-FM but only as a free-lance production voice. Consultant George Harris is also working with WNEW-FM (and sister WLLZ Detroit) on a project basis; the main consultant remains Jeff Pollack.

L.A. morning veteran Roger Barkley is out of mornings at easy KJOI as that station looks to go more music-intensive; his replacement is veteran personality Tom Brown . . . Jimmy Olson is back in nights at urban KHYS Houston, replacing Jay West. West had gone across town to KKHT; he's now gone—due to the latter station's decision to respect his no-compete clause—and KKHT is looking for a p.m. driver again.

Bob McKay, PD of country WKIS Miami, will be sidelined for six to eight weeks, following a heart attack and triple bypass surgery. Send your get well cards to WKIS, where Steve Brady is interim PD/MD . . . San Francisco-area veteran John Mack Flanagan joins AC KIOI for weekends; that makes for an on-air opening at top 40 WKSS San Jose, Calif.

Lou Roberts switches Detroit p.m. drive jobs, going from top 40 WCZY to AC WNIC . . . AC WMJJ Birmingham, Ala., APD Carter Davis takes that post at AC KYKY St. Louis . . . Kelly Stevens & Alpha Trivette are the new morning team at AC KMGI "Magic 108" Seattle . . . AC WNLZ Tampa, Fla., loses MD Rick Brown to the record business; PD Chuck Crane is handling music for now . . . Sylvia Diamond is named MD/morning co-host with husband/PD Dan Diamond at country WNOE-AM-FM New Orleans . . . Scott Barrett joins AC WMGP "Magic 99" Parkersburg, W. Va., for mornings; he was PD of top 40 WIGY Bath, Maine.

Assistance provided by Kirk LaPointe, Peter Ludwig, and Craig Rosen.

newsline...

SALEM COMMUNICATIONS has announced the acquisition of n/t WMCA New York from Federal Broadcasting for \$15 million. Salem, a religious-oriented radio chain, had recently announced the sale of WNYM New York.

ADAMS COMMUNICATIONS will sell its recently acquired KQUL/KZOK Seattle (Billboard, April 8). KQUL will go to Viacom, owner of KBSG; KZOK will go to Fisher Broadcasting, owner of KOMO, giving both companies AM/FM combos in Seattle.

RON CARTER is named GM of KMBR/KMBZ Kansas City, Mo. He was previously GSM of KIRO Seattle.

MICK ANSELMO adds VP stripes to his GM post at Malrite's WDGY/KEEY Minneapolis.

KERNIE ANDERSON has, as expected, been named GM at WDAS-AM-FM Philadelphia replacing W. Cody Anderson (Billboard, April 15). He was previously GM of WIZF Cincinnati.

JIM CORWIN has been promoted from GSM to VP/GM at WHJJ/WHJY Providence, R.I., replacing Janet Karger. In addition, WHTT Buffalo, N.Y., PD Bill Weston joins WHJY as PD, replacing Carolyn Fox.

GREG GILLESPIE is named executive VP of product development and Gary Burns is upped to executive VP/client services at Burkhart/Douglas & Associates. In addition, WROQ Charlotte, N.C., research director Val Garris joins the firm as research and data manager.

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	5	—	2	★★ NO. 1 ★★ I WON'T BACK DOWN MCA LP CUT	TOM PETTY 1 week at No. One
2	1	3	6	NOW YOU'RE IN HEAVEN ATLANTIC 7-88925	JULIAN LENNON
3	2	4	5	VOICES OF BABYLON COLUMBIA 38-68601	THE OUTFIELD
4	9	26	3	FIRE WOMAN SIRE LP CUT/REPRISE	THE CULT
5	3	1	12	I'LL BE YOU SIRE 7-22992/REPRISE	THE REPLACEMENTS
6	4	2	10	SECOND CHANCE A&M 1273	THIRTY EIGHT SPECIAL
7	11	13	7	TURN YOU INSIDE-OUT WARNER BROS. LP CUT	R.E.M.
8	8	9	8	CONFIDENTIAL EPIC LP CUT/E.P.A.	THE RADIATORS
9	18	21	4	ONCE BITTEN TWICE SHY CAPITOL LP CUT	GREAT WHITE
10	7	7	18	PATIENCE Geffen 7-22996	GUNS N' ROSES
11	14	14	10	ALL IS FORGIVEN MERCURY 872 448-7/POLYGRAM	SIREN
12	17	20	6	THING CALLED LOVE CAPITOL LP CUT	BONNIE RAITT
13	13	16	8	READY FOR LOVE VIRGIN LP CUT	GARY MOORE
14	24	44	3	HEADING FOR THE LIGHT WILBURY LP CUT/WARNER BROS.	TRAVELING WILBURYS
15	15	19	9	DOWN BOYS COLUMBIA 38-68606	WARRANT
16	21	30	4	LOVE HAS TAKEN ITS TOLL POLYDOR LP CUT/POLYGRAM	SARAYA
17	19	15	9	MAYOR OF SIMPLETON Geffen 7-27552	XTC
18	6	6	10	SIMILAR FEATURES ISLAND 7-99251/ATLANTIC	MELISSA ETHERIDGE
19	12	8	18	GOD PART II ISLAND LP CUT/ATLANTIC	U2
20	16	10	12	VERONICA WARNER BROS. 7-22981	ELVIS COSTELLO
21	10	5	9	ROCKET MERCURY 872 614-7/POLYGRAM	DEF LEPPARD
22	23	22	8	HEARTS ON FIRE VIRGIN 7-99234	STEVE WINWOOD
23	20	17	10	WHERE WERE YOU Geffen LP CUT	LITTLE AMERICA
24	26	37	4	COMING HOME MERCURY 872 982-7/POLYGRAM	CINDERELLA
25	32	41	3	SHOOTING FROM MY HEART UNI 50019/MCA	BIG BAM BOO
26	28	29	7	SHE'S A MYSTERY TO ME VIRGIN 7-99227	ROY ORBISON
★★★ POWER TRACK ★★★					
27	37	46	3	SEEING IS BELIEVING ATLANTIC 7-88921	MIKE + THE MECHANICS
28	39	—	2	OPEN LETTER TO A LANDLORD EPIC LP CUT/E.P.A.	LIVING COLOUR
29	30	33	5	YOU'RE WHAT YOU WANT TO BE COLUMBIA LP CUT	CRUEL STORY OF YOUTH
30	22	11	14	WORKING ON IT Geffen 7-27535	CHRIS REA
31	29	27	9	YOUTH GONE WILD ATLANTIC LP CUT	SKID ROW
32	36	45	4	CIRCLE Geffen 7-27580	EDIE BRICKELL & NEW BOHEMIANS
★★★ FLASHMAKER ★★★					
33	NEW ▶	1	1	NINETEEN FOREVER A&M LP CUT	JOE JACKSON
34	46	—	2	ANGEL EYES ARISTA LP CUT	THE JEFF HEALEY BAND
35	33	35	6	RUN TO PARADISE WTG 31-68564	CHOIRBOYS
36	NEW ▶	1	1	ROCK THIS PLACE CBS ASSOCIATED LP CUT/E.P.A.	THE FABULOUS THUNDERBIRDS
37	NEW ▶	1	1	DO YOU LIKE IT POLYDOR LP CUT/POLYGRAM	KINGDOM COME
38	45	47	3	MIGHT AS WELL BE FREE CAPITOL LP CUT	JON BUTCHER
39	25	12	11	SHAKE IT UP ATLANTIC 7-88939	BAD COMPANY
40	31	25	14	DRIVEN OUT RCA 8837	THE FIXX
41	40	40	19	CULT OF PERSONALITY EPIC 34-68611/E.P.A.	LIVING COLOUR
42	48	48	3	KID EGO A&M LP CUT	EXTREME
43	42	42	6	SHE DID IT EMI LP CUT	GLAMOUR CAMP
44	NEW ▶	1	1	ONE BIG RUSH WTG LP CUT	JOE SATRIANI
45	35	39	5	BRING IT BACK AGAIN EMI LP CUT	STRAY CATS
46	27	18	13	I'LL BE THERE FOR YOU MERCURY 872 564-7/POLYGRAM	BON JOVI
47	41	31	13	DIRTY BLVD. SIRE LP CUT/WARNER BROS.	LOU REED
48	50	—	2	FIRST LOVE CBS ASSOCIATED LP CUT/E.P.A.	MARCHELLO
49	NEW ▶	1	1	CAN'T MISS Geffen LP CUT	MICHAEL THOMPSON BAND
50	34	23	12	END OF THE LINE WILBURY 7-27637/WARNER BROS.	TRAVELING WILBURYS

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.

Telemarketing, Direct Mail Part Of WNEW-AM Campaign WW1 Calls On Its Powers Of Persuasion

BY PETER LUDWIG

NEW YORK When Westwood One agreed to purchase half of Metropolitan's adult standards outlet WNEW-AM New York last June—and take full operating control of the station, speculation was high that a format change was around the corner. Instead, WW1 put its talk programming on nights and then initiated an all-out marketing campaign to build cume.

Along with a two-stage TV campaign and the institution of a promotion to celebrate the station's 54 years, the station tried a relatively new telemarketing approach. WW1 stations group executive VP Michael Kakoyiannis says the call-out service from TransAmerica Telemarketing "is taking the concept of direct mail and applying it to telemarketing."

"Rather than using only TV, we're using ZIP codes and calling those people that have a propensity to listen to the station. Potential listeners receive a phone call with a narrative that explains who we are. We then use a personal direct mail follow-up

PROMOTIONS

letter from the station manager. It's a way to reach people who are commercial-burned out.

"With this telemarketing plan you get a number of people to try the station who fit into your target demo. After they agree to do this, they get a mailing to qualify them for a sweepstakes cruise. On the follow-up direct mail card they recommend other people, and you generate a very good core data base."

While WNEW is not the first station to use this sort of campaign, Kakoyiannis says, "We've gotten an unusually high rate of response relative to other telemarketing campaigns [and] so far we're happy with the results."

Before the telemarketing began, the station established its evening talk lineup with TV spots featuring WW1 talk show host Larry King, who reminisced about listening to the station while growing up. As the telemarketing campaign began, so did a second series of humorous spots with morning team Nola Roeper & Ted Brown to re-establish the fact that WNEW was staying true to its heritage.

The Make Believe Ballroom has been a programming mainstay on WNEW ever since the show was created as a fill-in between reports on the Lindburgh-baby kidnapping trial. For the station anniversary in February, WNEW-AM created the Make Believe Ballroom Hall Of Fame. The ongoing promotion has sponsored live concert broadcasts and other special events while presenting crystal Hall Of Fame plaques to such core artists as Ella Fitzgerald, Peggy Lee, and Vic Damone.

Kakoyiannis says, "It's like the old push-pull marketing concept. If you combine all this with TV, you can get new listeners and strengthen your core. Better programming builds time spent listening, but marketing

(Continued on page 20)



Big Deuce Coupe. New CBS-owned oldies FM KODJ Los Angeles has been promoting itself not only with cards on 1,300 local buses, but with mobile billboards in New York, Chicago, and on this San Francisco bus. The out-of-town ads sport the names of key media buyers who are asked to call the station by May 1 to claim a prize.

FOR WEEK ENDING APRIL 22, 1989

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	9	★★ NO. 1 ★★ THE MAYOR OF SIMPLETON Geffen 7-27552	XTC 4 weeks at No. One
2	2	4	6	MADONNA OF THE WASPS A&M LP CUT	ROBYN HITCHCOCK/EGYPTIANS
3	5	7	6	THE LAST OF THE FAMOUS INTER'L PLAYBOYS SIRE LP CUT/REPRISE	MORRISSEY
4	3	3	12	I'LL BE YOU SIRE 7-22992/REPRISE	THE REPLACEMENTS
5	12	12	5	GOOD THING I.R.S. LP CUT/MCA	FINE YOUNG CANNIBALS
6	6	6	6	ROUND & ROUND QWEST 7-27524/WARNER BROS.	NEW ORDER
7	7	9	7	ALWAYS SATURDAY ELEKTRA 7-69316	GUADALCANAL DIARY
8	4	2	11	VERONICA WARNER BROS. 7-22981	ELVIS COSTELLO
9	20	—	2	FIRE WOMAN SIRE LP CUT/REPRISE	THE CULT
10	8	5	13	SHE DRIVES ME CRAZY I.R.S. 53483/MCA	FINE YOUNG CANNIBALS
11	10	13	6	TURN YOU INSIDE-OUT WARNER BROS. LP CUT	R.E.M.
12	13	22	3	SOMETHING TO SAY TVT LP CUT	THE CONNELLS
13	NEW ▶	1	1	FASCINATION STREET ELEKTRA 7-69300	THE CURE
14	NEW ▶	1	1	MONKEY GONE TO HEAVEN 4AD LP CUT/ELEKTRA	PIXIES
15	24	—	2	EVERYTHING COUNTS SIRE LP CUT/WARNER BROS.	DEPECHE MODE
16	15	8	10	DIZZY SIRE LP CUT/WARNER BROS.	THROWING MUSES
17	23	21	4	MANDELA DAY A&M LP CUT	SIMPLE MINDS
18	21	24	3	THIS TOWN WARNER BROS. LP CUT	ELVIS COSTELLO
19	14	14	8	ANGEL VISIT A&M LP CUT	THRASHING DOVES
20	9	10	12	NIGHTMARES SLASH LP CUT/WARNER BROS.	VIOLENT FEMMES
21	30	—	2	DANCING BAREFOOT ISLAND 7-99225/ATLANTIC	U2
22	NEW ▶	1	1	HOLDING ON TO THE EARTH VIRGIN 7-99219	SAM PHILLIPS
23	22	19	4	EVERLASTING LOVE ELEKTRA 7-69308	HOWARD JONES
24	NEW ▶	1	1	WARRIOR VIRGIN LP CUT	PIL
25	19	25	7	STOP SIRE LP CUT/REPRISE	ERASURE
26	29	23	6	I'M GONNA BE (500 MILES) CHRYSALIS LP CUT	THE PROCLAIMERS
27	25	28	4	TWIST IN MY SOBRIETY REPRISE 7-22995	TANITA TIKARAM
28	18	20	6	THE GOOD LIFE ATLANTIC LP CUT	FIRE TOWN
29	11	11	11	COME OUT FIGHTING COLUMBIA 38-68552	EASTERHOUSE
30	26	—	2	TIME WITH YOU SST LP CUT	FIREHOSE

Billboard, copyright 1989.

POWERPLAYLISTS™

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

- | | |
|-----|--|
| 1 | Madonna, Like A Prayer |
| 2 | Bangles, Eternal Flame |
| 3 | Bon Jovi, I'll Be There For You |
| 4 | Stevie B, I Wanna Be The One |
| 5 | Tone Loc, Funky Cold Medina |
| 6 | Fine Young Cannibals, She Drives Me C |
| 7 | Milli Vanilli, Girl You Know It's Tru |
| 8 | Sweet Sensation (With Romeo J.D.), Si Sa-Fire, Thinking Of You |
| 9 | Karyn White, Superwoman |
| 10 | Guns N' Roses, Paradise City |
| 11 | Debbie Gibson, Electric Youth |
| 12 | Mike + The Mechanics, The Living Year |
| 13 | Poison, Your Mama Don't Dance |
| 14 | The Belle Stars, Iko Iko (From "Rain") |
| 15 | Jody Watley, Real Love |
| 16 | Vanessa Williams, Dreamin' |
| 17 | Def Leppard, Rocket |
| 18 | Vanessa Williams, Dreamin' |
| 19 | Deon Estus, Heaven Help Me |
| 20 | R.E.M., Stand |
| 21 | Guns N' Roses, Patience |
| 22 | Michael Damian, Rock On (From "Dream") |
| 23 | Roy Orbison, You Got It |
| 24 | Roxette, The Look |
| 25 | Debbie Gibson, Lost In Your Eyes |
| 26 | Rod Stewart, My Heart Can't Tell You |
| 27 | Bette Midler, Wind Beneath My Wings (Living Colour, Cult Of Personality) |
| A28 | New Kids On The Block, I'll Be Loving |
| A29 | Paula Abdul, Straight Up |
| 30 | |

GOLD

KIISFM 102.7
Los Angeles
P.D.: Steve Rivers

- | | |
|-----|--|
| 1 | Madonna, Like A Prayer |
| 2 | Fine Young Cannibals, She Drives Me C |
| 3 | Tone Loc, Funky Cold Medina |
| 4 | Sa-Fire, Thinking Of You |
| 5 | Stevie B, I Wanna Be The One |
| 6 | Rod Stewart, My Heart Can't Tell You |
| 7 | Bangles, Eternal Flame |
| 8 | Sweet Sensation (With Romeo J.D.), Si Vanessa Williams, Dreamin' |
| 9 | The Belle Stars, Iko Iko (From "Rain") |
| 10 | Jody Watley, Real Love |
| 11 | Roxette, The Look |
| 12 | Bobby Brown, Every Little Step |
| 13 | Tommy Page, A Shoulder To Cry On |
| 14 | Debbie Gibson, Lost In Your Eyes |
| 15 | Deon Estus, Heaven Help Me |
| 16 | Jody Watley, Real Love |
| 17 | Thirty Eight Special, Second Chance |
| 18 | Enya, Orinoco Flow (Sail Away) |
| 19 | Debbie Gibson, Electric Youth |
| 20 | Roy Orbison, You Got It |
| 21 | Howard Jones, Everlasting Love |
| 22 | New Kids On The Block, I'll Be Loving |
| 23 | Donny Osmond, Soldier Of Love |
| 24 | Debbie Gibson, Electric Youth |
| 25 | Michael Damian, Rock On (From "Dream") |
| 26 | Bette Midler, Wind Beneath My Wings (Living Colour, Cult Of Personality) |
| 27 | Lisa Lisa & Cult Jam, Little Jackie W |
| 28 | Guns N' Roses, Patience |
| A29 | Aretha Franklin & Elton John, Through |
| EX | Neneh Cherry, Buffalo Stance |
| EX | Waterfront, Cry |
| EX | Lita Ford (Duet With Ozzy Osbourne), |

SILVER

WZOU-94.5
Boston
P.D.: Tom Jeffries

- | | |
|-----|--|
| 1 | Roxette, The Look |
| 2 | Madonna, Like A Prayer |
| 3 | R.E.M., Stand |
| 4 | Karyn White, Superwoman |
| 5 | Fine Young Cannibals, She Drives Me C |
| 6 | Sa-Fire, Thinking Of You |
| 7 | Bon Jovi, I'll Be There For You |
| 8 | Deon Estus, Heaven Help Me |
| 9 | Thirty Eight Special, Second Chance |
| 10 | Poison, Your Mama Don't Dance |
| 11 | Figures On A Beach, You Ain't Seen No |
| 12 | Def Leppard, Rocket |
| 13 | Bette Midler, Wind Beneath My Wings (Living Colour, Cult Of Personality) |
| 14 | Tommy Page, A Shoulder To Cry On |
| 15 | Carly Simon, Let The River Run (Theme) |
| 16 | Donny Osmond, Soldier Of Love |
| 17 | Johnny Kemp, Birthday Suit (From "Sin") |
| 18 | Enya, Orinoco Flow (Sail Away) |
| 19 | Animation, Room To Move |
| 20 | Cher & Peter Cetera, After All (Love) |
| 21 | The Belle Stars, Iko Iko (From "Rain") |
| 22 | Living Colour, Cult Of Personality |
| 23 | Sweet Sensation (With Romeo J.D.), Si |
| 24 | Edie Brickell & New Bohemians, Circle |
| 25 | Debbie Gibson, Electric Youth |
| 26 | Chris Rea, Working On It |
| 27 | The Escape Club, Walking Through Wall |
| 28 | Robbie Nevil, Somebody Like You |
| 29 | Aretha Franklin & Elton John, Through |
| 30 | Jody Watley, Real Love |
| 31 | Enya, Orinoco Flow (Sail Away) |
| 32 | Michael Damian, Rock On (From "Dream") |
| 33 | Elvis Costello, Veronica |
| 34 | Natalie Cole, Miss You Like Crazy |
| A35 | Donna Summer, This Time I Know It's F |
| A | Samantha Fox, I Only Wanna Be With You |
| A | XTC, The Mayor Of Simpleton |
| A | Mike + The Mechanics, Seeing Is Belie |
| EX | Rick Astley, Giving Up On Love |
| EX | Eddie Money, Let Me In |
| EX | Roachford, Cuddly Toy (Feel For Me) |
| EX | Easterhouse, Come Out Fighting |
| EX | Cinderella, Coming Home |
| EX | Sam Brown, Stop |
| EX | Siren, All Is Forgiven |

PLATINUM

POWER 95
New York
P.D.: Gary Bryan

- | | |
|-----|--|
| 1 | Madonna, Like A Prayer |
| 2 | Milli Vanilli, Girl You Know It's Tru |
| 3 | Bangles, Eternal Flame |
| 4 | Stevie B, I Wanna Be The One |
| 5 | Roxette, The Look |
| 6 | Bon Jovi, I'll Be There For You |
| 7 | Fine Young Cannibals, She Drives Me C |
| 8 | Sweet Sensation (With Romeo J.D.), Si |
| 9 | Poison, Your Mama Don't Dance |
| 10 | Debbie Gibson, Lost In Your Eyes |
| 11 | Sa-Fire, Thinking Of You |
| 12 | Rod Stewart, My Heart Can't Tell You |
| 13 | Tone Loc, Funky Cold Medina |
| 14 | Mike + The Mechanics, The Living Year |
| 15 | Karyn White, Superwoman |
| 16 | The Belle Stars, Iko Iko (From "Rain") |
| 17 | Debbie Gibson, Electric Youth |
| 18 | Deon Estus, Heaven Help Me |
| 19 | Guns N' Roses, Paradise City |
| 20 | R.E.M., Stand |
| 21 | Kon Kan, I Beg Your Pardon |
| 22 | Jody Watley, Real Love |
| 23 | Bobby Brown, Every Little Step |
| 24 | Def Leppard, Rocket |
| 25 | Donny Osmond, Soldier Of Love |
| 26 | Paula Abdul, Straight Up |
| 27 | Living Colour, Cult Of Personality |
| 28 | Guns N' Roses, Patience |
| A29 | Aretha Franklin & Elton John, Through |
| A30 | Bette Midler, Wind Beneath My Wings (Samantha Fox, I Only Wanna Be With You) |
| EX | |

GOLD

96TIC-FM
Hartford
P.D.: Dave Shakes

- | | |
|-----|---|
| 1 | Fine Young Cannibals, She Drives Me C |
| 2 | Tone Loc, Funky Cold Medina |
| 3 | Madonna, Like A Prayer |
| 4 | Bette Midler, Wind Beneath My Wings (Debbie Gibson, Electric Youth) |
| 5 | Roxette, The Look |
| 6 | Bangles, Eternal Flame |
| 7 | Jody Watley, Real Love |
| 8 | Bobby Brown, Every Little Step |
| 9 | Stevie B, I Wanna Be The One |
| 10 | Animation, Room To Move |
| 11 | Deon Estus, Heaven Help Me |
| 12 | Donny Osmond, Soldier Of Love |
| 13 | Sweet Sensation (With Romeo J.D.), Si |
| 14 | Karyn White, Superwoman |
| 15 | Dino, 24/7 |
| 16 | Paula Abdul, Forever Your Girl |
| 17 | Bon Jovi, I'll Be There For You |
| 18 | Cher & Peter Cetera, After All (Love) |
| 19 | Enya, Orinoco Flow (Sail Away) |
| 20 | Johnny Kemp, Birthday Suit (From "Sin") |
| 21 | Michael Damian, Rock On (From "Dream") |
| 22 | The Pasadena, Tribute (Right On) |
| 23 | R.E.M., Stand |
| 24 | New Kids On The Block, I'll Be Loving |
| 25 | Rod Stewart, My Heart Can't Tell You |
| 26 | One 2 Many, Downtown |
| 27 | Neneh Cherry, Buffalo Stance |
| 28 | Milli Vanilli, Girl You Know It's Tru |
| 29 | Howard Jones, Everlasting Love |
| 30 | Thirty Eight Special, Second Chance |
| 31 | Sa-Fire, Thinking Of You |
| A34 | Aretha Franklin & Elton John, Through |
| 35 | Waterfront, Cry |
| 36 | Eighth Wonder, Baby Baby |
| 37 | Lisa Lisa & Cult Jam, Little Jackie W |
| 38 | Roachford, Cuddly Toy (Feel For Me) |
| 39 | Donna Summer, This Time I Know It's F |
| A39 | Rick Astley, Giving Up On Love |
| A40 | Alexander O'Neal, What Can I Say? |

SILVER

Power 94 FM
Pittsburgh
P.D.: Bill Cahill

- | | |
|----|---|
| 1 | Fine Young Cannibals, She Drives Me C |
| 2 | Bon Jovi, I'll Be There For You |
| 3 | Milli Vanilli, Girl You Know It's Tru |
| 4 | Eddie Money, Let Me In |
| 5 | Rod Stewart, My Heart Can't Tell You |
| 6 | Thirty Eight Special, Second Chance |
| 7 | Madonna, Like A Prayer |
| 8 | Tone Loc, Funky Cold Medina |
| 9 | Poison, Your Mama Don't Dance |
| 10 | Def Leppard, Rocket |
| 11 | R.E.M., Stand |
| 12 | Paula Abdul, Forever Your Girl |
| 13 | Bangles, Eternal Flame |
| 14 | Living Colour, Cult Of Personality |
| 15 | Cher & Peter Cetera, After All (Love) |
| 16 | Tommy Page, A Shoulder To Cry On |
| 17 | Donny Osmond, Soldier Of Love |
| 18 | Steve Winwood, Hearts On Fire |
| 19 | New Kids On The Block, I'll Be Loving |
| 20 | Michael Damian, Rock On (From "Dream") |
| 21 | Guns N' Roses, Patience |
| 22 | Jody Watley, Real Love |
| 23 | Deon Estus, Heaven Help Me |
| 24 | Bette Midler, Wind Beneath My Wings (Debbie Gibson, Electric Youth) |
| 25 | Howard Jones, Everlasting Love |
| 26 | Benny Turner, Into The Night |
| 27 | Roxette, The Look |
| 28 | Jimmy Harnen With Synch, Where Are You |
| 29 | Aretha Franklin & Elton John, Through |
| 30 | Cinderella, Coming Home |
| A | Samantha Fox, I Only Wanna Be With You |
| A | Sweet Sensation (With Romeo J.D.), Si |
| A | Rick Astley, Giving Up On Love |

PLATINUM

B96
Chicago
P.D.: Buddy Scott

- | | |
|-----|---|
| 1 | Madonna, Like A Prayer |
| 2 | Fine Young Cannibals, She Drives Me C |
| 3 | Bangles, Eternal Flame |
| 4 | Tone Loc, Funky Cold Medina |
| 5 | Milli Vanilli, Girl You Know It's Tru |
| 6 | Mike + The Mechanics, The Living Year |
| 7 | Sweet Sensation (With Romeo J.D.), Si |
| 8 | Vanessa Williams, Dreamin' |
| 9 | Debbie Gibson, Lost In Your Eyes |
| 10 | Inner City, Good Life |
| 11 | Bobby Brown, Every Little Step |
| 12 | Marika, More Than You Know |
| 13 | Jody Watley, Real Love |
| 14 | Paula Abdul, Forever Your Girl |
| 15 | Rick Astley, Giving Up On Love |
| 16 | Samantha Fox, I Only Wanna Be With You |
| 17 | Sa-Fire, Thinking Of You |
| 18 | Stevie B, I Wanna Be The One |
| 19 | Karyn White, Superwoman |
| 20 | Roxette, The Look |
| 21 | Debbie Gibson, Electric Youth |
| 22 | New Kids On The Block, I'll Be Loving |
| 23 | Animation, Room To Move |
| 24 | Ten City, That's The Way Love Is |
| 25 | Howard Jones, Everlasting Love |
| 26 | Neneh Cherry, Buffalo Stance |
| 27 | Johnny Kemp, Birthday Suit (From "Sin") |
| 28 | Paula Abdul, Straight Up |
| 29 | Rod Stewart, My Heart Can't Tell You |
| 30 | Lisa Lisa & Cult Jam, Little Jackie W |
| 31 | Aretha Franklin & Elton John, Through |
| 32 | Natalie Cole, Miss You Like Crazy |
| 33 | Donny Osmond, Soldier Of Love |
| A34 | Donna Summer, This Time I Know It's F |

GOLD

108 FM
Boston
P.D.: Sunny Joe White

- | | |
|----|---|
| 1 | Fine Young Cannibals, She Drives Me C |
| 2 | Madonna, Like A Prayer |
| 3 | Womack & Womack, Teardrops |
| 4 | Tone Loc, Funky Cold Medina |
| 5 | Bette Midler, Wind Beneath My Wings (Steve Winwood, Hearts On Fire) |
| 6 | Animation, Room To Move |
| 7 | Deon Estus, Heaven Help Me |
| 8 | Sam Brown, Stop |
| 9 | Sa-Fire, Thinking Of You |
| 10 | Jody Watley, Real Love |
| 11 | Cher & Peter Cetera, After All (Love) |
| 12 | Sweet Sensation (With Romeo J.D.), Si |
| 13 | Figures On A Beach, You Ain't Seen No |
| 14 | Bon Jovi, I'll Be There For You |
| 15 | Donny Osmond, Soldier Of Love |
| 16 | Johnny Kemp, Birthday Suit (From "Sin") |
| 17 | Boy George, Don't Take My Mind On A |
| 18 | Mike + The Mechanics, Seeing Is Belie |
| 19 | Tommy Page, A Shoulder To Cry On |
| 20 | Stevie B, I Wanna Be The One |
| 21 | Peter Schilling, The Different Story |
| 22 | New Kids On The Block, I'll Be Loving |
| 23 | Enya, Orinoco Flow (Sail Away) |
| 24 | Paula Abdul, Forever Your Girl |
| 25 | Poison, Your Mama Don't Dance |
| 26 | Deon Estus, Heaven Help Me |
| 27 | Donny Osmond, Soldier Of Love |
| 28 | Chris Rea, Working On It |
| 29 | Information Society, Repetition |
| 30 | Bobby Brown, Every Little Step |
| 31 | Aretha Franklin & Elton John, Through |
| 32 | Rick Astley, Giving Up On Love |
| 33 | Thirty Eight Special, Second Chance |
| 34 | Mike + The Mechanics, Seeing Is Belie |
| A | Surface, Closer Than Friends |
| A | Phoebe Snow, If I Can Just Make It Th |
| A | Deon Estus, Heaven Help Me |
| A | Guns N' Roses, Patience |
| A | Debbie Gibson, Electric Youth |
| A | Guns N' Roses, Paradise City |
| EX | Michael Damian, Rock On (From "Dream") |
| EX | Jody Watley, Real Love |
| EX | Anita Baker, Just Because |
| EX | Donny Osmond, Soldier Of Love |
| EX | The Replacements, I'll Be Loving |
| EX | New Kids On The Block, I'll Be Loving |

SILVER

EAGLE 106
Philadelphia
P.D.: Charlie Quinn

- | | |
|----|---|
| 1 | Fine Young Cannibals, She Drives Me C |
| 2 | Roxette, The Look |
| 3 | Bangles, Eternal Flame |
| 4 | Madonna, Like A Prayer |
| 5 | Bon Jovi, I'll Be There For You |
| 6 | Poison, Your Mama Don't Dance |
| 7 | Sweet Sensation (With Romeo J.D.), Si |
| 8 | Def Leppard, Rocket |
| 9 | Animation, Room To Move |
| 10 | Tone Loc, Funky Cold Medina |
| 11 | Jody Watley, Real Love |
| 12 | R.E.M., Stand |
| 13 | Deon Estus, Heaven Help Me |
| 14 | Sa-Fire, Thinking Of You |
| 15 | Paula Abdul, Forever Your Girl |
| 16 | Sam Brown, Stop |
| 17 | Was (Not Was), Walk The Dinosaur |
| 18 | Bobby Brown, Every Little Step |
| 19 | The Belle Stars, Iko Iko (From "Rain") |
| 20 | Neneh Cherry, Buffalo Stance |
| 21 | Cher & Peter Cetera, After All (Love) |
| 22 | Michael Damian, Rock On (From "Dream") |
| 23 | New Kids On The Block, I'll Be Loving |
| 24 | Living Colour, Cult Of Personality |
| 25 | Debbie Gibson, Electric Youth |
| 26 | Donny Osmond, Soldier Of Love |
| 27 | Thirty Eight Special, Second Chance |
| 28 | Cinderella, Coming Home |
| 29 | Rick Astley, Giving Up On Love |
| 30 | Jimmy Harnen With Synch, Where Are You |
| A | Bette Midler, Wind Beneath My Wings (Guns N' Roses, Patience) |
| EX | Lisa Lisa & Cult Jam, Little Jackie W |
| EX | Aretha Franklin & Elton John, Through |
| EX | Roy Orbison, You Got It |
| EX | Tommy Conwell/Young Rumberbers, |
| EX | Stevie B, I Wanna Be The One |
| EX | Howard Jones, Everlasting Love |

PLATINUM

Z95
Chicago
P.D.: Brian Kelly

- | | |
|----|--|
| 1 | Bangles, Eternal Flame |
| 2 | Milli Vanilli, Girl You Know It's Tru |
| 3 | Mike + The Mechanics, The Living Year |
| 4 | Tone Loc, Funky Cold Medina |
| 5 | Roxette, The Look |
| 6 | Poison, Your Mama Don't Dance |
| 7 | Debbie Gibson, Lost In Your Eyes |
| 8 | Living Colour, Cult Of Personality |
| 9 | Paula Abdul, Straight Up |
| 10 | Madonna, Like A Prayer |
| 11 | Bon Jovi, I'll Be There For You |
| 12 | Def Leppard, Rocket |
| 13 | Paula Abdul, Forever Your Girl |
| 14 | Sweet Sensation (With Romeo J.D.), Si |
| 15 | Fine Young Cannibals, She Drives Me C |
| 16 | Ministry, Every Day Is Hell |
| 17 | Deon Estus, Heaven Help Me |
| 18 | Guns N' Roses, Patience |
| 19 | Debbie Gibson, Electric Youth |
| 20 | Guns N' Roses, Paradise City |
| 21 | Michael Damian, Rock On (From "Dream") |
| 22 | Jody Watley, Real Love |
| 23 | Anita Baker, Just Because |
| 24 | Donny Osmond, Soldier Of Love |
| 25 | The Replacements, I'll Be Loving |
| 26 | New Kids On The Block, I'll Be Loving |

GOLD

WZOU-94.5
Boston
P.D.: Tom Jeffries

- | | |
|-----|--|
| 1 | Roxette, The Look |
| 2 | Madonna, Like A Prayer |
| 3 | R.E.M., Stand |
| 4 | Karyn White, Superwoman |
| 5 | Fine Young Cannibals, She Drives Me C |
| 6 | Sa-Fire, Thinking Of You |
| 7 | Bon Jovi, I'll Be There For You |
| 8 | Deon Estus, Heaven Help Me |
| 9 | Thirty Eight Special, Second Chance |
| 10 | Poison, Your Mama Don't Dance |
| 11 | Figures On A Beach, You Ain't Seen No |
| 12 | Def Leppard, Rocket |
| 13 | Bette Midler, Wind Beneath My Wings (Living Colour, Cult Of Personality) |
| 14 | Tommy Page, A Shoulder To Cry On |
| 15 | Carly Simon, Let The River Run (Theme) |
| 16 | Donny Osmond, Soldier Of Love |
| 17 | Johnny Kemp, Birthday Suit (From "Sin") |
| 18 | Enya, Orinoco Flow (Sail Away) |
| 19 | Animation, Room To Move |
| 20 | Cher & Peter Cetera, After All (Love) |
| 21 | The Belle Stars, Iko Iko (From "Rain") |
| 22 | Living Colour, Cult Of Personality |
| 23 | Sweet Sensation (With Romeo J.D.), Si |
| 24 | Edie Brickell & New Bohemians, Circle |
| 25 | Debbie Gibson, Electric Youth |
| 26 | Chris Rea, Working On It |
| 27 | The Escape Club, Walking Through Wall |
| 28 | Robbie Nevil, Somebody Like You |
| 29 | Aretha Franklin & Elton John, Through |
| 30 | Jody Watley, Real Love |
| 31 | Enya, Orinoco Flow (Sail Away) |
| 32 | Michael Damian, Rock On (From "Dream") |
| 33 | Elvis Costello, Veronica |
| 34 | Natalie Cole, Miss You Like Crazy |
| A35 | Donna Summer, This Time I Know It's F |
| A | Samantha Fox, I Only Wanna Be With You |
| A | XTC, The Mayor Of Simpleton |
| A | Mike + The Mechanics, Seeing Is Belie |
| EX | Rick Astley, Giving Up On Love |
| EX | Eddie Money, Let Me In |
| EX | Roachford, Cuddly Toy (Feel For Me) |
| EX | Easterhouse, Come Out Fighting |
| EX | Cinderella, Coming Home |
| EX | Sam Brown, Stop |
| EX | Siren, All Is Forgiven |

SILVER

WZOU-94.5
Boston
P.D.: Tom Jeffries

- | | |
|----|--|
| 1 | Roxette, The Look |
| 2 | Madonna, Like A Prayer |
| 3 | R.E.M., Stand |
| 4 | Karyn White, Superwoman |
| 5 | Fine Young Cannibals, She Drives Me C |
| 6 | Sa-Fire, Thinking Of You |
| 7 | Bon Jovi, I'll Be There For You |
| 8 | Deon Estus, Heaven Help Me |
| 9 | Thirty Eight Special, Second Chance |
| 10 | Poison, Your Mama Don't Dance |
| 11 | Figures On A Beach, You Ain't Seen No |
| 12 | Def Leppard, Rocket |
| 13 | Bette Midler, Wind Beneath My Wings (Living Colour, Cult Of Personality) |
| 14 | Tommy Page, A Shoulder To Cry On |
| 15 | Carly Simon, Let The River Run (Theme) |
| 16 | Donny Osmond, Soldier Of Love |
| 17 | Johnny Kemp, Birthday Suit (From "Sin") |
| 18 | Enya, Orinoco Flow (Sail Away) |
| 19 | Animation, Room To Move |
| 20 | Cher & Peter Cetera, |

Billboard's PD of the week

Wendy Leeds
WQCD New York



THROUGH THE '70s and '80s, WPIX New York was a market legend for the wrong reason—having gone through a number of formats and dropping most of them too early. After sliding slowly but continuously from its "Nothing But Love Songs" AC heyday of 1982-85, the station switched to jazz last August as WQCD "CD101.9."

The one constant through WPIX's many changes had been Wendy Leeds, its MD since 1983 and assistant PD since 1987. When PD Bob Linden left after a week in the new format, Leeds was promoted to PD and charged with restoring the station's credibility and burning off its old, confused station image.

Leeds began with one of the most stable track records of any major-market PD. After graduating from Syracuse Univ. in 1979, Leeds became a programming assistant at New York urban outlet WRKS. "I walked in off the street, asked for a job, and got it. Barry Mayo was PD at the time, but it was really Don Kelly that trained me. Then when the MD slot opened at WPIX for the Love Songs format, I got that."

So far, Leeds is in the right place again. WQCD achieved at a 2.6 share 12-plus and about a four share in 25-54 in the second winter Arbitrend, up from a 1.0 overall for WPIX's final AC book in summer '88. Leeds thinks the majority of those numbers come from "both ends of the spectrum"—album WNEW-FM and urban WBSL.

"New York is an urban base and the station mirrors the audience," Leeds says. "The New York market is about 29%-32% black and Hispanic and I think the station listenership reflects that. Our audience is also about 55% men and 45% women."

WQCD is courting urban radio's adult audience with some songs you wouldn't expect to hear on a jazz station, among them Terence Trent D'Arby's "Sign Your Name," Herbie Hancock's "Rockit," and Marvin Gaye's "Got To Give It Up." The WNEW-FM converts, Leeds says, are members of the maturing rock audience, who still want new music, but are better served by the sophistication of contemporary jazz.

A recent midday sample of WQCD contained Mongo Santamaria's "Quiet Fire," Sade's "Sweetest Taboo," Steve Kahn & Rob Mounsey's "Tafiya," Stanley Clarke & George Duke's "Wild Dog," Don & Dave Grusin's "River Song," Jorge Dalto's "Point Sienna," and Grover Washington Jr.'s "Strawberry Moon."

One of WQCD's notable moves, made around the time of Linden's departure, was its decision to be a jazz station and not an adult alternative or new age station. Leeds attributes the move to "a lot of research [that] didn't show a strong liking for new age music. Contemporary jazz got the strongest push from that research."

"New York is the contemporary jazz cap-

ital of the world... and our format is designed specifically for this market. We do play vocals that are R&B- or AC-based as long as they have a jazz flavor: Steely Dan, Anita Baker, Simply Red, Basia, George Benson, or some Van Morrison."

"We're not playing any new age at all, although we may play one or two cuts by Andreas Vollenweider. [WQCD went out of the box with the title track from Vollenweider's new "Dancing With The Lion" album.] "There has to be a structure in the music."

Without a lot of vocals, Leeds says that to keep the station from sounding like one extended guitar or sax solo, "Everything is separated by its base sound. You'll never hear a sax piece and a trumpet piece back to back. I'm mostly concerned with the overall mood of the station and how it flows. Obviously you want to have shorter pieces in mornings and keep the longer pieces for the evening."

Until the launching of WQCD, WPIX was still best known for the Claymation Cupids of its "love songs"-era TV campaign. Ironically, the man who helped WQCD break away from that image was Dale Pon, the same advertising person who designed the Cupid spots. Pon created 17 different spots featuring nationally known jazz artists—most notably the usually reclusive Miles Davis—improvising to a theme by chief scats-person Bobby McFerrin.

"The TV campaign realistically killed the WPIX image because it was done so well," says Leeds. "It's assuring that the diaries are referring to us as CD101.9. The television campaign attracted such a new audience that the 'PIX image just left."

A series of nine revolving spots began last October, and a second wave ran from December to February. The series started again in April with the eight spots that have not been seen yet.

As the fall book begins, WQCD is working to correct signal problems in midtown Manhattan, although Leeds says, "We already have strong in-office listening and we're strong in [outlying] Nassau County, where we were never strong with 'PIX."

Despite the impressive growth of recent months, Leeds thinks the station's overall rise will be necessarily slow because, "We're educating the audience to a new form of music and it's instrumental based. It takes a while, but people are finding that they like it and they want to know as much as they can about it."

Leeds is six months pregnant with her first child, but still puts in long days. "I feel fine and I'm going to stay here until I deliver. I couldn't stand just waiting at home for it to happen." After taking a month or two off after having the baby, she says she'll be in a hurry to return to work. "The station is already my other child," she says.

PETER LUDWIG

- A — Roachford, Cuddly Toy (Feel For Me)
- A — Stevie B, I Wanna Be The One
- A — Information Society, Repetition
- A — Aretha Franklin & Elton John, Through Living Colour, Cult Of Personality
- EX Sa-Fire, Thinking Of You
- EX EX Figures On A Beach, You Ain't Seen No



- Houston P.D.: Adam Cook
- 1 2 Madonna, Like A Prayer
 - 2 3 Tone Loc, Funky Cold Medina
 - 3 4 Def Leppard, Rocket
 - 4 5 Peter Schilling, The Different Story
 - 5 1 Fine Young Cannibals, She Drives Me C
 - 6 2 Paula Abdul, Forever Your Girl
 - 7 7 Lita Ford (Duet With Ozzy Osbourne),
 - 8 13 Bon Jovi, I'll Be There For You
 - 9 15 Howard Jones, Everlasting Love
 - 10 14 Deon Estus, Heaven Help Me
 - 11 8 Milli Vanilli, Girl You Know It's Tru
 - 12 6 R.E.M., Stand
 - 13 18 Jimmy Harnen With Synch, Where Are Yo
 - 14 16 Sweet Sensation (With Romeo J.D.), Si
 - 15 19 Jody Watley, Real Love
 - 16 22 Debbie Gibson, Electric Youth
 - 17 17 Animation, Room To Move
 - 18 21 Tommy Page, A Shoulder To Cry On
 - 19 20 Sa-Fire, Thinking Of You
 - 20 23 Donny Osmond, Soldier Of Love
 - 21 26 Samantha Fox, I Only Wanna Be With Yo
 - 22 25 One 2 Many, Downtown
 - 23 23 New Kids On The Block, I'll Be Loving
 - 24 30 Guns N' Roses, Patience
 - 25 27 Living Colour, Cult Of Personality
 - 26 29 Michael Damian, Rock On (From "Dream
 - 27 31 Bobby Brown, Every Little Step
 - 28 32 The Outfield, Voices Of Babylon
 - 29 34 Thirty Eight Special, Second Chance
 - 30 35 Figures On A Beach, You Ain't Seen No
 - 31 EX Neneh Cherry, Buffalo Stance
 - 32 EX Aretha Franklin & Elton John, Through
 - 33 EX Cher & Peter Cetera, After All (Love
 - 34 EX New Order, Round & Round
 - 35 EX Waltere, Surrender
 - A — The Cure, Fascination Street
 - A — The Belle Stars, Iko Iko (From "Rain
 - A — Roachford, Cuddly Toy (Feel For Me)



- Seattle P.D.: Tom Hutlyer
- 1 1 Madonna, Like A Prayer
 - 2 2 Fine Young Cannibals, She Drives Me C
 - 3 5 Deon Estus, Heaven Help Me
 - 4 13 Bon Jovi, I'll Be There For You
 - 5 3 Roxette, The Look
 - 6 10 Sa-Fire, Thinking Of You
 - 7 12 Poison, Your Mama Don't Dance
 - 8 17 Bette Midler, Wind Beneath My Wings (
 - 9 15 Thirty Eight Special, Second Chance
 - 10 4 R.E.M., Stand
 - 11 8 Karyn White, Superwoman
 - 12 16 Def Leppard, Rocket
 - 13 14 The Belle Stars, Iko Iko (From "Rain
 - 14 18 Animation, Room To Move
 - 15 19 Donny Osmond, Soldier Of Love
 - 16 9 Roy Orbison, You Got It
 - 17 20 Enya, Orinoco Flow (Sail Away)
 - 18 21 Living Colour, Cult Of Personality
 - 19 22 Paula Abdul, Forever Your Girl
 - 20 23 Lita Ford (Duet With Ozzy Osbourne),
 - 21 24 Cher & Peter Cetera, After All (Love
 - 22 25 Johnny Kemp, Birthday Suit (From "Sin
 - 23 26 Jody Watley, Real Love
 - 24 27 Sweet Sensation (With Romeo J.D.), Si
 - 25 28 Tommy Page, A Shoulder To Cry On
 - 26 29 Michael Damian, Rock On (From "Dream
 - 27 30 Debbie Gibson, Electric Youth
 - 28 EX Howard Jones, Everlasting Love
 - 29 EX New Kids On The Block, I'll Be Loving
 - 30 EX Bobby Brown, Every Little Step
 - A — Guns N' Roses, Patience
 - A — Waterfront, Cry
 - A — Sam Brown, Stop
 - A — Enya, Orinoco Flow (Sail Away)
 - EX Information Society, Repetition
 - EX Samantha Fox, I Only Wanna Be With Yo
 - EX EX Aretha Franklin & Elton John, Through
 - EX EX Natalie Cole, Miss You Like Crazy



- Providence P.D.: Mike Osborne
- 1 1 Milli Vanilli, Girl You Know It's Tru
 - 2 2 Karyn White, Superwoman
 - 3 3 Roy Orbison, You Got It
 - 4 4 Tone Loc, Funky Cold Medina
 - 5 5 R.E.M., Stand
 - 6 6 Roxette, The Look
 - 7 7 Fine Young Cannibals, She Drives Me C
 - 8 8 Poison, Your Mama Don't Dance
 - 9 9 Madonna, Like A Prayer
 - 10 10 Sa-Fire, Thinking Of You
 - 11 11 Johnny Kemp, Birthday Suit (From "Sin
 - 12 12 Enya, Orinoco Flow (Sail Away)
 - 13 13 Def Leppard, Rocket
 - 14 14 Animation, Room To Move
 - 15 15 Bon Jovi, I'll Be There For You
 - 16 16 Bette Midler, Wind Beneath My Wings (
 - 17 17 Thirty Eight Special, Second Chance
 - 18 18 The Pasadenas, Tribute (Right On)
 - 19 19 Sweet Sensation (With Romeo J.D.), Si
 - 20 20 Carly Simon, Let The River Run (Theme
 - 21 21 Womack & Womack, Teardrops
 - 22 22 The Belle Stars, Iko Iko (From "Rain
 - 23 23 Deon Estus, Heaven Help Me
 - 24 24 New Kids On The Block, I'll Be Loving
 - 25 25 Winger, Seventeen
 - 26 26 Living Colour, Cult Of Personality
 - 27 27 Debbie Gibson, Electric Youth
 - 28 28 Cher & Peter Cetera, After All (Love
 - 29 29 Steve Winwood, Hearts On Fire
 - 30 30 Jody Watley, Real Love
 - 31 31 Sam Brown, Stop
 - 32 32 Michael Damian, Rock On (From "Dream
 - 33 33 Paula Abdul, Forever Your Girl
 - 34 34 Donny Osmond, Soldier Of Love
 - 35 35 Easterhouse, Come Out Fighting
 - EX EX Lisa Lisa & Cult Jam, Little Jackie W
 - EX EX Rick Astley, Giving Up On Love
 - EX EX Guns N' Roses, Patience
 - EX EX Natalie Cole, Miss You Like Crazy
 - EX EX Aretha Franklin & Elton John, Through
 - EX EX Tommy Page, A Shoulder To Cry On
 - EX EX Samantha Fox, I Only Wanna Be With Yo
 - EX EX Figures On A Beach, You Ain't Seen No
 - EX EX Glenn Medeiros, Never Get Enough Of Y
 - EX EX The Replacements, I'll Be You
 - EX EX Cinderella, Coming Home
 - EX EX Waterfront, Cry
 - EX EX The Outfield, Voices Of Babylon
 - EX EX Edie Brickell & New Bohemians, Circle
 - EX EX One 2 Many, Downtown



- Baltimore P.D.: Chuck Morgan
- 1 6 Madonna, Like A Prayer
 - 2 2 Tone Loc, Funky Cold Medina

- 3 3 R.E.M., Stand
- 4 4 Fine Young Cannibals, She Drives Me C
- 5 1 Milli Vanilli, Girl You Know It's Tru
- 6 12 Bon Jovi, I'll Be There For You
- 7 17 Roxette, The Look
- 8 8 Bangles, Eternal Flame
- 9 11 Rod Stewart, My Heart Can't Tell You
- 10 13 The Belle Stars, Iko Iko (From "Rain
- 11 5 Karyn White, Superwoman
- 12 7 Mike + The Mechanics, The Living Year
- 13 16 Deon Estus, Heaven Help Me
- 14 9 Chicago, You're Not Alone
- 15 17 Def Leppard, Rocket
- 16 18 Roy Orbison, You Got It
- 17 19 Samantha Fox, I Only Wanna Be With Yo
- 18 26 Debbie Gibson, Electric Youth
- 19 21 Poison, Your Mama Don't Dance
- 20 22 Living Colour, Cult Of Personality
- 21 24 Thirty Eight Special, Second Chance
- 22 23 Vanessa Williams, Dreamin'
- 23 25 Animation, Room To Move
- 24 28 Donny Osmond, Soldier Of Love
- 25 27 Jody Watley, Real Love
- 26 29 Enya, Orinoco Flow (Sail Away)
- 27 30 Sa-Fire, Thinking Of You
- 28 EX Guns N' Roses, Patience
- 29 EX Michael Damian, Rock On (From "Dream
- 30 EX Bobby Brown, Every Little Step
- A — Bette Midler, Wind Beneath My Wings (
- A — New Kids On The Block, I'll Be Loving
- EX EX Paula Abdul, Forever Your Girl



- Atlanta P.D.: Rick Stacy
- 1 1 Fine Young Cannibals, She Drives Me C
 - 2 2 Madonna, Like A Prayer
 - 3 3 Roxette, The Look
 - 4 7 Was (Not Was), Walk The Dinosaur
 - 5 5 Deon Estus, Heaven Help Me
 - 6 5 Milli Vanilli, Girl You Know It's Tru
 - 7 6 The Belle Stars, Iko Iko (From "Rain
 - 8 8 Bette Midler, Wind Beneath My Wings (
 - 9 9 Jody Watley, Real Love
 - 10 11 Paula Abdul, Forever Your Girl
 - 11 10 Peter Schilling, The Different Story
 - 12 13 Deon Estus, Heaven Help Me
 - 13 15 Figures On A Beach, You Ain't Seen No
 - 14 16 Neneh Cherry, Buffalo Stance
 - 15 23 Michael Damian, Rock On (From "Dream
 - 16 25 Sa-Fire, Thinking Of You
 - 17 20 Cher & Peter Cetera, After All (Love
 - 18 22 Bon Jovi, I'll Be There For You
 - 19 EX Thirty Eight Special, Second Chance
 - 20 10 Kon Kan, I Beg Your Pardon
 - 21 EX Jimmy Harnen With Synch, Where Are Yo
 - 22 26 Enya, Orinoco Flow (Sail Away)
 - 23 24 Living Colour, Cult Of Personality
 - 24 27 Karyn White, Superwoman
 - 25 EX Donny Osmond, Soldier Of Love
 - 26 30 Animation, Room To Move
 - 27 29 Winger, Seventeen
 - 28 EX The Outfield, Voices Of Babylon
 - 29 EX Bobby Brown, Every Little Step
 - A30 — New Kids On The Block, I'll Be Loving
 - A — New Order, Round & Round
 - A — Waterfront, Cry
 - A — Guns N' Roses, Patience
 - A — Natalie Cole, Miss You Like Crazy



- Miami P.D.: Steve Perun
- 1 3 Milli Vanilli, Girl You Know It's Tru
 - 2 2 Madonna, Like A Prayer
 - 3 2 Bangles, Eternal Flame
 - 4 9 Fine Young Cannibals, She Drives Me C
 - 5 6 The Belle Stars, Iko Iko (From "Rain
 - 6 8 Bon Jovi, I'll Be There For You
 - 7 4 Rod Stewart, My Heart Can't Tell You
 - 8 10 Tone Loc, Funky Cold Medina
 - 9 5 Ann Wilson & Robin Zander, Surrender
 - 10 7 Paula Abdul, Straight Up
 - 11 11 Stevie B, I Wanna Be The One
 - 12 16 Donny Osmond, Soldier Of Love
 - 13 15 New Edition, Can You Stand The Rain
 - 14 12 New Kids On The Block, I'll Be Loving
 - 15 18 Bette Midler, Wind Beneath My Wings (
 - 16 18 Sa-Fire, Thinking Of You
 - 17 27 Debbie Gibson, Electric Youth
 - 18 17 Mike + The Mechanics, The Living Year
 - 19 23 Deon Estus, Heaven Help Me
 - 20 28 Was (Not Was), Walk The Dinosaur
 - 21 22 Enya, Orinoco Flow (Sail Away)
 - 22 25 Roxette, The Look
 - 23 14 Debbie Gibson, Lost In Your Eyes
 - 24 24 Inner City, Good Life
 - 25 26 Roy Orbison, You Got It
 - 26 13 Guns N' Roses, Patience
 - A26 13 Anita Baker, Just Because
 - 28 29 R.E.M., Stand
 - 29 EX Michael Damian, Rock On (From "Dream
 - 30 20 Poison, Your Mama Don't Dance
 - A — Living Colour, Cult Of Personality
 - EX EX New Kids On The Block, I'll Be Loving
 - EX EX Aretha Franklin & Elton John, Through
 - EX EX Jody Watley, Real Love



- Saginaw P.D.: Rick Belcher
- 1 3 Roxette, The Look
 - 2 2 Poison, Your Mama Don't Dance
 - 3 4 Def Leppard, Rocket
 - 4 1 R.E.M., Stand
 - 5 9 Fine Young Cannibals, She Drives Me C
 - 6 8 Guns N' Roses, Patience
 - 7 10 Bangles, Eternal Flame
 - 8 12 Living Colour, Cult Of Personality
 - 9 14 Winger, Seventeen
 - 10 16 Milli Vanilli, Girl You Know It's Tru
 - 11 15 Bon Jovi, I'll Be There For You
 - 12 13 Vixen, Cryin'
 - 13 17 Thirty Eight Special, Second Chance
 - 14 7 Breathe, Don't Tell Me Lies
 - 15 18 Bad Company, Shake It Up
 - 16 20 Michael Damian, Rock On (From "Dream
 - 17 11 Rod Stewart, My Heart Can't Tell You
 - 18 6 Chicago, You're Not Alone
 - 19 5 Van Halen, Feel So Good
 - A20 — Madonna, Like A Prayer
 - A21 — Jimmy Harnen With Synch, Where Are Yo
 - A22 — Tone Loc, Funky Cold Medina
 - 23 19 Eddie Money, The Love In Your Eyes
 - 24 21 Mike + The Mechanics, The Living Year
 - 25 22 Debbie Gibson, Lost In Your Eyes
 - 26 24 Guns N' Roses, Paradise City
 - 27 14 Sherita, When I Think Of You
 - 28 27 New Kids On The Block, You Got It (Th
 - 29 28 Ann Wilson & Robin Zander, Surrender
 - 30 29 Sheena Easton, The Lover In Me



- Milwaukee P.D.: Todd Fisher
- 1 1 Madonna, Like A Prayer
 - 2 2 Jimmy Harnen With Synch, Where Are Yo
 - 3 7 Donny Osmond, Soldier Of Love
 - 4 19 Bette Midler, Wind Beneath My Wings (
 - 5 3 Bangles, Eternal Flame
 - 6 11 Bon Jovi, I'll Be There For You
 - 7 5 Mike + The Mechanics, The Living Year
 - 8 13 Fine Young Cannibals, She Drives Me C
 - 9 10 Roy Orbison, You Got It
 - 10 6 Tone Loc, Funky Cold Medina

- 11 4 Rod Stewart, My Heart Can't Tell You
- 12 14 Cher & Peter Cetera, After All (Love
- 13 15 The Belle Stars, Iko Iko (From "Rain
- 14 18 Thirty Eight Special, Second Chance
- 15 17 Debbie Gibson, Electric Youth
- 16 8 Paula Abdul, Straight Up
- 17 20 Michael Damian, Rock On (From "Dream
- 18 22 Lita Ford (Duet With Ozzy Osbourne),
- A19 — Julie Brown, 'Cause I'm A Blonde
- A20 — Benny Mardones, Into The Night
- 21 25 Sa-Fire, Thinking Of You
- 22 24 Paula Abdul, Forever Your Girl
- 23 EX Jody Watley, Real Love
- A24 — Guns N' Roses, Patience
- A25 — New Kids On The Block, I'll Be Loving
- EX EX Deon Estus, Heaven Help Me
- EX EX Neneh Cherry, Buffalo Stance
- EX EX The Outfield, Voices Of Babylon
- EX EX Def Leppard, Rocket
- A — Enya, Orinoco Flow (Sail Away)



- Columbus P.D.: Dave Robbins
- 1 2 Donny Osmond, Soldier Of Love
 - 2 3 Roxette, The Look
 - 3 5 Tone Loc, Funky Cold Medina
 - 4 4 Rod Stewart, My Heart Can't Tell You
 - 5 6 Madonna, Like A Prayer
 - 6 11 Michael Damian, Rock On (From "Dream
 - 7 13 Fine Young Cannibals, She Drives Me C
 - 8 1 Poison, Your Mama Don't Dance
 - 9 10 R.E.M., Stand
 - 10 12 Sweet Sensation (With Romeo J.D.), Si
 - 11 15 Thirty Eight Special, Second Chance
 - 12 16 Animation, Room To Move
 - 13 18 Tommy Page, A Shoulder To Cry On
 - 14 8 Bangles, Eternal Flame
 - 15 9 Roy Orbison, You Got It
 - 16 19 Deon Estus, Heaven Help Me
 - 17 17 Anita Baker, Just Because
 - 18 20 Debbie Gibson, Electric Youth
 - 19 22 Karyn White, Superwoman
 - 20 21 Paula Abdul, Forever Your Girl
 - 21 23 Cher & Peter Cetera, After All (Love
 - 22 24 Bette Midler, Wind Beneath My Wings (
 - 23 26 Jody Watley, Real Love
 - 24 30 Howard Jones, Everlasting Love
 - 25 28 Guns N' Roses, Patience
 - A26 — Bon Jovi, I'll Be There For You
 - A27 13 The Belle Stars, Iko Iko (From "Rain
 - A28 29 Aretha Franklin & Elton John, Through
 - A29 — Natalie Cole, Miss You Like Crazy
 - A30 — One Nation, My Commitment
 - A31 — New Kids On The Block, I'll Be Loving
 - A32 — One 2 Many, Downtown



- Phoenix P.D.: Bob Case
- 1 1 Madonna, Like A Prayer
 - 2 4 Benny Mardones, Into The Night
 - 3 6 Donny Osmond, Soldier Of Love
 - 4 5 Bobby Brown, Every Little Step
 - 5 3 Sa-Fire, Thinking Of You
 - 6 2 Bangles, Eternal Flame
 - 7 8 Roxette, The Look
 - 8 7 Fine Young Cannibals, She Drives Me C
 - 9 11 Stevie B, I Wanna Be The One
 - 10 12 Rod Stewart, My Heart Can't Tell You
 - 11 13 Paula Abdul, Forever Your Girl
 - 12 15 Jody Watley, Real Love
 - 13 19 Michael Damian, Rock On (From "Dream
 - 14 16 Bon Jovi, I'll Be There For You
 - 15 9 Milli Vanilli, Girl You Know It's Tru
 - 16 18 New Kids On The Block, I'll Be Loving
 - 17 14 Jimmy Harnen With Synch, Where Are Yo
 - 18 29 Bette Midler, Wind Beneath My Wings (
 - 19 21 Sweet Sensation (With Romeo J.D.), Si
 - 20 30 Living Colour, Cult Of Personality
 - 21 23 Thirty Eight Special, Second Chance
 - 22 EX Cher & Peter Cetera, After All (Love
 - 23 24 Animation, Room To Move
 - 24 27 Gota-Gota, I Can't Face The Fact
 - 25 28 Neneh Cherry, Buffalo Stance
 - 26 26 The Belle Stars, Iko Iko (From "Rain
 - 27 EX Lita Ford (Duet With Ozzy Osbourne),
 - 28 EX Robbie Rob, In Time
 - A29 — Slick Rick, Teenage Love
 - EX EX Tommy Page, A Shoulder To Cry On
 - A — Real Life, Send Me An Angel
 - A — Whistle, Right Next To Me
 - A — Natalie Cole, Miss You Like Crazy
 - EX EX Def Leppard, Rocket
 - EX EX Howard Jones, Everlasting Love
 - EX EX Debbie Gibson, Electric Youth
 - EX EX Peter Schilling, The Different Story
 - EX EX Waterfront, Cry
 - EX EX Lisa Lisa & Cult Jam, Little Jackie W
 - EX EX Aretha Franklin & Elton John, Through
 - EX EX Guns N' Roses, Patience



- Orlando P.D.: Brian Thomas
- 1 1 Fine Young Cannibals, She Drives Me C
 - 2 4 Madonna, Like A Prayer
 - 3 2 Roxette, The Look
 - 4 2 Jimmy Harnen With Synch, Where Are Yo
 - 5 9 Bobby Brown, Every Little Step
 - 6 7 Bon Jovi, I'll Be There For You
 - 7 8 Sa-Fire, Thinking Of You
 - 8 10 Donny Osmond, Soldier Of Love
 - 9 12 Living Colour, Cult Of Personality
 - 10 12 Tommy Page, A Shoulder To Cry On
 - 11 13 Def Leppard, Rocket
 - 12 17 Cher & Peter Cetera, After All (Love
 - 13 20 Michael Damian, Rock On (From "Dream
 - 14 18 Deon Estus, Heaven Help Me
 - 15 6 Milli Vanilli, Girl You Know It's Tru
 - 16 10 Poison, Your Mama Don't Dance
 - 17 11 Paula Abdul, Forever Your Girl
 - 18 29 Guns N' Roses, Patience
 - 19 25 Sweet Sensation (With Romeo J.D.), Si
 - 20 24 Stevie B, I Wanna Be The One
 - 21 26 Debbie Gibson, Electric Youth
 - 22 27 Rod Stewart, My Heart Can't Tell You
 - 23 24 Peter Schilling, The Different Story
 - 24 28 Jody Watley, Real Love
 - 25 15 Bangles, Eternal Flame
 - 26 32 Information Society, Repetition
 - 27 34 Lita Ford (Duet With Ozzy Osbourne),
 - 28 33 The Belle Stars, Iko Iko (From "Rain
 - 29 30 Bette Midler, Wind Beneath My Wings (
 - 30 31 Chicago, You're Not Alone
 - 31 40 Thirty Eight Special, Second Chance
 - 32 42 Was (Not Was), Walk The Dinosaur
 - 33 EX Benny Mardones, Into The Night
 - 34 EX Neneh Cherry, Buffalo Stance
 - 35 EX Mike + The Mechanics, The Living Year
 - 36 EX New Kids On The Block, I'll Be Loving
 - 37 25 Enya, Orinoco Flow (Sail Away)
 - 38 39 Edie Brickell & New Bohemians, Circle
 - 39 39 Robbie Rob, In Time
 - A — Lisa Lisa & Cult Jam, Little Jackie W
 - EX EX Natalie Cole, Miss You Like Crazy
 - EX EX Robbie Nevil, Somebody Like You
 - EX EX The Outfield, Voices Of Babylon
 - EX EX Duran Duran, Do You Believe In Shame?
 - EX EX Samantha Fox, I Only Wanna Be With Yo
 - EX EX Howard Jones, Everlasting Love
 - EX EX Waterfront, Cry

10 YEARS AFTER THE DISCO BOOM, SOME ROCK, SOME DANCE

(Continued from page 12)

as crossover and a crossover station with a different, more Latin-oriented playlist—WPOW “Power 96” Miami. WPOW is the only of that bunch particularly disco (and does, in fact, use that word on the air), but Shaw says, “I don’t know if there are a lot of similarities between WPOW and the disco stations of the ’70s.”

“There’s more similarity between KSFX and [our urban] stations. KSFX had a mixed black and white airstaff and was essentially playing the hit dance tunes of the day with an FM presentation. The difference now is that the format has been refined with music testing. It’s far more targeted and precise.”

I WILL SURVIVE?

Almost all of the programmers contacted cite WLUP Chicago jock Steve Dahl’s Disco Destruction Rally at Comiskey Park on July 12, 1979, as the event that put disco’s future—or lack thereof—back on the agenda.

Programmers Look Back On Those Disco Days 1979: Where Were They Then?

NEW YORK As the PD of disco WMAK Nashville in the late ’70s, consultant Don Vallie says that about a third of his WMAK staffers were “really club guys. We had some [jocks] who were trying to live up to John Travolta’s image.” Otherwise, most of the programmers contacted on the 10th anniversary of the disco boom recoil when asked if they (or their jocks) had been into the disco scene in 1979.

Then-KIIS-FM Los Angeles PD Mike Wagner says that his KIIS-FM staffers “remained laid back Southern Californians; we didn’t become anything we weren’t.” KXXX-FM San Francisco MD Gene Baxter, then working nights at WKTK Baltimore, says his sched-

(See separate story, page 10). By the end of 1979, Ramos says, the word “disco” was “the scarlet letter. It became so negative that it just kind of killed things.”

“People were getting rid of all their 12-inch singles—now they’re collector’s items; they didn’t want to be convinced that the format could grow into something else.” Ramos is presently the local urban rep for Columbia Records’ Atlanta branch. After Kent Burkhardt pulled out of the disco consulting business, Ramos says, her association with disco made it “very hard for me to go into something else.”

In Beaumont, Stecker says, the white half of his audience was very much impacted by the anti-disco movement. In Los Angeles and Miami, “the Latin population prevented a substantial backlash,” says WPOW PD Bill Tanner. While whites may have turned against disco, those cit-

ies had a large enough ethnic audience that it didn’t matter.

Mayo says that above and beyond the backlash, many stations faltered because “managers didn’t do their homework to know whether it was a viable format. With WGCI and WDAI, you had two stations beating each other’s brains out over a three share. After that we realized that to be successful at WGCI, we were going to have to be a mainstream black radio station and go after WBMX.”

Across town, WDAI went to a short-lived AC/top 40 hybrid when the disco boom ended. Shaw now thinks the station could have evolved into a successful urban like WGCI had it stayed with the format. Indeed, many of the early urban contemporary FMs were reformed disco stations, among them WKYS, KHYS, WVEE Atlanta, and WXYV Baltimore. Other disco outlets, such as KIIS-FM and WXKS-FM “Kiss 108” Boston, kept their identities but sequestered back to top 40.

RELIGHT MY FIRE

By the time Tanner and consultant Don Kelly put WHQT “Hot 105” Miami on the air in 1985, almost all vestiges of the late-’70s disco radio boom had melted away. Most of those stations that continued to play black or dance music had long been reclassified as urban contemporary by the industry. If dance records were worked to any radio format, they were worked to urban.

WHQT went through several different formats over the next four years, ending up as a decidedly black-flavored crossover station last year. But not before it paved the way for KPWR and a second wave of crossover outlets whose music was sometimes identifiably different from that played by urban stations. Many, but not all, of those stations made a point of targeting Hispanics and *not* blacks—thus creating a dichotomy that wasn’t fully developed in 1979.

KRLA’s Wagner points out that “the stations that were disco abandoned it so completely that it’s hard to say there was a logical progression. Stations went from point A to point D, so the format didn’t evolve on the same radio station.” In fact, many of the new dance stations were the antithesis of what their predecessors had become. As WKYS, WVEE, and WXYV became respected pillars of the black community, they were challenged by new crossover outlets.

Today’s crossover programmers generally agree with Vallie’s characterization of today’s stations as

“much broader and more sophisticated” and “much better than what we did then.” They also cite more sophisticated music, the less-controversial presence of ballads, and the greater number of superstars in today’s crossover formats.

One of Vallie’s clients, WIOQ “Q102” Philadelphia PD Mark Driscoll, sees his crossover station’s roots as going back no further than, say, 1982—despite the fact that he was programming disco WDRQ Detroit in 1979. “With disco, everyone sang to one track and made different noises. We have a much higher lyric content today,” he says.

THE KIDS WANNA ROCK? DANCE? BOTH?

Because crossover radio isn’t lifestyle driven, its programmers say their stations won’t experience the same backlash as disco. Yet the strength of Bon Jovi, Guns N’ Roses, and Def Leppard at top 40, as well as the increased number of rock 40 stations, suggests that there must be some sort of a reaction to the dance-driven radio of the last several years. Has the return of disco in a slightly softer package also brought with it a somewhat more subdued backlash?

“It is refreshing to hear somebody play rock’n’roll hits,” says Baxter. “When I left WKTK, I went to [then-rock/top 40 hybrid] WLPL Baltimore because it was good to be able to play Elvis Costello, Cheap Trick, and Van Halen. Now it’s great to hear a top 40 station playing U2, which isn’t a core band for many of us.”

“There is a minibacklash, but since a lot of programmers were around 10 years ago, we try not to play so many dance records that the audience needs to go somewhere else to hear a Richard Marx song. There are enough of those in our mix so we can satisfy everybody.”

“Over a 20-year period, every single format has been declared dead by someone,” says Shaw. “Maybe [KQLZ programmer] Scott Shannon is trying to declare dance music dead, and perhaps it is wearing thin in certain markets, but the danger is taking this thing to an extreme. Formats may wane in popularity for a while, but they never truly die.”

“There’s going to be room for crossover stations, rock top 40s, and traditional top 40s,” says Vallie who, not surprisingly, works with all three genres. “Each market has a dance cluster of people, a broader-oriented cluster of people, and a rock cluster of people. In the past, radio has overreacted and programmed to just one of those clusters.”

PROMOTIONS

(Continued from page 16)

builds come. You use TV to get the awareness up, and the telemarketing, direct mail, and promotions introduce your personalities and call letters. It’s ARB-smart.”

With the winter Arbitrons about to be released, Kakoyiannis thinks the campaign has paid off. From a 1.2 in 12-plus overall last summer, he says the second Arbitrend has the station at a 2.4 with a cume increase of 60%.

PRO-MOTIONS

Market promotion veteran Elizabeth Roach leaves TV to try her hand at radio as WMTG/WNIC Detroit’s promotion director . . . Urban/AC WVVAZ “V103” Chicago lures TV writer/producer Merry Green as station advertising and promotion director . . . Jocelyn Traub, assistant promotion director at WNEW-FM, becomes the first full-time promotion director at modern rock WDRE Long Island, N.Y. . . . Top 40 WRQX “Q107” Washington, D.C., brings Brian Densel to the radio fold as promotion/programming coordinator.

Ann Letizi’s first radio job is as assistant director of advertising and promotions at WPEN/WMGK Philadelphia . . . Noncommercial WNYC-

AM-FM New York promotes Deborah Thomas from manager to the new position of director of publicity/PR; Gloria Friedman is promoted from director of audience services to the new position of director of marketing . . . And WBGO “Jazz 88” Newark, N.J., appoints PR veteran Angela Perry public relations director for her first job in radio.

NETWORKS AND SYNDICATIONS

(Continued from page 17)

ed Stations, 90 minutes.

April 21-23, Jay Leno/Johnny Kemp/Paula Abdul, Party America, Cutler Productions, two hours.

April 21-23, Bobby Brown/Karyn White/Leverett Tour Special, Star Beat, MJI Broadcasting, one hour.

April 22-23, Jody Watley/Skyy/Georgio, RadioScope, Lee Bailey Communications, one hour.

April 23, Tom Petty/John Cougar Mellencamp/Fabulous Thunderbirds, Powercuts, Global Satellite Network, two hours.

April 23, Richard Marx, Hitline U.S.A., James Paul Brown Entertainment, one hour.

April 23, Kathy Mattea, Countryline U.S.A., James Paul Brown Entertainment, one hour.

April 24, Mike + the Mechanics, Rockline, Global Satellite Network, 90 minutes.

April 24-30, Dino/Simply Red, Rick Dees On The Line, DIR Broadcasting, one hour.

April 24-30, Terri Lynne Carrington, The Jazz Show with David Sanborn, Westwood One Radio Networks, two hours.

April 24-30, Foreigner, Superstars Rock Concert Series, Westwood One Radio Networks, 90 minutes.

April 24-30, Stray Cats, King Biscuit Flower Hour, DIR Broadcasting, one hour.

April 24-30, Stephen King, High Voltage, Westwood One Radio Networks, two hours.

April 24-30, Eddie Money, Timothy White’s Rock Stars, Westwood One Radio Networks, 90

minutes.

April 24-30, Elvis Costello, Rock Today, MJI Broadcasting, one hour.

April 24-30, the Fixx, Off The Record with Mary Turner, Westwood One Radio Networks, one hour.

April 24-30, Fleetwood Mac, Part 1, Legends of Rock, Westwood One Radio Networks, one hour.

April 24-30, Bad Company, Classic Cuts, MJI Broadcasting, one hour.

April 24-30, Foster & Lloyd, Listen In With Lon Helton, Westwood One Radio Networks, one hour.

April 24-30, T. Graham Brown, Country Today, MJI Broadcasting, one hour.

April 24-30, Loretta Lynn, Westwood One Presents, Westwood One Radio Networks, one hour.

YesterHits®

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Knock On Wood**, Amii Stewart, ARIOLA
2. **I Will Survive**, Gloria Gaynor, POLYDOR
3. **Heart Of Glass**, Blondie, CHRYSALIS
4. **Music Box Dancer**, Frank Mills, POLYDOR
5. **What A Fool Believes**, Doobie Brothers, WARNER BROS.
6. **Reunited**, Peaches & Herb, POLYDOR
7. **Stumblin’ In**, Suzi Quatro & Chris Norman, RSO
8. **Tragedy**, Bee Gees, RSO
9. **I Want Your Love**, Chic, ATLANTIC
10. **Sultans Of Swing**, Dire Straits, WARNER BROS.

TOP SINGLES—20 Years Ago

1. **Aquarius/Let The Sunshine In**, Fifth Dimension, SOUL CITY
2. **You’ve Made Me So Very Happy**, Blood, Sweat & Tears, COLUMBIA
3. **It’s Your Thing**, Isley Brothers, r NECK
4. **Only The Strong Survive**, Jerry Butler, MERCURY
5. **Dizzy**, Tommy Roe, ABC
6. **Galveston**, Glen Campbell, CAPITOL
7. **Hair**, Cowsills, MGM
8. **Twenty-Five Miles**, Edwin Starr, GORDY
9. **Time Of The Season**, Zombies, DATE
10. **Rock Me**, Steppenwolf, DUNHILL

TOP ALBUMS—10 Years Ago

1. **Spirits Having Flown**, Bee Gees, RSO
2. **Minute By Minute**, Doobie Brothers, WARNER BROS.
3. **Dire Straits**, Dire Straits, WARNER BROS.
4. **2-Hot**, Peaches & Herb, POLYDOR
5. **Blondes Have More Fun**, Rod Stewart, WARNER BROS.
6. **Desolation Angels**, Bad Company, SWAN SONG
7. **Live! Inside Your Love**, George Benson, WARNER BROS.
8. **Parallel Lines**, Blondie, CHRYSALIS
9. **Enlightened Rogues**, Allman Brothers Band, CAPRICORN
10. **Love Tracks**, Gloria Gaynor, POLYDOR

TOP ALBUMS—20 Years Ago

1. **Blood, Sweat & Tears**, COLUMBIA
2. **Hair**, Original Cast, RCA
3. **Galveston**, Glen Campbell, CAPITOL
4. **Greatest Hits**, Donovan, EPIC
5. **Help Yourself**, Tom Jones, PARROT
6. **In-A-Gadda-Da-Vida**, Iron Butterfly, ATCO
7. **Birthday Party**, Steppenwolf, DUNHILL
8. **Cloud Nine**, Temptations, GORDY
9. **Wichita Lineman**, Glen Campbell, CAPITOL
10. **Goodbye**, Cream, ATCO

COUNTRY SINGLES—10 Years Ago

1. **All I Ever Need Is You**, Kenny Rogers & Dottie West, UNITED ARTISTS
2. **Where Do I Put Her Memory**, Charley Pride, RCA
3. **Backside Of Thirty**, John Conlee, MCA
4. **Sweet Memories**, Willie Nelson, RCA
5. **Farewell Party**, Gene Watson, CAPITOL
6. **Don’t Take It Away**, Conway Twitty, MCA
7. **Slow Dancing**, Johnny Duncan, COLUMBIA
8. **Wisdom Of A Fool**, Jacky Ward, MERCURY
9. **(If Loving You Is Wrong) I Don’t Want To Be Right**, Barbara Mandrell, ABC
10. **Lay Down Beside Me**, Don Williams, MCA

SOUL SINGLES—10 Years Ago

1. **Disco Nights**, G.Q., ARISTA
2. **Reunited**, Peaches & Herb, MVP/POLYDOR
3. **Shake Your Body**, JACKSONS, EPIC
4. **Love Ballad**, George Benson, WARNER BROS.
5. **I Want Your Love**, Chic, ATLANTIC
6. **Knock On Wood**, Amii Stewart, ARIOLA
7. **Hot Number**, Foxy, DASH
8. **I Got My Mind Made Up**, Instant Funk, SALSOL
9. **I Don’t Want Nobody Else**, Narada Michael Walden, ATLANTIC
10. **It Must Be Love**, Alton McClain & Destiny, POLYDOR



TERRI ROSSI'S RHYTHM SECTION

KAREN WHITE CONTINUES her string of hits as "Love Saw It" (Warner Bros.) glides effortlessly up to No. 1 on the Hot Black Singles chart. The single is No. 1 in total radio points and is being reported by 97 stations. It is also ranked No. 1 in total retail points and has such an incredible lead that it is likely to remain at No. 1 next week. "Real Love" by Jody Watley (MCA) moves 6-3, making strong gains at radio and retail. Watley's album, "Larger Than Life," debuts at No. 35 on the Hot Black Albums chart.

WOW! "Have You Had Your Love Today" by the O'Jays (EMI) jumps 76-51, gaining 32 stations for a total of 79 reporting this single. This sneak preview of the forthcoming album "Serious" promises to be just that, with cuts produced by Gerald Levert and Marc Gordon of Levert, Dennis Lambert, and the O'Jays themselves. I wonder how it felt for Gerald to give his dad, Eddie Levert, direction on the vocals... **Rob Base & D.J. E-Z Rock** break from the pack with a 19-position move, gaining 10 new stations and 11 new retail reports on "Joy And Pain" (Profile). Likewise, "Me, Myself, And I" by De La Soul (Tommy Boy) gets the nod as the Power Pick/Sales record and also gains 10 new station adds, moving the single 51-35. The track for this record borrows from Funkadelic's "(Not Just) Knee Deep—Part 1" (Warner Bros.), which held the No. 1 position on the Billboard Black charts for three weeks in 1979.

"MISS YOU LIKE CRAZY" (EMI) by Natalie Cole continues to build, adding three new stations: WJMO Cleveland, KYEA Monroe, La., and KDAY Los Angeles. Fifty-seven of the 94 stations reporting this title show it moving up on their playlists. Retail action is beginning to develop for "Miss You" with 10 new store reports as the record moves 44-37 in its fourth week on the chart... "My One Temptation" (Island) by English vocalist Mica Paris moves up one notch, even though it picks up new activity at WMYK Norfolk, Va.; WEDR Miami; WRBD Fort Lauderdale, Fla.; WCKX Columbus, Ohio; WBLZ Cincinnati; and KCOH Houston. Half of the 68 stations listing this title show it moving up on their playlists.

SKYY HIGH: "Start Of A Romance" (Atlantic) by Skyy zooms 15-7, building muscle at radio and retail. Only one station in the country is not reporting airplay, while 46 stations show this single in their top 10. Retail continues to develop with a sizeable point increase and 12 new retail reports. Another record racking up impressive gains at radio and retail is Guy's "I Like" (MCA), which moves 10-6.

WHAT'S A WOKIE? New on the chart at No. 85 this week is Alton "Wokie" Stewart with "She's So Cold" (Epic). Stewart, a native New Yorker, received airplay on this single before she had a record deal. WRKS New York started playing the song from a cassette tape. Why? PD Tony Gray says: "This was the new and different sound that I was looking for. So far the response has been very good in this market."

HOT BLACK SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 14 REPORTERS	SILVER ADDS 32 REPORTERS	BRONZE/ SECONDARY ADDS 52 REPORTERS	TOTAL ADDS 98 REPORTERS	TOTAL ON
FOR YOU TO LOVE LUTHER VANDROSS EPIC	4	8	21	33	39
HAVE YOU HAD YOUR... THE O'JAYS EMI	5	12	15	32	79
LEAD ME INTO LOVE ANITA BAKER ELEKTRA	4	12	11	27	35
LITTLE JACKIE WANTS TO... LISA LISA & CULT JAM COLUMBIA	3	13	9	25	81
OBJECTIVE MILES JAYE ISLAND	1	5	16	22	37
THROUGH THE STORM A. FRANKLIN/E. JOHN ARISTA	1	10	10	21	59
I CAN'T STOP THIS FEELING EUGENE WILDE MCA	1	4	15	20	26
ANIMAL BAR-KAYS MERCURY	1	2	16	19	34
FOR THE LOVE OF YOU TONY! TONI! TONE! WING	2	6	10	18	74
ON A MISSION LEOTIS MERCURY	2	4	11	17	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.

TURN OFF THE LIGHT... TURN ON COLUMBIA!



SURFACE
"SHOWER ME WITH YOUR LOVE"
"2nd Wave," Surface's powerful album featuring "Closer Than Friends," a No. 1 single, and their newest from a downpour of hits, "Shower Me With Your Love"—the third release from an album fast approaching GOLD!



CHERYL PEPSII RILEY
"EVERY LITTLE THING ABOUT YOU"
From "Me, Myself And I," the album that has already topped the charts with a No. 1 single, comes Cheryl's newest heart-warming single, "Every Little Thing About You"—the smash duet with Full Force.
NOW ON TOUR.

**LOVE NEVER SOUNDED SO GOOD.
ON COLUMBIA CASSETTES, COMPACT DISCS AND RECORDS!
COLUMBIA RECORDS—RADIO AND RETAIL'S BEST FRIEND!**

* Produced by David "Ph" Conley, David Townsend and Bernard Jackson. Management: Paul Carter. Produced by FULL FORCE for FULL FORCE Productions. Columbia Records is a trademark of CBS Inc. © 1989 CBS Records Inc.

Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	LOVE SAW IT	KARYN WHITE	1
2	1	I'LL BE THERE FOR YOU	ASHFORD & SIMPSON	10
3	7	REAL LOVE	JODY WATLEY	3
4	10	CRUCIAL	NEW EDITION	4
5	6	SLEEP TALK	ALYSON WILLIAMS	5
6	2	EVERY LITTLE STEP	BOBBY BROWN	2
7	4	THAT'S THE WAY LOVE IS	TEN CITY	13
8	13	ROLLIN' WITH KID 'N PLAY	KID 'N PLAY	11
9	17	I LIKE	GUY	6
10	12	DON'T TAKE MY MIND ON A TRIP	BOY GEORGE	9
11	11	REAL LOVE	EL DEBARGE	16
12	19	START OF A ROMANCE	SKYY	7
13	21	FUNKY COLD MEDINA	STONE LOC	14
14	15	AFFAIR	CHERRELLE	8
15	23	LOVESICK	Z'LOOKE	15
16	9	ALL I WANT IS FOREVER	J.TAYLOR/R.BELLE	12
17	25	24/7	DINO	28
18	22	BIRTHDAY SUIT (FROM "SING")	JOHNNY KEMP	26
19	31	TRIBUTE (RIGHT ON)	THE PASADENAS	17
20	5	MORE THAN FRIENDS	JONATHAN BUTLER	31
21	30	TURN THIS MUTHA OUT	M.C. HAMMER	29
22	8	GIRL I GOT MY EYES ON YOU	TODAY	25
23	33	IT'S ONLY LOVE	SIMPLY RED	24
24	28	ROMEO AND JULIET	BLUE MAGIC	23
25	27	NEVER SAY GOODBYE TO LOVE	RENE MOORE	19
26	32	BUCK WILD	E.U.	21
27	16	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI	43
28	14	4 U	VESTA	33
29	24	SELF-DESTRUCTION THE STOP THE VIOLENCE MOVEMENT	41	
30	—	JOY AND PAIN	ROB BASE & D.J. E-Z ROCK	30
31	—	ME MYSELF AND I	DE LA SOUL	35
32	34	ARE YOU MY BABY	WENDY AND LISA	34
33	—	BABY ME	CHAKA KHAN	20
34	20	CLOSER THAN FRIENDS	SURFACE	44
35	37	STICKS AND STONES	GRADY HARRELL	27
36	—	IF I'M NOT YOUR LOVER	AL B. SURE!	18
37	—	CHILDREN'S STORY	SLICK RICK	38
38	39	HEAVEN HELP ME	DEON ESTUS	22
39	—	LIKE A PRAYER	MADONNA	32
40	29	JUST COOLIN'	LEVERT FEAT. HEAVY D	54

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	LOVE SAW IT	KARYN WHITE	1
2	1	EVERY LITTLE STEP	BOBBY BROWN	2
3	6	REAL LOVE	JODY WATLEY	3
4	5	CRUCIAL	NEW EDITION	4
5	3	AFFAIR	CHERRELLE	5
6	9	SLEEP TALK	ALYSON WILLIAMS	8
7	11	START OF A ROMANCE	SKYY	7
8	10	I LIKE	GUY	6
9	7	24/7	DINO	12
10	15	DON'T TAKE MY MIND ON A TRIP	BOY GEORGE	9
11	16	IF I'M NOT YOUR LOVER	AL B. SURE!	18
12	18	TRIBUTE (RIGHT ON)	THE PASADENAS	17
13	17	BABY ME	CHAKA KHAN	20
14	14	ROLLIN' WITH KID 'N PLAY	KID 'N PLAY	11
15	22	HEAVEN HELP ME	DEON ESTUS	22
16	19	LOVESICK	Z'LOOKE	15
17	25	FUNKY COLD MEDINA	STONE LOC	14
18	23	NEVER SAY GOODBYE TO LOVE	RENE MOORE	19
19	26	BUCK WILD	E.U.	21
20	4	I'LL BE THERE FOR YOU	ASHFORD & SIMPSON	10
21	28	STICKS AND STONES	GRADY HARRELL	27
22	20	THAT'S THE WAY LOVE IS	TEN CITY	13
23	21	DAYS LIKE THIS	SHEENA EASTON	36
24	32	MISS YOU LIKE CRAZY	NATALIE COLE	37
25	31	ROMEO AND JULIET	BLUE MAGIC	23
26	8	REAL LOVE	EL DEBARGE	16
27	36	IF SHE KNEW	ANNE G.	40
28	38	MY FIRST LOVE	ATLANTIC STARR	39
29	34	IT'S ONLY LOVE	SIMPLY RED	24
30	37	LIKE A PRAYER	MADONNA	32
31	39	THE GOOD, BAD & UGLY	CHARLIE SINGLETON	45
32	13	GIRL I GOT MY EYES ON YOU	TODAY	25
33	40	UH-UH OOH-OOH LOOK OUT	ROBERTA FLACK	46
34	—	DON'T TEASE ME	ROBERT BROOKINGS	48
35	24	ARE YOU MY BABY	WENDY AND LISA	34
36	—	JOY AND PAIN	ROB BASE & D.J. E-Z ROCK	30
37	—	CHILDREN'S STORY	SLICK RICK	38
38	—	MR. D.J.	JOYCE "FENDERELLA" IRBY	49
39	27	BIRTHDAY SUIT (FROM "SING")	JOHNNY KEMP	26
40	30	STAY	JACKIE JACKSON	47

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
12 24/7 (Onid, BMI) CPP	58 I WANT IT (Donesha, ASCAP/Bush Burnin', ASCAP)
33 4 U (Captain Z, ASCAP/Black Lion, ASCAP)	60 I WANT YOUR LOVE (Jay King IV, BMI)
8 AFFAIR (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	83 I WILL ALWAYS BE THERE FOR YOU (Pac Jam, BMI)
28 ALL I WANT IS FOREVER (FROM "TAP") (Realsongs, ASCAP)	18 IF I'M NOT YOUR LOVER (SBK April, ASCAP/Across 110th Street, ASCAP/Zomba, ASCAP/Donril, ASCAP/Cal-Gene, BMI)
65 ALL OR NOTHING AT ALL (Sin-Drome, BMI/SBK Blackwood, BMI/Matkosky, ASCAP/Geffen, ASCAP)	40 IF SHE KNEW (2560, ASCAP)
89 ANIMAL (Deronde Jay, BMI/Gale Warnings, BMI/Crystal Eyes, BMI)	52 I'LL BE LOVING YOU (FOREVER) (SBK April, ASCAP) HL
61 ARE YOU LONELY TONIGHT (Lucas, BMI/Desert Girl, ASCAP)	10 I'LL BE THERE FOR YOU (Nick-O-Val, ASCAP) CLM
34 ARE YOU MY BABY (Girl Brothers, ASCAP)	95 IMAGINE (SBK Blackwood, BMI/Lenono, BMI)
20 BABY ME (Billy Steinberg, ASCAP/Makiki, ASCAP/Knighty-Knight, ASCAP)	24 IT'S ONLY LOVE (Mayplace, BMI)
90 BEING IN LOVE AIN'T EASY (Bush Burnin', ASCAP/La Lane, ASCAP)	30 JOY AND PAIN (Protoons, ASCAP/Hikim, ASCAP)
26 BIRTHDAY SUIT (FROM "SING") (TSP, ASCAP/Triple Star, BMI) CPP	72 JOY AND PAIN (Amazement, BMI)
91 BLACK STEEL IN THE HOUR OF CHAOS (Def American, BMI)	97 JUST BECAUSE (O'Hara, BMI/Texascity, BMI/L'il Mama, BMI/Music Corp. Of America, BMI/Avid One, ASCAP)
96 BRIDGE OVER TROUBLED WATER (Paul Simon, BMI)	54 JUST COOLIN' (Trycap, BMI/Ferrell, BMI/Willesden, BMI/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP)
21 BUCK WILD (JU House/Syce 'M' Up, ASCAP)	74 KEEP IT SIMPLE (Two Tuff-Enuff, BMI/Songs of Polygram, BMI)
38 CHILDREN'S STORY (Def American, BMI)	100 LE RESTAURANT (Ruttland Road, ASCAP/WB, ASCAP)
44 CLOSER THAN FRIENDS (Colgems-EMI, ASCAP)	81 LEAD ME INTO LOVE (Creative Entertainment, BMI/Bullsongs, BMI/Melaine, ASCAP)
4 CRUCIAL (Flyte Tyme, ASCAP)	73 LEAN ON ME (Interior, BMI)
98 CUTIES GET CONNECTED (Promuse, BMI/Big Generic, BMI/Omega, BMI)	42 LET ME PUSH IT TO YA (Harrindur, BMI/Noisnet, BMI)
6 DAYS LIKE THIS (Kear, BMI/Hip Trip, BMI) CPP	50 LIFE IS... TOO SHORT (Willesden, BMI)
9 DON'T TAKE MY MIND ON A TRIP (Cal-Gene, BMI/Virgin Songs, BMI) CPP	32 LIKE A PRAYER (Webo Girl, ASCAP/WB, ASCAP/Johnny Yuma, BMI)
48 DON'T TEASE ME (Two Tuff-Enuff, BMI/Tom & Den, ASCAP)	57 LITTLE JACKIE WANTS TO BE A STAR (Forceful, BMI/Willesden, BMI/My! My!, BMI)
92 DREAMIN' (Jobete, ASCAP/Depom, ASCAP) CPP	56 LOST WITHOUT YOU (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Benny's Music, BMI)
93 DRUMS OF STEEL (.357, ASCAP/Ruffhouse, BMI)	1 LOVE SAW IT (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
86 EAZY-ER SAID THAN DUNN (Ruthless Attack, ASCAP/Irving, BMI)	67 LOVER'S INTUITION (FROM "TAP") (Garlic Gulch, BMI/Chuba, ASCAP/Bug, BMI/The Sea Songs, ASCAP/Jonathan Apple, ASCAP)
2 EVERY LITTLE STEP (Kear, BMI/Hip Trip, BMI) CPP	15 LOVESICK (Pure Delite, BMI/Bright Light, BMI)
5 EVERY LITTLE TIME (Shakin' Baker, BMI/Lily, BMI)	63 LUCKY CHARM (Hip Trip, BMI/Kear, BMI/Gregorian Chance Music/PSO Ltd., ASCAP) CPP
82 FLOAT ON (Duchess, BMI)	59 MADE TO BE TOGETHER (Virgin Songs, BMI/Cal-Gene, BMI) CPP
53 FOR THE LOVE OF YOU (Two Tuff-Enuff, BMI/Songs of Polygram, BMI)	35 ME MYSELF AND I (Tee Girl, BMI/Bridgeport, BMI)
78 FOR YOU TO LOVE (SBK April, ASCAP/Uncle Ronnie's, ASCAP/Sunset Burgundy, ASCAP/MCA, ASCAP)	37 MISS YOU LIKE CRAZY (Prince Street, ASCAP/Lauren Wesley, BMI/Screen Gems, ASCAP/Irving, BMI/Gemia, BMI) CPP
69 FOREVER YOUR GIRL (Virgin, ASCAP/Oliver Leiber, ASCAP) CPP	31 MORE THAN FRIENDS (Zomba, ASCAP)
14 FUNKY COLD MEDINA (Varry White, ASCAP)	70 MORE THAN PHYSICAL (Mike Chapman, ASCAP)
25 GIRL I GOT MY EYES ON YOU (Cal-Gene, BMI/Virgin Songs, BMI) CPP	71 MOVE ON YOU (Rawsome, ASCAP/Cayman, ASCAP/Beatsseekers, ASCAP)
43 GIRL YOU KNOW IT'S TRUE (MCA, ASCAP/Two Pieters, BMI)	49 MR. D.J. (Divi I, ASCAP/Spectrum VII, ASCAP) CPP
45 THE GOOD, BAD & UGLY (Wuntun, ASCAP/Almo, ASCAP) CPP	39 MY FIRST LOVE (Jodaway, ASCAP)
51 HAVE YOU HAD YOUR LOVE TODAY (WE, BMI/Trycap, BMI/Willesden, BMI)	62 MY ONE TEMPTATION (Chappell, PRS/Abacus, PRS/Chappell & Co., ASCAP)
22 HEAVEN HELP ME (Estus, BMI/Rok-Mil, BMI/SBK Blackwood, BMI/Morrison Leahy, ASCAP/Chappell, ASCAP)	19 NEVER SAY GOODBYE TO LOVE (Rene Moore, ASCAP)
6 I LIKE (Cal-Gene, BMI/Virgin Songs, BMI/Zomba, ASCAP) CPP	80 OBJECTIVE (Abana, BMI/Virgin Songs, BMI)
	88 ON A MISSION (Def Jam, ASCAP/Siam City, BMI/KJN, ASCAP)
	87 ONE MAN (Protoons, ASCAP/Greyhouse, ASCAP/Munford, ASCAP/Madip, ASCAP)
	3 REAL LOVE (SBK April, ASCAP/Ultrawave, ASCAP/Rightson, BMI)
	16 REAL LOVE (Jobete, ASCAP) CPP
	11 ROLLIN' WITH KID 'N PLAY (Hittage/Turnout Bros, ASCAP)
	23 ROMEO AND JULIET (Def Jam, ASCAP/Add More, ASCAP)
	75 SEARCHIN' FOR A GOOD TIME (Allen-Lewis, ASCAP)
	41 SELF-DESTRUCTION (Zomba, ASCAP/Willesden, BMI)
	79 SHE DRIVES ME CRAZY (Virgin, ASCAP)
	85 SHE'S SO COLD (Captain Keyboards, BMI/Tim Tim, ASCAP)
	77 SISTER ROSA (Neville, BMI/Saib, ASCAP)
	5 SLEEP TALK (Def Jam, ASCAP/Siam City, BMI/Rush Groove, ASCAP)
	7 START OF A ROMANCE (Alligator, ASCAP)
	47 STAY (Sac-Boy, ASCAP/MCA, ASCAP/Do, ASCAP/WB, ASCAP/Siggy, BMI)
	27 STICKS AND STONES (Rossway, BMI/Juby Laws, ASCAP/Tuff Cookie, BMI)
	84 STRAIGHT UP (Virgin, ASCAP/Wolff, ASCAP) CPP
	99 SUPERWOMAN (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
	64 TEMPORARY LOVER (Honey Look, ASCAP/Basamp, ASCAP)
	13 THAT'S THE WAY LOVE IS (SBK April, ASCAP/Law Man, ASCAP/SBK Blackwood, BMI/Rude Tymz, BMI/Been Slung, BMI)
	94 THIS IS FOR THE HOMIES (No Remorse, BMI)
	66 THROUGH THE STORM (Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP)
	17 TRIBUTE (RIGHT ON) (CRGI, BMI)
	29 TURN THIS MUTHA OUT (Bust-It, BMI)
	46 UH-UH OOH-OOH LOOK OUT (HERE IT COMES) (Nick-O-Val, ASCAP) CLM
	76 YOU AND I GOT A THANG (Amirful, ASCAP/Torin, ASCAP)
	68 YOU LAID YOUR LOVE ON ME (SMB, BMI/Island, BMI/Stanton's Gold, BMI/April Joy, BMI)

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are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

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HOT NEW 12"s

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Urban Service: April 27 / Street Date: May 1
CHR Ships: May 18 / Street Date: May 22

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NASTYMIX RECORDS 206 441-8802

FOR WEEK ENDING APRIL 22, 1989

HOT RAP SINGLES™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	7	★ ★ NO. 1 ★ ★ SELF DESTRUCTION JIVE 1178/RCA (T) (C)	★ ★ STOP THE VIOLENCE MOVEMENT 7 weeks at No. One
2	3	4	7	ROLLIN' WITH KID 'N PLAY SELECT 62335 (T) (C)	◆ KID 'N PLAY
3	4	—	3	FUNKY COLD MEDINA DELICIOUS VINYL 1004/ISLAND (T) (C)	◆ TONE LOC
4	2	2	7	GIRL YOU KNOW IT'S TRUE ▲ ARISTA 9780 (T) (C)	◆ MILLI VANILLI
5	15	—	3	ME MYSELF AND I TOMMY BOY 926 (T) (C)	DE LA SOUL
6	6	10	7	TURN THIS MUTHA OUT CAPITOL 15437 (T) (C)	◆ M.C. HAMMER
7	5	6	7	PUMP IT UP CAPITOL 15428 (T)	◆ M.C. HAMMER
8	22	—	3	CHILDREN'S STORY DEF JAM 44-68223/COLUMBIA (T) (C)	◆ SLICK RICK
9	7	12	7	WE WANT EAZY RUTHLESS 57110/PRIORITY (T) (C) (M)	◆ EAZY-E
10	12	23	5	GREATEST MAN ALIVE ARISTA 9749 (C)	◆ THREE TIMES DOPE
11	10	7	7	LIFE IS... TOO SHORT JIVE 1163/RCA (T) (C)	TOO SHORT
12	8	3	7	WILD THING DELICIOUS VINYL 1002/ISLAND (T) (C) (M)	◆ TONE LOC
13	NEW	—	1	JOY AND PAIN PROFILE 7247 (T) (C)	◆ ROB BASE & D.J. E-Z ROCK
14	24	—	3	BUCK WILD VIRGIN 96572 (T) (C)	◆ E.U.
15	9	5	7	JACK OF SPADES JIVE 1169/RCA (T) (C)	◆ BOOGIE DOWN PRODUCTIONS
16	21	26	5	ROAD TO THE RICHES COLD CHILLIN' 0-21154/WARNER BROS. (C)	◆ KOOL G RAP & D.J. POLO
17	19	21	5	THIS IS FOR THE HOMIES EGYPTIAN EMPIRE 00882 (C)	◆ RODNEY O JOE COOLEY
18	23	—	3	D.E.F. = DOUG E. FRESH REALITY/DANYA 3110/FANTASY (T)	◆ DOUG E. FRESH/GET FRESH CREW
19	16	17	7	I'LL HOUSE YOU WARLOCK 022 (T) (C)	◆ JUNGLE BROS.
20	11	9	7	HIGH ROLLERS SIRE 21149/WARNER BROS. (T) (C)	◆ ICE-T
21	13	11	7	GANGSTA, GANGSTA RUTHLESS 57105/PRIORITY (T) (C) (M)	N.W.A.
22	NEW	—	1	THE MAN WE ALL KNOW AND LOVE ATLANTIC 86463 (T)	◆ KWAME
23	26	25	7	MY PART OF TOWN WARLOCK 020 (T)	TUFF CREW
24	NEW	—	1	THIS BEAT IS MILITARY ARISTA 9798 (T) (C)	K-9 POSSE
25	20	16	7	I'M YOUR WILD THING WTG 41-68225 (T) (C)	◆ MAMADO & SHE
26	NEW	—	1	YEAH, YEAH, YEAH CAPITOL 15446 (T) (C)	◆ OAKTOWN'S 3-5-7
27	14	8	7	TEENAGE LOVE DEF JAM 44-08139/COLUMBIA (T) (C)	◆ SLICK RICK
28	17	15	7	AIN'T NOTHIN' TO IT ARISTA 9763 (T) (C)	◆ K-9 POSSE
29	18	13	7	FIND AN UGLY WOMAN SLEEPING BAG 40143 (T)	◆ CASH MONEY & MARVELOUS
30	NEW	—	1	GIVE IT HERE DELICIOUS VINYL 1003/ISLAND (T) (C)	◆ DEF JEF

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

The debut single and video—

Hawaiian Sophie



From the forthcoming album, *Word To The Jaz*. Produced by Bryan "Chuck" New, Pete "Q" Harris and The Jaz.
Management: John Kaye/Stan Poses, United Entertainment

When You Play It, Say It!



Aloha Baby!

Billboard

FOR WEEK ENDING
APRIL 22, 1989

TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	2	41	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	★ ★ No. 1 ★ ★ 2 weeks at No. One GUY
2	2	1	25	M.C. HAMMER CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
3	3	5	16	SLICK RICK DEF JAM 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
4	4	3	41	BOBBY BROWN ▲ MCA 42185 (8.98) (CD)	DON'T BE CRUEL
5	5	6	9	TONE LOC DELICIOUS VINYL 3000/ISLAND (8.98) (CD)	LOC'ED AFTER DARK
6	7	4	30	KARYN WHITE ▲ WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
7	6	7	22	LEVERT ● ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
8	9	9	24	SURFACE COLUMBIA 44284 (CD)	2ND WAVE
9	10	14	22	KID 'N PLAY SELECT 21628 (8.98) (CD)	2 HYPE
10	13	15	8	N.W.A. RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
11	8	8	26	THE BOYS ● MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
12	11	11	41	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
13	12	10	38	PAULA ABDUL ▲ VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
14	16	16	9	TOO SHORT JIVE 1149/RCA (8.98) (CD)	LIFE IS... TOO SHORT
15	19	21	7	DE LA SOUL TOMMY BOY 1019 (8.98) (CD)	3 FEET HIGH AND RISING
16	14	12	20	TODAY MOTOWN 6261 (8.98) (CD)	TODAY
17	18	18	26	JONATHAN BUTLER JIVE 1136/RCA (8.98) (CD)	MORE THAN FRIENDS
18	17	17	22	EAZY-E ● RUTHLESS 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
19	15	13	25	ANITA BAKER ▲ ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
20	20	25	5	MILLI VANILLI ARISTA 8592 (8.98) (CD)	GIRL YOU KNOW IT'S TRUE
21	21	20	43	VANESSA WILLIAMS WING 835 694/POLYGRAM (CD)	THE RIGHT STUFF
22	22	19	27	LUTHER VANDROSS ▲ EPIC 44308/E.P.A. (CD)	ANY LOVE
23	26	31	15	BEBE & CECE WINANS CAPITOL 90959 (8.98) (CD)	HEAVEN
24	23	23	29	ROB BASE & D.J. E-Z ROCK ● PROFILE 1267 (8.98) (CD)	IT TAKES TWO
25	31	38	4	JUST-ICE FRESH 82010/SLEEPING BAG (8.98) (CD)	THE DESOLATE ONE
26	30	27	37	FREDDIE JACKSON ● CAPITOL 48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
27	25	24	26	KENNY G ▲ ARISTA 8457 (9.98) (CD)	SILHOUETTE
28	29	30	8	K-9 POSSE ARISTA 8569 (8.98) (CD)	K-9 POSSE
29	24	22	20	AL JARREAU REPRISE 25778/WARNER BROS. (9.98) (CD)	HEART'S HORIZON
30	36	37	6	ASHFORD & SIMPSON CAPITOL 46946 (9.98) (CD)	LOVE OR PHYSICAL
31	32	33	21	RODNEY O JOE COOLEY EGYPTIAN EMPIRE 00777/WEST COAST (8.98) (CD)	ME AND JOE
32	33	29	31	KIARA ARISTA 8533 (8.98) (CD)	TO CHANGE AND/OR MAKE A DIFFERENCE
33	28	28	20	DONNA ALLEN OCEANA 91028/ATLANTIC (8.98) (CD)	HEAVEN ON EARTH
34	27	26	20	GERALD ALSTON TAJ 6265/MOTOWN (8.98) (CD)	GERALD ALSTON
35	NEW	1	1	JODY WATLEY MCA 6276 (8.98) (CD)	LARGER THAN LIFE
36	37	35	16	GUCCI CREW II GUCCI 3309/HOT PRODUCTIONS (8.98)	WHAT TIME IS IT
37	39	43	16	Z'LOOKE ORPHEUS 75600/EMI (8.98) (CD)	TAKE U BACK TO MY PLACE
38	34	32	25	CAMEO ● ATLANTA ARTISTS 886 002/POLYGRAM (CD)	MACHISMO
39	38	40	6	EL DEBARGE MOTOWN 6264 (8.98) (CD)	GEMINI
40	42	39	19	CHAKA KHAN WARNER BROS. 25707 (9.98) (CD)	C.K.
41	46	68	3	E.U. VIRGIN 91021 (9.98) (CD)	LIVIN' LARGE
42	35	34	14	CASH MONEY & MARVELOUS SLEEPING BAG 42016 (8.98) (CD)	WHERE'S THE PARTY AT?
43	41	47	5	M.C. TWIST & THE DEF SQUAD LUKE SKYYWALKER 106 (8.98) (CD)	COMIN' THROUGH LIKE WARRIORS
44	43	42	49	AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
45	40	36	10	THE BAR-KAYS MERCURY 422-836-774-1/POLYGRAM (CD)	ANIMAL
46	65	72	3	THREE TIMES DOPE ARISTA 8571 (8.98) (CD)	ORIGINAL STYLIN'
47	44	46	24	VESTA A&M 5223 (8.98) (CD)	VESTA 4 U
48	45	41	21	ANQUETTE LUKE SKYYWALKER 103 (8.98) (CD)	RESPECT
49	55	58	8	TEN CITY ATLANTIC 81939 (8.98) (CD)	FOUNDATION

50	67	71	4	SKYY ATLANTIC 81853 (9.98) (CD)	START OF A ROMANCE
51	50	52	21	SHEENA EASTON MCA 42249 (8.98) (CD)	THE LOVER IN ME
52	71	76	4	ALYSON WILLIAMS DEF JAM FC 45015/COLUMBIA (CD)	RAW
53	56	51	22	CHERRELLE TABU 44148/E.P.A. (CD)	AFFAIR
54	58	64	6	ALEX BUGNON ORPHEUS 75602/EMI (8.98) (CD)	LOVE-SEASONS
55	60	73	3	BOY GEORGE VIRGIN 91022 (9.98) (CD)	HIGH HAT
56	47	45	70	KEITH SWEAT ▲ VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
57	59	49	50	TONY! TONI! TONE! WING 835 549/POLYGRAM (CD)	WHO?
58	51	57	6	BETTY WRIGHT VISION 3308 (8.98) (CD)	4 U 2 NJOY
59	52	53	16	CLARENCE CARTER ICHIBAN 1032 (8.98) (CD)	TOUCH OF BLUES
60	61	56	26	NEW KIDS ON THE BLOCK ▲ COLUMBIA 40985 (CD)	HANGIN' TOUGH
61	54	55	6	TAKE 6 REPRISE 25670/WARNER BROS. (8.98) (CD)	TAKE 6
62	63	60	5	THE PASADENAS COLUMBIA FC 45065 (CD)	TO WHOM IT MAY CONCERN
63	62	63	6	MIAMI BOYZ ON TOP 9001/JOEY BOY (8.98) (CD)	GETTING OFF
64	48	48	12	VARIOUS ARTISTS PANDISC 8802 (8.98) (CD)	MIAMI BASS WARS
65	49	50	25	SWEET OBSESSION EPIC 44419/E.P.A. (CD)	SWEET OBSESSION
66	53	44	26	MIDNIGHT STAR SOLAR 72564/CAPITOL (8.98) (CD)	MIDNIGHT STAR
67	57	54	48	2 LIVE CREW ● LUKE SKYYWALKER 101 (8.98) (CD)	MOVE SOMETHIN'
68	72	79	3	KDOL G RAP & D.J. POLO COLD CHILLIN' 25820/WARNER BROS. (9.98) (CD)	ROAD TO THE RICHES
69	79	—	2	KWAME ATLANTIC 81941 (8.98) (CD)	THE BOY GENIUS (FEAT. A NEW BEGINNING)
70	74	—	2	MADONNA SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
71	66	66	5	MARCUS LEWIS AEGIS FZ 45055/E.P.A. (CD)	SING ME A SONG
72	68	61	18	KING TEE CAPITOL 90544 (8.98) (CD)	ACT A FOOL
73	77	78	4	DINO 4TH & B'WAY 4011/ISLAND (8.98) (CD)	24/7
74	70	77	6	BILLY MITCHELL OPTIMISM 2502 (8.98) (CD)	IN FOCUS
75	69	62	29	ICE-T ● SIRE 25765/WARNER BROS. (8.98) (CD)	POWER
76	64	59	21	SWEET TEE PROFILE 1269 (8.98) (CD)	IT'S TEE TIME
77	97	—	2	DEON ESTUS MIKA 835 713-1/POLYDOR (CD)	SPELL
78	78	86	21	RENE MOORE POLYDOR 837 556/POLYGRAM (CD)	DESTINATION LOVE
79	94	84	3	SIMPLY RED ELEKTRA 60828 (8.98) (CD)	A NEW FLAME
80	80	80	47	DOUG E. FRESH & THE GET FRESH CREW REALITY/DANYA 9638/FANTASY (8.98) (CD)	THE WORLD'S GREATEST ENTERTAINER
81	85	97	3	WENDY AND LISA COLUMBIA FC 44341 (CD)	FRUIT AT THE BOTTOM
82	76	69	40	PUBLIC ENEMY ● DEF JAM 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
83	73	67	41	SIR MIX-A-LOT ● NASTY MIX 70123 (8.98) (CD)	SWASS
84	90	82	14	ALEESE SIMMONS ORPHEUS 75601/EMI (8.98) (CD)	I WANT IT
85	81	75	5	STEVIE B LMR 5531 (8.98) (CD)	IN MY EYES
86	75	65	36	SALT-N-PEPA ● NEXT PLATEAU 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
87	RE-ENTRY	40	40	NAJEE EMI 90096 (9.98) (CD)	DAY BY DAY
88	89	—	2	BLUE MAGIC COLUMBIA FC 45092 (CD)	FROM OUT OF THE BLUE
89	92	85	18	GEORGIO MOTOWN 6263 (8.98) (CD)	GEORGIO
90	87	—	2	JACKIE JACKSON POLYDOR 837 766-1/POLYGRAM (CD)	BE THE ONE
91	84	81	28	CHERYL "PEPSII" RILEY COLUMBIA 44409 (CD)	ME, MYSELF AND I
92	88	92	22	ROBERTA FLACK ATLANTIC 81916 (9.98) (CD)	OASIS
93	86	91	14	LITTLE MILTON MALACO 7448 (8.98) (CD)	BACK TO BACK
94	91	88	22	THE REAL ROXANNE SELECT 21627 (8.98) (CD)	THE REAL ROXANNE
95	82	74	20	THE 7A3 GEFEN 24209/WARNER BROS. (8.98) (CD)	COOLIN' IN CALI
96	83	90	22	GERALD ALBRIGHT ATLANTIC 81919 (8.98) (CD)	BERMUDA NIGHTS
97	93	89	7	SOUNDTRACK EPIC 45084/E.P.A. (CD)	TAP
98	96	—	31	N.W.A. AND THE POSSE MACOLA 1057 (8.98)	N.W.A.
99	98	87	14	RAY, GOODMAN & BROWN EMI 90037 (9.98) (CD)	MOOD FOR LOVIN'
100	100	94	14	DENISE LASALLE MALACO 7447 (8.98) (CD)	HITTIN' WHERE IT HURTS

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.



Hal's Pals. Longtime New York radio star Hal Jackson was recently honored with a Pioneer in Communications award by the National Assn. of Black Owned Broadcasters in Washington, D.C. Pictured at the tribute, which celebrated Jackson's 50th year in broadcasting, are, from left, Capitol artist Paul Laurence; Jackson; Elektra-Vintertainment artist Keith Sweat; Vintertainment president Vincent Davis; Inner City broadcasting corporate counsel Lois E. Wright; and Epic artist Amy Keys.

JONATHAN BUTLER BREAKS AWAY

(Continued from page 21)

world."

For now, Butler will continue singing love songs and articulating fond remembrances from his roots via jazz instrumentals like "Sekona" and "Take Me Home." "I'm more concerned with peace and togetherness," he says.

Butler's musical career began at an early age. From age 8, he was visiting Libya, Zaire, and Zimbabwe as part of a traveling road show. By 16, signed to a South African label run by the two men that

would later create Jive, he became a pop star in his homeland, covering golden oldies. Then Butler left fame behind and, using records by Wes Montgomery and George Benson, concentrated on perfecting his guitar skills.

Four years ago, Butler migrated to London and started writing original songs with lyricist Jolyon Skinner. "Usually, I'll start fiddling around on the piano," he says. "Once I know I've got something, I'll pick up the guitar and finish the melody. I'll call up Jolyon and plant a thought in his head, then we'll spend days getting the lyrics right."

Billy Ocean, George Benson, and Al Jarreau are a few of the artists who have covered Butler's songs. Current clients include Virgin's Tom Jones, Columbia's Regina Belle, MCA's the Jets, and Island's Will Downing.



Dance Floor. Motown's El DeBarge gets busy while taping the video for his single, "Real Love."

Programmers Peg Honorees

NEW YORK Atlantic Records senior VP Sylvia Rhone and veteran radio programmer/personality Sonny Taylor will be honored with the Young Black Programmers Coalition's seventh annual award of excellence May 13 at Dallas' Double Tree Hotel.

The awards will be part of a two-day gathering highlighted by the awards banquet. The proceeds will go toward the creation of scholarships in communications at black colleges.

Rhone is one of the highest-ranking female executives in the industry. Taylor has been a force in black radio in several markets. His last position was program director at Chicago's WGCI.

Previous recipients include record executives Dave Clark, Henry Allen, Jheryl Busby, Skip Miller, Step Johnson, and Ernie Singleton and radio programmer Brute Bailey.

Tickets are \$100 each and \$1,000 a table. For more information, contact Marcell Lee at (504)822-1945.

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May 31, 1989
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Billboard is focusing on this major Latin Music event with a special Spotlight Insert in its June 3, 1989 issue!

This Spotlight Insert will detail, bilingually, the stories of the 87 nominees in 3 distinct music categories — Pop, Mexican Regional and Salsa - and will also serve as the Souvenir Program for those attending the ceremony.

**The Awards presentation will be televised live by Univision Network:
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Latin Notas



by Carlos Agudelo

STATISTICS ON THE SIZE of the Latin music industry are hard to come by. The insularity of the market, part of a traditional way of doing business that includes a good dose of mistrust, makes the task of collecting reliable information an almost impossible one. Now the Recording Industry Assn. of America has taken upon its shoulders the job of collecting information in order to come up with reliable numbers that will put the business in perspective. Thus far, however, the response to questionnaires sent by the RIAA to most independent Latin record companies has been lukewarm, to say the least. Given the fact that, according to the RIAA, the answers are being handled on a strictly confidential basis by an independent firm, we strongly encourage those who have received questionnaires to answer them as soon as possible.

This columnist has always espoused the opinion that the Latin music industry, which until the creation of the Hispanic Music Advisory Council set up by the RIAA to coordinate the struggle against piracy and parallel imports lacked any kind of trade organization, should overcome its isolation by claiming its rightful place in mainstream organizations and by actively participating in events set up to enhance business possibilities.

Latin independent companies could become RIAA members and take advantage of the same benefits and have the same responsibilities that big corporations have. They could compel the RIAA to set standards proportional to the size of the Spanish-language market for record certifications, making these awards real barometers of artists' and companies' performances.

How about companies as well as musicians and per-

formers joining NARAS, so they can vote in the selection of Grammy Award winners? How about setting up booths at such events as National Assn. of Recording Merchandisers meets, MIDEM, and the New Music Seminar, to name a few? In this year's MIDEM, to the best of my knowledge, Kubaney was the only Latin independent company represented. According to Kubaney executives, who have attended the event for several years in a row, their experience has enabled them to license music and have theirs licensed abroad. Invaluable contacts can be established this way that could widen the scope of Latin music, which in its many forms has plenty of market possibilities overseas.

In the area of performing and mechanical rights, despite some changes in the last years, there is a lot of room for improvement, as can be asserted by many frustrated Spanish-language writers and composers living in the U.S. and Puerto Rico.

Latin music market needs to abandon its insularity

How about organizing a Latin music seminar? Is anybody interested in printing Latin sheet music and orchestrations? Has anybody thought about creating rec-ord pools for small independents to share resources? How about an American-Latin music association, an idea with which BMI has been playing for a while that remains very much on the table? How about a Latin music hall of fame? How about . . . Sorry, I ran out of space.

THE ARCHIVES of Contemporary Music, a nonprofit music library, is having a hard time getting copies of Latin releases, let alone finding them in stores. Any records, catalogs, etc., will be appreciated; send them to Bob George, 110 Chambers St., New York, N.Y. 10007, or call 212-964-2296 . . . Festival Productions is looking for an assistant for its Miller Genuine Draft Maquina Musical series of concerts. Please contact Les Zigel at 212-595-3000.

Classical KEEPING SCORE



by Is Horowitz

EAST MEETS WEST: With the MCA/Mobile Fidelity/Soviet joint venture, Art & Electronics, in place (Billboard, April 15), MCA Classics is due for a major escalation in marketing activities.

While its reissue program, drawn from Westminster, Decca/MCA, Command, and Kapp vaults, as well as licensed product from Pickwick in the U.K., remains in place, the label effort will be bolstered by clusters of Melodia releases funneled to MCA through Mobile Fidelity and, most significantly, an ambitious series of new recordings by Soviet artists for A&E.

First releases from the latter source are expected to reach this market by July, says Joel Hoffner, director of MCA Classics. Three new A&E titles a month are projected initially, to rise to four a month in 1990.

Already in the works is a Mussorgsky package conducted by Yevgeny Svetlanov, in honor of the composer's 150th anniversary this year, as well as a multi-CD package recorded live during the current Leningrad Spring Festival. Other titles to be featured among initial releases include an album by the Borodin Quartet and a set of Tchaikovsky liturgical music performed by the Yurlov Choir under the direction of Vladimir Fedoseyev.

Negotiations with other artists are said to be under way, including some acts hitherto identified solely with Melodia, the official Soviet label. More relaxed state guidelines now permit such defections to independent enterprises, says Herb Belkin, Mobile Fidelity chief.

Another planned A&E project will see a recording in West Germany this June of an orchestra composed of both Soviet and German musicians. This will take place during a visit to Germany by Soviet leader Mikhail Gorbachev.

A&E studio facilities designed by Mobile Fidelity have already been fitted out in the Moscow Conservatory, with another studio planned in Leningrad. Two mobile recording units are also said to be in operation.

A&E recordings will also bear the MCA Classics logo, says Hoffner. The basic CD price to retailers will be \$9.08; cassettes will be pegged at \$5.25.

In the case of Melodia catalog material, reprocessed in digital by Mobile Fidelity, 34 titles are scheduled this year. These will carry a Melodia/MCA Classics label and should begin appearing here in July, says Martin Fleischmann, newly promoted to associate director of MCA Classics. Upcoming product includes a Scriabin set by Emil Gilels; a Brahms Piano Concerto No. 1 with Barry Douglas, now under exclusive contract to BMG Classics; and recordings by David Oistrakh, as well as a wide range of orchestral material.

The dealer price of Melodia/MCA Classics CDs will be \$7.72; cassettes will sell to the trade for \$3.83.

Hoffner's marketing group also distributes Larry

Joint Soviet releases lead MCA Classics' market push

Kraman's Newport Classic label. Hoffner says discussions are under way for additional product ties, either via license or distribution.

PASSING NOTES: Angel Records has signed U.S. pianist Tzimon Barto to an exclusive contract. His most recent release on the label is an all-Liszt CD. Upcoming in October is a pairing of the Rachmaninoff Piano Concerto No. 3 and Bartok's Piano Concerto No. 2, with the London Philharmonic conducted by Christoph Eschenbach. Barto is also active as a conductor, with performances at the Hamburg State Opera and with the Houston Symphony on his conducting agenda.

CBS Masterworks has re-signed Esa-Pekka Salonen to another long-term pact. He is principal conductor of the Swedish Radio Symphony as well as principal guest conductor of the Oslo Philharmonic and the Philharmonia.

FOR WEEK ENDING APRIL 22, 1989

Billboard®

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HOT LATIN TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
				★ ★ NO. 1 ★ ★	
1	1	1	11	JOSE JOSE ARIOLA	COMO TU 6 weeks at No. One
2	2	2	22	ISABEL PANTOJA RCA	◆ ASI FUE
3	5	5	14	VIKKI CARR CBS	◆ MALA SUERTE
4	3	3	16	YURI CBS	◆ HOMBRES AL BORDE DE UN ATAQUE DE CELOS
5	7	7	14	LUIS MIGUEL WEA LATINA	UN HOMBRE BUSCA UNA MUJER
6	4	4	12	ROCIO DURCAL ARIOLA	QUE ESPERABAS DE MI
7	6	9	5	MARISELA ARIOLA	YA NO PUEDO VOLVER CONTIGO
8	8	8	16	ANA GABRIEL CBS	◆ ES EL AMOR QUE LLEGA
9	10	12	11	RICARDO MONTANER TH-RODVEN	◆ SOLO CON UN BESO
10	9	6	20	BRAULIO CBS	UN TIEMPO PARA NOSOTROS
11	17	25	6	LUCERITO MELODY	VETE CON ELLA
12	11	14	10	ROBERTO CARLOS CBS	◆ TRISTES MOMENTOS
13	13	13	18	EDNITA NASARIO MELODY	APRENDERE
14	15	10	28	ROCIO DURCAL ARIOLA	◆ COMO TU MUJER
15	22	22	7	TOMMY OLIVENCIA TH-RODVEN	DOCE ROSAS
16	16	16	10	LAURA FLORES EMI	PARA VIVIR FELIZ
17	21	15	22	LOS YONICS LASER	TU PRESA FACIL
18	19	24	31	RICARDO MONTANER TH-RODVEN	◆ TAN ENAMORADOS
19	14	20	18	GIPSY KINGS ELEKTRA	◆ BAMBOLEO
20	20	28	3	CHAYANNE CBS	ESTE RITMO SE BAILA ASI
21	23	26	26	LUCERITO MELODY	NO ME HABLEN DE EL
22	12	11	21	CHAYANNE CBS	◆ TU PIRATA SOY YO
23	18	19	5	EDDIE SANTIAGO TH-RODVEN	ANTIDOTO Y VENENO
24	27	30	5	TONY VEGA RMM	◆ YO ME QUEDO
25	30	18	18	MIJARES EMI	◆ UNO ENTRE MIL
26	31	35	7	ROCIO DURCAL ARIOLA	EL AMOR MAS BONITO
(27)	RE-ENTRY		3	YOLANDA DEL RIO LASER	VALGAME DIOS
28	25	23	5	LUNNA CBS	SOLEDAD
29	24	17	8	HANSEL Y RAUL CBS	ELLA
30	32	—	2	DANIELA ROMO EMI	LO QUE LAS MUJERES CALLAMOS
31	26	27	8	VICENTE FERNANDEZ CBS	MUJERES DIVINAS
32	33	—	3	DIEGO VERDAGUER WEA LATINA	NO ES TAN FACIL
33	39	29	3	RUBBY PEREZ KAREN	ENAMORADO DE ELLA
34	28	—	2	EL GRAN COMBO COMBO	AMAME
(35)	NEW ▶		1	BRAULIO CBS	AMANDOTE Y SONANDOTE
(36)	RE-ENTRY		2	LUIS MIGUEL WEA LATINA	LA IMCONDICIONAL
(37)	RE-ENTRY		8	ROBERTO CARLOS CBS	MIS AMORES
(38)	NEW ▶		1	WILFREDO VARGAS SONOTONE	ATREVIDA
(39)	RE-ENTRY		7	CARLOS VIVES CBS	◆ NO PODRAS ESCAPAR DE MI
(40)	NEW ▶		1	LUIS ENRIQUE CBS	TU CUERPO

○ Products with the greatest airplay gains this week. ◆ Video clip availability. Chart is compiled weekly, but appears in the magazine bi-weekly.

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Compiled from a national sample of dance club playlists. LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	5	5	LIKE A PRAYER SIRE 0-21170/WARNER BROS. 2 weeks at No. One	◆ MADONNA
2	4	9	5	REAL LOVE MCA 23928	◆ JODY WATLEY
3	6	11	5	BUFFALO STANCE VIRGIN 0-96573	◆ NENEH CHERRY
4	3	4	8	SLEEP TALK DEF JAM 44 68193/COLUMBIA	◆ ALYSON WILLIAMS
5	10	14	5	STAND UP FOR YOUR LOVE RIGHTS ELEKTRA 0-66711	◆ YAZZ
6	9	12	5	MUSIC LOVER CAPITOL V-15454	S-EXPRESS
7	11	16	5	WE CALL IT ACIEED/TRANCE DANCE FFRR 886 517-1/POLYGRAM	◆ D.MOB
8	2	2	10	ONE MAN PROFILE PRO-7241	CHANELLE
9	12	20	4	FUNKY COLD MEDINA DELICIOUS VINYL DV1004/ISLAND	◆ TONE LOC
10	20	—	2	ELECTRIC YOUTH (REMIX) ATLANTIC 0-88918	◆ DEBBIE GIBSON
11	8	7	6	IN HOUSE VOL.1 (EP) JIVE 1185-1-JD/RCA	VARIOUS ARTISTS
12	13	23	4	JUST GOT BACK FROM HEAVEN FINE ART RNTW 70412/RHINO	SPARKS
13	16	30	3	FREEMASON NETTWERK (IMPORT,CANADA)	BOXCAR
14	5	1	9	THIS IS ACID VENDETTA VE-7016	MAURICE
15	14	21	6	REAL LOVE MOTOWN MOT-4618	◆ EL DEBARGE
16	23	36	3	PLANET E RCA 8897-1-RD	KC FLIGHTT
17	21	43	3	STOP SIRE PROMO/WARNER BROS.	◆ ERASURE
18	15	24	5	AFFAIR TABU 429 68199/E.P.A.	◆ CHERRELLE
19	22	40	3	JOY AND PAIN PROFILE PRO-7247	◆ ROB BASE & D.J. E-Z ROCK
20	27	42	3	VOODOO RAY WARLOCK WAR-038	A GUY CALLED GERALD
21	17	22	6	BABY BABY WTG 41 68214	◆ EIGHTH WONDER
22	24	35	3	EVERY LITTLE STEP MCA 23933	BOBBY BROWN
23	33	—	2	ME, MYSELF & I TOMMY BOY TB-926	◆ DE LA SOUL
★★★ POWER PICK ★★★					
24	43	—	2	ROUND & ROUND QWEST 0-21062/WARNER BROS.	NEW ORDER
25	26	38	3	NEVER STOP/FIRST IN, FIRST OUT WAX TRAX WAX 9070	FRONT 242
26	31	39	4	DON'T TAKE MY MIND ON A TRIP VIRGIN 0-96577	◆ BOY GEORGE
27	29	34	4	TRIBUTE (RIGHT ON) COLUMBIA 44 68203	◆ THE PASADENAS
28	39	—	2	VOICES IN MY HOUSE/BASS GIRL EASY STREET EZS-7546	HARDHOUSE
29	7	3	9	LOVE HANGOVER '89 MOTOWN MOT-4632	DIANA ROSS
30	30	32	4	AGENT DOUBLE O SOUL TWIST 7 72341-0/RESTLESS	◆ THE UNTOUCHABLES
31	38	44	3	IT MUST BE YOU TIN PAN APPLE 871 597-1/POLYGRAM	LATIN RASCALS
32	25	26	5	BIRTHDAY SUIT COLUMBIA 44 68207	◆ JOHNNY KEMP
33	37	41	3	TOUCH & GO PRETTY PEARL PP-12-914	VIRGIE WILLIAMS
34	40	49	3	ONE STEP AT A TIME SUTRA SUD 083	NAISHA
35	44	—	2	VICTIM OF PLEASURE ATLANTIC 0-86440	MANDY SMITH
36	48	—	2	LET'S WORK INVASION PAL-7248	CASANOVA'S REVENGE
37	41	46	3	TURN THIS MUTHA OUT CAPITOL V-15437	◆ M.C. HAMMER
38	45	—	2	JUST STARTED MOVIN' MR005	LACHANDRA
★★★ HOT SHOT DEBUT ★★★					
39	NEW ▶	1	1	OBSESSION WING 871 707-1/POLYGRAM	XYMOX
40	42	—	2	THAT SMILING FACE ATLANTIC 0-86436	CAMOUFLAGE
41	32	33	5	(WHAT CAN I SAY) TO MAKE YOU LOVE ME TABU PROMO/E.P.A.	ALEXANDER O'NEAL
42	NEW ▶	1	1	JACK TO THE SOUND OF THE UNDERGROUND NEXT PLATEAU NP50094	HITHOUSE
43	28	27	5	CAT-HOUSE/COLD SWEAT SIRE 0-21128/WARNER BROS.	DANIELLE DAX
44	49	—	2	CRUCIFY ME ATLANTIC 0-86454	MOEV
45	47	—	2	DIGITAL TENSION DEMENTIA WAX TRAX 060	FRONT LINE ASSEMBLY
46	50	—	2	I ONLY WANNA BE WITH YOU JIVE 1193-1-JD/RCA	◆ SAMANTHA FOX
47	NEW ▶	1	1	THE LOOK EMI V-56133	◆ ROXETTE
48	NEW ▶	1	1	CRUCIAL MCA 23934	◆ NEW EDITION
49	NEW ▶	1	1	I LIKE UPTOWN 23927/MCA	GUY
50	NEW ▶	1	1	RHYTHM IS THE MASTER MERCURY 872 567-1/POLYGRAM	D.J. CHUCK CHILLOUT AND KOOL CHIP
BREAKOUTS				<ol style="list-style-type: none"> 1. UH-UH OOH OOH LOOK OUT (HERE IT COMES) ROBERTA FLACK ATLANTIC 2. IKO IKO THE BELLE STARS CAPITOL 3. MR. D.J. JOYCE "FENDERELLA" IRBY MOTOWN 4. TOO MUCH TOO LATE DENISE LOPEZ VENDETTA 	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Compiled from a national sample of retail store and one-stop sales reports. LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	2	5	3	LIKE A PRAYER SIRE 0-21170/WARNER BROS. 1 week at No. One	◆ MADONNA
2	1	1	8	THIS IS ACID VENDETTA VE-7016	MAURICE
3	4	4	10	SHE DRIVES ME CRAZY I.R.S. 23926/MCA	◆ FINE YOUNG CANNIBALS
4	3	3	12	THAT'S THE WAY LOVE IS ATLANTIC 0-86464	◆ TEN CITY
5	6	7	5	REAL LOVE MCA 23928	◆ JODY WATLEY
6	7	13	4	FUNKY COLD MEDINA DELICIOUS VINYL DV1004/ISLAND	◆ TONE LOC
7	5	2	13	GIRL YOU KNOW IT'S TRUE ARISTA ADI-9780	◆ MILLI VANILLI
8	8	14	6	DON'T TAKE MY MIND ON A TRIP VIRGIN 0-96577	◆ BOY GEORGE
9	14	21	4	EVERY LITTLE STEP MCA 23933	BOBBY BROWN
10	9	12	8	GIRL I GOT MY EYES ON YOU MOTOWN MOT-4627	TODAY
11	13	15	7	OPEN UP YOUR HEART SLEEPING BAG SLX-40140	◆ RAIANA PAIGE
12	11	10	8	DON'T TURN YOUR BACK ON LOVE VENDETTA VE-7011	KRISTIN BAI0
13	18	22	5	SLEEP TALK DEF JAM 44 68193/COLUMBIA	◆ ALYSON WILLIAMS
14	16	18	8	LUCKY CHARM MOTOWN MOT-4625	◆ THE BOYS
15	20	29	4	I LIKE UPTOWN 23927/MCA	GUY
16	28	38	3	BUFFALO STANCE VIRGIN 0-96573	◆ NENEH CHERRY
17	12	8	11	SELF DESTRUCTION JIVE 1178-1-JD/RCA	◆ THE STOP THE VIOLENCE MOVEMENT
18	25	28	4	TRIBUTE (RIGHT ON) COLUMBIA 44 68203	◆ THE PASADENAS
19	10	6	10	JUST COOLIN' ATLANTIC 0-86459	◆ LEVERT FEATURING HEAVY D
20	21	25	7	YOU AIN'T SEEN NOTHING YET SIRE 0-21131/WARNER BROS.	FIGURES ON A BEACH
21	27	34	3	STAND UP FOR YOUR LOVE RIGHTS ELEKTRA 0-66711	◆ YAZZ
22	17	17	9	YO NO SE' 23 WEST 0-86478/ATLANTIC	PAJAMA PARTY
23	19	20	9	SAFE IN THE ARMS OF LOVE VENDETTA VE-7010	SHOOTING PARTY
24	29	36	4	REAL LOVE MOTOWN MOT-4618	◆ EL DEBARGE
25	26	26	5	JOY AND PAIN OCEANA 0-96575/ATLANTIC	◆ DONNA ALLAN
26	31	41	3	I ONLY WANNA BE WITH YOU JIVE 1193-1-JD/RCA	◆ SAMANTHA FOX
27	23	30	5	THE LOOK EMI V-56133	◆ ROXETTE
28	32	39	3	MUSIC LOVER CAPITOL V-15454	S-EXPRESS
29	15	16	8	I WANNA BE THE ONE LMR 4003	◆ STEVIE B
30	30	33	4	ENDLESS NIGHTS MICMAC 510	CYNTHIA
31	35	—	2	CRUCIAL MCA 23934	◆ NEW EDITION
32	39	—	2	VOODOO RAY WARLOCK WAR-038	A GUY CALLED GERALD
★★★ HOT SHOT DEBUT ★★★					
33	NEW ▶	1	1	ME, MYSELF & I TOMMY BOY TB-926	DE LA SOUL
★★★ POWER PICK ★★★					
34	50	—	2	FOREVER YOUR GIRL VIRGIN 0-96565	◆ PAULA ABDUL
35	38	43	3	ONE MAN PROFILE PRO-7241	CHANELLE
36	33	35	9	GIVE ME BACK MY HEART CUTTING CR-223	CORINA
37	34	37	7	ROLLIN' WITH KID 'N PLAY SELECT 62335	◆ KID 'N PLAY
38	46	46	4	TURN THIS MUTHA OUT CAPITOL V-15437	◆ M.C. HAMMER
39	47	—	2	JUST STARTED MOVIN' MR005	LACHANDRA
40	45	42	7	IT'S TOO LATE WTG 41 08182	NAYOBE
41	22	11	12	FADING AWAY EPIC 49 08183/E.P.A.	◆ WILL TO POWER
42	NEW ▶	1	1	LET'S WORK INVASION PAL-7248	CASANOVA'S REVENGE
43	40	47	3	IT MUST BE YOU TIN PAN APPLE 871 597-1/POLYGRAM	LATIN RASCALS
44	NEW ▶	1	1	JOY AND PAIN PROFILE PRO-7247	◆ ROB BASE & D.J. E-Z ROCK
45	24	9	14	I BEG YOUR PARDON ATLANTIC 0-86467	KON KAN
46	37	24	18	GOOD LIFE VIRGIN 0-96591	◆ INNER CITY
47	36	19	14	STRAIGHT UP VIRGIN 0-96594	◆ PAULA ABDUL
48	NEW ▶	1	1	BUCK WILD VIRGIN 0-96572	◆ E.U.
49	NEW ▶	1	1	THAT SMILING FACE ATLANTIC 0-86436	CAMOUFLAGE
50	NEW ▶	1	1	VICTIM OF PLEASURE ATLANTIC 0-86440	MANDY SMITH
BREAKOUTS				<ol style="list-style-type: none"> 1. EVERYTHING COUNTS (REMIX) DEPECHE MODE SIRE 2. JACK TO THE SOUND OF THE UNDERGROUND HITHOUSE NEXT PLATEAU 3. START OF A ROMANCE SKYY ATLANTIC 4. TOO MUCH TOO LATE DENISE LOPEZ VENDETTA 	

○ 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.

Pop Success Opens Door For More Latin Talent

THERE BUT FOR THE GRACE: The Latin dance community has been thriving the last few years with a host of talented artists, producers, remixers, and songwriters crossing over from the clubs to radio. Taking a look at this week's pop and hot crossover charts, one can see hits by **Sweet Sensation**, **Sa-Fire**, and **Stevie B** making considerable impact. As these artists, as well as the **Cover Girls**, **Brenda K. Starr**, **Judy Torres**, and **TKA**, find homes at pop and hot crossover radio, a void has been left on the club scene.

Songwriter/producer **Andy "Panda" Tripoli** says that the community "has made a natural progression. Many of the acts that started out are more polished and developed now as artists. The same small circle that started and grew in the clubs has moved on and hasn't really come back, although this year there will be a large influx of new Latin talent and our sound has changed, with a more definitive edge."

Says songwriter/producer/VP of Cutting Records **Aldo Marin**: "Pop success for these artists can only open the doors wider for future Latin artists. Our music has gotten a bit more commercial but it still has our flavor." Marin notes, however, that "we don't want to be known just as 'Latin pop' acts; we want to have the freedom to do what we want."

Says Tripoli: "In the beginning we had to give the record companies what they wanted. With our success now, things are a little more free. We can take risks, expect stylistic changes." As the Latin population continues to grow in the U.S., so will its influence on contemporary music. While Latin acts develop as individual artists, it will be important for producers, songwriters, and other Latin talent to continue to be innovative.

DO OR DIE: "Ain't Nobody Better" (Virgin), **Inner City's** third single from its imminent album, is just what you'd expect, and that's not bad at all. Bringing down the pace a smidgen, **Paris Gray & Kevin Saunderson** continue to supply their fans with just enough edge, hook, and "good fun" to keep the dance floor jumpin'. There are a number of mixes to choose from, but our faves are the **Groove Corporation's** "Manic" remix and the "bass-a-pella," which is jammin' enough to play by itself over and over and over... "Bring Me Edelweiss" (Atlantic) by **Edelweiss**, which has been hot on import for a spell, will satisfy desires for a bit of eccentricity à la label mate **Kon Kan**. This kooky melange of rap, yodel, and **ABBA** is a lively, danceable novelty. Video is a laugh... **Kechia Jenkins** has returned with a fine, aggressive R&B club track called "Still Waiting" (Profile, 212-529-2600). Produced by Jersey's **Fly Guys**, a house-inspired mix is also included, courtesy of **Danny Krivit**.

BEATS & PIECES: **ABC** has apparently been so inspired by what is happening on the club scene that its next album may very well contain *all* new material, instead of the reported dance mixes album. Things are still in the air, but it's been said the new single will be a house-influenced pop tune titled "One Better World," remixed by **Blaze**... Profile has opened new offices in London. It can be reached at 10 Tech West, Warple Way, London W3ORQ; call 01-749-8777... **Eurythmics** will be returning to the studio, this time with the aid of veteran producer **Jimmy Iovine**... It's been rumored that **Bob Brown** will be doing the theme to "Ghostbusters II"... **Shep Pettibone** has put the final touches on **Diana Ross'** "Paradise," from her forthcoming Motown album, "Working Overtime." Pettibone's initial work with Breakout/A&M artist **Shirley Lewis** turned out so well that



by Bill Coleman



SLAVES TO THE RHYTHM: "Fascination Street" (Elektra), the latest from the **Cure**, is definitely one of our faves this week. The band opts for recapturing its old raw sound on this ominously funky single from the forthcoming "Disintegration." Leisured paced track brings to mind the

Siouxsie and Bauhaus days of old, eliciting a broad smile. Play this record, play it loud, and play it often... The **Cult** has also re-emerged in fine form with its third album offering, "Sonic Temple" (Beggars Banquet/Sire). The latest endeavor combines a bit of what we loved about "Love" and what we only liked about "Electric." "Fire Woman," the leadoff single, is a scorcher that doesn't disappoint. Alternative outlets should also delve into the retro-sounding, guitar-etched "Sun King," "Sweet Soul Sister," "Wake Up Time For Freedom," and "New York City"... The jury is still out but early indicators are that the soundtrack to "Slaves Of New York" (Virgin) is better than and should outlast the film itself. The collection features cuts you know already—"Good Life" and "Tumblin' Down"—and some you will know—**Neneh Cherry's** smash "Buffalo Stance"—and some you should discover—"Warrior" by **PiL**, "Tongue Dance" by **Les Rita Mitsouko**, and "Fall In Love With Me" by **Iggy Pop**. A great label sampling if nothing else... C'est La Mort (504-774-8286) has released a label compilation of its own, called "Doctor Death's Vol. III." The 11-song package includes cuts from **Heavenly Bodies**, **Front Line Assembly**, and the **Legendary Pink Dots**... "Einstein" (Netwerk, 604-687-8649) is the beat-laden new single lifted from **Keith Le Blanc's** album, "Stranger Than Fiction."

BREAKDOWN: **DB Records** (404-521-3008) has just issued a 20-song CD-only compilation called "Hits," which chronicles the brief but brilliant career of **Pylon** from 1979-83. A must for alternative outlets that are familiar with the band's work or those yet to discover it. The foursome, consisting of **Randy Bewley** (guitar), **Vanessa Briscoe-Hay** (vocals), **Curtis Crowe** (drums), and **Michael Lachowski** (bass), delivered very raw, skeletal rhythms not unlike a **Gang Of Four** with a wacky, **B-52's** sensibility. Songs like "Cool," "Volume," "Feast On My Heart," "Yo-Yo," and "M-Train" deserve to be heard—again.

PULLIN' UP TO BUMPERS: There has been quite a bit of shakeup on the dance promotion scene as of late. Besides the recently reported promotion changes at Arista, A&M, Island, and EMI, **Anthony Miner** (formerly of Warner Bros.) has been named national club and record pool promotion manager for **WTG Records**... Meanwhile, **Tita Gray** has left Elektra for **MCA Music Publishing** and **Gail Brusewitz** is no longer with **Columbia Records**. There are a few *very* familiar names being tossed about as to who will fill these positions... **Dave Costanza**, who was national director of dance promotion for **Atlantic**, will be making the move to **Epic**, replacing **Bryan Cronin** and heading a restructured dance department. Replacing **Costanza** will be **Mojo Nicosia**, formerly of **Pellegrino Promotion**, who has been named manager of dance music promotion. Hopefully these changes will benefit all involved and keep the *music* (remember that) alive and kicking throughout the year.



For Your Eyes Only. Shown here celebrating the release of its Restless album, "Agent 00 Soul," title track single, and video in L.A.'s Hitman Of Design Studio are West Coast-based act the Untouchables. Top row, from left: Untouchables **Tony Brewster & Jerry Miller**; and **Peter Knego**, PK Productions. Center row, from left: **Dana Muscato**, Danamotion; **Clyde Grimes** of the Untouchables; and **Billboard Club DJs Ellie Leacock & Ray Chatters**. Kneeling, from left: **Derek Brakefield** of the Untouchables; and the **Tiki Doll**.

NEW ON THE CHARTS

Making waves on both of **Billboard's** dance charts with the hit "Voodoo Ray" is 21-year-old **Gerald Simpsin**, better known to club audiences as **A Guy Called Gerald**.

Born in England, **Simpsin** be-



A GUY CALLED GERALD

gan his career in music by spinning' and scratchin' records in Manchester nightclubs. Under the name **Jackmaster G** he sent a demo tape to U.K.-based independent **Rham Records**, which signed him last summer. The label has just issued his new album, titled "Hot Lemonade." **Simpsin** is busy on a promotional tour and has shared billing in his native country with **Neneh Cherry** and **New Order**.

The singer's official U.S. debut occurred when **Warlock Records** licensed "Voodoo Ray," which was previously available only on import. The song is also featured on the album "North—The Sound Of The Dance Underground," a multi-artist British compilation that will be available stateside on **RCA Records**.

JIM RICHLIANO

FOR THE RECORD

In **Billboard's** March 25 story on **Keith Cohen** by **David Nathan**, the subheadline was inaccurate. Two of the three artists mentioned did not involve **Cohen** as a remixer. The **Bangles'** "Walk Like An Egyptian" was engineered by **Cohen** and **Lervert's** "Casanova" was co-engineered by **Cohen**. Four other mixes, for **Da'Krash**, **Jesse Johnson**, **Alexander O'Neal** and **Pia Zadora**, were co-mix projects with **Steve Beltran**.

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You Oughta Be In Pictures. MCA/Curb act the Desert Rose Band takes a break from filming of the group's video of the single "She Don't Love Nobody," from the "Running" album. The project was directed by Bill Pope and produced by Joanne Gardner for Acme Pictures. Pictured are, from left, Chris Hillman of the Desert Rose Band; Alan Hopper, management associate at Chuck Morris Entertainment; Bill Bryson and Herb Pedersen, both of the Desert Rose Band; Bruce Hinton, president of MCA Records/Nashville; Steve Duncan, Jay Dee Maness, and John Jorgenson, all of the Desert Rose Band.

Hank Williams Jr., Alabama Take Top Awards ACM Honors Country's Best Artists

BY GERRY WOOD

BURBANK, Calif. America's group, Alabama, won as act of the decade at the Academy of Country Music's 24th annual awards show while the regular top trophies went to Hank Williams Jr., K.T. Oslin, George Strait, Kathy Mattea, Highway 101, and the Judds. Top new female and male vocalists honors went to Suzy Bogguss and Rodney Crowell.

Sanctified by a videoclip of President George Bush praising country music, the two-hour NBC telecast was beamed for the first time from the Walt Disney studios in Burbank, April 10.

That annual combination of country corn, Hollywood glitz, and

the bright and broad spectrum in between also presented the Pioneer Award to Buck Owens for "outstanding and unprecedented achievement" in his long career. Williams won entertainer of the year for the third consecutive time and also won the video award (de-

written by Paul Nelson and Gene Nelson, and published by Warner-Tamerlane, Believus Or Not Music, and Screen GEMS-EMI Music.

One of the more curious absences from the awards podium was red-hot Randy Travis, who won three of the academy's "hat" awards last year. Dwight Yoakam and Buck Owens were sentimental favorites for the vocal duet, but lost out to the Judds.

The White House videoclip featured President Bush noting that he has long been a fan of country music. "I have a deep affection for country and western music and the values that you represent," Bush said.

As usual, the Hollywood injection of stars and starlets for prime-time marquee value led to such an inevitable faux pas as co-MC Duffy referring to a singer named Ernest "Tubbs." But the show was fast-moving, ending right on the money; and it gained variety by using Disneyland sets for the 10 slots allotted for performances by the best new male and female vocal nominees. Even Mickey Mouse got in on the act by proclaiming at the show's outset, "Country music is as American... ah... as me."

Buck Owens was presented with the Pioneer Award

cided by the ACM's board of directors) for "Young Country" (produced by Brent Bowman and directed by Preacher Ewing and Bill Fishman).

Oslin and Strait—who co-hosted with Patrick Duffy—were crowned top female and male vocalists. Oslin also won the album of the year trophy for "This Woman," on RCA Records, produced by Harold Shedd. The Judds scored as top vocal duet and Highway 101 as top vocal group. Kathy Mattea made a strong showing as "Eighteen Wheels And A Dozen Roses" won both single record and song of the year. The record was produced by Allen Reynolds on Mercury,

Eight-Hour Country & Rock Show To Set Michigan Arena Rockin'

NASHVILLE An eight-hour country and rock concert is set for May 6 at the Pontiac (Mich.) Silverdome. The show, called This Country's Rockin', will be simulcast as a radio special and offered later on cablevision via pay-per-view.

Acts scheduled for the event include Carl Perkins, the Stray Cats, Stephen Stills, the Desert Rose Band, Foster & Lloyd, Sawyer Brown, Dwight Yoakam, Sweethearts Of The Rodeo, Southern Pacific, David Lynn Jones, Exile, William Lee Golden, Highway 101, Etta James, and T. Graham Brown.

The concert is being produced by Jim and Wendy Fitzgerald of Fitzaloni Productions, Palm Springs, Calif. So far, no corporate sponsors are involved.

The approximately 60,000 tickets went on sale April 11 at \$22.50 each,

through Ticketmaster outlets and the Silverdome box office. Pay-per-view fees for the July 4 cablevision broadcast of the event will be \$19.95. No channel has yet been settled on for this feature.

The TCR Network will simulcast the concert. A news release from the producers says that the simulcast could reach as much as 70% of the U.S. population.

In May, a TCR Hotline will open to allow callers to dial a 900 number and hear a recorded message of country and rock acts discussing their upcoming albums and tours.

Also on July 4, Fitzaloni will begin a weekly "This Country's Rockin'" radio program from Palm Springs, hosted by Jim Fitzgerald. It will be a three-hour live show featuring country and rock records, studio guests, and call-ins.

7th Annual Event Slated For 3 Days In August Alabama Headlines Minn. WE Fest

NASHVILLE Alabama tops the list of 24 acts scheduled to perform at the seventh annual WE Fest in Detroit Lakes, Minn. The three-day festival will be held Aug. 4-6.

The lineup includes Tanya Tucker, Asleep At The Wheel, and Alabama (4); Ronnie Milsap, Restless Heart, John Anderson, and the Desert Rose Band (5); and the Judds, Exile, and Gary Morris (6).

Regional acts performing will be Molly & the Heymakers, Wheels, Alive & Kicking, the Cheyenne Band, Nielsen-White Band, Salt Creek, the

Muddy Water Band, Lighthouse, the Doc Holliday Band, High Noon, C-Weed, Burbank Station, the Back Behind The Barn Boys, and Chuck Schumacher & the Silver Wing Band.

According to WE Fest sponsors, last year's event drew 72,000 over the three days.

Ticket prices for the upcoming festival are \$38 each through June 2; \$45 until the start of the festival; and \$50 at the gate. One-day tickets are \$20 each.

Additional information is available at 218-847-1681.

Lafayette, La., Puts Hot Music And Food On The Road Tour Takes Cajun Culture Around Country

ACADIA TO ZYDECO: That's the cultural musical gumbo that'll be dished out in grand style as some of America's top Cajun music and food artists prepare to take their unique show on the road. Cajun Fest '89 kicks off in Birmingham, Ala., May 13 and will sweep across the nation through early fall.

Performers include Eddy Raven, Jimmy C. Newman, Doug Kershaw, Rockin' Sidney, and Queen Ida... and Randol's Restaurant and Cajun Dance Hall. The latter has been promoting Cajun food, music, and culture for the last 18 years, and Randol's zesty cuisine has been rated No. 1 with a bullet on Billboard's Hot Cajun Stomach chart.

Randol's announced the tour jointly with Entertainment Artists Inc. and Sound Seventy Inc. The city of Lafayette, La., and the Lafayette Convention and Visitors' Bureau are cooperating in the project, which provides a glance into the mystique of the Cajun lifestyle.

The idea of the tour came from a backstage chat among Raven, Kershaw, and Entertainment Artists president Dan Wojcik while The Nashville Network's "Nashville Now" show was airing a Cajun edition. Viewer response prodded Wojcik to call Steve Moore of Starwood Amphitheater in Nashville and bounce the idea off him. Moore liked the concept and suggested involving Joe Sullivan of Sound Seventy as national producer of the event. Randol was brought in to round out the show and create an authentic representation of the Cajun experience.

Wojcik expects the event to be one of the busiest package tours of the summer. Tobacco hot, one might say. It's particularly suited for outdoor events and city festivals. A backdrop flaunting Cajun culture is being prepared for the tour, while other tastes are being prepared for the tastebuds. "Everyone has heard of jambalaya, crawfish pie, and filet gumbo," says Sullivan (sounding mildly reminiscent of Hank Williams The Senior). "Now they're going to get a chance to taste the real thing."

The city of Lafayette will actively assist in the promotion of each concert, participating in contests offered by radio stations in each market and inviting mayors of each city on the tour to attend the Cajun fest. Prizes will include a trip to Lafayette, the heart of Cajun country. Dates have been set for Starwood Amphitheater in Nashville, the Greek Theatre in Los Angeles, and other U.S. venues, and negotiations have begun with Canadian cities.

For booking information, contact Wojcik at 615-320-7041; for production information, 615-327-1711; for publicity information, 615-269-7071. And for the best information of all—food—call Randol's Restaurant and Dance Hall at 1-800-YO-CAJUN.

And let Nashville Scene warn and prepare you that Cajuns have only two speeds: off and full-blast.

NEWSNOTES: Double congrats! Carolyn Campbell, longtime assistant to Chet Atkins, has been named for inclusion in the 1989 "Who's Who of Women Executives," to be published this fall by the National Reference Institute. In addition, she became Nashville court officer Howard Birdwell's favorite "Who's Who" when the couple married in Music City April 9.



by Gerry Wood

TNN/USSR: Viewers of The Nashville Network will get a sample of the new Russian "glasnost" in May with two specials highlighting Roy Clark's Friendship Tour: USSR. One hour each, the specials will include views of Soviet life. Part I will be telecast May 13 at 9 p.m. (repeats May 16 at 9 p.m.). Part II will air May 20 at 9 p.m. (repeats May 25 at 9 p.m.). All times are Eastern. The shows, taped last November, picture Clark jamming in country music clubs, going shopping, and visiting museums, palaces, churches, historical landmarks, and a Russian circus, in addition to performing. American well-wishers and friends paid for Clark's 1988 tour and more than 20,000 contributors signed a "friendship card," which Clark presented to the Soviet people for display in a building called the Friendship House.

SIGNINGS: Comstock Records recently signed Canadian act the Stoker Bros. (formerly with RCA, Canada). Jon and Jim Hager, the Hager Twins, have signed an exclusive contract for television commercial representation with Abrams, Rubaloff and Lawrence. The company represents such television and motion picture personalities as Leslie Nielsen, Suzanne Somers, Robert Vaughn, and Estelle Getty. Carl Strube, president of Critique/Atlantic Records, recently announced the signing of the label's first country artist, Freddy Fender. The Kitty Wells, Johnny Wright, and Bobby Wright Family Show has joined the Joe Taylor artist agency for exclusive representation.



New CBS Series Highlights The Old Hits 'American Original' Material Dates Back To '50s

NASHVILLE CBS Records will be tapping into the currently hot interest in traditional country music by releasing a multi-album "American Original" series of previously released material, some of it dating back to the early '50s.

The albums will be released only in cassette and CD and will carry the Chartbuster and Best Value prices of \$6.98 and \$11.98, respectively.

While most of the selections are old hits, a few are included, says CBS, to "show a diversity of style and musical inclination."

Albums from eight of the label's once most-popular country acts will be released June 13 as the first segment of the series. The artists are Jimmy Dean, Sonny James, Charlie Rich, Johnny Horton, Ray Price, David Houston, Stonewall Jackson, and Bob Luman.

Among the hit songs included are Dean's "Big Bad John" and "The First Thing Every Morning (And The Last Thing Every Night)"; James' "What In The World's Come Over You" and "Is It Wrong For Loving You"; Rich's "Behind Closed Doors" and "Rollin' With

The Flow"; Horton's "Honky Tonk Man" and "The Battle Of New Orleans."

Also, Price's "For The Good Times" and "Release Me"; Houston's "Almost Persuaded" and "My Elusive Dreams"; Jackson's "Waterloo" and "Don't Be Angry"; and Luman's "Lonely Women Make Good Lovers" and "Let's Think About Livin'."

Set for a fall release are albums from Lefty Frizzell, Marty Robbins, Claude King, Carl Perkins, George Morgan, and Mel Tillis.

Gary Morris, Lee Arnold To Co-Host Acts Set For Fan Fair Show

NASHVILLE Nearly 20 acts have been tapped to appear on the International Fan Club Organization's Fan Fair Show at the Tennessee State Fairgrounds, June 9. Although not a part of the Fan Fair registration package, the IFCO show has evolved into the last major event of Fan Fair week.

Gary Morris, who will perform on the show, and air personality Lee Arnold will serve as MCs of the four-hour concert.

The other headliners scheduled

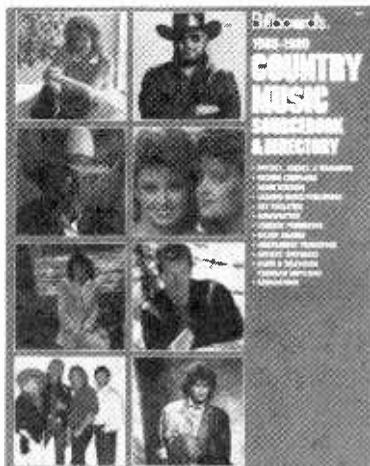
are Earl Thomas Conley, Moe Bandy, Patty Loveless, Southern Pacific, Paul Overstreet, the Wagoners, Joe Barnhill, Canyon, Bill Anderson, Connie Smith, and Loretta Lynn.

The New Country Showcase portion will feature Buffalo & Brandy, Linda Carol Forrest, Jamie Lee Hart, Mark Houston, Vikki Rae, and Cony Shane.

Additional information is available from Loudilla Johnson at 719-962-3543.



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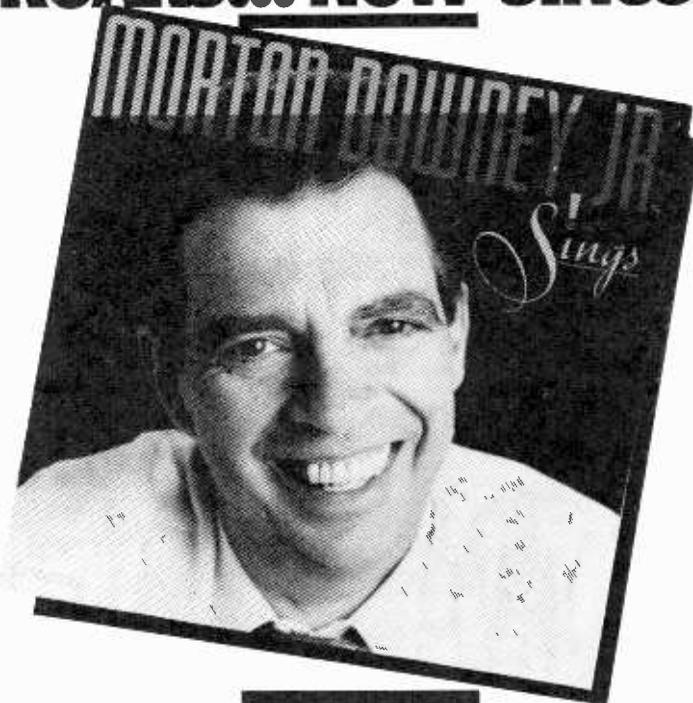
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Lost Highway Tour Finds Its Way To UCLA

NASHVILLE The Country Music Assn. resumed its efforts to expose country music to the college market when its Lost Highway Tour stopped at the UCLA campus in Los Angeles April 11. The promotion included a concert by the Desert Rose Band, Foster & Lloyd, and Highway 101 and a seminar on the business aspects of country music.

Last year, the tour went to Berklee College Of Music in Boston and the College Media Journal Convention in New York.

Supported by participating labels, the tour events are free to those presenting college IDs.

The UCLA seminar started at noon

in the Ackerman Grand Ballroom. Panelists included Stan Mores, president of Mores, Nanas, Golden Entertainment; Rick Shipp, booking agent for Triad Artists; Larry Hamby, VP of talent acquisition for Columbia Records on the West Coast; Deadra O'Donahue, air personality at KCRW Santa Monica, Calif.; Bo Goldsen, VP of Criterion Music; Sara McMullen, publicist for McMullen/Dozoretz Associates; and artists Rodney Foster, Bill Lloyd, Chris Hillman, Cactus Moser, and Paulette Carlson.

Dick Gary, president of the Gary Group public relations firm, was panel moderator.

NEW ON THE CHARTS



TIM MENSY

Newcomer Tim Mensy lands his first song on Billboard's Country Singles Chart, with "Hometown Advantage," the initial single from his forthcoming Columbia album.

Twenty-nine-year-old Mensy comes from a musical family; at age 8 he mastered the mandolin and accompanied his parents and siblings as they performed in their home state of Virginia. In 1980, he moved to Nashville to fulfill his dream of becoming a country artist, and joined the group Bandana.

Five years later, Mensy-secured a

songwriting deal with Combine Music Publishing and began writing songs for other artists. While people like T.G. Sheppard and John Conlee were recording his work, Mensy prepared a demo tape that he sent to Columbia Records; that label signed him early this year.

Mensy is currently a songwriting member of Tree Publishing, and in addition to writing material for his own album, he has written Shenandoah's "Mama Knows," and T.G. Sheppard's "She Didn't Break My Heart." **JIM RICHLIANO**

FOR WEEK ENDING APRIL 22, 1989

Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★ ★ NO. 1 ★ ★	
1	1	1	8	HANK WILLIAMS, JR. WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III 4 weeks at No. One
2	2	2	8	GEORGE STRAIT MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
3	3	3	9	ALABAMA RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
4	4	6	38	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
5	5	4	27	RICKY VAN SHELTON ● COLUMBIA 44221/CBS (CD)	LOVING PROOF
6	6	5	31	K.T. OSLIN ● RCA 8369 (8.98) (CD)	THIS WOMAN
7	7	7	49	REBA MCENTIRE ● MCA 42134 (8.98) (CD)	REBA
8	8	9	35	DWIGHT YOAKAM ● REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
9	12	14	28	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
10	9	8	35	THE JUDDS ● RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
11	11	19	5	ROSANNE CASH COLUMBIA 45054/CBS (CD)	HITS 1979 - 1989
12	10	10	10	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
13	13	13	51	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
14	15	23	5	GEORGE JONES EPIC 44078/CBS (CD)	ONE WOMAN MAN
15	17	17	7	BILLY JOE ROYAL ATLANTIC AMERICA 91064/ATLANTIC (8.98) (CD)	TELL IT LIKE IT IS
16	18	16	12	EMMYLOU HARRIS WARNER BROS. 25776 (8.98)	BLUEBIRD
17	14	12	100	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
18	16	11	22	STEVE EARLE UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
19	20	15	34	TANYA TUCKER CAPITOL 48865 (8.98) (CD)	STRONG ENOUGH TO BEND
20	25	29	9	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
21	19	22	6	ROY ORBISON VIRGIN 90158 (9.98) (CD)	MYSTERY GIRL
22	22	18	38	DAN SEALS CAPITOL 46976 (8.98) (CD)	RAGE ON
23	23	21	63	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
24	21	20	5	RONNIE MILSAP RCA 9587 (8.98) (CD)	STRANGER THINGS HAVE HAPPENED
25	24	26	111	RICKY VAN SHELTON ● COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
26	26	25	44	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
27	27	27	90	K.T. OSLIN ● RCA 5924-1 (8.98) (CD)	80'S LADIES
28	29	28	74	KATHY MATTEA MERCURY 832 793-1 (CD)	UNTASTED HONEY
29	30	24	35	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
30	31	31	34	HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD)	101 2
31	28	30	32	THE OAK RIDGE BOYS MCA 42205 (8.98) (CD)	MONONGAHELA
32	33	32	148	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
33	32	33	9	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE
34	34	35	8	LACY J. DALTON UNIVERSAL 42264/MCA (8.98) (CD)	SURVIVOR
35	36	39	88	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
36	35	37	165	ALABAMA ▲ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
37	37	36	48	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
38	38	34	27	WILLIE NELSON COLUMBIA 44331/CBS (CD)	WHAT A WONDERFUL WORLD

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	39	40	27	THE CHARLIE DANIELS BAND EPIC 44324/CBS (CD)	HOMESICK HEROES
40	40	42	45	ALABAMA ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
41	45	43	48	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS (CD)	ONE TIME, ONE NIGHT
42	43	44	82	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
43	42	45	10	GENE WATSON WARNER BROS. 1-25832 (8.98) (CD)	BACK IN THE FIRE
44	44	48	4	TAMMY WYNETTE EPIC 44498/CBS (CD)	NEXT TO YOU
45	41	38	25	THE STATLER BROTHERS MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS
46	47	47	31	THE DESERT ROSE BAND MCA/CURB 42169/MCA (8.98) (CD)	RUNNING
47	46	41	56	GEORGE STRAIT ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
48	48	46	41	HANK WILLIAMS, JR. ● WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
49	50	49	102	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
50	55	55	6	LARRY BOONE MERCURY 836 710 1 (CD)	SWINGIN' DOORS, SAWDUST FLOORS
51	52	56	4	CHARLEY PRIDE 16TH AVENUE 70554 (8.98) (CD)	MOODY WOMAN
52	49	51	27	ANNE MURRAY CAPITOL 48764 (8.98) (CD)	AS I AM
53	58	61	19	BARBARA MANDRELL CAPITOL 90416 (8.98) (CD)	I'LL BE YOUR JUKEBOX TONIGHT
54	51	53	232	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
55	54	50	12	NITTY GRITTY DIRT BAND WARNER BROS. 25830 (8.98)	MORE GREAT DIRT: THE BEST OF (VOL. II)
56	53	57	22	MICKEY GILLEY AIRBORNE 0103 (8.98) (CD)	CHASING RAINBOWS
57	56	54	71	MERLE HAGGARD EPIC 40986/CBS (CD)	CHILL FACTOR
58	NEW ▶		1	STEVE WARINER MCA 42272 (8.98) (CD)	I GOT DREAMS
59	63	62	54	RICKY SKAGGS EPIC 40623/CBS (CD)	COMIN'-HOME TO STAY
60	59	58	19	JOHNNY CASH MERCURY 834 778-1 (CD)	WATER FROM THE WELLS OF HOME
61	60	52	91	ROSANNE CASH COLUMBIA 40777/CBS (CD)	KING'S RECORD SHOP
62	64	66	91	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
63	69	75	181	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
64	57	60	105	THE JUDDS ▲ RCA/CURB 5916-1/RCA (8.98) (CD)	HEARTLAND
65	65	67	33	THE FORESTER SISTERS WARNER BROS. 25746 (8.98) (CD)	SINCERELY
66	71	69	42	CANYON 16TH AVENUE 70552 (8.98)	I GUESS I JUST MISSED YOU
67	66	65	77	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
68	67	64	33	ASLEEP AT THE WHEEL EPIC 44213/CBS (CD)	WESTERN STANDARD TIME
69	61	59	49	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
70	62	63	60	LYLE LOVETT MCA/CURB 42028/MCA (CD)	PONTIAC
71	RE-ENTRY		135	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
72	73	72	58	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST
73	72	73	177	ALABAMA ▲ ² RCA AHL-1-4939 (8.98) (CD)	ROLL ON
74	68	70	7	HANK WILLIAMS, JR. WARNER/CURB 535/WARNER BROS.	THE PRESSURE IS ON
75	70	71	27	EARL THOMAS CONLEY RCA 6824-1 (8.98) (CD)	THE HEART OF IT ALL

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.

WILL THE CIRCLE BE UNBROKEN

VOLUME TWO



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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	3	4	13	★★ NO. 1 ★★ THE CHURCH ON CUMBERLAND ROAD R.HALL, R.BYRNE (B.DIPIERO, J.S.SHERILL, D.ROBBINS)	◆ SHENANDOAH COLUMBIA 38-68550/CBS 1 week at No. One
2	4	6	12	TELL IT LIKE IT IS N.LARKIN (G.DAVIS, L.DIAMOND)	◆ BILLY JOE ROYAL ATLANTIC AMERICA 7-99242/ATLANTIC
3	5	8	11	HEY BOBBY H.SHEDD (K.T.OSLIN)	K.T. OSLIN RCA 8865-7
4	9	15	9	YOUNG LOVE B.MAHER (P.KENNERLEY, K.ROBBINS)	THE JUDDS CURB/RCA 8820-8/RCA
5	8	9	13	FAIR SHAKE B.LLOYD, R.FOSTER, R.WILL (G.CLARK, R.FOSTER, B.LLOYD)	FOSTER AND LLOYD RCA 8795-7
6	10	12	12	DON'T TOSS US AWAY T.BROWN (B.MACLEAN)	◆ PATTY LOVELESS MCA 53477
7	7	10	12	YOU GOT IT J.LYNN (J.LYNN, R.ORBISON, T.PETTY)	◆ ROY ORBISON VIRGIN 7-99245
8	14	18	7	IS IT STILL OVER K.LEHNING (K.BELL, L.HENLEY)	RANDY TRAVIS WARNER BROS. 7-2755-1
9	11	14	11	SETTING ME UP P.WORLEY, E.SEAY (M.KNOFFLER)	HIGHWAY 101 WARNER BROS. 7-2758-1
10	12	17	12	SHE DESERVES YOU K.LEHNING (K.BAILLIE, M.BONAGURA, D.SCHLITZ)	BAILLIE AND THE BOYS RCA 8796-7
11	17	21	7	IF I HAD YOU B.BECKETT, ALABAMA (K.CHATER, D.MAYO)	ALABAMA RCA 8817-7
12	16	19	9	BIG DREAMS IN A SMALL TOWN T.DUBOIS, S.HENDRICKS, RESTLESS HEART (D.ROBBINS, V.STEPHENSON, T.DUBOIS)	RESTLESS HEART RCA 8816-7
13	18	20	9	AFTER ALL THIS TIME T.BROWN, R.CROWELL (R.CROWELL)	◆ RODNEY CROWELL COLUMBIA 38-68585/CBS
14	2	3	16	WHO YOU GONNA BLAME IT ON THIS TIME B.MONTGOMERY (H.COCHRAN, V.GOSDIN)	VERN GOSDIN COLUMBIA 38-08528/CBS
15	1	1	14	I'M NO STRANGER TO THE RAIN G.FUNDIS, K.WHITLEY (S.CURTIS, R.HELLARD)	◆ KEITH WHITLEY RCA 8797-7
16	20	29	8	WHERE DID I GO WRONG J.BOWEN, S.WARINER (S.WARINER)	STEVE WARINER MCA 53504
17	21	28	10	LOVE WILL J.STROUD, D.BECKETT (D.PFRIMMER, B.GALLIMORE)	THE FORESTER SISTERS WARNER BROS. 7-2757-5
18	22	30	10	BETTER MAN M.WRIGHT, J.STROUD (C.BLACK, H.NICHOLAS)	◆ CLINT BLACK RCA 8781-7
19	19	23	12	MY TRAIN OF THOUGHT T.COLLINS (B.BURCH, M.WOODY)	BARBARA MANDRELL CAPITOL 44276
20	23	31	8	I GOT YOU P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-27567/WARNER BROS.
21	6	5	16	OLD COYOTE TOWN D.WILLIAMS, G.FUNDIS (G.NELSON, L.BOONE, P.NELSON)	DON WILLIAMS CAPITOL 44274
22	27	34	6	LOVE OUT LOUD E.GORDY, JR., R.L.SCRUGGS (T.SCHUYLER)	EARL THOMAS CONLEY RCA 8824-7
23	26	33	8	THE GOSPEL ACCORDING TO LUKE J.BOWEN, S. EWING (S. EWING, D.SAMPSON)	◆ SKIP EWING MCA 53481
24	30	36	6	SHE DON'T LOVE NOBODY P.WORLEY, E.SEAY (J.HIATT)	◆ THE DESERT ROSE BAND MCA/CURB 53616/MCA
25	29	32	10	LIKE FATHER LIKE SON T.BROWN, S.SMITH (P.OVERSTREET, D.SCHLITZ)	LIONEL CARTWRIGHT MCA 53498
26	31	38	5	I DON'T WANT TO SPOIL THE PARTY R.CASH, R.CROWELL (J.LENNON, P.MCCARTNEY)	ROSANNE CASH COLUMBIA 38-68599
27	13	13	13	THE HEART J.BOWEN, J.STROUD, L.J.DALTON (K.KRISTOFFERSON)	LACY J. DALTON UNIVERSAL 53487/MCA
28	32	39	6	THEY RAGE ON K.LEHNING (B.MCDILL, D.SEALS)	◆ DAN SEALS CAPITOL 44345
29	15	2	14	BABY'S GOTTEN GOOD AT GOODBYE J.BOWEN, G.STRAIT (T.MARTIN, T.MARTIN)	◆ GEORGE STRAIT MCA 53486
30	35	40	8	IF I EVER GO CRAZY W.ALDRIDGE (W.ALDRIDGE, S.ALDRIDGE)	◆ THE SHOOTERS EPIC 34-68587/CBS
31	40	45	4	CALL ON ME J.CRUTCHFIELD (G.E.SCRUGGS)	TANYA TUCKER CAPITOL 44348
32	33	37	11	GOODBYE LONESOME, HELLO BABY DOLL B.BROMBERG, W.REESE (L.EMERSON)	THE LONESOME STRANGERS HIGHTONE 508
33	39	44	6	BACK IN THE FIRE P.WORLEY, E.SEAY, G.BROWN (R.M.BOURKE, M.REID)	GENE WATSON WARNER BROS. 7-27532
34	37	41	9	MANY MANSIONS J.KENNEDY (A.RANDALL, M.D.SANDERS, C.A.ETHERIDGE)	MOE BANDY CURB 10524
35	43	47	5	WINE ME UP R.BAKER (F.YOUNG, B.DEATON)	LARRY BOONE MERCURY 872 728-7/POLYGRAM
36	25	16	13	I'LL BE LOVIN' YOU J.BOWEN, L.GREENWOOD (D.SCHLITZ, P.OVERSTREET)	LEE GREENWOOD MCA 53475
37	24	11	19	FROM THE WORD GO S.GIBSON, J.E.NORMAN (C.WATERS, M.GARVIN)	MICHAEL MARTIN MURPHY WARNER BROS. 7-27668
38	45	51	4	BEYOND THOSE YEARS J.BOWEN (T.SEALS, E. SE TSER)	THE OAK RIDGE BOYS MCA 53625
39	44	46	7	I NEED A WIFE J.BOWEN, J.STROUD (J.HARMS, D.TYLER)	JONI HARMS UNIVERSAL 53492
40	52	70	3	LOVIN' ONLY ME R.SKAGGS, S.BUCKINGHAM (E.STEVENS, H.KANTER)	RICKY SKAGGS EPIC 34-68693/CBS
41	60	—	2	★★★ POWER PICK/AIRPLAY ★★★ COME FROM THE HEART A.REYNOLDS (S.CLARK, R.LEIGH)	◆ KATHY MATTEA MERCURY 872 766-7
42	28	7	12	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.
43	47	52	5	I KNOW WHAT I'VE GOT J.LEO, L.LEE (J.C.CROWLEY, J.SILBAR)	J.C. CROWLEY RCA 8822-7
44	49	53	6	I WONDER WHAT SHE'S DOING TONIGHT S.BUCKINGHAM (G.NICHOLSON, J.JARRARD)	◆ RUSSELL SMITH EPIC 34 68615/CBS
45	50	55	5	DON'T QUIT ME NOW T.BROWN (J.HOUSE, W.WALDMAN)	JAMES HOUSE MCA 53510
46	53	62	3	SOWIN' LOVE J.STROUD (P.OVERSTREET, D.SCHLITZ)	PAUL OVERSTREET RCA 8919-7
47	36	24	18	NEW FOOL AT AN OLD GAME J.BOWEN, R.MCENTIRE (S.BOGARD, R.GILES, S.STEPHEN)	REBA MCENTIRE MCA 53473
48	34	22	16	BIG LOVE J.BOWEN, J.STROUD (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 53478/MCA
49	54	57	3	5:01 BLUES M.HAGGARD, M.YEARLY (J.TWEELE, M.GARVIN)	MERLE HAGGARD EPIC 34 68598/CBS
50	57	59	5	MUCH TOO YOUNG (TO FEEL THIS DAMN OLD) A.REYNOLDS (R.TAYLOR, G.BROOKS)	GARTH BROOKS CAPITOL 44342

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	38	25	18	DOWN THAT ROAD TONIGHT J.LEO (J.HANNA, J.LEO, W.WALDMAN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-27679
52	NEW	—	1	★★★ HOT SHOT DEBUT ★★★ HOLE IN MY POCKET S.BUCKINGHAM (B.BRYANT, F.BRYANT)	RICKY VAN SHELTON COLUMBIA 38 68694/CBS
53	42	27	19	I'M A ONE WOMAN MAN B.SHERILL (T.FRANKS, J.HORTON)	GEORGE JONES EPIC 34-08509/CBS
54	56	58	4	OLD FLAME, NEW FIRE D.JOHNSON (B.MCDILL, P.HARRISON)	◆ BURCH SISTERS MERCURY 872 730-7
55	65	—	2	UP AND GONE P.WORLEY, E.SEAY (B.CASWELL, V.THOMPSON)	THE MCCARTERS WARNER BROS. 7-22991
56	41	26	19	HEARTBREAK HILL R.BENNETT, E.HARRIS (E.HARRIS, P.KENNERLEY)	EMMYLOU HARRIS REPRISE 7-27635/WARNER BROS.
57	NEW	—	1	IN A LETTER TO YOU B.BECKETT (D.LINDE)	EDDY RAVEN UNIVERSAL 66003
58	61	67	4	SEA OF HEARTBREAK R.MCDOWELL, J.MEADOR (H.DAVID, P.HAMPTON)	RONNIE MCDOWELL CURB 10525
59	62	63	4	BLUES STAY AWAY FROM ME G.BROWN (A.DELMORE, R.DELMORE, W.RANEY, H.GLOVER)	CHRIS AUSTIN WARNER BROS. 7-27531
60	67	—	2	DEAR ME B.BECKETT (C.WHITSETT, S.MATEER)	◆ LORRIE MORGAN RCA 8866-7
61	59	64	6	IT'S A NATURAL THING W.WALDMAN, J.EDWARDS (M.MCANALLY, T.BRASFIELD)	JONATHAN EDWARDS MCA/CURB 53613/MCA
62	NEW	—	1	SHE'S GOT A SINGLE THING IN MIND J.BOWEN, C.TWITTY, D.HENRY (W.ALDRIDGE)	CONWAY TWITTY MCA 53633
63	64	80	3	FELLOW TRAVELERS B.LOGAN (J.RUSHING, W.PATTON)	JOHN CONLEE 16TH AVENUE 70427
64	48	43	18	DON'T YOU EVER GET TIRED (OF HURTING ME) R.MILSAP, R.GALBRAITH, T.COLLINS (H.COCHRAN)	RONNIE MILSAP RCA 8746-7
65	46	49	7	SOMEWHERE BETWEEN W.WALDMAN (M.HAGGARD)	◆ SUZY BOGUSS CAPITOL 44270
66	78	—	2	IF I NEVER SEE MIDNIGHT AGAIN S.BUCKINGHAM (D.SCHLITZ, C.BICKHARDT)	◆ SWEETHEARTS OF THE RODEO COLUMBIA 38 68684/CBS
67	70	81	3	FRONTIER JUSTICE A.ROBERTS, C.BLACK, B.FISCHER (B.FISCHER, C.BLACK, A.ROBERTS)	CEE CEE CHAPMAN CURB 002
68	69	75	4	THE CHANCE YOU TAKE D.MORGAN (F.MYERS, R.GILES, G.HARRISON)	ROSS LEWIS WOLF DOG 21-6
69	73	93	3	PUT A QUARTER IN THE JUKEBOX J.SHAW (B.DWENS)	BUCK OWENS CAPITOL 44356
70	63	54	22	I WISH I WAS STILL IN YOUR DREAMS J.BOWEN, C.TWITTY, D.HENRY (D.COOK, J.JARVIS)	CONWAY TWITTY MCA 53456
71	76	—	2	YOU'VE STILL GOT A WAY WITH MY HEART L.BUTLER (R.MOORE, M.PARKER)	◆ MICKEY GILLEY AIRBORNE 10016
72	80	—	2	NOT LIKE THIS J.STROUD, J.RUTENSCHROER, T.MALCHAK (T.MALCHAK, A.GARDNER)	TIM MALCHAK UNIVERSAL 66004
73	75	85	3	MEM'RIES J.BRADLEY (L.HARGROVE, S.HARGROVE)	◆ VICKI BIRD 16TH AVENUE 70421
74	55	56	5	WHO BUT YOU K.LEHNING (BLACK, BOURKE, OSLIN)	ANNE MURRAY CAPITOL 44341
75	NEW	—	1	ONE GOOD WELL D.WILLIAMS, G.FUNDIS (K.ROBBINS, M.REID)	DON WILLIAMS RCA 8867-7
76	81	—	2	HOMETOWN ADVANTAGE B.MONTGOMERY (T.MENZIES, T.HASELDEN)	TIM MENSY COLUMBIA 38 68676/CBS
77	79	—	2	HOW DO J.JENNINGS, M.C.CARPENTER (M.C.CARPENTER)	MARY CHAPIN CARPENTER COLUMBIA 38 68677/CBS
78	51	35	11	EXCEPTION TO THE RULE B.LOGAN (JONES, WATERS, SHAPIRO)	MASON DIXON CAPITOL 44331
79	85	—	2	LIBYAN ON A JET PLANE PINKARD & BOWDEN, J.E.NORMAN (J.DENVER, S.PINKARD, R.BOWDEN, T.WILSON)	PINKARD & BOWDEN WARNER BROS. 7-22987
80	84	—	2	A WOMAN'S WAY M.EARWOOD (M.EARWOOD)	MUNDO EARWOOD PEGASUS 110
81	58	42	16	FROM A JACK TO A KING S.BUCKINGHAM (N.MILLER)	RICKY VAN SHELTON COLUMBIA 38-08529/CBS
82	NEW	—	1	JOHNNY LUCKY AND SUZI 66 N.LARKIN (D.GOODMAN, S.DAVIS)	JEFF STEVENS & THE BULLETS ATLANTIC AMERICA 7-99259/ATLANTIC
83	66	50	7	WAITING FOR YOU J.BOWEN, G.DAVIES (G.DAVIES)	GAIL DAVIES MCA 53505
84	72	69	21	I FEEL FINE S.BUCKINGHAM (J.LENNON, P.MCCARTNEY)	SWEETHEARTS OF THE RODEO COLUMBIA 38-08504/CBS
85	NEW	—	1	A PENNY FOR YOUR THOUGHTS TONIGHT VIRGINIA C.TAYLOR (B.MOORE)	DAVID HOUSTON COUNTRY INTERNATIONAL 220
86	71	48	20	COME AS YOU WERE R.CHANCEY (P.CRAFT)	◆ T. GRAHAM BROWN CAPITOL 44273
87	NEW	—	1	WHEN DID YOU STOP N.B.RATNER (E.PRESTON)	◆ EDDIE PRESTON PLATINUM 101/AIRBORNE
88	NEW	—	1	I'VE HAD ENOUGH OF YOU G.KENNEDY (J.BURTON)	DEBBIE RICH DOOR KNOB 321
89	NEW	—	1	I NEVER HAD A CHANCE WITH YOU M.CARMAN, J.MCCOLLUM (D.MITCHELL, J.MCCOLLUM)	PATSY COLE TRA-STAR 1225
90	NEW	—	1	MIDNIGHT TRAIN J.STROUD (C.DANIELS, T.DIGREGORIA, T.CRAIN, C.HAYWARD, J.CALVIN)	◆ THE CHARLIE DANIELS BAND EPIC 34 68738/CBS
91	NEW	—	1	DAYDREAM J.GIBSON (J.SEBASTIAN)	CERRITO SOUNDWAVES 4818/NSD
92	88	79	9	OLD PAIR OF SHOES R.CHANCEY (M.MILLER)	SAWYER BROWN CAPITOL/CURB 44332/CAPITOL
93	77	74	9	BALLAD OF A TEENAGE QUEEN J.CLEMENT (J.CLEMENT)	JOHNNY CASH MERCURY 872 420-7
94	89	87	16	WHICH WAY DO I GO (NOW THAT I'M GONE) J.BOWEN, W.JENNINGS (J.MACRAE, S.CLARK)	WAYLON JENNINGS MCA 53476
95	93	71	10	NEXT TO YOU N.WILSON (A.ESTES, C.HILL)	◆ TAMMY WYNETTE EPIC 34-68570/CBS
96	87	73	21	'TIL YOU CRY B.BECKETT (R.GILES, S.BOGARD)	EDDY RAVEN RCA 8798-7
97	95	90	14	MORE THAN ENOUGH J.BOWEN, G.CAMPBELL (J.WEBB)	GLEN CAMPBELL MCA 53493
98	86	65	10	MOON PRETTY MOON J.KENNEDY (K.PEID)	THE STATLER BROTHERS MERCURY 872 604 7
99	91	—	2	IN NO TIME AT ALL J.CAPPS (D.SANDERS)	DEBBIE SANDERS K.ARK 1050
100	97	97	24	WHAT I'D SAY E.GORDY, JR., R.L.SCRUGGS (R.BYRNE, W.ROBINSON)	EARL THOMAS CONLEY RCA 8717-7

○ 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

"SEA OF HEARTBREAK" was one of a succession of chart toppers for quintessential singer **Don Gibson** in the early '60s. Now it's an attention-getting remake by **Ronnie McDowell** on the Curb label. "It has built-in familiarity," says MD **Steve Gary**, KASE Austin, Texas, "and it's working for us really well."

"Ronnie has made the song his own," says MD **Dennis Lee Pitmon**, WICO Salisbury, Md. "He does an excellent job on it and we're getting the response."

Pitmon also mentions **Lionel Cartwright's** "Like Father Like Son" (MCA). "It's hot right now. A lot of the younger callers are asking about it, and they're buying the album too."

GEE CEE CHAPMAN's second single on Curb, "Frontier Justice," is sparking unusually good comments for a newcomer. "We added it right out of the box," says MD **H. David Allan**, KRKT Albany, Ore., "and we got instant phone response."

MD **Gary Hightower**, KFDI Wichita, Kan., adds a strong endorsement of the Chapman record. "I may be sticking my neck out, but I think this is the record of the summer. There are only one or two records a year that I hear and feel immediately it is going to be a big record, and this is one of them."

Razzy Bailey's "But You Will" (Sounds of America) also gets a rave review from Hightower. "It's the best Razzy Bailey record that I've heard since he left RCA [in 1984]. It looks like a winner for us."

"MERLE HAGGARD has himself another big one," says MD **Mike Wilson**, KVOO Tulsa, Okla., referring to "5:01 Blues" (Epic). "It's an updated version of his 'Workin' Man Blues' [of 20 years ago] and has strong appeal for both men and women."

"We're starting to pull some phones, too, on **Dwight Yoakam's** 'I Got You' [Reprise]," adds Wilson. "Folks love the neat lyrics about his next phone call and the tank of gas."

"The younger crowd really identifies with Yoakam," says MD **Don Gardner**, KDJW Amarillo, Texas. "He's a little bit rockabilly in his presentation but he delivers a pure honky-tonk country sound. It's doing quite well here."

"I'M REALLY IMPRESSED with this **James House** record ["Don't Quit Me Now" on MCA]. He's one of the new crop of young singers making a strong move back to the somewhat traditional sounds. He fits right in with what country music needs right now," says MD **Jim Mickelson**, KKAT Salt Lake City.

"House is one of the strongest vocally of the new crop of artists," adds MD **Steve Roberts**, WFMB Springfield, Ill. "His vocal style is unique yet familiar—he makes the station sound very good."

Roberts expects big things, too, from **John Conlee's** "Fellow Travelers" (16th Ave.). "This one is so stylistic, like country's answer to 'We Are The World.' The strong feeling in it really grabs the listeners," says Roberts.

HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 31 REPORTERS	SILVER ADDS 65 REPORTERS	BRONZE/ SECONDARY ADDS 63 REPORTERS	TOTAL ADDS 159 REPORTERS	TOTAL ON
HOLE IN MY POCKET RICKY VAN SHELTON COLUMBIA	8	24	30	62	64
IN A LETTER TO YOU EDDY RAVEN UNIVERSAL	5	20	33	58	63
COME FROM THE HEART KATHY MATTEA MERCURY	8	19	23	50	94
SHE'S GOT A SINGLE... CONWAY TWITTY MCA	6	14	29	49	52
UP AND GONE THE MCCARTERS WARNER BROS.	1	14	14	29	69
LOVIN' ONLY ME RICKY SKAGGS EPIC	4	9	15	28	97
DEAR ME LORRIE MORGAN RCA	2	7	18	27	59
IF I NEVER SEE MIDNIGHT... SWEETHEARTS OF THE... CBS	1	9	16	26	45
ONE GOOD WELL DON WILLIAMS RCA	4	8	14	26	26
CALL ON ME TANYA TUCKER CAPITOL	6	9	7	22	138

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

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Billboard. POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations

WMZQ
98.7FM 1390AM

Washington P.D.: Gary McCarrie

- 3 Shenandoah, The Church On Cumberland Road
- 4 K.T. Oslin, Hey Bobby
- 11 Randy Travis, Is It Still Over
- 9 The Judds, Young Love
- 2 Vern Gosdin, Who You Gonna Blame It On This Time
- 1 Keith Whitley, I'm No Stranger To The Rain
- 12 Foster And Lloyd, Fair Shake
- 6 Don Williams, Old Coyote Town
- 9 Highway 101, Setting Me Up
- 10 Roy Orbison, You Got It
- 7 Billy Joe Royal, Tell It Like It Is
- 17 Alabama, If I Had You
- 13 Patty Loveless, Don't Toss Us Away
- 19 Baillie And The Boys, She Deserves You
- 16 Lucy J. Dalton, The Heart
- 20 Restless Heart, Big Dreams In A Small Town
- 21 Rodney Crowell, After All This Time
- 24 Steve Wariner, Where Did I Go Wrong
- 19 The Forester Sisters, Love Will
- 22 Barbara Mandrell, My Train Of Thought
- 25 Clint Black, Better Man
- 22 Dwight Yoakam, I Got You
- 28 Earl Thomas Conley, Love Out Loud
- 24 Skip Ewing, The Gospel According To Luke
- 25 Lionel Cartwright, Like Father Like Son
- 26 Rosanne Cash, I Don't Want To Spoil The Party
- 7 The Bellamy Brothers, Big Love
- 25 The Desert Rose Band, She Don't Love Nobody
- 28 Dan Seals, They Rage On
- 29 The Shooters, If I Ever Go Crazy

104 WQOR

Winston Salem P.D.: Les Acree

- 2 Vern Gosdin, Who You Gonna Blame It On This Time
- 8 Shenandoah, The Church On Cumberland Road
- 4 Patty Loveless, Don't Toss Us Away
- 5 Billy Joe Royal, Tell It Like It Is
- 10 Roy Orbison, You Got It
- 9 The Judds, Young Love
- 3 Don Williams, Old Coyote Town
- 11 Lee Greenwood, I'll Be Lovin' You
- 12 Steve Wariner, Where Did I Go Wrong
- 10 Keith Whitley, I'm No Stranger To The Rain
- 11 Dwight Yoakam, I Got You
- 12 Alabama, If I Had You
- 16 Randy Travis, Is It Still Over
- 20 Lionel Cartwright, Like Father Like Son
- 15 George Strait, Baby's Gotten Good At Goodbye
- 18 Gail Davies, Waiting For You
- 21 Baillie And The Boys, She Deserves You
- 24 Rodney Crowell, After All This Time
- 7 Michael Martin Murphey, From The Word Go
- 20 Clint Black, Better Man
- 21 The Lonesome Strangers, Goodbye Lonesome, Hello
- 22 Restless Heart, Big Dreams In A Small Town
- 23 Lynn Anderson, How Many Hearts
- 30 Earl Thomas Conley, Love Out Loud
- 25 George Jones, I'm A One Woman Man
- 26 Rosanne Cash, I Don't Want To Spoil The Party
- 32 Suzy Bogguss, Somewhere Between
- 28 Skip Ewing, The Gospel According To Luke
- 22 Reba McEntire, New Foot At An Old Game
- 37 Moe Bandy, Many Mansions
- 31 Larry Boone, I Just Called To Say Goodbye Again
- 32 K.T. Oslin, Hey Bobby
- 35 The Bellamy Brothers, Big Love
- 34 Gene Watson, Back In The Fire
- 39 The Desert Rose Band, She Don't Love Nobody
- 36 Mason Dixon, Exception To The Rule
- 37 Nitty Gritty Dirt Band, Down That Road Tonight
- 38 Ricky Skaggs, Lovin' Only Me
- 39 EX The Shooters, If I Ever Go Crazy
- EX Edgy Raven, In A Letter To You
- A Kathy Mattea, Come From The Heart
- EX The McCarters, Up And Gone

ATLANTA'S COUNTRY LEADER
KICKS
101.5 fm

Atlanta P.D.: Neil McGinley

- 3 Shenandoah, The Church On Cumberland Road
- 4 Billy Joe Royal, Tell It Like It Is
- 6 K.T. Oslin, Hey Bobby
- 5 Roy Orbison, You Got It
- 8 Vern Gosdin, Who You Gonna Blame It On This Time
- 9 The Judds, Young Love
- 7 Emmylou Harris, Heartbreak Hill
- 11 Highway 101, Setting Me Up
- 10 Foster And Lloyd, Fair Shake
- 1 Keith Whitley, I'm No Stranger To The Rain
- 14 Restless Heart, Big Dreams In A Small Town
- 13 Baillie And The Boys, She Deserves You
- 16 Randy Travis, Is It Still Over
- 17 Alabama, If I Had You
- 15 Lee Greenwood, I'll Be Lovin' You
- 2 Hank Williams, Jr., There's A Tear In My Beer
- 20 Dwight Yoakam, I Got You
- 21 The Forester Sisters, Love Will
- 23 Earl Thomas Conley, Love Out Loud
- 26 Rodney Crowell, After All This Time
- 24 Rosanne Cash, I Don't Want To Spoil The Party
- 28 The Desert Rose Band, She Don't Love Nobody
- 29 Don Williams, Old Coyote Town
- 27 Steve Wariner, Where Did I Go Wrong
- 3 Reba McEntire, New Foot At An Old Game
- 11 Patty Loveless, Don't Toss Us Away
- 27 The Shooters, If I Ever Go Crazy
- 28 Clint Black, Better Man
- 29 Tanya Tucker, Call On Me

STEREO
WFMS FM 95.5
...is Country Music

Indianapolis P.D.: Russ Schell

- 2 Vern Gosdin, Who You Gonna Blame It On This Time
- 4 Don Williams, Old Coyote Town
- 7 Shenandoah, The Church On Cumberland Road
- 5 Billy Joe Royal, Tell It Like It Is
- 8 Foster And Lloyd, Fair Shake
- 9 K.T. Oslin, Hey Bobby
- 10 Patty Loveless, Don't Toss Us Away
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- 15 Lee Greenwood, I'll Be Lovin' You
- 16 Randy Travis, Is It Still Over
- 21 Alabama, If I Had You

KPLX 99.5

Dallas P.D.: Bobby Kraig

- 4 Billy Joe Royal, Tell It Like It Is
- 2 Lee Greenwood, I'll Be Lovin' You
- 1 Keith Whitley, I'm No Stranger To The Rain
- 3 George Strait, Baby's Gotten Good At Goodbye
- 6 Rodney Crowell, After All This Time
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- 24 Clint Black, Better Man
- 27 Larry Boone, Wine Me Up
- 30 Lionel Cartwright, Like Father Like Son
- 27 EX Rosanne Cash, I Don't Want To Spoil The Party
- 28 EX The Shooters, If I Ever Go Crazy
- 29 EX Ricky Skaggs, Lovin' Only Me
- 30 EX Dwight Yoakam, I Got You
- EX Barbara Mandrell, My Train Of Thought
- EX The Desert Rose Band, She Don't Love Nobody
- EX Skip Ewing, The Gospel According To Luke
- EX Tanya Tucker, Call On Me
- A Edgy Raven, In A Letter To You
- A Ricky Van Shelton, Hole In My Pocket
- A Russell Smith, I Wonder What She's Doing Tonight

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- EX Tanya Tucker, Call On Me
- A Edgy Raven, In A Letter To You
- A Ricky Van Shelton, Hole In My Pocket
- A Russell Smith, I Wonder What She's Doing Tonight

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
49 5:01 BLUES (Tree, BMI/Cross Keys, ASCAP)	76 HOMETOWN ADVANTAGE (SBK April, ASCAP/Music City, ASCAP/Milhouse, BMI)
13 AFTER ALL THIS TIME (Granite, ASCAP/Coolwell, ASCAP)	77 HOW DO (Getarejalob, ASCAP)
29 BABY'S GOTTEN GOOD AT GOODBYE (Co-Heart, BMI/Muy Bueno, BMI)	26 I DON'T WANT TO SPOIL THE PARTY (SBK Blackwood, BMI/ATV, BMI/MacLen, BMI) HL
33 BACK IN THE FIRE (PolyGram International, ASCAP/Songs De Burgo, ASCAP/Lodge Hall, ASCAP) HL/CPP	84 I FEEL FINE (SBK Blackwood, BMI/ATV, BMI) HL
93 BALLAD OF A TEENAGE QUEEN (Bob Webster, BMI)	20 I GOT YOU (Coal Dust West, BMI)
18 BETTER MAN (Howlin'Hits, ASCAP)	43 I KNOW WHAT I'VE GOT (Crownman, ASCAP/Warner-Elektra-Asylum, BMI/Silbar Songs, ASCAP/Lorimar, BMI) WBM
38 BEYOND THOSE YEARS (WB, ASCAP/Two Sons, ASCAP/Warner-Tamerlane, BMI)	39 I NEED A WIFE (Back Nine, ASCAP/Mota, ASCAP)
12 BIG DREAMS IN A SMALL TOWN (WB, ASCAP/Uncle Beave, ASCAP/Warner-Tamerlane, BMI/Bunch Of Guys, BMI) WBM	89 I NEVER HAD A CHANCE WITH YOU (Screen Gems-EMI, BMI/Tom Collins, BMI)
48 BIG LOVE (Bellamy Bros., ASCAP)	70 I WISH I WAS STILL IN YOUR DREAMS (Tree, BMI/Cross Keys, ASCAP) HL
59 BLUES STAY AWAY FROM ME (Songs Of PolyGram, BMI/Lionel Delmore, BMI/Vidor Publications, BMI/Fort Knox, BMI/Trio, BMI) HL	44 I WONDER WHAT SHE'S DOING TONIGHT (Cross Keys, ASCAP/Tree, BMI/Alabama Band, ASCAP) HL
31 CALL ON ME (Irving, BMI) CPP	30 IF I EVER GO CRAZY (Rick Hall, ASCAP)
THE CHANCE YOU TAKE (Morganactive, ASCAP/You & I, ASCAP/Dejamas, ASCAP/Mashion, BMI) HL/CPP	11 IF I HAD YOU (Acuff-Rose, BMI/Tioaga Street, BMI/Hear No Evil, BMI) CPP
1 THE CHURCH ON CUMBERLAND ROAD (Little Big Town, BMI/American Made, BMI/Wee B, ASCAP) WBM	66 IF I NEVER SEE MIDNIGHT AGAIN (MCA, ASCAP/Don Schlitz, ASCAP/Colegms-EMI, ASCAP)
86 COME AS YOU WERE (Dropkick, BMI/SBK Blackwood, BMI) HL	36 I'LL BE LOVIN' YOU (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI) HL/CPP
41 COME FROM THE HEART (SBK April, ASCAP/GSC, ASCAP/Lion Hearted, ASCAP)	53 I'M A ONE WOMAN MAN (Cedarwood, BMI) WBM
91 DAYDREAM (Hudson Bay, BMI)	15 I'M NO STRANGER TO THE RAIN (Tree, BMI) HL
60 DEAR ME (Acuff-Rose, BMI/Artin, BMI)	57 IN A LETTER TO YOU (SBK Blackwood, BMI/Dennis Linde, BMI)
45 DON'T QUIT ME NOW (Texascity, BMI/Ah Rollins, BMI/Screen Gems-EMI, BMI/Moon & Stars, BMI) HL/WBM	99 IN NO TIME AT ALL (Dragon Tree, BMI)
6 DON'T TOSS US AWAY (Lionrich Music)	8 IS IT STILL OVER (Ensign, BMI/Larry Henley, BMI) CPP
64 DON'T YOU EVER GET TIRED (OF HURTING ME) (Tree, BMI) HL	61 IT'S A NATURAL THING (Beginner, ASCAP/Milene, ASCAP) CPP
51 DOWN THAT ROAD TONIGHT (Jeffwho, ASCAP/Bughouse, ASCAP/Mopage, BMI/Warner-Elektra-Asylum, BMI/Moon & Stars, BMI/Screen Gems-EMI, BMI) WBM	88 I'VE HAD ENOUGH OF YOU (Chip'N'Dale, ASCAP)
78 EXCEPTION TO THE RULE (Cross Keys, ASCAP/Terrace, ASCAP) HL/CPP	82 JOHNNY LUCKY AND SUZI 66 (Ensign, BMI/Screen Gems-EMI, BMI)
5 FAIR SHAKE (SBK April, ASCAP/Uncle Artie, ASCAP/Lawyer's Daughter, BMI) HL/CPP	79 LIBYAN ON A JET PLANE (Cherry Lane, ASCAP)
61 FELLOW TRAVELERS (PolyGram International, ASCAP)	25 LIKE FATHER LIKE SON (Scarlett Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CPP
83 FROM A JACK TO A KING (Dandelion, BMI)	22 LOVE OUT LOUD (Screen Gems-EMI, BMI/Bethlehem, BMI)
37 FROM THE WORD GO (Tree, BMI) HL	17 LOVE WILL (Songs Of Polygram, BMI/GID Music, ASCAP) HL/CPP
67 FRONTIER JUSTICE (Bobby Fischer, ASCAP/Serenity Manor, ASCAP/Christwald, ASCAP/Hopi Sound, ASCAP)	40 LOVIN' ONLY ME (EST, BMI)
32 GOODBYE LONESOME, HELLO BABY DOLL (Opryland, BMI) CPP	34 MANY MANSIONS (Mid-Summer, ASCAP/AMR, ASCAP/EEG, ASCAP/Whiteheat, ASCAP)
23 THE GOSPEL ACCORDING TO LUKE (Acuff-Rose, BMI/Golden Reed, ASCAP) CPP	73 MEM'RIES (Careers, BMI) CPP
27 THE HEART (SBK Blackwood, BMI/Resaca, BMI) HL	90 MIDNIGHT TRAIN (Cabin Fever, BMI/Miss Hazel, BMI)
56 HEARTBREAK HILL (Sorghum, ASCAP/Irving, BMI) CPP	98 MOON PRETTY MOON (Stattler Brothers, BMI) CPP
3 HEY BOBBY (Wooden Wonder, SESAC) HL	97 MORE THAN ENOUGH (White Oak, ASCAP)
52 HOLE IN MY POCKET (House Of Bryant, BMI)	50 MUCH TOO YOUNG (TO FEEL THIS DAMN OLD) (Major Bob, ASCAP)
	19 MY TRAIN OF THOUGHT (Termite, ASCAP/Bughouse, ASCAP/Famous, ASCAP) CPP
	47 NEW FOOT AT AN OLD GAME (Chappell, ASCAP/EEG, ASCAP) HL
	95 NEXT TO YOU (Guy, BMI/Uncle Frit, ASCAP)
	72 NOT LIKE THIS (Life Of The Record, ASCAP/Malchak, ASCAP/Caddo, BMI)
	21 OLD COYOTE TOWN (Warner-Tamerlane, BMI/Believus Or Not, ASCAP/WB, ASCAP/Make Believus, ASCAP/Screen Gems-EMI, BMI)
	54 OLD FLAME, NEW FIRE (PolyGram International, ASCAP/Ranger Bob, ASCAP/Unichappell, BMI) HL
	92 OLD PAIR OF SHOES (Zoo Crew, ASCAP)
	75 ONE GOOD WELL (Irving, BMI/Colter Bay, BMI/Almo, ASCAP/Brio Blues, ASCAP)
	85 A PENNY FOR YOUR THOUGHTS TONIGHT VIRGINIA (Taylor And Watts, BMI/Malcolm Ford, BMI)
	69 PUT A QUARTER IN THE JUKEBOX (Buck Owens, BMI)
	58 SEA OF HEARTBREAK (David Casa, ASCAP/Shapiro Bernstein & Co., ASCAP)
	9 SETTING ME UP (Almo, ASCAP) CPP
	1 SHE DESERVES YOU (Colegms-EMI, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) CPP
	24 SHE DON'T LOVE NOBODY (Lilly Billy, BMI/Bug, BMI)
	62 SHE'S GOT A SINGLE THING IN MIND (Rick Hall, ASCAP)
	65 SOMEWHERE BETWEEN (Tree, BMI) HL
	46 SOWIN' LOVE (Screen Gems-EMI, BMI/Scarlet Moon, BMI/Don Schlitz, ASCAP) CPP
	2 TELL IT LIKE IT IS (Conrad, BMI/Olrap, BMI) HL
	42 THERE'S A TEAR IN MY BEER (Acuff-Rose, BMI) CPP
	28 THEY RAGE ON (PolyGram International, ASCAP/Ranger Bob, ASCAP/Pink Pig, BMI) HL
	96 'TIL YOU CRY (Chappell & Co., ASCAP/EEG, ASCAP) HL
	55 UP AND GONE (Farm Hand, ASCAP/Deberris, ASCAP/SBK April, ASCAP/Idea Of March, ASCAP)
	83 WAITING FOR YOU (Silverline, BMI/Sweet Bird, BMI)
	100 WHAT I'D SAY (Rick Hall, ASCAP/Alabama Band, ASCAP) WBM
	87 WHEN DID YOU STOP (Preston, ASCAP/Mentor, BMI)
	16 WHERE DID I GO WRONG (Steve Wariner, BMI/Irving, BMI) CPP
	94 WHICH WAY DO I GO (NOW THAT I'M GONE) (Intersong, ASCAP/Hide-A-Bone, ASCAP)
	74 WHO BUT YOU (Chappell & Co., ASCAP/Serenity Manor, ASCAP/Tri-Chappell, SESAC) HL
	14 WHO YOU GONNA BLAME IT ON THIS TIME (Tree, BMI/Hookem, ASCAP) HL/CPP
	35 WINE ME UP (Acuff-Rose, BMI) CPP
	80 A WOMAN'S WAY (Music West Of The Pecos, BMI)
	7 YOU GOT IT (SBK April, ASCAP/Gone Gator, ASCAP/Orbisongs, ASCAP) HL
	4 YOUNG LOVE (Irving, BMI/Colter Bay, BMI) CPP
	71 YOU'VE STILL GOT A WAY WITH MY HEART (Love This Town, ASCAP/Henco, BMI)

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.

UP-AND-COMING

SPECIAL ISSUES

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- Talent
- Touring
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- Overview '89
- Top Songwriters
- Public Domain
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- Records

May 9

SUMMER CES '89 Jun 10

- Countdown '89
- Hardware/Software
- New Products
- Mass Merchandisers
- Blank Tape

May 16

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- **IRELAND '89** focuses on the new and established groups emerging on the international stage. Following in the footsteps of Van Morrison, U2, and the Pogues are a steady stream of groups rising to the surface, awakening the world the new dimensions of Irish music. The music industry is gearing up to make a fresh impact on the European and U.S. markets. This issue brings Irish music up-to-date and into the future.
- **MUSIC PUBLISHING '89** examines the recent wave of mergers and acquisitions that continue to consolidate the industry. Plus, Billboard looks at the year's top pop songwriters.
- **SPOTLIGHT ON JAPAN** updates what's on the cutting-edge of today's consumer electronics industry in the world's top technological market. The entertainment trends being set now in Japan will be in the U.S. home tomorrow. In addition, Japan is rapidly becoming the tour capital of the world, with many top artists considering it a must stop.
- **SUMMER CES** lights up Chicago with the sights and sounds of tomorrow's—soon to be today's—consumer electronics wizardry. Billboard's CES section not only previews all the trends on display, but it also gauges the impact of those trends on music and video software. Also in this issue: A MASS MERCHANTISER'S GUIDE TO SELL-THROUGH VIDEO, BLANK TAPE & ACCESSORIES.
- **COMING ATTRACTIONS: THE WORLD OF BLACK MUSIC, GERMANY, AUSTRIA & SWITZERLAND, SPOTLIGHT ON JAZZ, CHILDREN'S ENTERTAINMENT, SOUNDTRACKS.**

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

RCA Promotion Sounds 'Faster & Louder'

Country's Foster & Lloyd Seek Alternative Acceptance

BY MELINDA NEWMAN

NEW YORK Although its widest acceptance has been at country radio, the Nashville duo of Radney Foster and Bill Lloyd has garnered enough attention from alternative press and radio that RCA execs are eager to see if that interest will boost sales for Foster & Lloyd's second album, "Faster & Louder."

The April release has already spawned a top 10 hit, "Fair Shake," on Billboard's Hot Country Singles chart. At the same time, the album, which blends country, pop, and rock, has received favorable reviews from the Gavin Report and College Media Journal.

Given the encouragement, RCA has formulated a plan to trawl the

alternative waters. Its field reps will work the record at alternative stations and accounts, including mom-and-pop stores, which appeal to other than hits-driven buyers.

RCA's manager of album promotion, John Sigler, also will service the record to college and alternative stations, says Randy Goodman, VP of product development. "We're not going to beat people over the head with it," says Goodman, "but we see this opportunity and want to address it." The label has enlisted Concrete Marketing to help work the record as well.

Furthermore, a video for the rock cut, "Fat Lady Sings," has been made and Goodman has discussed it with such outlets as College Network and VH-1. Another cut, "She Knows What She Wants," features college fave

Marshall Crenshaw on guitar.

Despite these efforts, Goodman is acutely aware that Nashville tends to treat suspected musical traitors harshly. And he's quick to stress that this is merely an attempt to broaden the Foster and Lloyd audience and not a move to abandon country.

"First and foremost, they're signed to RCA Nashville; the only format to embrace them is country," Goodman says. "Country music is aware that that is their base. But because they're young and present a new slant on what's happening in country music, a great awareness has been raised via the press that serves noncountry listeners."

However, a few positive press clippings in the right magazines don't necessarily translate to buyer interest, Goodman says. "One thing that's a real mistake in the country industry is that we think that just because Rolling Stone reviews the record, it's a college record; just because Gavin gives us a glowing review doesn't mean college radio is going to jump on the record. We didn't look at that and go, 'College wants this band.' College wants the Dead Milkmen."

But the duo's debut album, which sold 130,000, aroused sufficient interest in the college market that RCA and the band do see the push as viable.

"With the first album we learned how broad the spectrum is for this kind of music. The vision of what we're doing has widened and our appeal is broader than we originally thought," says Lloyd, whose 1987 solo pop album, "Feeling The Elephant," also received a lot of college and alternative play.

Even though country-influenced bands are getting played on college and alternative stations, Foster is aware that these and other formats aren't always open to acts considered to be country.

"There are a lot of bands that get played on college radio a lot more than us, like E*I*E*I*O and Beat Rodeo, that have a country influence but who aren't considered country," says Foster. "We're a country rock band. Find me a place for a country rock band influenced by the Byrds in the pop market. It's not there. Conversely, country radio has broadened its

horizons."

Whatever happens, Goodman feels nothing but good can come out of the push. "When you come down to it, whether or not they get play on college or alternative stations, a group like Foster & Lloyd is helping bring younger listeners into the country format. And we're not about to ignore that base that we've established."

SKC Awards Honor N.Y. Acts, Induct Kristal

BY THOM DUFFY

NEW YORK Celebrating a regional music scene that has nurtured scores of national artists, the fourth annual SKC New York Music Awards honored the best of the area's rappers, rockers, singers, and songwriters April 8 at the Beacon Theatre.

As with New York music itself, no style dominated the night's major awards, although dance-pop queen Taylor Dayne led the pack with wins in five categories, including debut artist of the year.

Debbie Gibson, a previous rookie winner, returned this year as a multi-platinum veteran and took home four awards, including artist of the year. She offered a sharply choreographed performance of "Electric Youth."

The night also featured brief live sets by Rob Base & D.J. E-Z Rock, whose three awards included best independent debut album; Brenda K. Starr, whose hit "I Still Believe" was named best R&B single; Christine Lavin, who was nominated in the folk category; White Lion, which garnered two awards, including best metal band; and Sa-Fire, picked as best new R&B artist.

The Ramones, nominated in the group-of-the-year category, played a short and appropriately loud set in honor of Hilly Kristal, owner of CBGB, the influential New York nightclub. Kristal was inducted into the SKC New York Music Awards Hall of Fame after an affectionate introduction by former Blondie members Deborah Harry and Chris Stein.

(Continued on page 40)



From *Venus With Love*. Guitarist Mike Richmond of Love Tractor performs with the band at the Lone Star Roadhouse in New York. Supporting "Themes From Venus," the band's fourth album on dB Records, Love Tractor is on a haul through the Northeast, Midwest, and Southeast through early May. (Photo: Chuck Pulin)

Puttin' On The Ritz At New Midtown Digs; Vandross Sells Out U.K.; Bowie Teams Up

AN EXUBERANT John Scher, executive producer of the Ritz, turned around in the lobby of the New York nightclub's new midtown hall into the embraces of one well-wisher after another. Around him, music business folk milled and maneuvered, taking a look at the Ritz's new digs, a one-time opera house on West 54th Street previously known as the home of Studio 54.

"Go say hello to John's 2,000 friends," quipped Paul Rappaport, Columbia VP for national album promotion, as the Beat showed up for the Ritz's pre-opening industry bash April 5. Those friends included seven record company presidents—Mike Bone of Chrysalis, Bob Buziak of RCA, Arista's Clive Davis, Dave Glew of Epic/Portrait/CBS Associated Labels, Columbia's Donnie Jenner, Doug Morris of Atlantic, and Tommy Mottola of CBS—as well as scores of other execs, agents, and artists.

"I'm the only one in the room with product to push," said Ed Steinberg of Rockamerica, manager of Yello, pulling a copy of the group's PolyGram album, "Flag," from under his coat. Tommy Silverman of Tommy Boy Records walked by, boom box in hand. Bert Holman from Collins Management greeted former colleagues from Scher's Monarch Entertainment Bureau.

The turnout was no surprise. In the past decade, Ritz owner Neil Cohen and Scher helped establish the Ritz's downtown location on East 11th Street as one of the leading showcase venues for acts that went on to club, theater, and arena bookings nationwide. As with other New York clubs, the Ritz has not only served a role for the pop music business in New York but for the concert circuit around the country as well. Thanks to the press in New York, clubs including the Ritz, the Bottom Line, the Lone Star Cafe, and CBGB, could often say of acts on its stages: The buzz starts here.

And as have other clubs in New York and elsewhere, the Ritz has confronted the hazards that '80s urban gentrification and real estate fever pose to the nightclub business. Who would have predicted, when the old Ritz opened in 1981, that the old walk-up apartments nearby would be sold as pricey co-ops? And upscale residences and rock'n'roll clubs do not easily co-exist.

"That area clearly is being gentrified," says Scher. "If you looked up the road, it was clear to us the tolerance for the kind of thing we do was lessening."

Real estate pressures—and the lack of any commercial rent control in New York—already have taken their toll on the Lone Star Cafe. Owner Morton Cooperman

announced the club's downtown location, with the landmark iguana on the roof, would close Sunday (16) due to a threefold rent increase. Cooperman already has opened the Lone Star Roadhouse uptown on West 52nd Street. Its proximity to the new Ritz is no coincidence.

"Midtown is the entertainment district of New York," Scher says, noting the area's advantages for truck accessibility, parking, and mass transit.

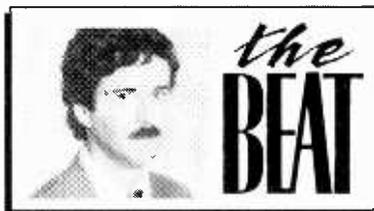
Real estate pressures aside, Scher says he and Cohen were looking for a space to build an ideal New York venue for the decade ahead, a hybrid of reserved-seat theater and standing-room ballroom. The new Ritz eventually will have a capacity of about 3,000.

The new Ritz offers rigging, fly space, and other production capabilities well exceeding those of the old club, reflecting the growing sophistication of tour staging that halls large and small must be prepared to handle.

While the interior of the new Ritz recalls the hall's past ornate glory, Scher is more concerned with looking to the future. "What we felt was most important," he says, "was to create a room for the '90s."

FAST TRACKS: Luther Vandross set ticket-sales and attendance records at London's Wembley Arena during his 10-night stand there March 30-April 14, selling 114,460 seats with a gross of \$3.65 million U.S. ... The lineup of EMI America rock quartet Tin Machine is likely to draw notice when the band's debut album is released in late May. Fronting the group is David Bowie, who has put aside his superstar solo career for the moment to play with former Iggy Pop sidemen Hunt and Tony Sales and guitarist Reeves Gabrels.

STAND ON IT: A visit to the Ritz during the Healey/Radiators show, the first public date at the hall, begs a final item. The theater's only seating area, in its balcony, was restricted to a select number of label execs. In the future, Scher promises, most of those coveted seats will be reserved for public sale, with a limited number held for industry use. But as security workers turned away those without passes the other night, the Beat pondered this question: Why was it that many of the industry types, who had likely entered the club gratis, groused louder about the lack of choice seats than the fans who paid \$17.50 plus for their tickets and took the typical standing-room situation in stride?



by Thom Duffy



ARTIST DEVELOPMENTS

TOM TOMS HIT CLUBS

The Tom Tom Club had released its new album, "Boom Boom Chi Boom Boom," last fall in Europe to coincide with a triumphant overseas tour. But when the band returned from those dates, its members immediately headed back into the studio to cut four new tracks with producer Arthur Baker for the album's domestic version, released this month by Sire/Red Eye/Reprise.

"Arthur really loves music, and off-the-wall creativity," says vocalist/bassist Tina Weymouth, who with drummer husband Chris Frantz is the nucleus of Tom Tom Club—and, of course, the battery of Talking Heads. "He wasn't concerned with whether or not it was commercial; he was just interested in getting it to sound great."

The four new songs include soca-style "Call Of The Wild" and rap/heavy metal meld "I Confess." They embellish an album already bursting with variety, from the seductive dance strains of "Don't Say No" to the wispy decadent cover of the Velvet Underground's "Femme Fatale," featuring David Byrne and Lou Reed. The new material was co-written with the newest Tom Tom Club members, Gary Pozner and Mark Roule. "We wanted to keep the momentum going [after the European tour]," says Weymouth, "and we thought it would be fun to write together."

The Tom Tom Club will be on the road through late summer, including multnight stands in Washington, Chicago, and Los Angeles where show venues will be rechristened Tom Tom Clubs during the band's stands. Weymouth says there are no immediate plans for a Talking Heads tour, although she assures the Heads will play live again one day.

One thing you won't catch them doing, she notes, is giving in to the siren call of corporate sponsorship. "There was an insurance company that wanted us to use 'Once In A Lifetime' for their theme," she says. "This is not my beautiful house—but it could be! It was right in the storyboards. It was a lot of money, too—a million dollars—and all we had to do was say yes." But integrity won out and, as Weymouth says with a sigh, "Maybe [we] sleep better at night."

INDIGO AND ACOUSTIC

The Indigo Girls' concept for its

self-titled Epic Records debut: two girls armed only with acoustic guitars and voices take on the world.

Amy Ray and fellow Indigo Girl Emily Salters came out of the burgeoning Atlanta club circuit, where they performed mostly at the Little Five Points pub.

"It was kind of a cross between a community pub that had all original music, anything from acoustic to jazz, to sort of an underground, all-night thing," Ray says. "Every month somebody different was up on the walls."

The Indigo Girls played Athens, Ga., once a month in those days, Ray recalls, leading them to make the acquaintance of one Michael Stipe, lead singer of R.E.M. A few collaborations later, they were invited to join the first leg of R.E.M.'s "Green" tour, where they spent three weeks as opening act.

Can the acoustic sound of the Indigo Girls safely be termed folk rock? "I guess we are," Ray says. "I don't like to think of it that way. We want to be rock; we just want someone to say we're acoustic. That's fine."

BRUCE HARING

FIRE TOWN HEATS UP

"We don't really have any trouble coming up with musical ideas. The problem is finding time to put them all down," says Phil Davis, a third of the Atlantic trio, Fire Town. In fact, the Wisconsin-based group whittled its song list down from 25 tunes to

10 for its new album, "The Good Life," which is receiving play on college and album rock stations.

The bigger challenge was adjusting to the major label "machinery" after recording and producing its debut album on its own schedule. The effort, "In The Heart Of The Heart Country," was basically picked up by Atlantic as a finished product. "It was a little difficult having a producer," says Doug Erikson. "When you're used to working the way we're used to working and someone comes in from the outside and they have their own way of working, you have to learn together. And that can be difficult." The album was produced and mixed by Michael Frondelli in New York.

However, after the initial adjustments were made, all parties were pleased with the final product.

Although all the songs are guitar-based, they range in style from pop and rock to country-influenced. "That's because we wanted to show what we could do," Davis says. "We didn't want to be afraid to show our stark and edgy side as well as do a pop ballad."

All that is left is to take the band on the road. Fire Town has added two members, a keyboardist and bass player, to enhance the sound live. "There are a lot of different possibilities as to how we'll tour," Erikson says, "but we've been rehearsing and we're ready to go."

MELINDA NEWMAN

TALENT IN ACTION

HERMETO PASCOAL
CAMA DE GATO
ALEMAO

Town Hall, New York

IT WAS AS IF a waiter pulled away the plate before you had a chance to finish the main course.

Hermeto Pascoal, one of the deans of Brazilian music, had just unleashed his power-packed band for what he had promised would be a 20-minute suite. But, just three minutes into the composition, he abruptly pulled his band off-stage.

A language barrier between the artist and promoter was the culprit—even though the veteran multi-instrumentalist had been crashing through musical barriers for the past 40 minutes. But Pascoal, who speaks no English, apparently thought the promoter wanted to end the show at 11 p.m.; his misunderstanding led to the set's premature conclusion.

Thus, the best-known act this second night of a two-night showcase for the Som Da Gente label ended up with the shortest shift. He didn't even get a chance to display his horn talents.

It was a bizarre end for what had been an otherwise satisfying buffet of Brazilian sounds. The delicate interplay of guitar-driven Alemão opened the night. While the more electric Cama de Gato delivered a blend that seemed to be influenced, though not confined, by the American fusion jazz scene.

It would be a shame if the taste left by his too-quick exit hindered Som Da Gente's entrance into the U.S.

market.

GEOFF MAYFIELD

ELVIS COSTELLO

Boston College, Boston, Mass.

OPENING NIGHT OF Elvis Costello's first U.S. tour in three years was highlighted by a brilliant song selection and an ingenious finale. But the March 31 Boston College concert suffered from the usual first-night glitches.

"I'm a friend of your mother's," Costello greeted the student crowd. "I was here before you were born."

The 90-minute set mixed songs from his Warner Bros. debut, "Spike," with early material. Frequently he dropped in snatches of oldies mid-song.

A faulty guitar cable turned the performance of "Veronica," Costello's current single, into a disaster. An electrified "Pump It Up" featured beat-box accompaniment and Hendrix-like guitar work.

A rousing duet of "(What's So Funny 'Bout) Peace Love And Understanding" followed featuring friend Nick Lowe.

Then the real fun began. A low-tech satin heart was brought on-stage. Upon it were written the names of deadly sins. Fans were asked to request songs to match each sin.

Oddly, all requests came from Costello's 1977 debut "My Aim is True," an album made when most of the crowd was in grade school. That may not have been the response he hoped for during this two-month college tour.

GREG REIBMAN

AB BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®			Gross Ticket Price(s)	Attendance Capacity	Promoter
ARTIST(S)	Venue	Date(s)			
GRATEFUL DEAD	Civic Arena Pittsburgh, Pa.	April 2-3	\$559,882 \$19.75/\$18.75	33,749 sellout	Electric Factory Concerts Monarch Entertainment Bureau John Scher Presents
GRATEFUL DEAD	Crisler Arena Univ. Of Michigan-Ann Arbor	April 5-6	\$452,916 \$17.50	24,782 27,524	Brass Ring Prods. Monarch Entertainment Bureau
PAUL ANKA THE LETTERMEN	Fox Theatre Detroit, Mich.	April 6-9	\$387,617 \$37.50/\$32.50/ \$25/\$5	19,543 24,100 sellout	Brass Ring Prods.
R.E.M. INDIGO GIRLS	Madison Square Garden New York, N.Y.	April 10	\$332,367 \$20/\$18.50	17,000 19,959	Ron Oelsener Enterprises
GRATEFUL DEAD	Riverfront Coliseum Cincinnati, Ohio	April 8	\$298,501 \$18.50/\$17.50	16,229 16,460	Belkin Prods.
BON JOVI SKID ROW	Met Center Bloomington, Minn.	April 4	\$296,574 \$18.50	16,071 sellout	Jam Prods.
GRATEFUL DEAD	Freedom Hall Coliseum Kentucky Fair & Expo Center, Louisville, Ky.	April 9	\$296,295 \$17.50/\$16.50	18,234 sellout	Sunshine Promotions Monarch Entertainment Bureau John Scher Presents
BILL COSBY	Olympic Saddledome, Calgary, Alberta	April 1	\$294,179 (\$347,720 Canadian) \$21.50/\$17.50	16,956 18,076	Artists Consultants Prods. Marlon Payne Attractions
BON JOVI SKID ROW	St. Louis Arena St. Louis, Mo.	April 7	\$293,832 \$18	16,776 sellout	Contemporary Prods.
BOBBY BROWN LEVERT KARYN WHITE	ARCO Arena Sacramento, Calif.	April 8	\$239,799 \$18.50	13,346 13,903	Al Haymon Enterprises
BOBBY BROWN LEVERT KARYN WHITE ROB BASE & D.J. E-Z ROCK	Capital Centre Landover, Md.	March 23	\$234,194 \$19	12,326 18,902	Dimensions Unlimited Al Haymon Enterprises
POISON TESLA	Cow Palace San Francisco, Calif.	April 1	\$210,641 \$20/\$18.50	11,386 14,706 sellout	Bill Graham Presents
BON JOVI SKID ROW	Omaha Civic Auditorium Omaha, Neb.	April 5	\$201,076 \$17	12,000 sellout	Jam Prods.
R.E.M. INDIGO GIRLS	Cobo Arena Detroit, Mich.	April 5	\$198,709 \$18.50	11,118 sellout	Brass Ring Prods.
METALLICA QUEENSRYCHE	Maple Leaf Gardens Toronto, Ontario	April 7	\$197,337 (\$234,436 Canadian) \$23.75	9,871 12,500	Concert Prods. International
GEORGE STRAIT BILLY JOE ROYAL BALLIE & THE BOYS	Tingley Coliseum New Mexico State Fairgrounds Albuquerque, N.M.	April 8	\$191,368 \$19	10,403 sellout	A.C.T.S.
GEORGE STRAIT BILLY JOE ROYAL BALLIE & THE BOYS	Pan American Center New Mexico State Univ. Las Cruces, N.M.	April 7	\$180,486 \$18	10,325 sellout	Varnell Enterprises
CHICAGO PM	Met Center Bloomington, Minn.	April 7	\$173,609 \$17.50	10,535 11,000	Contemporary Presentations
R.E.M. INDIGO GIRLS	Riverfront Coliseum Cincinnati, Ohio	April 4	\$165,708 \$17.50	9,469 16,336	Belkin Prods. Cellar Door Prods.
ANNE MURRAY	Westbury Music Fair Westbury, N.Y.	April 7-8	\$156,635 \$30	5,724 sellout	Music Fair Prods.
AN EVENING OF LOVE: THE DELLS RON BANK & THE DRAMATICS DELPHONICS STYLISTICS	Fox Theatre, Atlanta, Ga.	April 8	\$143,350 \$20.25	7,079 9,356	Turning Point Prods.
BOBBY BROWN LEVERT KARYN WHITE ROB BASE	Barton Coliseum Arkansas State Fairgrounds, Little Rock, Ark.	March 16	\$137,472 \$16/\$15	8,991 10,000	Al Haymon Enterprises
CONWAY TWITTY MERLE HAGGARD GEORGE JONES	Rupp Arena Lexington Center Lexington, Ky.	April 1	\$132,353 \$17.50	7,978 8,360	Jayson Promotions
CONWAY TWITTY MERLE HAGGARD GEORGE JONES	Coliseum Mississippi State Fairgrounds Jackson, Miss.	April 7	\$128,625 \$17.50	7,859 sellout	Jayson Promotions
CONWAY TWITTY MERLE HAGGARD GEORGE JONES	Mississippi Coast Coliseum & Convention Center Biloxi, Miss.	April 8	\$117,495 \$17.50	7,647 11,458	Jayson Promotions

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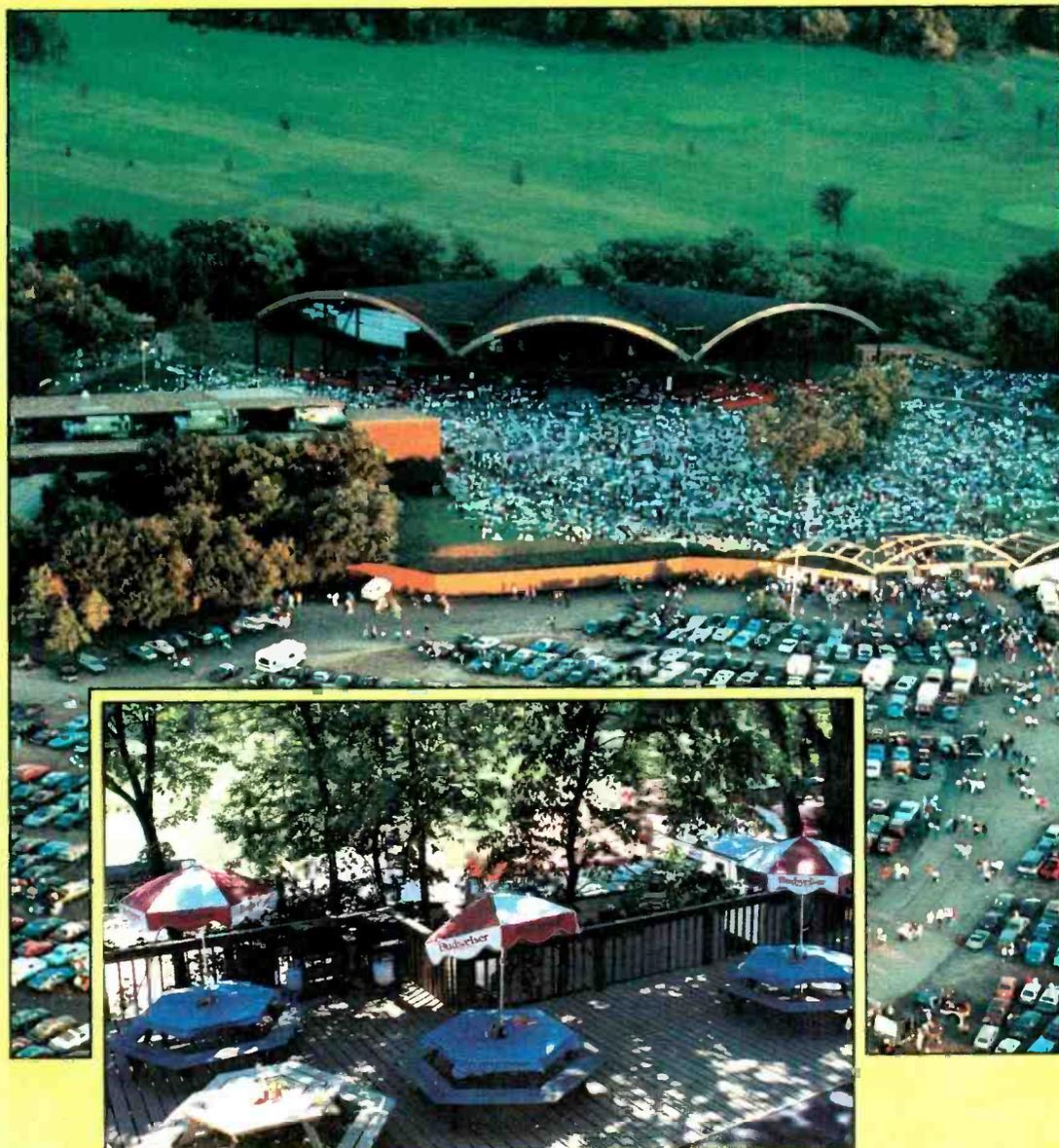
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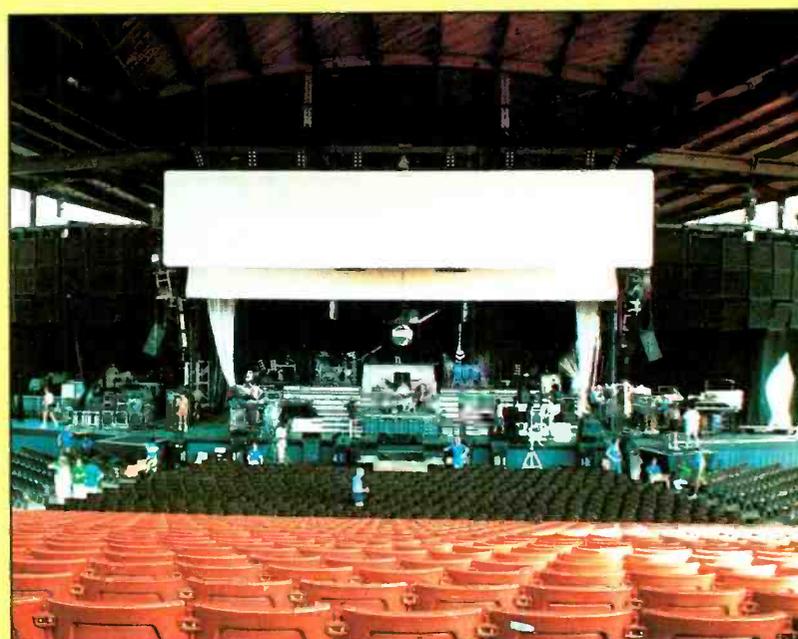
Alpine Valley Music Theatre

Chicago/Milwaukee

Top Grossing Acts of 1988:	Attend.	Gross
Van Halen's Monsters of Rock	96,768	\$2,665,797 #1 Amphitheater Date of 1988*
Grateful Dead	110,505	\$1,763,901 #2 Amphitheater Date of 1988*
Def Leppard/Europe	42,498	\$809,402 #6 Amphitheater Date of 1988*
Eric Clapton/Buckwheat Zydeco	33,307	\$682,904 #10 Amphitheater Date of 1988*
INXS/Cheap Trick/Ziggy Marley	27,810	\$477,435
Aerosmith/Guns N' Roses	19,473	\$329,908

Top Grossing Acts of 1987:	Attend.	Gross
Boston/Farrenheit	100,812	\$1,815,762 #1 Amphitheater Date of 1987*
Grateful Dead	80,835	\$1,140,794 #2 Amphitheater Date of 1987*
Motley Crue/Whitesnake	31,199	\$509,896 #10 Amphitheater Date of 1987*
Bon Jovi/Cinderella	30,892	\$467,417
Madonna/Level 42	21,988	\$445,606

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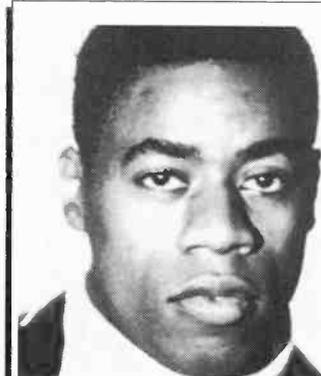
SKC N.Y. AWARDS

(Continued from page 37)

who got their career start at CBGB. Public Enemy's politicized raps earned its honors as group of the year and best rap artist, while "It Takes A Nation Of Millions To Hold Us Back" was chosen best rap album. The award for best debut group went to Living Colour. The Epic group also won best rock band and best major-label debut for "Vivid," while lead singer Corey Glover was cited as best debut male rock vocalist.

Other multiple-category winners included Al B. Sure!, whose "In Effect Mode" was picked as both best pop and R&B album; Patti Austin, a winner in the best-jazz-vocalist and best-jazz-album categories for "The Real Me"; and the members of 10,000 Maniacs, who took home awards for best video and best songwriting.

This year, for the first time, particular attention was paid to rising artists with four categories for unsigned talent. The winners included Gerry Devine, BMI new songwriter of the year; the Horse You Rode In On, SKC best unsigned band; Damn Cheetah, best unsigned metal band; and Lili Anel, SKC best unsigned artist. The unsigned talent will be showcased for major labels during this summer's New Music Seminar.



ROACHFORD

**NEW ON
THE CHARTS**

With his debut U.S. single, "Cuddly Toy (Feel for Me)," 23-year-old British singer Andrew Roachford joins the surge of new U.K. talent breaking ground on Billboard's Hot 100 chart. Along with such artists as Sam Brown, Waterfront, Neneh Cherry, and the Pasadenas, Roachford and his four-member band have crossed the Atlantic to gain a U.S. audience. As with his pop peers, Roachford enjoyed early success in Britain before crossing over to the States. "Toy" was a top five British hit and his eponymous debut album was certified gold there.

Roachford's break came when fellow U.K. sensation Terence Trent D'Arby noticed the singer's talent and persuaded CBS Records to sign him. He created a stir in the U.S. when he was chosen over Robert Palmer to perform on the "Twins" soundtrack.

Epic Records recently signed Roachford and plans to release his album in the U.S. later this month.

JIM RICHLIANO

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(3 Column Format)

... BLACK MUSIC
A Billboard Spotlight

Capitol Unwraps Gift-Set Plans Six Boxed CD Packages Due In May

This story was prepared by Bruce Haring and Geoff Mayfield.

NEW YORK Impressive CD sales racked up by warehouse stores like Price Club, Pace, and Cosco have led Capitol to develop a special line of boxed gift sets.

Six more Capitol gift CD sets will be out next month. The four-disk packages that will hit the streets May 2 include a set featuring four different James Bond soundtracks and a "best of the big bands" compilation, plus sets by Kenny Rogers, Steve Miller, Paul McCartney, and Anne Murray.

The new sets join previous boxes that were mined from the Beach Boys, Pink Floyd, Frank Sinatra, The Band, and Nat King Cole catalogs, all of them successful sellers during the past Christmas season. Additionally, Capitol plans to do a Christmas music gift set for the 1989 fourth quarter.

True to the nature and spirit of the project, the line is a low-cost venture for Capitol. The label simply picks four existing CD titles and packages them in a 12-by-12-inch cardboard box. The boxes are generic, with no copy dedicated to the specific artist or theme. Cut into the front of the box are four windows that reveal the enclosed CD titles.

"I think the key to it is the consumer can see the CD sitting in the package," says Larry Hathaway, director of catalog development for CEMA, Capitol's distributor. "With the Springsteen set and others, you couldn't see [the CDs], so you don't know if you're buying albums."

Hathaway says that Price Club's sales of the two-CD "The Beatles" album (often referred to as "the white album") inspired the Capitol venture. "They did such a good job with the

two-disk Beatles set, and it made sense that they would. The customer who walks in there is prepared to spend a lot of money," Hathaway explains.

"We got the idea to put some packages together that would do well there and with other accounts, so we came up with the five gift sets," Hathaway says. He adds that the packaging on the six gift boxes will change from the previous white boxes with red stripes to blue boxes with white stripes, "just to make it a year-round thing."

Capitol plans an advertising campaign for the gift boxes featuring some ad mats geared to different gift-giving holidays. "We'll be able to strip in Mother's Day, Father's Day, or Christmas," Hathaway says.

Prices on the various packages differ, but generally wholesale for 15% less than the four disks would cost if they were sold separately. Hathaway says the wholesale ranges from \$24-\$35, roughly translating to shelf price in the \$35-\$40 range. Point-of-purchase material is available in the form of backup cards, which come in single bin or double bin sizes.

Although the line was designed with warehouse clubs in mind, the titles are available to all accounts. Mainstream music merchandisers have done well with the boxes, says Hathaway, including some, like Tower Records, that were initially skeptical of the product's potential.

Hathaway relates that during the fourth quarter, Stan Goman, senior VP of retail operations for Tower, spotted the Capitol boxes at one of the chain's Northern California stores. "These things will never sell," Goman complained to his manager. A couple of weeks later, Goman saw the display was still full and said,

"See, I told you they wouldn't sell," to which the manager replied, "That's my third order."

The warehouse stores, with the notable exception of Price Club, do not buy directly from CEMA, Hathaway explains. At the National Assn. of Recording Merchandisers convention, he tried to entice rackjobbers to more aggressively pump the gift boxes at those types of outlets.

According to Hathaway, best-sellers from the first batch were Pink Floyd, Sinatra, Nat King Cole, The Band, and the Beach Boys. The Beach Boys' set included three double-LP CDs plus one regular-length disk, which adds up to more than 100 tracks, including a few repeats.

Palmer Video Opens First Audio Venture

NEW YORK Palmer Video of Union, N.J., will open its first audio store next month, and plans gradually to mix audio departments into its video ventures if the store is successful.

Peter Balner, president of the 160-store chain, says the first

New Palmer audio to be 'very hi-tech'

Palmer Audio will open at a former video site in Scotch Plains, N.J.

"We had an opportunity to move the video store to significantly larger quarters," Balner says. "[The new store] is being totally refitted. It'll be very hi-tech, and won't look like our video stores."

Cognizant of the successes racked up by other video/audio stores, Balner decided to launch the audio operation. The audio units will not be franchised, he says.

The 1,800-square-foot Palmer Audio will feature about 7,000 CDs and about 15,000-20,000 cassettes, the emphasis on hot-product depth. The store will not carry vinyl.

"We will rely on the expertise of two of our present video suppliers," Balner says. "In the beginning we'll feel our way around. Whatever they feel is the ticket for getting a successful audio store off the ground is what we'll do."

Balner adds, "The initial store is mainly to understand the business. The next opportunity will probably take place in a video store configuration. As to the time—there are no immediate plans, but if you pin me down, we would probably open our second stand-alone or video/audio store within the next three months."

Balner says the Scotch Plains audio store will have a big opening, but had not finalized details of the event at press time.

BRUCE HARING



With A Bullet. Warner Bros. rookies the BulletBoys took time from their tour with Cinderella to sign autographs at a new Warehouse store in Los Angeles. Shown, clockwise from front left, are the band's Lonnie Vencent, Marq Torien, Mick Sweda, and Jimmy D-Anda.

FOR WEEK ENDING APRIL 22, 1989

Billboard

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NEW AGE ALBUMS™

Compiled from a national sample of retail store sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	27	CRISTOFORI'S DREAM NARADA LOTUS 61021/MCA	DAVID LANZ
			★★ NO. 1 ★★ 27 weeks at No. One	
2	2	27	DEEP BREAKFAST MUSIC WEST MW-102	RAY LYNCH
3	4	11	WATERMARK Geffen 24233	ENYA
4	3	27	CHAMELEON DAYS PRIVATE MUSIC 2043	YANNI
5	7	5	WINDHAM HILL SAMPLER '89 WINDHAM HILL 1082	VARIOUS ARTISTS
6	5	27	OPTICAL RACE PRIVATE MUSIC 2042	TANGERINE DREAM
7	6	7	ISLAND NARADA EQUINOX N-63005/MCA	DAVID ARKENSTONE
8	10	11	WORLD DANCE GLOBAL PACIFIC ZK 40734/CBS ASSOCIATED	DO'AH
9	8	27	DOLPHIN SMILES GLOBAL PACIFIC ZK 40719/CBS ASSOCIATED	STEVEN KINDLER & TEJA BELL
10	9	27	NEVERLAND PRIVATE MUSIC 2036	SUZANNE CIANI
11	12	9	EVERY ISLAND SILVER WAVE SW 505/OPTIMISM	DANNY HEINES
12	11	27	RIVERS GONNA RISE PRIVATE MUSIC 2029	PATRICK O'HEARN
13	NEW ▶		DANCING WITH THE LION COLUMBIA OC 45154	ANDREAS VOLLENWEIDER
14	14	7	CELESTIAL NAVIGATIONS NOUVEAU A-683/K-TEL	CELESTIAL NAVIGATIONS
15	13	7	VANISHING POINT SONIC ATMOSPHERES 80023	DON HARRISS
16	17	23	THE NARADA COLLECTION NARADA 39100/MCA	NARADA ARTISTS
17	22	13	DUSK MUSIC WEST MW-132	JIM CHAPPELL
18	15	23	IMAGINARY ROADS WINDHAM HILL 1078	WILLIAM ACKERMAN
19	21	9	WINTER INTO SPRING ▲ WINDHAM HILL 1019	GEORGE WINSTON
20	20	9	INSIDE THE SKY SILVER WAVE SW 504/OPTIMISM	STEVE HAUN
21	23	13	LEGENDS NARADA LOTUS N61022/MCA	ERIC TINGSTAD & NANCY RUMBEL
22	RE-ENTRY		AFTER THE RAIN NARADA LOTUS 61020/MCA	MICHAEL JONES
23	19	19	PATHWAYS TO SURRENDER COLUMBIA FC-44225	CHRIS SPHEERIS
24	16	23	A WINTER'S SOLSTICE, VOL. II WINDHAM HILL 1077	WINDHAM HILL ARTISTS
25	24	27	DECEMBER ▲² WINDHAM HILL 1025	GEORGE WINSTON

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STRAIGHT FROM THE PAGES OF BILLBOARD!

Billboard



TOWER ANNOUNCES FIRST ALL-VINYL STORE

SACRAMENTO... Stan Goman, Vice President Of Insanity for MTS Corp., announced today that Tower would be opening a store devoted to vinyl configurations exclusively. Said Goman, "We're sick and tired of hearing about the 'death of vinyl,' so we decided to do something about it."

The first of the ultra modern all-vinyl locations will be opened on June 31 in Prague with a second slated for July in Minsk.

To which Gary Arnold responded, "next it will be shoe stores. We've run out of record chain possibilities so we figure shoe stores are wide open. Think of it... thousands of shoe stores to acquire. That should keep us busy for a few weeks."

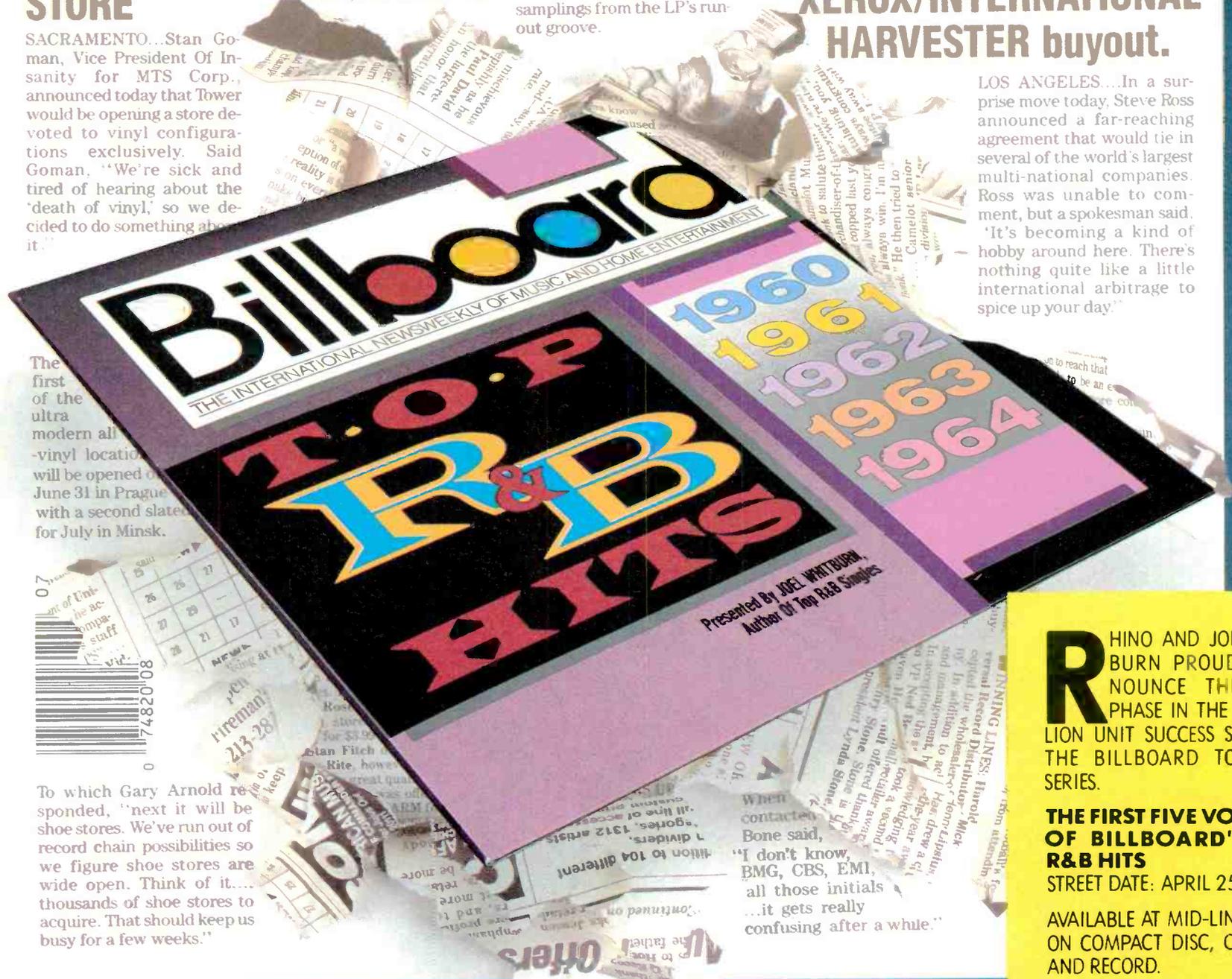
POLYGRAM ANNOUNCES 17TH DEF LEPPARD SINGLE

Mercury has announced the release of the 17th single from Def Leppard's "Hysteria" album. Chart ace, Joel Whitburn, has termed this

an unprecedented achievement, especially for an album that has only 12 cuts on it." The new track is said to consist of out-takes and samplings from the LP's run-out groove.

Warner Communications hints at a possible TIME/BMG/POLYGRAM/MITSUBISHI/MELODIA/XEROX/INTERNATIONAL HARVESTER buyout.

LOS ANGELES... In a surprise move today, Steve Ross announced a far-reaching agreement that would tie in several of the world's largest multi-national companies. Ross was unable to comment, but a spokesman said, "It's becoming a kind of hobby around here. There's nothing quite like a little international arbitrage to spice up your day."



RHINO AND JOEL WHITBURN PROUDLY ANNOUNCE THE NEXT PHASE IN THE 1.5 MILLION UNIT SUCCESS STORY OF THE BILLBOARD TOP HITS SERIES.

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Cro-Mags Cross Over; Reebok, Enigma Team Up

BY BRUCE HARING



CRO-MAGNIFICENT: A hard rain fell on the intersection of Avenue A and 7th Street as Grass Route made its way to the listening party for "Best Wishes," the new **Profile Records'** release from the **Cro-Mags**. The place? The appropriately informal **King Tut's Wah-Wah Hut** in New York, one of the city's first hardcore clubs.

Grabbing the proffered two-drink tickets, we elbowed in amid the black leather boys (and a few girls) at the bar and ordered the friendly **Rolling Rocks** being rolled by a spiky blond bartender, and then settled back to listen to "Best Wishes," which came cranking out of a pair of speakers

that reminded Grass Route of a beloved '72 Plymouth.

The verdict: The new album is very rude, not as fuzzy or fast, and should cement Cro-Mags' reputation as the possible next commercial crossovers from New York's hard set.

Making the scene were **Eddie from Leeway**, **Jimmy from Murphy's Law**, and **Steve Martin from Relativity's In-Effect** and **Agnostic Front** guitarist, along with staffers from **Frontier Booking and Profile**.

ADVANCE WORD: Two offerings from **Roadracer Records** crossed Grass Route's desk. Canadian band **Annihilator's** "Alice In Hell" breaks the speed-metal mold, combining power and beauty, topped by the acoustic guitar opening of "Crystal Ann" . . . **Crimson Glory's** "Transcendence" features semipainted faces on the band members, semi-innovative production, semimystical lyrics. It's semi-interesting. More info at 212-219-0301 . . . On the other hand, **Max Able's** "Somebody Spent Their Whole Life There" on **Sky Records** keeps you coming back with Able's insinuating vocal style. Offbeat but interesting, with "East Coast Bed" the standout cut. More info at 404-

873-6425 . . . **Nighthawks** singer/harmonicist **Mark Wenner** steps out on "Nothin' But," his solo debut for **Powerhouse Records**. Straight blues debut lacks the guitar muscle of the Hawks, but should hold interest for fans of roadhouse rock. More info at 703-534-9179 . . . Pop meets jazz fusion on **Mass Hypnosis**, the self-titled debut album from a Seattle band, released on its own custom label. Vocalist **Ava Chakravarti** strikes an **Edie Brickell**-esque chord on several cuts. More info from 206-632-0146.

SEEDS AND SPROUTS: Taking corporate sponsorship to new heights, **Enigma Entertainment** has engaged **Reebok International** as the official sponsor for the **Pine Brothers**, the company's basketball team. Reebok provides the team with equipment and merchandise in exchange for promotional considerations throughout the 1989 hoop season. The team competes in the Santa Monica, Calif., Cultural & Recreation league, and also schedules nonconference games with other industry teams. Interested teams should contact **Steven Petralia**, manager of business affairs, at 213-390-9969, extension 239 . . . **NAIRD** update: The **National Assn. of Independent Record Distributors & Manufacturers'** last-round ballots for the **1989 Indie Awards** should be arriving in the mail as we speak. Return ballots may be mailed back, or voted on at the

convention up through May 12 at 5 p.m. In other **NAIRD** news, three new panels have been added. Check out "Video Production," moderated by **Gary Himelfarb** of **RAS Records**; "Tip Sheets & Trade Publications," hosted by **Brad Paul** of **Rounder Records** and featuring a guest shot from Grass Route; and a question-and-answer forum.



Crowell Crows. Columbia artist Rodney Crowell, left, has been revving up sales with stops at music stores throughout several Southern states. Here he visits the grand opening of a new Disc Jockey shop in Nashville, an event sponsored by radio station WSIX and hosted by Ann Christman, right, the store's manager. (Photo: Beth Gwinn)

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ALBUM RELEASES

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

POP/ROCK

ARTCH
Another Return To Church Hill

♣ LP Metal Blade/CEMA 73405-1/NA
CA 73405-4/NA

CAPTAIN BEEFHEART & HIS MAGIC BAND
Trout Mask Replica

♣ CD Reprise 2-2027/NA

ANDREW DICE CLAY
Andrew Dice Clay

♣ LP Def American DEF-24214/NA
CA 4-24214/NA

CRIME & THE CITY SOLUTION
The Bride Ship

♣ LP Mute 7 71422/NA
CA 7 71422/NA

DEPECHE MODE
101

♣ LP Sire 1-25853/NA
CA 4-25853/NA

MORTON DOWNEY JR.
Morton Downey Jr. Sings

♣ LP Compose 9901-1/NA
CA 9901-4/NA

JERRY GARCIA
Garcia

CD Grateful Dead GDCD4003/NA

JERRY GARCIA ACOUSTIC BAND
Almost Acoustic

CD Grateful Dead GDCD4005/NA

THE GRATEFUL DEAD
Blues For Allah

CD Grateful Dead GDCD4001/NA

THE GRATEFUL DEAD
The Grateful Dead From The Mars Hotel

♣ LP Mobile Fidelity MFSL1-172/NA
CA MFSLC-172/NA

THE GRATEFUL DEAD
Wake Of The Flood

CD Grateful Dead GDCD4002/NA

JOY DIVISION
Closer

♣ LP Quest 1-25841/NA
CA 4-25841/NA

JOY DIVISION
Unknown Pleasures

♣ LP Quest 1-25840/NA
CA 4-25840/NA

DEE DEE KING
Standing In The Spotlight

♣ LP Sire 1-25884/NA
CA 4-25884/NA

KOOL G RAP & D.J. POLO
Road To The Riches

♣ LP Cold Chillin' 1-25820/NA
CA 4-25820/NA

MADONNA
Like A Prayer

♣ LP Sire 1-25844/NA
CA 4-25844/NA

PAT McCURDY & THE CONFIDENTIALS
The Good Life!

CA PMAC 10001/NA

UFO
Ain't Misbehavin'

♣ LP Metal Blade/CEMA 73404-1/NA
CA 73404-4/NA

BOB WEIR
Ace

CD Grateful Dead GDCD4004/NA

RICHARD YOUNGER
Blue Horses

LP Rebel Toy RTR 101/NA

ZULUS
Down On The Floor

♣ LP Slash 1-25828/NA
CA 4-25828/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.

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RETAIL TRACK



by Geoff Mayfield

EYES HAVE IT: Feisty indie label Rykodisc often tiptoes on the cutting edge, and its legacy includes several attempted packaging innovations. The Salem, Mass.-based logo has another trick up its sleeve with the CD version of the new **Mickey Hart/Airto/Flora Purim** album, "Dafos," part of its The World series.

Instead of using a CD booklet or inlay card, the jewel box houses a fold-out sheet that measures 9 1/2-by-18 3/4 inches. There's a ying and a yang to this idea, and I am curious to find out what consumer reaction will be.

The obvious benefit offered by the new Ryko device is the ability to present the consumer with large-size print, a detail that has too often been overlooked in the CD biz. After all, with the universe of CD owners still representing no more than 15% of U.S. households, and the price of software remaining on the high end of the spectrum, there are a lot of folks in their 30s, 40s, and older in the CD public—and lots of those folks don't see as well as they used to. Too often, record companies overlook this demographic detail and design their CD booklets with type size as small as a contract's fine print.

Several of the **MCA Impulse** reissues that came out late last year were particularly irritating. In an obvious expense-saving measure, the label simply reduced the titles' old 12-by-12-inch LP art. The last time I had my eyes checked, they measured better than 20/20 (knock on wood), but even I needed the assistance of a magnifying glass to read some of those tiny Impulse liners.

The down side to Ryko's method is that, like a road map, the fold-out requires that you fold the sheet back into place in an exact manner. When folded, the sheet ends up being a bit fatter than a booklet, which will doubtless lead to wear and tear as it's slid in and out of the box.

There's also a risk that the fickle consumer may perceive the fold-out as being a cheaper product than the booklet—a concern proved legitimate a few years ago by the underwhelming reaction that first greeted the **AGI**-designed Digi-Pak. At any rate, Ryko deserves a pat on the back for stepping out with this attempt to create some added graphic sizzle—not to mention liner notes that are large enough to read.

WHILE WE'RE ON THE SUBJECT of packaging innards, I'm noticing more labels going to a coated, heavy-stock paper for their CD inserts and booklets. Two titles from the Rykodisc/The World release that included the aforementioned "Dafos" CD used the glossier stock; **Blue Note** and new jazz indie **Chesky** are using it, too. I'm not sure what added cost this represents, but the upgraded paper does lend a desired touch of elegance that some consumers will notice and appreciate.

BY THE NUMBERS: Now that speculation is ripe that **Sears** might expand the space it devotes to music and video product through leased departments in as many as 650 locations (Billboard, April 8), what about those rumors that swirled during the fourth quarter that suggested the department store giant would pull the plug on prerecorded entertainment? Well, to prove that **Billboard**—and other business journals—weren't batty, please note that **Sears** says it now has some 450 music departments, compared to the 550 that were in operation in November when the bail-out rumors were ripe (Billboard, Nov. 19).

KEEP YOUR FINGERS CROSSED for **Max Silver**—*(Continued on page 52)*



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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	4	3	MADONNA LIKE A PRAYER	SIRE 2-25844/WARNER BROS.
2	2	1	7	FINE YOUNG CANNIBALS THE RAW & THE COOKED	I.R.S. D-6273/MCA
3	3	2	24	TRAVELING WILBURYS TRAVELING WILBURYS	WILBURY 2-25796/WARNER BROS.
4	5	6	9	STONE LOC LOC-ED AFTER DARK	DELICIOUS VINYL CCD 3000/ISLAND
5	4	3	10	ROY ORBISON MYSTERY GIRL	VIRGIN 2-91058
6	6	5	8	ELVIS COSTELLO SPIKE	WARNER BROS. 2-25848
7	7	8	11	LIVING COLOUR VIVID	EPIC EK 44099/E.P.A.
8	8	9	12	ENYA WATERMARK	GEFFEN 2-24233
9	10	11	11	DEBBIE GIBSON ELECTRIC YOUTH	ATLANTIC 2-81932
10	9	7	7	MIKE + THE MECHANICS LIVING YEARS	ATLANTIC 2-81923
11	15	12	13	LOU REED NEW YORK	SIRE 2-25829/WARNER BROS.
12	21	—	2	BONNIE RAITT NICK OF TIME	CAPITOL C2 91268
13	11	13	10	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
14	24	—	2	JODY WATLEY LARGER THAN LIFE	MCA MCAD 6276
15	13	15	22	R.E.M. GREEN	WARNER BROS. 2-25795
16	14	17	6	XTC ORANGES AND LEMONS	GEFFEN 2-24218
17	23	—	2	MILLI VANILLI GIRL YOU KNOW IT'S TRUE	ARISTA ARCD 8592
18	12	14	11	COWBOY JUNKIES THE TRINITY SESSION	RCA 8568-2-R
19	29	—	2	ANDREAS VOLLENWEIDER DANCING WITH THE LION	COLUMBIA CK 45154
20	20	18	59	GUNS N' ROSES APPETITE FOR DESTRUCTION	GEFFEN 2-24148
21	16	16	28	BOBBY BROWN DON'T BE CRUEL	MCA MCAD 42185
22	19	19	5	MELISSA ETHERIDGE MELISSA ETHERIDGE	ISLAND 2-90875/ATLANTIC
23	18	20	8	SOUNDTRACK BEACHES	ATLANTIC 2-81933
24	17	10	23	EDIE BRICKELL & NEW BOHEMIANS SHOOTING RUBBERBANDS AT THE STARS	GEFFEN 2-24192
25	25	27	5	GIPSY KINGS GIPSY KINGS	MUSICIAN 2-60845/ELEKTRA
26	NEW	1	1	THE NEVILLE BROTHERS YELLOW MOON	A&M CD 5240
27	NEW	1	1	ROXETTE LOOK SHARP!	EMI CDP 7-91098
28	27	21	29	BON JOVI NEW JERSEY	MERCURY 836 345-2/POLYGRAM
29	NEW	1	1	TOM TOM CLUB BOOM BOOM CHI BOOM BOOM	SIRE 2-25888/REPRISE
30	28	22	25	ANITA BAKER GIVING YOU THE BEST THAT I GOT	ELEKTRA 2-60827

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Latin Sections Key To New Market Seminar Suggests Retailer Strategies

BY JIM BESSMAN

NEW YORK Special Latin sections in video stores can help awaken "the sleeping giant of the Hispanic market," according to participants at the New York Home Video Show's "How To Create A Profitable Latin Section" panel.

The March 30 session suggested that an ongoing commitment to the growing Spanish-speaking population could pay off handsomely, not only in a steady stream of returning customers but in positioning one's store in the future video retail

scene.

"Latinos are the most loyal customers in the world," said Rafael Rivera, GM of Media Home Entertainment's Latin tape line, Condor Video. "They are the highest renters. You need to make a commitment [to] continually supply customers with updated releases, both in subtitles and original Spanish films."

According to Rivera's data, U.S. Hispanic consumers spent approximately \$160 billion last year. Noting 62% total VCR penetration (in more than 3.5 million households), and

73% in homes with children, Rivera saw video as the "perfect vehicle" for the entertainment-hungry, family-oriented group.

Rivera further noted that the average 10-11 video rentals per month among Hispanic customers is virtually double that of the general population's six-seven. But, he stressed that 85% want to maintain their heritage, culture, and language.

"If Latinos come to a store and see 'Rambo' and see that it's subtitled in Spanish, they'll go for that film," he said.

The key to cracking the Latin market, then, is to provide the right type and format of titles, and then to market them appropriately. Rena Ronson, Rox-Lorber Associates' director of Latin American and Spanish sales and marketing, pointed out that the 20 million Hispanics in the U.S. represent numerous subgroups based on nationality, each looking for "home-grown" product to stay in touch with their country-

(Continued on next page)



Berger Time. Dolly Parton and John Madden are among those who have traversed the U.S. in customized buses; now Rentrak chairman Ron Berger is barnstorming on the PPT Express. On March 2, Berger and his pay-per-transaction distribution company began their third—and longest—road trip, offering the Rentrak sales pitch in 59 cities over a 60-day span. Rolling, from left, are Michael Lightbourne, national director of sales and marketing; Berger; Marty Graham, director of product development; and Fergus O'Scannalain, VP of operations.

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
THE ACCUSED (R) Jodie Foster Paramount/NA	4/19/89 (5/3/89)	\$28.3 (930)	Poster, Standee, Promo Cas- settes, Kit
CRIME ZONE (R) David Carradine MGM/UA/\$79.95	4/27/89 (5/16/89)	NA (NA)	Poster
FULL MOON IN BLUE WATER (R) Gene Hackman, Teri Garr Media/\$89.95	4/19/89 (5/3/89)	\$0.3830 (56)	Poster, Mobile/ Counter- cards
THE IRON TRIANGLE (R) Beau Bridges, Haing S. Ngor IVE/\$89.95	4/19/89 (5/11/89)	NA (NA)	Poster, Self- sheets, Admats
LAIR OF THE WHITE WORM (R) Amanda Donohoe Vestron/\$89.98	4/19/89 (5/10/89)	\$0.7221 (32)	Poster
MADAME SOUSATZKA (PG-13) Shirley MacLaine MCA/\$89.95	4/19/89 (5/11/89)	\$3.2 (123)	Poster

* INFORMATION FURNISHED BY VIDEO FORECASTER.

OTHER TITLES

CONSENTING ADULTS Marlo Thomas, Martin Sheen King Bee/\$14.95 Prebook cutoff: 12/19/89; Street: 5/11/89	OVIDE AND THE GANG Animated Celebrity/\$39.95 Prebook cutoff: 4/18/89; Street: 5/2/89
DOWN & DIRTY Nino Manfredi, Francesco Anniballi Cinemathèque/\$59.95 Prebook cutoff: 4/19/89; Street: 5/3/89	RINGLING BROS. AND BARNUM & BAILEY CIRCUS: THE GREATEST ANIMAL ACTS OF ALL TIME, PART II Documentary Family/\$14.95 Prebook cutoff: 12/19/89; Street: 5/11/89
FOOFUR: HE AIN'T NOTHIN' BUT A HOUND DOG! Animated Celebrity/\$39.95 Prebook cutoff: 4/18/89; Street: 5/2/89	RINGLING BROS. AND BARNUM & BAILEY CIRCUS: THE MOST ASTOUNDING CIRCUS ACTS OF ALL TIME Documentary Family/\$14.95 Prebook cutoff: 12/19/89; Street: 5/11/89
THE FROG PRINCE Children Hi-Tops/\$14.95 Prebook cutoff: 4/19/89; Street: 5/3/89	SNOW WHITE AND ROSE RED Children Hi-Tops/\$14.95 Prebook cutoff: 4/19/89; Street: 5/3/89
GALAXY HIGH SCHOOL: WELCOME TO GALAXY HIGH Animated Family/\$39.95 Prebook cutoff: 12/19/89; Street: 5/11/89	TEENAGE MUTANT NINJA TURTLES: THE SHREDDER IS SPLINTERED Animated Family/\$14.95 Prebook cutoff: 12/19/89; Street: 5/11/89
GHOSTBUSTERS: PRIME EVIL AND HIS ALL Animated Celebrity/\$39.95 Prebook cutoff: 4/18/89; Street: 5/2/89	THROUGH NAKED EYES Pam Dawber, David Soul Media/\$79.95 Prebook cutoff: 4/19/89; Street: 5/3/89
JUST FOR KIDS ALL STAR THEATRE Animated Celebrity/\$39.95 Prebook cutoff: 4/18/89; Street: 5/2/89	

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), prebook cutoff, ship date, box-office gross, and suggested list price (if available)—to Video Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

FOR WEEK ENDING APRIL 22, 1989*

Billboard

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TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
			Compiled from a national sample of retail store sales reports.		
			★ ★ NO. 1 ★ ★		
1	1	27	CINDERELLA Walt Disney Home Video 410	1950	26.99
2	2	79	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
3	5	25	TEEN MUTANT NINJA TURTLES: HEROES... Family Home Entertainment 23978	1988	14.95
4	6	186	DUMBO ◆◆ Walt Disney Home Video 24	1941	29.95
5	4	130	SLEEPING BEAUTY ◆ Walt Disney Home Video 476	1959	29.95
6	7	10	TEEN MUTANT NINJA TURTLES: HOT RODDING... Family Home Entertainment 23980	1989	14.95
7	3	149	ALICE IN WONDERLAND ◆◆ Walt Disney Home Video 36	1951	29.95
8	8	44	MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 690	1988	14.95
9	10	149	WINNIE THE POOH AND TIGGER TOO ◆ Walt Disney Home Video 64	1974	14.95
10	11	17	THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Prod. Inc./Worldvision Home Video 1119	1987	29.95
11	9	83	AN AMERICAN TAIL ◆ Amblin Entertainment/MCA Home Video 80536	1986	29.95
12	15	4	BUGS AND DAFFY WARTIME CARTOONS MGM/UA Home Video M201494	1989	19.95
13	14	145	WINNIE THE POOH AND THE BLUSTERY DAY ◆ Walt Disney Home Video 63	1968	14.95
14	19	98	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
15	13	24	RAFFI IN CONCERT WITH THE RISE & SHINE BAND ◆ Troubadour Records Ltd./A&M Video VC6179	1988	19.98
16	12	135	WINNIE THE POOH AND THE HONEY TREE ◆ Walt Disney Home Video 49	1965	14.95
17	20	128	THE SWORD IN THE STONE ◆ Walt Disney Home Video 229	1963	29.95
18	18	26	THE THREE CABALLEROS Walt Disney Home Video 411	1945	29.95
19	17	2	BUGS BUNNY CLASSICS MGM/UA Home Video M201497	1989	14.95
20	16	11	TEEN STEAM J2 Communications J20029	1988	19.95
21	25	3	BUGS BUNNY'S HARE-RAISING TALES Warner Bros. Inc./Warner Home Video 11831	1988	14.95
22	21	4	BUGS BUNNY IN KING ARTHUR'S COURT Warner Bros. Inc./Warner Home Video 11850	1977	14.95
23	22	42	DISNEY'S SING ALONG SONGS: YOU CAN FLY! Walt Disney Home Video 662	1988	14.95
24	23	44	MICKEY AND THE BEANSTALK Walt Disney Home Video 691	1988	14.95
25	24	11	DINOSAURS, DINOSAURS, DINOSAURS Twin Tower Video	1988	14.95

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◆ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles.

Seminar Explores Space-Conscious Sales Techniques

NEW YORK Underutilizing space is like throwing money down the drain, retailers were told at the New York Home Video Show's March 30 "In-Store Merchandising" seminar.

And existing wall space is by no means the only display space that can be utilized, they heard.

"If there isn't enough wall space, use an old standee," said moderator Lori Van Meter, national merchandising manager of CBS/Fox Video, who suggested papering outdated display pieces with new movie posters, or promoting secondary titles that are lacking posters with distributor sell sheets.

Another space-saving merchandising tool is the video preview trailer, which Jed Horovitz, head of the preview-tape service Video Pipeline Inc., understandably boosted as an effective means of creating consumer interest and demand.

"People yawn automatically when they walk in," said Horovitz, charging that most video stores look like high school libraries. He suggested that previews screened on in-store monitors would arouse customers' take-out tendencies, and pointed to a survey of Video Pipeline subscribers who said rentals and sales were significantly increased by the service.

Horovitz offered several tips on getting the most from preview tapes, including frequent, day-parted rotation for the sake of variety and the ability to suitably target distinct demos that shop the store at different times. He encouraged the programming of long-play preview tapes featuring a wide range of titles, especially B titles. Constant subtitled with the movie title is a must, he said, while

(Continued on page 50)

LATIN VIDEO SECTIONS

(Continued from preceding page)

of-origin and identity.

"There will always be strength in selling 'home' product in the U.S.," Ronson said, adding that such desirable U.S. product as action-oriented adventure films aid immensely in assimilating native Hispanics into the U.S. mainstream.

Regarding product format, Rivera said that original-language titles work best, depending, of course, on the nationality of the clientele. He added that subtitled U.S. films were generally preferable to dubbed, as Latin film audiences are used to viewing subtitled U.S. movies.

Most important, though, is for re-

'Latinos are the most loyal customers and highest renters'

tailers to merchandise Latin product apart from other foreign film titles in special sections.

"Give the customer the opportunity to see the same thing he can get in the Anglo [video] market," said Rivera, displaying Condor posters and related point-of-purchase materials, including a sign saying, "Here we rent films in Spanish." He said that a Latin section containing 30-40 films could be created at a cost of \$1,000-\$1,200.

"Hispanics are the highest renters," said Rivera. "You need to make a commitment where you're continually supplying customers with updated releases, both in subtitled and original Spanish films."

Speaking from the audience, Conrado Gonzalez, VP of metro New York's Taurus Sound & Video audio/video distributor, noted that his Hispanic video market was rapidly expanding, both to mom-and-pop record stores and to major video chains like Blockbuster and Palmer Video. He said that in light of shelf-space problems in small New York-area outlets that carry Hispanic product, a buy-back program has been put in effect to encourage adding five new titles weekly.

Eddie Rodriguez, A.I.P. Home Video VP of alternative markets, also speaking from the audience, cited his company's product giveaways as further Hispanic market stimulus by suppliers.

By increasing involvement in Hispanic video, dealers can also prepare for a maturing video marketplace. Noting that the initial "novelty" of home video has faded, panel moderator Claire Tamarelle, who heads foreign-film video distributor Tamarelle's International Films, said that chains like Blockbuster are now aware of the market for Hispanic and foreign film titles in general.

"The consumer base has become more sophisticated," she said, adding that video customers are no longer looking solely for A movie titles. "If the major chains are taking the initiative to successfully explore Hispanic video in their stores, [independent retailers] should consider doing the same if they don't want to be eaten up a year or so down the road."

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MERCHANDISING SEMINAR

(Continued from page 48)

custom programs should be considered for big chains—particularly those that loan out trailers to consumers.

Things to avoid include playing an entire movie or running studio-supplied promos that often contain trade info. Also inadvisable is having a monitor in clerks'-eye view, a practice that Michael Pollack, director of national accounts for the Video Store chain, jokingly noted leads to clerks learning how to read lips and then leaving to work elsewhere.

Earlier, Pollack got laughs by deadpanning his certainty that all retailers present in the audience were well-served by their vendors with point-of-purchase. Van Meter, with the help of local CBS/Fox merchandiser Jason Russo, offered evidence that at least her company is actively aiding dealers. Russo's demonstration of posterizing techniques advertised the company's Merchant-wise program, whereby 40 field merchandisers each cover 100 stores on a monthly basis.

Peter Margo, VP of the New Jersey-based Palmer Video chain, said that the CBS/Fox program worked so well there that Palmer has now hired its own full-time display person as well as an in-store merchandiser. It is also continuing special promotions on B titles, following a successful CBS/Fox campaign on "Slam Dance."

Caving in to CBS/Fox's "Slam Dance" enthusiasm, Palmer tested the title last year from March through July in two superstores. The outlet that was heavily merchandised and carried 10 copies turned a \$1,249 profit, while the one with only four copies on hand and no in-store presence showed a \$337 profit.

"It shocked the heck out of me and opened my eyes," said Margo, who has since similarly experimented with "Legally Yours," "Anguish," and "Bad Dreams" ("It wasn't!" said Margo of the last-named film). Thus, Palmer has just launched Palmer Video's Hidden Treasures, a monthly promotion highlighting four secondary titles (current ones are CBS/Fox's "Last Rites," International Video Entertainment's "Watches," Orion Home Video's "Dominick And Eugene," and MCA Home Video's "They Live") with heavy in-store and newsletter reinforcement and three-to-five times the normal order.

Noted Margo: "If we push these titles to our customers, we get additional revenues and an advantage over the competition because we all have 'Big' and 'A Fish Called Wanda.'"

But Pollack, upon discovering that only two in the audience had put up displays related to the Oscars, criticized his fellow retailers for not taking full advantage of other available promotional opportunities. The co-founder of New York's New Video chain—which has since been absorbed by the Video Store—said that it was a "pain in the ass" for a five-store chain to seek and obtain p-o-p and other support from suppliers.

"Go meet them," he suggested. "Then you can sort of 'bug' them about things." **JIM BESSMAN**



4

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Screenplay by Ronald Bass and Barry Morrow

Religious Vids Reach Beyond Usual Outlets

BY JIM BESSMAN

NEW YORK "Opportunity" was the key word at the New York Home Video Show seminar "The Religious Marketplace" on March 29.

Religious-themed product suppliers sketched a picture of a young genre that heretofore has been limited mostly to religion-oriented sales venues. With video retailers trending toward a "family" characterization, however, religious videos have a greater potential of reaching beyond the traditional ecclesiastical outlets.

"Chains are trying to define themselves as 'family chains,'" said moderator Tim Frye, founder of consulting firm Frye Associates. Pointing to a Blockbuster Video test of religious video sections, Frye predicted that religious tapes will enter the mainstream video marketplace as video retailers evolve toward a "family value-oriented" character.

Frye noted, however, that religious videos are manufactured, distributed, and sold through a "complicated" network of mostly small companies and strictly church-affiliated retail channels. Robert Murphy, video coordinator for Spring Arbor Distributors, one of the leading Christian product wholesalers, cited only four "impact players" out of the approximately 100 Christian video companies: Mark IV Pictures, Sparrow Corp., Tyndale Publishing House, and Word Inc.

More significantly, Murphy estimated that only 40%, or slightly more than 2,000, of Spring Arbor's 6,500 Christian bookstore/retail accounts—the outlets where Christian videos are most available—rent videos. The typical outlet has a sales inventory ranging from 75-250 titles.

"Depth and breadth of copy aren't issues," said Murphy. "If you get the title in the store you're doing a good job."

Once the product is established, though, it's likely to last much longer than general marketplace titles. Murphy reported that unlike typically short-lived secular video titles, videos that are a year old or older make up 60% of the current Christian product demand. He added that many such titles are between 2 and 4 years old.

"The one word for the Christian bookstore market is 'opportunity,'" Murphy continued, stressing the need for a wide-scale market plan using such traditional sell-through mechanisms as point-of-purchase materials, return allowances, and co-op dollars. Of the estimated 600-700 stores that now sell Christian video, Murphy said 20% of those outlets account for 80% of the sales.

Murphy placed the video slice of the total Christian bookstore pie at between 2% and 5%. Bill Hearn, senior VP of marketing for the Christian audio/video product distributor Sparrow Corp., said that the video part of Sparrow's predominantly music audio product business had doubled in the last year to 14% and predicted a growth to 25% over the next three years.

Noting that his current 90-title vid-
(Continued on page 55)

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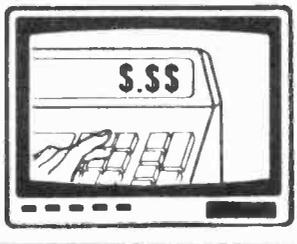
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- 1931 CIMARRON \$29.95*
- 1932 GRAND HOTEL \$79.95*
- 1935 MUTINY ON THE BOUNTY \$19.95*
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- 1937 THE LIFE OF EMILE ZOLA \$29.95**
- 1939 GONE WITH THE WIND \$89.95*
- 1942 MRS. MINIVER \$29.95*
- 1943 CASABLANCA \$29.95**
- 1951 AN AMERICAN IN PARIS \$19.95*
- 1955 MARTY \$29.95*
- 1958 GIGI \$19.95*
- 1959 BEN-HUR \$29.95*
- 1960 THE APARTMENT \$19.95*
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STORE MONITOR



by Earl Paige

MOM 'N POPS VS. CHAINS: Early indications, as **American Video Assn.** members descended on New Orleans for the group's annual soiree, April 13-16, are that the uppermost topic continues to be survival in the face of increasing competition.

"It depends on who you talk to, because some people will say the mom-and-pops are dropping like flies," says **Tom Daugherty**, owner of two **North of Hollywood** stores in Hayden Lake, Idaho, and interim AVA chairman who also heads the Spokane, Wash., chapter of **Video Software Dealers Assn.** chapter. In business almost five years, Daugherty says, "We don't feel the presence of **Blockbuster** in the Pacific Northwest yet. We have some **National Video** stores, and we realize what the National and **West Coast Video** merger means—they will become stronger. Another effect I see is that many small chains are positioning to be acquired. But it's a different world out there these days. Stores aren't selling for the big chips. All your blue sky, your good will—that's out the window. These chains are very savvy and aggressive when they come in and look you over."

Competition is coming not just from the specialty chains either, say AVA leaders. "Most competition around us is coming from convenience stores and grocery stores," says **Bill Mitchell**, owner of two 8-year-old **Tapes To Go** near Akron, Ohio, and an AVA director. "I used to see no video stores when I would drive the 25 miles between the stores. Now I count 12 places that

have video rental. Most have almost no selection, but there are so many of these type of outlets."

Many AVA stores are relatively isolated from large population centers where the chains concentrate, but the convenience stores are everywhere, says **Mike Sell**, who just resigned from a board post. Sell, a newspaper publisher in tiny Monroe City, Mo., says he got into video "because a friend came to me with the opportunity." He says he sold his interest in **Venture Video** because of an attractive offer and will continue with the paper.

Because AVA has stressed the sale of accessories and hardware since the time it was founded by **John Power** in 1980, many AVA members have diversified, indicates veteran director **Nate Sherer**, owner of 6-year-old **Video Corner** in suburban Pittsburgh. Sherer has a video production company, too. "It started out as a spinoff but it just kept growing," says Sherer, who spends more time at the new business but is only 10 minutes from the store "and am in there everyday," he adds.

As AVA convened, directors—and Power especially—say membership has stabilized (*Billboard*, April 15). In the past year, a new 18,000-square-foot headquarters building opened in Chandler, Ariz., a Phoenix suburb. "We're much more efficient," says Power, because the facility was designed for AVA's needs whereas the old Mesa headquarters just sprawled out over the years as the buying group expanded.

WHOLESALE KUDOS: In an unusual gesture, **RCA/Columbia Pictures Home Video** is taking out trade ads to salute its distributors' job with "Willow." In the ad from RCA/Columbia, which has drawn steady fire on its restricted distribution program, each wholesale firm's president is pictured: **David Bronstad, Best Video; Marty Gold, Artec Inc.; Sidney Greenberg, Bellevue Home Entertainment; Glen Greene, Video Trend; Barry Haugen, BMG Music Canada; J.D. Mandelker, Sight & Sound; Bob McCloskey, Video One; Gary** (Continued on page 54)

RETAIL TRACK

(Continued from page 45)

man, the founder of stalwart Washington, D.C., web **Waxie Maxie**. At press time, Silverman, the father of current chain president **Mark Silverman**, was still in Washington Hospital Center, recovering from heart surgery that he underwent in late February. VP/GM **David Blaine** reports the elder Silverman appears to be "well on the way to recovery" following an additional minor surgical procedure March 3.

FAST TRACK: A fresh catalog of CD accessories is available from Stamford, Conn.-based **Bear Distributing Co.** You can land one free via their toll-free number, 800-777-1822 . . . **Ted Higashioka**, former sales maven for the jazz division at MCA, has landed at **California Record Distributors** as VP of marketing . . . Rochester, N.Y., instrument-and-record combo **House Of Guitars** and **Armand Schaubroeck**, the store's camera-shy owner, hosted an in-store by EMI cruncher **Queensryche**. Schaubroeck says that afterward, Queensryche tour mate **Metallica** shopped the store for vintage instruments.

SPACE SAVERS: **Browser Display Systems**, a division of **Chicago One Stop**, is in the process of adding a new CD merchandising system to its existing line of video browsers.

In a nutshell, both the audio and video systems provide the dealer with plastic sleeves, which allow for space-efficient display of titles with behind-the-counter storage for the live product. In the video system, stores place a folded copy of the video box in the sleeves. The new CD browsers are designed to carry the CD booklet and permit 400 titles to be displayed in 2 square feet of space . . . A kind word of warning, however, for anyone who is considering the CD Browser system, the **Lift Display** system, or any other scheme that takes live disks off the sales floor. These methods may spell some relief as far as theft prevention, but they also carry a price, since **CBS** charges its accounts \$1 for any CDs that are returned without

the 6-by-12-inch longbox intact.

Why? Because **Paul Smith**, the distributor's senior VP of marketing and sales, loves open display of product. And he thinks having the complete package on the selling floor leads to more impulse purchases than might occur in the systems described above, which necessitate the extra step of having the sales clerk grab the live disk for the customer. In Smith's mind, if a merchandising scheme is theft-proof, it's also likely to be sales-proof.

TAKING OFF: In March, Washington, D.C.-chain **Kemp Mill Records** went Airborn, joining the ranks of retail chains that have organized campaigns on behalf of developing talent. The promotion borrows many tricks that have been used by other retailers.

Each month, the 31-store network picks 10 titles, chosen from all musical genres. Signs bearing Kemp Mill's Airborn logo draw attention to a special product display, and there is a two-color Airborn newsletter that features bios, pricing, album-cover minis, and photos. Airborn CDs are typically priced at \$10.99 or \$11.99; tapes and LPs at \$5.99 or \$6.99. The campaign also promises print and radio support . . . In a related campaign, Kemp Mill has pacted with continuous-music station **WPGC** Washington to promote a Pick Artist Of The Week. The artist, and even the label, are identified on air each time the featured selection is played. Kemp Mill chips in a 12-spot buy, while the station antes up two dozen 20-second promotional announcements. Special WPGC signage anchors the in-store product display.

Retail Track is looking for your news—and your predictions of which four teams will emerge as Major League Baseball's 1989 divisional champs. Call Geoff Mayfield at 212-536-5240, or fax him at 212-536-5358.

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STORY BY DHANI LIPSUIS & LARRY RATTNER & BENJAMIN RUFFNER AND ALAN B. MCELROY
SCREENPLAY BY ALAN B. MCELROY PRODUCED BY PAUL FREEMAN EXECUTIVE PRODUCER MOUSTAPHA AKKAD DIRECTED BY DWIGHT H. LITTLE
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Curly, But No Moe. Curly Neal, center, long one of the stars of the Harlem Globetrotters exhibition basketball team, made a stop at Tower Video on Sunset Boulevard in Los Angeles to promote the Fries Home Video tape "Harlem Globetrotters: Six Decades Of Magic." Joining him are Linda Chan, left, Fries Western regional marketing director, and Gayle Boswell, Tower Video regional manager.

As seen in **TIME** Magazine.

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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	1	6	A FISH CALLED WANDA	CBS-Fox Video 4752	John Cleese Jamie Lee Curtis	1988	R
2	2	10	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R
3	7	3	CROCODILE DUNDEE II	Paramount Pictures Paramount Home Video 32147	Paul Hogan Linda Kozlowski	1988	PG
4	4	6	MIDNIGHT RUN	Universal City Studios MCA Home Video 80810	Robert De Niro Charles Grodin	1988	R
5	3	6	BIG BUSINESS	Touchstone Pictures Touchstone Home Video 605	Bette Midler Lily Tomlin	1988	PG
6	11	2	BIG	CBS-Fox Video 4754	Tom Hanks	1988	PG
7	6	6	MARRIED TO THE MOB	Orion Pictures Orion Home Video 8726	Michelle Pfeiffer Matthew Modine	1988	R
8	5	10	BULL DURHAM	Orion Pictures Orion Home Video 8722	Kevin Costner Susan Sarandon	1988	R
9	18	3	PUNCHLINE	RCA/Columbia Pictures Home Video 6-25010	Sally Field Tom Hanks	1988	R
10	9	3	CLEAN AND SOBER	Warner Bros. Inc. Warner Home Video 11824	Michael Keaton Kathy Baker	1988	R
11	15	2	BETRAYED	MGM/UA Home Video M800945	Debra Winger Tom Berenger	1988	R
12	8	11	THE DEAD POOL	Warner Bros. Inc. Warner Home Video 11810	Clint Eastwood	1988	R
13	10	10	THE PRESIDIO	Paramount Pictures Paramount Home Video 31978	Sean Connery Mark Harmon	1988	R
14	14	3	MOON OVER PARADOR	Universal City Studios MCA Home Video 80802	Richard Dreyfuss Raul Julia	1988	PG-13
15	12	4	IRON EAGLE II	IVE 63258	Louis Gossett Jr.	1988	PG
16	13	13	YOUNG GUNS	Morgan Creek Productions Vestron Video 5267	Emilio Estevez Kiefer Sutherland	1988	R
17	20	21	THREE MEN AND A BABY	Touchstone Pictures Touchstone Home Video 658	Tom Selleck Steve Guttenberg	1987	PG
18	16	14	RED HEAT	IVE 66057	A. Schwarzenegger James Belushi	1988	R
19	17	12	THE GREAT OUTDOORS	Universal City Studios MCA Home Video 80811	Dan Aykroyd John Candy	1988	PG
20	25	4	MESSENGER OF DEATH	Cannon Films Inc. Media Home Entertainment M012022	Charles Bronson	1988	R
21	19	6	HERO AND THE TERROR	Cannon Films Inc. Media Home Entertainment M012020	Chuck Norris Steve James	1988	R
22	21	8	THE GOOD MOTHER	Touchstone Pictures Touchstone Home Video 610	Diane Keaton	1988	R
23	24	5	FEDS	Warner Bros. Inc. Warner Home Video 11828	Rebecca DeMornay Mary Gross	1988	PG-13
24	22	8	CADDYSHACK II	Warner Bros. Inc. Warner Home Video 11791	Jackie Mason Chevy Chase	1988	PG
25	23	7	POLTERGEIST III	MGM/UA Home Video M800940	Tom Skerritt Nancy Allen	1988	PG-13
26	36	2	PLATOON LEADER	Cannon Films Inc. Media Home Entertainment M012011	Michael Dudikoff	1988	R
27	27	9	WAXWORK	Vestron Pictures Inc. Vestron Video 5290	Zach Galligan Deborah Foreman	1988	NR
28	30	3	THE BIG BLUE	RCA/Columbia Pictures Home Video 6-25008	Jean-Marc Barr Rosanna Arquette	1988	PG
29	26	14	THE UNBEARABLE LIGHTNESS OF BEING	Orion Pictures Orion Home Video 8721	Daniel Day-Lewis Juliette Binoche	1988	R
30	29	4	BLACK EAGLE	Imperial Entertainment 1802	Sho Kosugi Jean Claude Van Damme	1988	R
31	28	4	IMAGINE: JOHN LENNON	Warner Bros. Inc. Warner Home Video 11819	John Lennon Yoko Ono	1988	R
32	33	8	ELVIRA MISTRESS OF THE DARK	New World Entertainment New World Video A88002	Elvira	1988	PG-13
33	NEW		MAC AND ME	Orion Pictures Orion Home Video 8728	Christine Ebersole Jonathan Ward	1988	PG
34	40	16	SHORT CIRCUIT 2	Tri-Star Pictures RCA/Columbia Home Video 6-27008	Fisher Stevens Michael McKean	1988	PG
35	31	15	BLOODSPORT	Cannon Films Inc. Warner Home Video 37062	Jean Claude Van Damme	1988	R
36	38	20	STAND AND DELIVER	Warner Bros. Inc. Warner Home Video 11805	Edward James Olmos Lou Diamond Phillips	1988	PG
37	34	3	TRACK 29	Cannon Films Inc. Cannon Video 31031	Theresa Russell Christopher Lloyd	1988	R
38	32	11	THE THIN BLUE LINE	HBO Video 0177	Not Listed	1988	NR
39	37	14	MONKEY SHINES	Orion Pictures Orion Home Video 2766	Jason Beghe John Pankow	1988	R
40	39	4	U2 RATTLE AND HUM	Paramount Pictures Paramount Home Video 32228	U2	1988	PG-13

◆ 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.

Mass. Meet A Big Draw VSDA Takes Care Of Business

BY DAVID WYKOFF

DANVERS, Mass. Attendance was up and activity was high at the biennial trade expo hosted by the New England chapter of the Video Software Dealers Assn., held April 1-2 at the Sheraton Tara Hotel here.

One of the messages that came through loud and clear here during the successful mini trade show is that this region's dealers are still bitter about the controversial regional distribution that RCA/Columbia adopted last year (Billboard, Dec. 3).

According to figures offered by local chapter president Jan DeMasse, the Sunday trade show and seminars attracted approximately 1,100 attendees. On the previous evening, a party hosted by Touchstone Home Video, which included a showing of "Cocktail," garnered attendance of nearly 450 people. Both figures are up substantially from the chapter's previous expo, held two years ago on the same weekend.

"Attendance for the trade show increased by approximately 200 people, primarily in retail representation," says DeMasse, also the co-owner of Video Place in Exeter, N.H. Dealers traveled from as far away as Syracuse, N.Y., and Toronto, mingling with delegates from Maine, New Hampshire, Vermont, and Massachusetts.

The trade floor's 80 booths were

filled by 73 exhibitors, up 20% over two years ago. There was also near-blanket participation from the major studios and area distributors, both showing an improvement over 1987.

"The response we received from the vendors was that retailers were here to talk business and exchange information, not just to collect point-of-purchase and posters," DeMasse says.

Mike Lucey, account manager for CheckPoint, a security systems manufacturer, called the expo "the best show that I've attended, both in terms of response from retailers and time-effective presentation to prospective clients."

"Allowing the potential customers to play with our system is a most important step in our marketing," Lucey says, noting that he gained at least one customer from people he met at the show.

The expo's two well-attended seminars featured nationally known speakers: Michael Fortino, president of Priority Management and a frequent speaker on the VSDA trail, and Applause Video chairman Allan Caplan. Fortino spoke on improving time efficiency, and Caplan's presentation was a distilled version of his eight-hour "Guerrilla Marketing" slide show.

The expo's only moments of controversy came during a question-and-answer period following Caplan's presentation, hosted by

(Continued on next page)

STORE MONITOR

(Continued from page 52)

Rockhold, Commtron Corp.; Jim Schwartz, Schwartz Bros.; John Taylor, Ingram Home Entertainment; James Warburton, Baker & Taylor; Walt Wiseman, Major Video Concepts; and Terry Woodward, Wax Works/Video Works.

PLAY BALL: A number of retailers are capitalizing on the start of the baseball season as well as the theatrical opening of Paramount's "Major League" to push titles themed to America's national pastime. Among a handful of offerings are "Stealing Home," "Bull Durham," "Eight Men Out," "The Natural," "The Bingo Long Traveling All-Stars," and any number of such classics as "The Lou Geh-

rig Story."

DOUBLE MEETING: One answer for VSDA chapters in complex metro markets comes from Nancy Benedetto, who heads Video Room West, New York, and the New York/New Jersey group. To accommodate dealers out on Long Island, N.Y., a program presented in New Jersey will be repeated six days later. Hot topics, too: "Retailers vs. Mass Merchants" and "Fair Street-Date Competition."

CLOSED MEETING: That problem of nonmembers grabbing all the posters and goodies at VSDA chapter meetings and trade shows is being addressed by the St. Louis chapter. Attendees may join VSDA at the door.

RKO EXPANDS: Look for Manhattan, N.Y.-based RKO Warner Theatres Video to make a bid at becoming a bigger player along the East Coast. This is the chain that began as Video Shack, founded by Arthur Morowitz and Howard Farber. Under parent ALMI Group, RKO just bowed its fourth Long Island, N.Y., store in Baldwin, with 25 more stores slated in the next 12 months, promises Steven Berns, president and chief operating officer. The chain is also promoting aggressively by offering three \$4,000 pianos in a "Big" sweepstakes.

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RELIGIOUS VIDEOS

(Continued from page 51)

eo inventory includes drama, music concerts, children's, and instructional categories, Hearn pointed to the near 100,000-unit combined sales in the Christian bookstore market rung by three Stormie Omartian exercise tapes and said that the series would now be mainstream marketed based on its "wholesome family approach."

Eric Goldman, president of the Jewish video publisher Ergo Media Inc., described his product's unique marketing aspects.

"Jews are funny," he said. "They may not go to the synagogue, but they feel good about watching [Jewish-oriented video] with the family in the privacy of the home."

Counting more than 60 titles in his wide-ranging catalog—including Israeli feature films and documentaries, Yiddish "nostalgia" titles, and cooking instructionals—Goldman related the problems of getting his goods into the 228 Jewish bookstores, 156 Judaica stores, and 1,200 synagogue gift shops, and of the difficulties in getting them properly displayed.

"Strangely," he added, "the more identified the Jew, the less interested [he is] in video. Video isn't the issue—they have all the Jewish necessities of their lives at the temple or synagogue."

But Goldman noted that 40% of the North American Jewish population are unaffiliated with a formal religious branch. And while traditional Jewish retail outlets have been reluctant to carry video, Ergo has established a successful mail-order business.

Direct marketing has also proved a boon at Hanna-Barbera Home Video, marketer of the million-selling "Hanna-Barbera's Greatest Adventure: Stories From The Bible" line. Alyssa Padia, director of international sales, said that direct-response TV commercials accounted for 48% of sales in 1987, up from 22% in the previous year.

The percentage dropped 10 points in 1988, placing it just below the 40% sales mark in the religious marketplace. But Padia noted the emerging mass market for the animated series, which last year amounted to 17% of sales following a price-point reduction to \$14.95.

MASS. VSDA MEET

(Continued from preceding page)

VSDA president Lou Berg.

Berg asked for negative dealer reaction to RCA/Columbia Home Video distributor cuts, prefacing the inquiry by commenting, "What we'd like to find out is if RCA's program is really having the negative effects on dealers that we hear murmurs about. We'd like to just hear from those people who are having problems."

Though the seminar audience of approximately 300 had dwindled to less than half that number by the time Berg broached the subject, a number of retailers spoke up about communication, pricing, and other problems with their assigned RCA/Columbia distributors. Complaints included having to pay for postage to receive p-o-p material, increased wholesale prices, and nonexistent follow-up.

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CMV
ENTERPRISES

Who Will Lead the British Pop/Rock Charge into the '90s? The Success Story Continues . . .

By CHRIS WHITE

W

hile U.K. record industry pundits are reluctant to predict any specific musical trends for the 1990s, the final year of the present decade is producing a large number of British pop/rock acts being groomed for potential stardom.

Acts in the dance sector confirm the continuing popularity of this genre, and a return to guitar-based bands is evident. The emphasis is again strongly on the live circuit as opposed to the nurturing of bands which flourish only in the studios.

Malcolm Dunbar, head of A&R at WEA U.K. says: "The indie scene still thrives here and producing interesting bands. It's one area of the business which constantly provides acts with prospects of going on to broader and greater levels."

But he also notes: "While dance music is still very important, it's a difficult area to develop artists. Any that do come through are the exception rather than the rule. The live situation in the U.K. is much better than many give it credit for."

WEA has become a major talent source, acts developed in the past year including Enya and Tanita Tikaram "and, to an extent, Chris Rea." Dunbar says other acts are expected to make similar progress soon, including Gail Ann Dorsey. "The Beloved is a band signed last summer and will come through this year. Other acts we're working on include the River Detectives from Scotland, with a debut single 'Chains' and plenty of fan following as a result of consistent gigging round the U.K.

"We've also signed Slammer, a thrash metal band, being produced on a debut album by Mark Dodson." He also notes Notorious, featuring one-time Bronze solo act Robin George and Sean Harris, former front man with Diamond Head.

Jive Records, part of the Zomba Group, is pushing strongly for upcoming acts the She Rockers, the Wee Papa Girl Rappers, Sarah Jane Morris, Romeo's Daughter and Big Fun. Rap act the She Rockers are working on a debut album and "We're anticipating strong reaction in the U.S.," says Jive A&R director Steven Howard.

The Wee Papa Girl Rappers were introduced to the hip hop scene by London's Junior G and have had several hits, including a rapping version of George Michael's "Faith," "Heat It Up" and "We Rule." Romeo's Daughter, fronted by girl singer Leigh Matty, are described by Howard as "a cross between the Cars and the Pretenders." Soon to tour, the band's album is produced by rock singer John Parr and Def Leppard producer Mutt Lange.

Jive director Bob Nolan: "There's this concept that Jive is very much involved in black and dance music, but at the end of the day we're aiming at the pop market."

One-time MD of Demon Records in the U.K., Andrew Lauder now heads the Silvertone label under the Zomba umbrella. Among his first signings are: The Men They Couldn't Hang, previously with WEA; Brendon Croker, whose first album includes Mark Knopfler guitar contributions; and Manchester-based rock band Roses.

(Continued on page U-14)

**FROM THE TOP: WATERBOYS' MIKE SCOTT;
TANITA TIKARAM; SIMPLY RED'S MICK HUCKNALL;
FINE YOUNG CANNIBALS; THE PASADENAS.**



CBS Records UK • Music to your ears

British Phonographic Industry: PREPARING FOR THE CHALLENGES OF 1993

By JOHN DEACON

In my 10 years as director general of the BPI, there have been more far-reaching changes than could ever have been foreseen when the U.K. record industry first found its collective voice in the early 1970s.

We're now adjusting to the first copyright law reform since 1956—when there was no BPI to speak for the record industry—and we have another, even bigger, task ahead of us: preparing for the EEC single market in 1992.

The wide range of BPI activities and achievements reflects, as it should, the U.K. music industry itself. It is constantly adjusting, not only to musical tastes and new talent, but also to technological developments, new media, new threats to its survival and growth, effects of new legislation and economic instability. It is also adjusting to its own new image.

The BPI today, as evidenced in recent weeks, is a high-profile organization and recognized as such at international level.

Two examples stand out. First, in February, the BRITS (British Record Industry Awards) were presented at their new venue, the Royal Albert Hall, and broadcast later to many other countries. Seen by an estimated 100 million viewers, the BRITS is now established as the official U.K. music industry awards show, and is totally financed by BPI members.

All but two viewer/listener winners were voted for by BPI's 135 record company members. These are not sales- or chart-based awards, but a true reflection of artistic success in both popular and classical fields.

The second example, and one which perfectly illustrates the changing character of the record industry, was the announcement of the BPI initiative in setting up the first School for the Performing Arts. It is for 13-18 year-olds,

and is funded jointly by the BPI-administered British Record Industry Trust, with a 1.1 million pound initial investment, and the government, via its department of education and science.

Science—that is, the technological knowledge and skill required in the music and arts industry of the 1990s—is the key to government commitment in this project in funding terms. As the youth population figures decrease sharply throughout Europe, the industry will be competing for skilled staff, and the school is the first step in anticipating this need.

Though our industry is well-known for generosity and support of charities, this is the first time it has been seen to contribute directly to education. Added significance of this joint venture is the government attitude to the record industry. We now have full recognition of our integrity and our major contribution to the national treasury, the export figures, the growth of the sound recording industry, the promotion of British culture via our musicians, at international level.

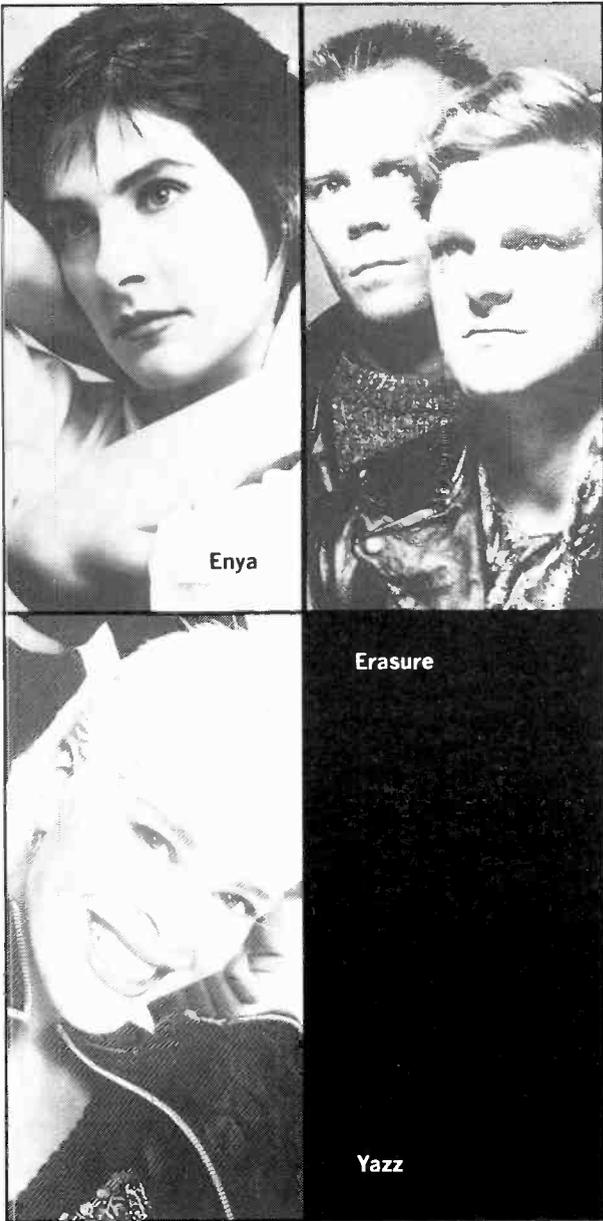
The BPI is a highly-respected trade association. It has been able to lobby successfully for its members' rights, as illustrated recently as the first stages of the 1988 Copyright Act are introduced.

As an industry we've emerged much stronger than before, especially in the control of rental rights, and with better anti-piracy legislation.

Inevitably the new law is one step behind technological developments but the new rental control means that BPI's persistence has nipped a potentially huge problem in the bud.

And the effects of the 1988 Act are not limited to the U.K. The BPI now has a new role to fulfill. At present, we represent the industry to parliament, to the creative unions, to copyright owners and administrators, to developers of new

(Continued on page U-6)



Enya

Erasure

Yazz



John Deacon,
director general, BPI

The British Record Producers Guild: COMMUNICATION ACROSS THE BOARD

By JIM EVANS

The British Record Producers Guild, a division of the Assn. of Professional Recording Studios (APRS), was initiated in 1985 for the purpose of developing communication between recording studios and their users. The Guild membership now comprises the cream of British producers.

Included in the member roster: Gus Dudgeon, Hugh Padgham, Tony Swain, Alan Parsons, Tom Allom, Mike Batt, Peter Collins, Geoff Calver, Stuart Colman, John Eden, Rupert Hine, Liam Henshall, Steve Hillage, Michael Howlett, Stephen Hague; Steve Jolley, Andre Jacquemin, Chris Kimsey, John Leckie, Clive Langer, Gary Lyons, Adrian Lee, David Notion, Robin Millar, Steve Nye, John Punter, Alan Shacklock, Mike Vernon, Tony Visconti, Pip Williams, Alan Winstanley, Tony Clark, Guy Bidmead, Paul Samwell-Smith, John Brand, and Eric Stewart.

Says Phil Wainman: "We all assumed that producers would be too fiercely in competition with each other to come together in a professional guild, but in fact we are not."

"We found we wanted a guild because we thought we could further the industry and its technology by getting manufacturers to work together, and that seemed like a good idea: that they should know the facilities we really need, rather than just plonking a piece of equipment on to our desks and saying 'there it is' and getting it totally wrong."

"It also gives us a chance to talk about acts, about the development of our industry, and to communicate with the record companies."

Discussing the reasoning behind the formation of the group, Gus Dudgeon says: "I joined because obviously if all the producers could get together and act in concert, it would have a cumulative effect and we would all benefit. When I actually had a chance, through the guild, to meet and talk with other producers, it turned out that they do all have the same problems."

"Each was thinking: 'we ought to be doing something about that.' And together we've done something about quite

a few matters. It's interesting that the record companies have actually come to us on some occasions with problems from their side. We have talked to them, talked to the membership, and been able to go back with some kind of solid answer."

Robin Millar: "A record producer is in the front line and sometimes can feel very isolated and very lonely. One reason I remain a member of the guild is that when we all get together and talk about our hopes and fears, problems, trials and errors, I think it gives us a little more confidence in the way we can do our job."

Phil Wainman: "There's a lot of buck passing in our profession, from people who call themselves record producers. We've been able to establish for our profession exactly what we do. We are the hub of the wheel."

"The act comes to us. The record company comes to us. We have to sort the material out, pick the keys, pick the studios, sort the budgets out. Everything to do with the recording is the producer's job, and the producer must be properly accountable. Because of this, it's good that we, through a professional guild, talk to the record companies."

Gus Dudgeon: "There are so many formats now, and so much care is needed to get the best out of them. The sort of thing that upsets me is going out to buy the CD of a record I engineered a long time ago, and finding it sounds exactly like the original vinyl without the scratches and bumps. In my opinion, that's daft. Why don't record companies come back to us as producers and ask us to go back into the studio and spend some time doing a new production master of our earlier recording for CD?"

As well as developing lines of communication with the record companies and the media, the Producers' Guild is also keen to assist and advise the younger, less experienced, producers. Says Robin Millar: "I like to think we do something to encourage new producers to adopt and maintain professional standards of work, responsibility, management of budgets and so on."

"Some of the new producers have great ideas and are fun-

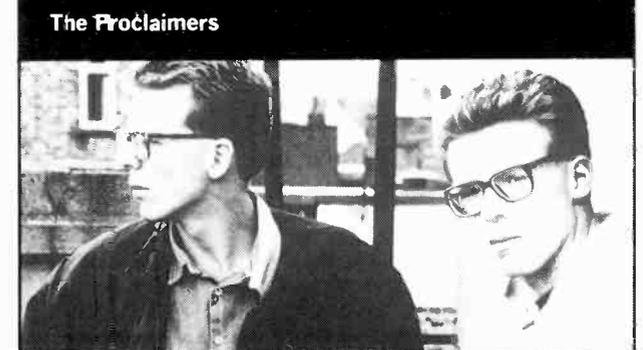
(Continued on page U-14)



The Silencers



Deacon Blue



The Proclaimers



MARTIN MILLS, MD,
Beggars Banquet Records:

Beggars Banquet has its biggest year ever coming up in 1989. A superb and all-conquering album from the Cult, a very special album from Pierce Turner, great successors to successful last albums from Love & Rockets and Flesh For Lulu, together with the

continuing story of the Go-Betweens, forthcoming albums for mid-year from Peter Murphy, Gene Loves Jezebel and new signings Thee Hypnotics and King Blank—all make for our busiest period ever.

The U.K. record industry finds itself, almost unknowingly, at an enticing crossroads this year, and that's the prospect of, at last, freedom from the tyranny of the hit single.

For years, anybody involved in trying to procure exposure and success for serious musical talent rather than transient entertainment has been faced with the Catch-22 of needing a hit single to sell albums (since that has been the only way of securing exposure for albums), while knowing that the top 40 singles chart is as natural a home for such music as a vegetarian restaurant is for a dog.

Over the last five years, the U.K. top 40 singles list has comprised primarily dance music and teen-pop, together with singles from album acts which have been marketed into the top 40 on the basis of their fan following.

Thus, for example, Beggars Banquet has been able to force the Fall and Fields Of The Nephilm on to an unwilling top 40, the point being not to have hit singles per se, but to achieve exposure for the accompanying albums.

Now, however, we're beginning to see new album acts succeed and sell large quantities without needing to play the top 40 singles game. It seems that there is a real possibility that word-of-mouth, press, retail activity, non-pop radio, television, marketing and touring may consistently be routes to success, irrespective of daytime radio play and the singles chart.

A separation of the characters of the singles and album charts has crept up on us, reminiscent of life in the days of Mud and Pink Floyd in the early 1970s. Whereas two years ago, a hit album and a hit single went hand in hand, there is now a firm distinction between the inhabitants of the two charts: hit single acts may not sell albums; hit album acts may not need singles.

This can only be extremely encouraging for all of us. The U.K.'s self-styled guru of pop, Pete Waterman, claims that the singles chart, contrary to popular belief, is alive and healthy for pure pop entertainment.

In this one respect, he's right. The singles chart is correctly the domain of records rather than artists, and of "pop." The album chart should be the territory of serious artists, of older (but not old) demographics. If this label and others like us can secure sales and exposure for our album artists without venturing into hit single land, then we and our artists will be delighted to leave the singles chart to Mr. Waterman and his friends.

What the industry must do now is encourage and invent new avenues for non-singles promotion. The record business has relied for too long on hit radio to do its job for it. Mass radio is a business in its own right and should have no obligations to the record industry.

All format radio in the U.K. has to be all things to all men, and can never serve the longterm interests of record companies. We need to encourage Radio 1's positive moves towards greater cross-the-board exposure for albums, and particularly work toward the coming of musically specialist radio.

The other key area for furthering the aims of album artists is retail. Recently retail in the U.K. has tightened up considerably as, indeed, it has in most countries. And while record sales have risen overall, the top artists are selling more and more and the healthiness of the sales of newer or smaller artists has been seriously eroded.

The development of larger, more powerful and more commercially oriented retail groups is the inevitable trend and, as with radio, there's no arguing with the fact that retail is there for its own interests and profit, not to serve the interests of its suppliers.

The record industry must support stores, independent or otherwise, that will support developing artists and are interested in selling one each of 100 titles rather than 100 of one.

Particularly, we must encourage retailers who foster an active, rather than passive, interest in music in their customers. Retail is the point of contact for the record buyer, and

FROM THE MANAGING DIRECTOR'S DESK

record companies must encourage the revival of that un-noticed missing link: in-store listening facilities.

There's been a lot of trumpeting here of late about the advent of album radio and the decline of the single. Now we need to put two and two together and actively pursue the separation of the album and singles markets.

The record industry can realize that album artists do not need singles, and those labels that can echo the nerve of Ensign/Chrysalis, who released the Waterboys album for nearly three months without a single can create a whole new climate in the U.K. for successful album artists.



RALPH SIMON, executive director, Zomba Group

In keeping with the philosophy that founded the increasingly successful Jive record label, the Zomba group of companies plans to continue the aggressive development of all creative aspects of its activities this year.

Part and parcel of this thrust is the establishment of a new record label, Silvertone Records, run by U.K. A&R veteran Andrew Lauder. Signings thus far include The Men They Couldn't Hang, Brendan Croker & the 5 O'Clock Shadows, Loudon Wainwright III, the Stone Roses and U.S. indie band Mary My Hope.

Meanwhile, Jive continues its impressive assault on the U.S. charts. Our original goal of concentrating on getting the record "right" remains a central plank in our future. It's for this reason that we've invested so heavily in developing broad-ranging creative facilities: songwriting rooms in which our writers can experiment and develop; state-of-the-art recording and mixing complexes with programming rooms; and the latest pro-audio technology to craft songs and productions—all with renewed emphasis on the broadest international exploitation of our product.

On line for the year are plans for the opening of Zomba's new studio complex in Manhattan—the first time a U.K. record company has set up such a facility in New York City, and the continuing development of our publishing activities which, in 1988, hit success in the U.S. as the leading black music publisher and among the top three publishers overall in the world's most competitive marketplace.

We're building a new office complex alongside our Willesden base in North London to help our continued expansion, all of which is fostered on the credo that everything stems from achieving creative excellence and chart success by recording the "right" songs "just right."

We're constantly committed to "leading edge" music. When we pioneered the rap genre almost six years ago with Whodini, many industry pundits dismissed our efforts. Last year we broke a number of new acts including D.J. Jazzy Jeff & the Fresh Prince, Kool Moe Dee and BDP, among others.

And we'll be applying this developmental approach to "new" rock and dance music, fostering in-house producer



JON WEBSTER, MD,
Virgin Records U.K.

There's an increasing perception and need to recognize that the U.K. is becoming less and less a single territory and more and more—both economically and culturally—part of Europe.

The trade barriers are disappearing in the run-up to the Single Market scheduled for 1992, and the cultural barriers are simultaneously coming down—though I'd like to see more than one foreign-language record in the U.K. charts each year.

Hopefully, copyright reform will continue throughout Eu-

rope to protect our rights so that we don't get flooded with parallel imports. This is particularly relevant with countries who have erected solid copyright walls around themselves but who don't seem to care about the effect of their product being exported through the rest of the world, fuelled by a deeply devalued dollar.

And I hope that radio in the U.K. will continue to liberalize its playlist policy to give more scope to new acts. Ideally this would manifest itself in the "minority" tastes of dance music and heavy metal receiving airplay commensurate with their sales levels.

I'd also look toward the U.K. record industry finally taking the U.S.'s lead in realizing that, in a declining singles market, we should supply consumers with singles on their favored format: cassette.

I'm convinced that the CD single is a viable proposition in the long term, but we must introduce the cassette single in a concerted way as soon as possible.

I'm looking forward this year to an increasing flow of hit material from the recently established Virgin company in the U.S. After the success in Europe of Ziggy Marley, Keith Richards and Roy Orbison, we hope to break as many American acts in Europe in 1989 as Virgin America did in the U.S. last year.



MAURICE OBERSTEIN,
chairman and chief executive, PolyGram U.K.

PolyGram is the U.K.'s leading record distributor and we have similar dominance in both albums and singles market. Our relatively new video arm, PolyGram Music Video (PMV) is set to assume greater importance and receive increased investment in the future.

The program of rationalization which has led to growth included the closure of the U.K. vinyl manufacturing plant and a structured development of the distribution arm, with consolidation, notably in the acquisition of new HQ buildings in west London, which makes close neighbors of previously-scattered labels.

Why cease manufacturing? One of my priorities on joining PolyGram four years ago was to make it into a record company, as opposed to an industrial concern.

Once it became clear that our CD plant in Hanover could supply us with 100,000 Dire Straits albums at a couple of days' notice, it was obvious that we no longer had to devote management time to manufacturing.

I'd love to say I anticipated 1992 and the no-frontier European marketplace, but the fact is that while we've been proved right in switching our resources to distribution so we could better service our A&R operations, we've also proved that it's no longer important to have a local or domestic manufacturing base.

As for today's record industry scene, the key to any successful business is a successful retailing situation. We've all experienced a tremendous surge in that area in the past few years, and the only question is whether that can continue forever.

Is there an end to growth? I don't see it, because retailers have become more proficient and expert at reaching the consumer, and that means we're selling more of our catalog than ever before.

If retailing slows down—and there are pressures on them to pull back to help beat inflation—that's the obvious hazard facing us in 1989 and 1990. But there doesn't seem to be another obvious black spot at this moment. All you hear is the sound of improvements around the developed world.

As for the future, the real problem facing PolyGram and our competitors is the one which has existed for the past decade—Britain is the home of so much talent for the world, it's a constant struggle to find new sources of developed acts.

So we put more money, year in and year out, into A&R than maybe any other area. This business has grown from a 350 million pounds a year concern into a 600 million pounds a year industry, and it only makes sense to put an increased percentage of that back into securing our future by investing in new acts. And that is not merely a case of throwing shit against the wall!

I agree that we sometimes bring on artists too quickly, but I think that one of PolyGram's strengths is that we have the depth and breadth of roster which allows us to sign a new act and maybe take a year or more before we put out an

(Continued on page U-8)

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Performing Rights Society: LOOKING BACK ON 75 YEARS— AND AHEAD TO NEW CHALLENGES

By MIKE HENNESSEY

Britain's Performing Right Society (PRS) celebrates its 75th anniversary this year with a solid record of achievement behind it and some very substantial challenges ahead.

The PRS first came into being on March 6, 1914, operating from two small offices in London's Shaftesbury Ave. Its gross income in 1915 was 4,051 pounds sterling (around \$2,300 at today's currency exchange rate), and its membership was 199.

Today the Society looks back on a record-breaking 1988 in terms of gross revenue—\$180 million—and boasts a membership of more than 21,000.

In the intervening years, the PRS has fought and won many battles to safeguard and enhance the rights of its members. The increasingly sophisticated technology employed to disseminate music made it essential to devise equally sophisticated means of monitoring the use of music and also to seek more effective legislation to protect musical creators against unlawful and unauthorized use of their intellectual property.

The story of the Society's endeavors to serve its members' best interests is told in "Harmonious Alliance," the official history of the PRS written by Cyril Ehrlich, Emeritus Professor of Social & Economic History at Queen's Univ., Belfast (Oxford Univ. Press, 19.50 pounds, roughly \$35).

The great dilemma for European authors' societies has always been to reconcile their instinctive aversion to the harsh light of publicity with the need to foster public understanding of their role in society.

And, in the case of the PRS, this problem had to be faced from Day One, because of the rapacious activities of one Henry Wall which, according to Professor Ehrlich, "soured public opinion for a generation" and perpetuated opposition to the use of the performing right, however "restrained and scrupulous."

In 1875, Wall created the Copyright & Performing Right Protection Office, whose goal was to exploit the law requiring two pounds damages plus costs for any infringement of the performing right.

"Wall," says Ehrlich, "would pick up old copyrights which were generally assumed to have expired and roam the country in search of illegal, but unintended, infringements."

His was an enterprise which did not stop short of intimidation and of which there were to be disreputable echoes in the music industry decades that followed. Ehrlich holds Wall responsible "for the erection of formidable legal and psychological barriers to the development of performing right in Britain."

Ehrlich's history is a predictably scholarly account of the creation, operation and evolution of the PRS, written in a fastidious, professional style. It suffers, inevitably, from being an "official" history, because such a designation limits the degree to which the activity of the Society over the years can be objectively presented.

And while the OUP's press release describes the book as a "warts and all" account, it has to be said that the warts have been subject to a certain measure of cosmetic surgery.

Not that there are any dark secrets to be revealed, but with an official history it is unavoidable that where there is an area of conflict, the PRS view is likely to prevail.

"Harmonious Alliance" is a history which is targeted more at satisfying the requirements of the Society itself rather than seeking to open up the workings of the Society to a general public woefully underinformed about the role of authors' societies. But I suspect that not a large section of the general public is likely to pay 19.50 pounds, or roughly \$35, for a book on the PRS, however compelling the exposition.

Although the style is unremittingly academic—enormously long paragraphs and a total of 392 footnotes—the content is substantial and meticulously researched, (though Richard Rodgers, in text and index, is rendered as "Rogers.")

Particularly interesting is the account of the Society's gearing up to deal with the huge reversal of the balance of trade which followed the apocalyptic impact of the Beatles in the early 1960s.

The bridgeheads established by the Beatles are still resounding to the music of British artists and writers today as the U.K. sustains its reputation as one of the world's prime sources of popular music talent.

In 1987, the PRS allocated 14.5 million pounds (some \$25.3 million, taking an exchange rate of \$1.75 to the pound) to its overseas sister societies but it collected 29.7 million (\$51.9 million), a balance of payments surplus of 15 million pounds plus, or around \$26.2 million.

On balance the book does a most accomplished job of summing up 75 years of history (much of it, inevitably, less than galvanizing) in 180-odd pages.

Curiously it makes no reference to the Society's fight to secure a levy on blank tape, one of the battles still to be won.

The PRS is now extending its lobbying efforts to Brussels and Strasbourg, as well as continuing to press for a levy in the U.K.

Says Michael Freegard, chief executive of the PRS: "Since all decisions in the Community are made at ministerial level, you have to keep pegging away with your own government ministers."

"The European Commission's Green Paper on copyright reflects a totally wrong approach when it comes to home taping as far as we are concerned. When it claims that home taping is not doing any damage, this is not the point. The point as far as the PRS is concerned is that this is a massive use of copyright material. The question of whether home taping harms sales of soundcarriers is neither here nor there in our view. We say it's a use which is meant to be protected under the Berne Convention."

"After all, the majority of member states in the Community either have, or are about to legislate for, some kind of statutory royalty or levy system for home taping, so it seems extraordinary that the Commission should be going in a direction different from that of most member states."

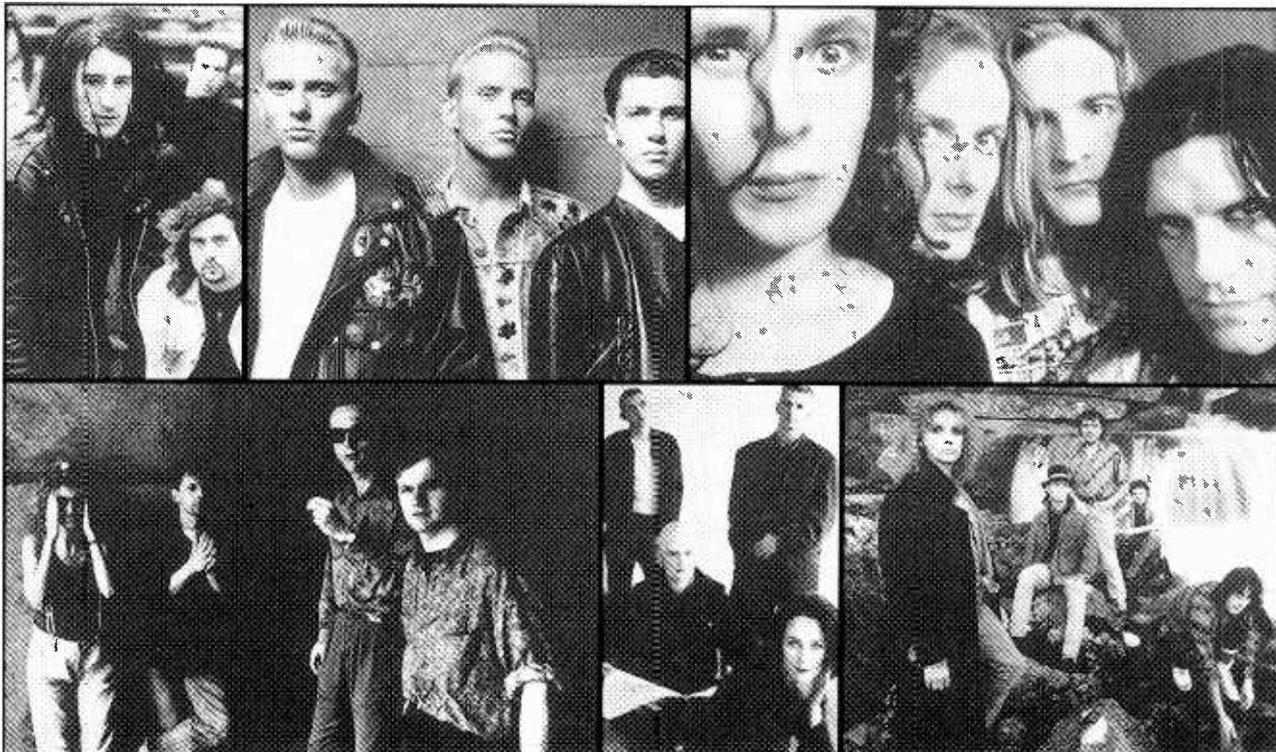
Among the other challenges facing the PRS in its 75th anniversary year are:

- the need to harmonize the period of copyright protection in the European Community;
- negotiation and consultation with sister societies to secure a European tariff structure for satellite broadcasting, which will work on a pan-European level;
- the need to maximize the monitoring of live performances of its members' and affiliates' music by building a network of regional licensing offices in the U.K. and increasing the field force of licensing inspectors;
- the re-negotiation of the contract with the BBC—currently contributing revenue of 22 million pounds (\$38.5 million) annually and seeking to reduce this by around 50%—and with ITV, the independent TV network.

Pop Will Eat Itself

Bros

The Wonder Stuff



Fairground Attraction

Frazier Chorus

Clannad

BPI CHALLENGES

(Continued from page U-3)

consumer technology, with PPL to broadcasters and, of course, to the public. The BPI also represents the U.K. industry to the rest of the European Community.

The major theme at this year's annual general meeting will be the 1992 formation of a European single market. We're working closely with EEC counterparts, under the umbrella of IFPI Europe, to ensure our needs are met.

Given that the U.K. industry and, more importantly, its artists, dominates the European music scene, and that the U.K. is the acknowledged trendsetter, it's inevitable that much of the input for the single-market concept changes will come from the U.K.

There are months, probably years, of work ahead in agreeing the minutiae of day-to-day operations, an extension of the work the BPI does now, such as mechanical rights percentages, VAT and so on.

But one of the most significant changes will be in copyright law, and here the new U.K. act is influencing the model for the rest of Europe.

The European Copyright Green Paper is only a working document and the EC is already considering a rental right, similar to the new U.K. law. There are many anomalies between the law in the different European countries, not the least in the different periods of copyright duration: 25 years in some countries, 50 in others, and nothing at all in Greece, Belgium and the Netherlands. These all have to be harmonized. In addition, record companies have no protection at all on their product in some territories.

European law must recognize the rights requirements of an industry which has become more and more technical, and must go further than the new U.K. law and anticipate future developments.

We already have CD video and satellite television, for example. Perhaps not so well-known is the BPI role in continuing to secure new rights for artists signed to member companies in the overseas exploitation of TV music programs.

Liaison with government departments continues, such as in the request by the Office of Fair Trading for contact on the subject of retail chain mergers. BPI is represented on the advisory board of the National Sound Archives of the British Library, and encourages its members to send every piece of product on disk, tape and video to these cultural archives.

Another highly-visible area of activity is the Anti-Piracy Unit, which ended last year's campaign with spectacular and well-publicized seizures of vast amounts of bootleg or pirated product.

In this area and many others, BPI members are working together to build a sound base for profitable international exploitation of their creative output.



TALENT TO THE WORLD 1989

Rick Astley
Fairground Attraction
Glannad
Ellis, Beggs And Howard
Eurythmics
Glen Goldsmith
Hot House
Imagination
London Beat
The Blow Monkeys
Wedding Present
The Primitives
Pop Will Eat Itself
Latin Quarter
The Silencers
Wax

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 THE SHORTLIST
 THE CHRISTIANS
 TOM COCHRANE & RED
 RIDER
 LLOYD COLE & THE
 COMMOTIONS
 COOKIE CREW
 COWBOY JUNKIES
 DEAD OR ALIVE
 DEVO
 DOGS D'AMOUR
 DR. & THE MEDICS
 DURUTTI COLUMN
 EPMD
 ERIC B & RAKIM
 FAITH NO MORE
 FAT BOYS

FELA ANIKULAPO KUTI
 & EGYPT 80
 THE FLYING PICKETS
 FULL FORCE
 GIRLSCHOOL
 GRINGOS LOCOS
 HAWKWIND
 DAN HILL
 HONEYMOON SUITE
 HUGO LARGO
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 NAZARETH
 THE NYLONS
 SINEAD O'CONNOR
 PINK FLOYD

THE POGUES
 POP WILL EAT ITSELF
 PUBLIC ENEMY
 QUIET RIOT
 STAGE DOLLS
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 CHAPTER ELEVEN
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 BANSHEES
 THE SLY & ROBBIE TAXI
 GANG
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 SUICIDE
 DAVID SYLVIAN
 10,000 MANICS
 TEN YEARS AFTER
 TNT
 TRANSVISION VAMP
 TROUBLE FUNK
 MIDGE URE
 BUNNY WAILER
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 THE LOVE REACTION

PERFORMANCE MAGAZINE'S 'INTERNATIONAL AGENTS OF THE YEAR'

Contact

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UK'89

MANAGING DIRECTORS

(Continued from page U-4)

album.

That's given us and the artist time to develop their talent to the point when we can introduce them to the world.

There's no doubt that the independents are the best development school for new acts, however. We've benefited from that with people like the Mission, All About Eve and Swing Out Sister, all of whom learned their craft with independent labels.

That's why PolyGram has become closely involved with China Records and Go! Discs. Both labels are run by people with great ears, and no company is ever going to be able to secure its future without access to as many sets of good ears as possible.

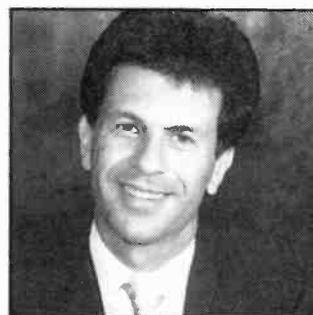
As a group, PolyGram might be a Johnny-come-lately, but in terms of tradition it's an institution. Look at the "30 Years Of The Marquee" collection: Cream, Jimi Hendrix, Eric Clapton and the Who are there as proof of that tradition.

So who will continue that tradition in the immediate future? Fine Young Cannibals are going to break worldwide. They're going to be an enormous success.

Andrew Lloyd Webber's "Aspects Of Love" is going to be huge. We've sold more than 1.5 million of his "Phantom Of The Opera" and a million-plus in the U.S., and I have no doubt we'll reach the same market with the new show.

A band called Texas, who are an offshoot of Hipsway—we've just released their first single and the album's ready to go. I think they have the potential to be a big worldwide seller.

And Art Of Noise is going to consolidate in a big way with their new album, which is nearing completion. They've had hits around the world, but the hits are going to get bigger.



IVOR SCHLOSBERG, chief executive, Pickwick Group

Last year the U.K. video and music industry took some major qualitative and quantitative steps forwards, both in repertoire and sales volume.

Buoyant economic conditions meant the average household had a higher level of disposable income and

there's no doubt that the home entertainment industry as a whole absorbed a large proportion of the extra spending power. The Pickwick Group was well placed to take advantage of this positive trend in market conditions.

We're using the latest in new technology and computer systems to maintain a competitive edge. Many of our customers, in the supermarket sector for example, leave the decisions on which titles to stock entirely up to us, and we offer a profiling system to them.

Under this system, the Pickwick representative counts stock by reading bar codes via a hand-held laser gun. This stock-check is sent to Pickwick's IBM mainframe computer using a telephone coupling device and the stock is compared with the profile held for that customer.

An order is automatically generated which is printed out in our warehouse, less than a minute after it was received.

On-line television order systems have also made a great difference where customers are phoning in orders. Major retailers like W.H. Smith have now become fully computerized, using Electronic Point Of Sale (EPOS) systems. We're now exploring opportunities of direct line link-up with our customers' terminals, creating automatic on-line orders from retailers' cash registers into our warehouse.

We've been at the forefront of the growth of the sell-through video market and the "collectability" concept since we moved into the market in 1986. Last year we shipped some 5 million units on behalf of companies such as the BBC, CIC, Walt Disney, Central Television, Ladybird and Vis-News. By year's end, we were in a strong market leadership position with a 25% share of all sell-through videos distributed.

An interesting development last year was the entry into sell-through of a number of major film studios, including Warner, CBS/Fox and RCA. But it is debatable whether the market share of feature films increased: the sell-through industry continues to be dominated by children's titles and special interest, notably sport.

The U.K. retail base continues to expand, but not in line with sales growth, so that two major multiple chains, Wool-

(Continued on page U-10)

POLYGRAM UK



THE BIG NOISE

MANAGING DIRECTORS

(Continued from page U-8)

worth and W.H. Smith between them shared over half the market.

To maintain the spectacular growth of the last few years, this retail base needs to expand along with other methods of distribution such as mail order.

The Pickwick formula for music product is to concentrate on providing distribution into non-traditional outlets as well as record shops. We provide the industry with the opportunity to reach a wider customer profile.

Our acquisition of albums of the caliber of Barry Manilow, Bread, Elaine Paige and Abba were a major boost to the Pickwick catalog. Backed by a substantial advertising and promotional campaign, these four titles sold over 400,000 units in the months before Christmas and will continue selling for years.

Pickwick's IMP Classics label benefited from two spectacular triumphs last year: the release of Mahler's 2nd Symphony, conducted by the remarkable American financial publisher Gilbert Kaplan; and the world premier recording of Beethoven's 10th Symphony, completed and realized by Barry Cooper from sketches left by Beethoven after his death.

This year we'll be recording Fruhbeck de Burgos, John Ogdon, Sir Charles Mackerras, Sir Charles Groves and former prime minister Ted Heath, all part of promoting the label as a premier classical label round the world.

We are sure 1989 will be a good year. More major artists will be available on cassette, CD and LP. We'll build on our video distribution network.

The threat of high inflation has meant a tightening up of government fiscal policy, which has meant a hike in interest rates. This in turn will mean a slowed down consumer demand for high price ticket items, but is unlikely to affect sales of home entertainment products such as CDs, videos and cassette.

In fact, it could be argued that the postponement of consumer expenditure on large capital items might mean the

higher disposable income available for the purchase of the more easily affordable home entertainment products.



JOHN PRESTON, cochairman, BMG Records U.K.

The unfortunate production difficulties that marred the BRIT Awards show in London in February may have been down to technical problems on the night. But at its heart there lies an underlying problem of the uncomfortable relationship between rock and "pop," of

credible and commercial.

The buildup to the awards had been marred by the controversy surrounding these divisions.

The fact that the most successful independent producers of the year were not eligible for any category this year, that such artists as Kylie Minogue and Yazzy were only nominated once, that Rick Astley was not nominated at all, are indicative of an extraordinary and unhealthy rift in the business.

The strength of British music is its diversity, that it embraces creativity in all areas of music, and it should be big enough to recognize it. The responses of the public audience in the awards show indicated that while the industry itself may be fixated with "credibility," the audience responded to Bros, Yazzy and the other pop acts.

What makes our business fun is the extrapolation of personal taste and hunch into a commercially viable reality, but that is no excuse for the kind of musical elitism that makes some commercial success acceptable and other commercial success in some way second class.

We at BMG were delighted to win awards with Fairground Attraction for best single and best album, and best female vocalist with Annie Lennox, but we were as proud last year when Rick Astley won best single.

In an industry above all geared to popular taste, true pop-

ular taste does not conform with some cosy notion of "quality." Moreover, the problem goes further than merely awards shows. It extends into radio and the media.

Tabloid newspapers will, at least, deal with pop because of its commercial appeal. The "serious" press would rather stay with rock which it accords a certain validity (usually one day a week). It is Radio 1's unsolvable problem that in its monolithic structure (like the awards show), it has to embrace both aspects of the business. They have tried to address it through broadcasting on FM at the weekends.

Furthermore, a whole mythology has been created around these notions: that pop success cannot be longterm (tell that to Michael Jackson or George Michael) or that it is not conducive to album sales (Bros, Rick Astley and Kylie Minogue might disagree).

As long as these divisions exist, the major record companies will continue to miss out on opportunities that develop from pure popular taste. It is no accident that the biggest-growing independent is Stock Aitken Waterman, partly as a result of their rejection by the industry.

Even Mute Records has understood better than the majors the nature of the relationship between pop and credibility with Erasure and Depeche Mode.

The truth is that these divisions exist not just in the U.K. but worldwide. It is also true that the argument can always be described as over-generalized or simplistic. But at RCA we see our task as being to embrace all styles of music, so that we can feel pride although it is intended pejoratively when the Wedding Present and Pop Will Eat Itself are criticized for their association with Rick Astley's label.

Ultimately, it is our responsibility not just to our shareholders, but to the public we serve to provide them with what they want, both in terms of pure entertainment and in terms of real quality.

After all, the treatment of classics in the awards show exposes the Achilles heel of a popular industry with delusions of grandeur. We must find a way to reconcile these divisions or we shall be permanently condemned to parade them in public to the detriment both of the industry and the music as a whole.

(Continued on page U-12)



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MANAGING DIRECTORS

(Continued from page U-10)



ROB DICKINS, chairman,

becoming another country of formats.

The interesting thing about Britain is that even non-British acts usually choose this country as a starting point if they are out of the ordinary.

Way back in the 1960s, Jimi Hendrix had to come to the

ish have an incredible track record.



RUPERT PERRY, MD, EMI Records U.K. & Ireland

PRODUCERS GUILD

(Continued from page U-3)

damentally very nice people, and five years down the line will make very good producers. I will hold up my hand and admit that at the beginning I wasted a lot of other people's money through inexperience, lacking guidance and knowledge of professional standards.

"The reason for that is because there came a day when I seemed to be the most useful person in the room when I was in the studio playing guitar on a session."

The Producers' Guild is planning to establish a higher profile during this year. "We're all very committed," says Robin Millar, "and I believe our recent roundtable when we had heads of A&R from the majors, top radio producers and record producers was an historic and more than worthwhile occasion."

"The debate was frank and open-hearted. Now we're looking to broaden our membership base, with the introduction of an associate membership category."

Says Chris Neil, whose producing credits include the current Mike & the Mechanics album: "This business has changed dramatically during the last five years. The advent of new technology has made record production more interesting. But you have to remember that computers only do what they're told to do. They're fast, but stupid. It's the fusion between the human talent and the machines that creates the sound."

"For me, the business is still based on the song. I am a song producer. It is the song that is the basic factor. There's always a place in the charts for a great song. 'Living Years' is a great song."

Robin Millar's Scarlett Group of Companies has bought the Maison Rouge Studios, London. Says Millar: "Our group was founded on a belief in high standards and an innovative approach to the business of music. This purchase reflects this continuing philosophy."

The group expansion has seen Millar himself forced to give over less time to actually producing, but 1989 sees him firmly back in the driving seat. He's currently working

on the new Randy Crawford album. He says: "I can't see my producing work getting back to the level of 1984, but I'm now in the position where I can choose very carefully what I do. I'm utterly happy when I'm producing. But I'm also utterly happy when I'm running around doing things for the company."

MANAGING DIRECTORS

(Continued from page U-12)

the whole industry must now lobby government for a levy on blank CDs, or we must look for our own practical, or technical, solution. Our lobbying will and must be forceful, in recognition of the fact that we're dealing with the home recording of studio-master-quality copyright recordings onto a high-quality indestructible medium.

Technology, new and old, perhaps concerns EMI more than most other U.K. companies. Amid much media speculation about "the death of vinyl," EMI sits committed to the manufacture of vinyl disks (and our U.K. vinyl and cassette factory expects to continue working at full capacity even as vinyl production in general gradually falls) for several years to come. But we expect with increasing frequency to release individual titles on CD only or CD and cassette, particularly in the classical area. In common with others, our attitude to CD-3 and CDV is "try it and seen."

Where DAT is concerned we stand firmly with the BPI and IFPI in refusing to release any product in the DAT format until we have adequate copyright protection.

But when the copyright position on DAT is satisfactorily settled, EMI has no intention of being left at the starting gate on prerecorded DAT.

A final word on copyright: EMI is absolutely delighted at the outcome of the EMI Electrola/Patricia case when the European Court of Justice recognized the supremacy of national copyright in what was an important judgment.

And EMI Records and EMI Music will continue their efforts, with the help of BPI and IFPI, in seeking to improve the levels of protection available to recording companies in other European countries.



PAUL RUSSELL, MD, CBS Records U.K.

We had a tremendous 1988 and sold a lot in the U.K. and abroad and obviously we're hoping for the same this year. The Pasadenas look like they're happening in the U.S. and there are other acts such as Deacon Blue and Roachford on the verge of big international success.

al success.

Everybody in the past seems to have looked at the last 12 months and the next 12 in fiscal terms. They tend to base their financial projections on top acts, and newer ones, delivering an album a year and this often doesn't happen. I think projections should be made over a two or three-year period with this aspect in mind.

By this, I don't mean that acts should go into the studios and stare at the walls instead of producing their albums. Record companies should always take a healthy interest in their artists and what they're doing, and artists have a right to expect this to happen.

As acts become more and more successful, the pace of delivery of their product becomes more important. They shouldn't be forced to deliver before they're ready, because that could mean inferior work.

But incentives to deliver within a reasonable period of time can be incorporated into their contracts.

I foresee a big future ahead for music video. Our 1989 release schedule gives us high hopes with names like Bruce Springsteen, Terence Trent D'Arby in longform, Deacon Blue and Michael Jackson.

POP/ROCK CHARGE

(Continued from page U-1)

Virgin chiefs are tipping 1989 success for Frazier Chorus (previous with the indie 4D label) and whose first album is produced by Hugh Jones, and King Swamp, whose eponymously titled album was mixed by Bob Clearmountain, whose credits include Springsteen, U2, Talking Heads and Bryan Adams. Willie Richardson, Virgin A&R director: "Mary Margaret O'Hara is attracting much attention." Also hotly tipped at Virgin is the new Kirsty McColl album "Kite," produced by Steve Lillywhite.

London Records A&R director Tracy Bennett says: "The great success of Fine Young Cannibals in getting their album 'The Raw & The Cooked' straight into the chart at No. 1 has endorsed our firm belief in the band. We think the band will be one of the world's biggest in the 1990s."

Another longterm project for London is Then Jericho, with pan-European and U.S. success predicted. Says Bennett: "Hothouse Flowers from Eire are the perfect antidote for U.S. rock fans who are fed up with British bands who can't play instruments."

John Williams, A&R director at Polydor Records U.K., says the Wonder Stuff, originally with their own The Far Out Recording Co., started Polydor action with the single "Give Me Give Me More More More" and album "The Eight Legged Groove Machine," with "a lot of success for a new band."

Polydor is pushing hard for John Moore's Expressway, too, and strong product is on the way from Carl Marsh (previously with Shriekback), Lloyd Cole (now with out the Com-motions), Byrds' influenced Summerhill and pop duo Water-front, from Cardiff, hailed by Williams as "A Welsh Wham!" He also tips Judie Tzuke (relaunching her recording career after a gap of two years) and the James Taylor Quartet, who were on the compilation album "Acid Jazz & Other Illicit Grooves," which sold 55,000 units here.

James Lee Wild is also signed to Polydor, and managed by Tom Watkins (who looks after Bros and the Pet Shop Boys.)

Leading U.K. indie Rough Trade signings set for major career heaves include the Band Of Holy Joy (who toured in support of the debut album "Manic Magic Majesty,") and Manchester band Easterhouse, whose album "Waiting For The Redbird" includes contributions from guitarist Neil Taylor (Climie Fisher and Tears For Fears) and Lance Sabin (Slave Raider).

Geoff Travis, Rough Trade boss: "We're very optimistic about the prospects of Easterhouse, whose single 'Come Out Fighting' is licensed to CBS in the U.S. Their new material is not for the fainthearted. Their old fans should beware."

He also predicts the big time for the Sundays and for singer Craig Davies, who has been described as a "beat poet." Like Narcissus last year, duo Shelley and Orphan are seen

(Continued on page U-19)



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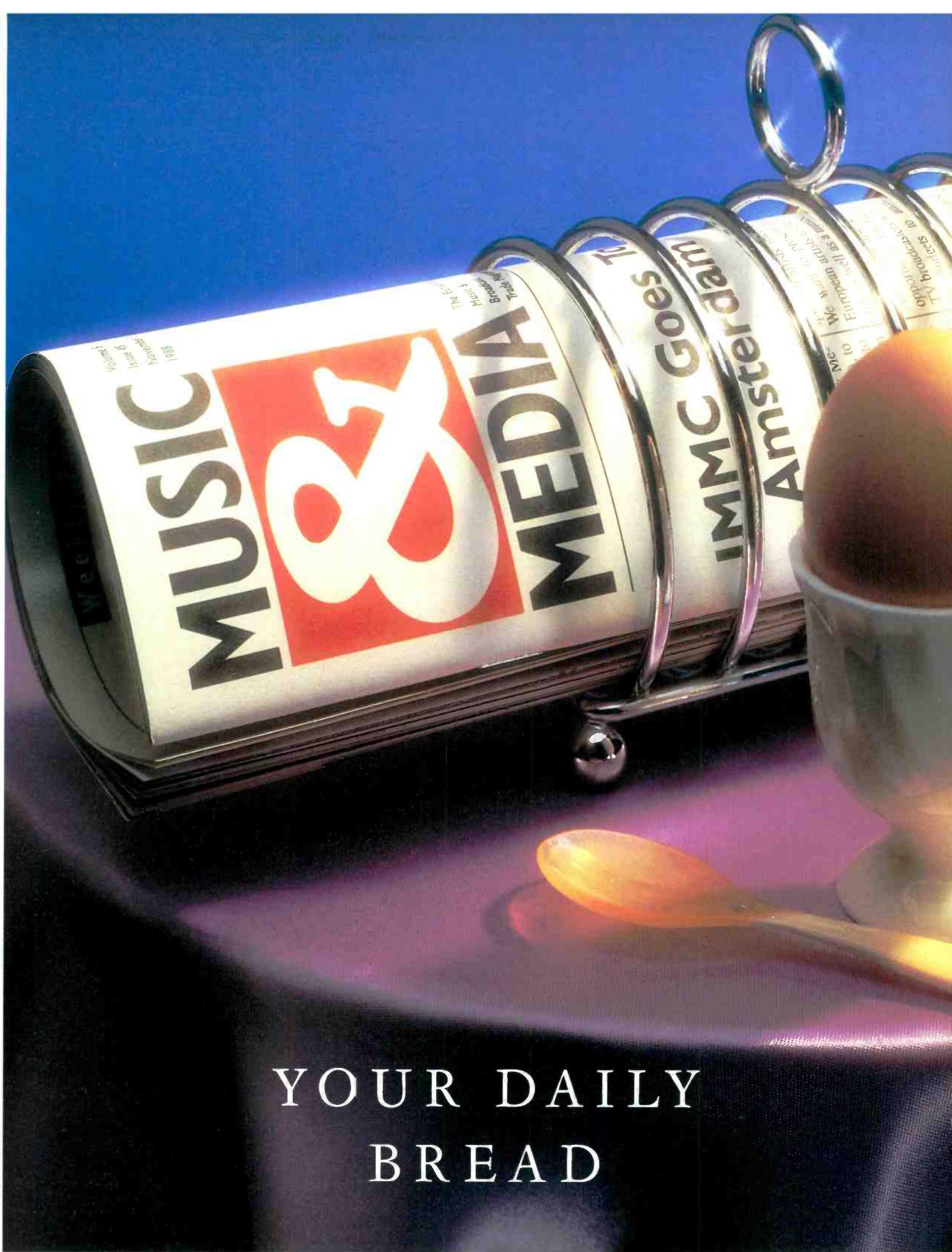
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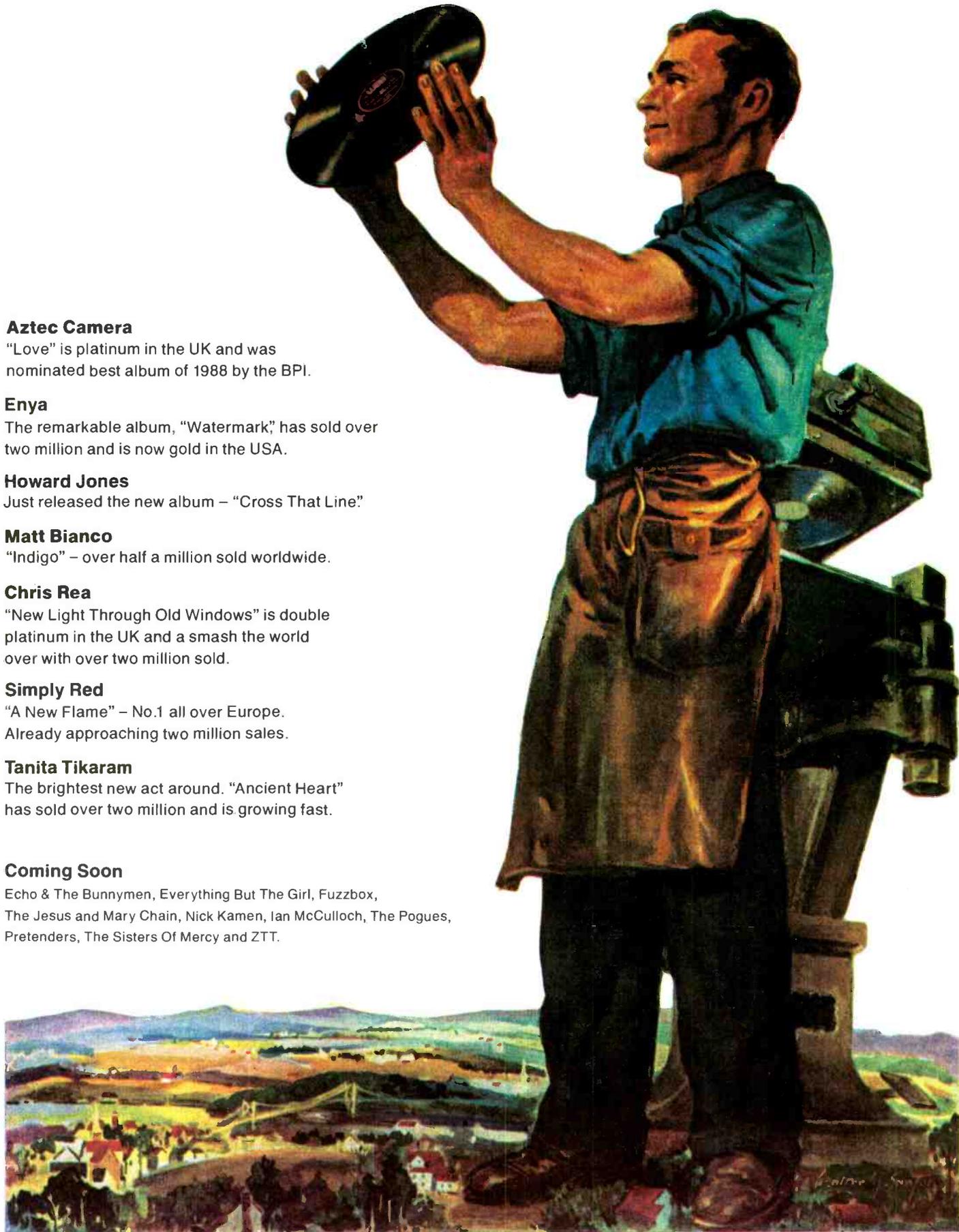
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IN THE FRAME FOR 1989

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POP/ROCK CHARGE

(Continued from page U-14)

as Rough Trade prospects for the 1990s.

A&M signing Sam Brown, whose first U.K. top 10 hit was "Stop," is already building an international career and the label is touting the band Dare (who supported Europe on a European tour) and singer-songwriter Colin Vearncombe, who records as Black.

EMI Records in London is winning crossover success with New Model Army (front man Justin Sullivan), which till now has largely had a cult following. The band's latest album "Thunder & Consolation" has been their biggest seller. Scottish saxophonist Tommy Smith, signed to EMI's Blue Note International jazz label, includes a BBC-TV documentary on him in his career buildup.

EMI singer Helen Watson's debut album "Blue Slipper" was out last year, and the second is "The Weather Inside," produced by Glyn Johns. Black trio Reid, Goodbye Mr. Mackenzie (Edinburgh-based) and signed to Capitol U.K. and the Neighbourhood (fronted by soul singer Tim Hutton and tour support for Simply Red) are "hot tips" for the future at EMI, along with Diesel Park West who toured with Big Country and with a praised debut album, "Shakespeare Alabama."

Richard Thomas, head of A&R at BMG/RCA, says: "Pop Will Eat Itself, who charted with 'Can U Dig It?,' and the Wedding Present, are two acts we know will win big success, and reflect the close relationship between the A&R department and the acts themselves. Both were with indie labels and, having gone as far as they could in that situation, were attracted to a company like BMG because while we have the strength of a major, bands like them, and the Primitives, feel comfortable working with us."

BMG's big success last year was Fairground Attraction. Thomas sees similar career breaks on the way for acts like Ellis Begs & Howard, Scottish band the Silencers (whose debut album sold 100,000-plus copies worldwide), the Painted Word, Gina Foster and Frances Ruffelle, who starred on stage in "Les Miserables" but whose album is "very much a contemporary project," produced by Rod Argent and Peter van Hooke. Also with BMG: Latin Quarter, produced on a new album by David Kershenbaum.

Beggars Banquet, another leading U.K. indie, has album product from the Cuit, Pierce Turner, Love & Rockets and Flesh For Lulu out this spring, with releases from Pete Murphy, Gene Loves Jezebel and new signings Thee Hypnotics and King Blank. Thee Hypnotics were formed late 1987 and moved into London's psychedelic/garage scene, and were much helped by BBC Radio 1 DJ John Peel, still very influential in promoting indie acts.

King Blank (otherwise Ian Lowery), formerly with the Folk Devils, is now a Beggars Banquet solo project.

Peter Robinson, head of A&R at Chrysalis, U.K., says the Waterboys and their off-shoot World Party are a big corporate priority, the latter with a new album in May. Paul Carrack, who has recorded with bands such as Ace, Squeeze and Mike & the Mechanics, is seen by Robinson as a strong contender for the big time—"in the Steve Winwood class."

Other Chrysalis priorities include Scottish band Runrig, whose new studio album will go gold in the U.K. and are "definitely a longterm act," says Robinson, plus Ghost Dance, pop duo Fantasia (signed via the Ensign label) and Candie Mackenzie, who is in the jazz/reggae/black areas.

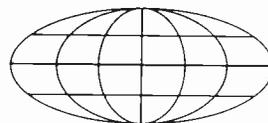
Island Records is launching a major U.S. campaign to break Mica Paris there, following her impact in the U.K. "We're working closely with our office in the U.S., remixing some tracks for that market, remaking videos and even re-shooting the record sleeves," according to Island marketing chief Alan McBlane.

Other label priorities include the Kevin McDermott Orchestra, from Glasgow; Gavin Friday, from Dublin, who has worked with U2's Bono in the studios and whose debut album "Each Man Kills The Things He Loves" features some material from Bob Dylan and Jacques Brel.

Jim Capaldi has re-signed to Island as a solo act, former Frankie Goes To Hollywood singer Paul Rutherford is working on a summer-release album as a solo singer, and Roger Christian, who left the Christians after their second single, is also being given the Island treatment for solo stardom.

Phonogram, which recently achieved a major U.K. chart breakthrough with Scottish band Texas, has several other acts waiting in the wings, many signed to the company's Fontana label which, according to A&R chief Dave Bates, "signs acts who might not normally fit into A&R concepts of many other major companies."

The label isn't restricted just to new talent: Tears For Fears is on the roster, and other names include Pere Ubu, the Lilac Time, the Tom Tom Club, Swing Out Sister, and Tom Verlaine.



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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	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	3	13	★★ NO. 1 ★★ KEITH PRINGLE & PENTECOSTAL COMM. CHOIR SAVOY 14788	NO GREATER LOVE
2	2	21	REV. MILTON BRUNSON REJOICE WC 8418/A&M	AVAILABLE TO YOU
3	1	13	BEBE & CECE WINANS SPARROW SPR 1169	HEAVEN
4	4	13	MYRNA SUMMERS/REV. TIMOTHY WRIGHT SAVOY 14794	WE'RE GONNA MAKE IT
5	5	25	FLORIDA MASS CHOIR MALACO 6002	LET THE HOLY SPIRIT LEAD YOU
6	19	9	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L AIR 10135	SO SATISFIED
7	8	13	COMMISSIONED LIGHT 7-115-72019-3/LEXICON	WILL YOU BE READY?
8	6	25	REV. CHARLES NICKS JR. SOUND OF GOSPEL SOG-173	FREE SPIRIT VOL 2
9	7	57	SHIRLEY CAESAR REJOICE WR8385/A&M	LIVE IN CHICAGO
10	10	21	REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS KING JAMES KJ2D8510/SOUND OF GOSPEL	PRAISE 88
11	15	45	TAKE 6 REPRISE 25670/WARNER BROS.	TAKE 6
12	13	33	L.A. MASS CHOIR LIGHT 7-115-72017-7/LEXICON	GIVE HIM THE GLORY!
13	17	9	NICHOLAS COMMAND 1013	LIVE IN MEMPHIS
14	16	9	THE WINANS SELKA 7501/SPARROW	LIVE AT CARNEGIE HALL
15	9	25	THE CLARK SISTERS REJOICE WR8400/A&M	CONQUEROR
16	14	13	SLIM & THE SUPREME ANGELS MELENDO 2259	DEATH & THE BEAUTIFUL LADY
17	18	9	JAMES MOORE MALACO 4429	LIVE
18	12	21	TRAMAINE HAWKINS SPARROW SPR 1173	THE JOY THAT FLOODS MY SOUL
19	11	21	THE GOSPEL MUSIC WORKSHOP KING JAMES KJ2D8511/SOUND OF GOSPEL	20TH ANNIV. EDITION 1967-1987
20	20	21	THE MICHAEL FLETCHER CHORALE SOUND OF GOSPEL SOG-172	JESUS... HE'S THE ONE
21	23	57	THE NEW JERSEY MASS GOSPEL CHOIR LIGHT 7-115-72011-8/LEXICON	HOLD UP THE LIGHT
22	24	9	RON WINANS SELKA 7502/SPARROW	FAMILY & FRIENDS CHOIR
23	21	9	THE GOSPEL KEYNOTES MALACO 4430	FROM THE HEART
24	30	5	C.HAYES/COSMO CHURCH OF PRAYER I AM 8423/A&M	TURN IT OVER TO JESUS
25	26	49	KINGDOM LIGHT 7-115-72006-1/LEXICON	AMAZING
26	22	13	REV. F.C. BARNES & REV. JANICE BROWN ATLANTA INT'L AIR 10130	LIVE
27	31	13	R.STANFIELD/NEW REVELATIONS SOUND OF GOSPEL SOG-170	SEE WHAT GOD HAS DONE
28	28	53	THE JACKSON SOUTHERNAIRES MALACO 4426	POWER PACT
29	27	25	DARYL COLEY LIGHT 7-115-72018-5/LEXICON	I'LL BE WITH YOU
30	29	5	H.HARRIS/VOICE OF FAITH, HOPE & LOVE SOUND OF GOSPEL SOG-171	H.HARRIS/VOICE OF...
31	RE-ENTRY		REV. CLAY EVANS SAVOY 14793/MALACO	HE'LL BE THERE
32	25	25	THE RICHARD SMALLWOOD SINGERS REJOICE WR8406/A&M	VISION
33	NEW▶		THE VOICES OF LIGHT LIGHT 7-115-72016-9/LEXICON	ALL TIME GOSPEL CLASSICS 2
34	NEW▶		DOROTHY NORWOOD I AM WR8420/A&M	A MOTHER'S SON
35	35	13	CHARLES FOLD & THE CHARLES FOLD SINGERS MUSCLE SHOALS SOUND 8006/MALACO	YES
36	NEW▶		C.NICKS/EAST ST. LOUIS GMWA SOUND OF GOSPEL SOG-176	C.NICKS/EAST ST. LOUIS GMWA
37	40	5	ROBERT TURNER/SILVER HEART GOSPEL SINGERS SOUND OF GOSPEL SOG-169	OLD TIME RELIGION
38	RE-ENTRY		VERNESSA MITCHELL COMMAND CRV 1011	HIGHER GROUND
39	36	45	THE WILLIAMS BROTHERS MELENDO 2257	A NEW BEGINNING
40	32	57	THE GEORGIA MASS CHOIR SAVOY 7093	WE'VE GOT VICTORY

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by Bob Darden

This is the first part of a two-part story on Reunion/Reprise recording act Take 6.

HAS THIS BEEN Take 6's year, or what? The Reunion/Reprise act's debut release, "Doo Be Doo Wop Bop!" took home two Grammys Feb. 22. But what is remarkable is that one Grammy was for jazz vocal group and the other was for soul gospel group. Take 6 also all but stole the telecast (along with the Winans) with an a cappella tour de force.

The guys have been incredibly busy since the Grammy Awards: cutting their first video ("Spread Love"), recording tracks for their next release, appearing on albums by artists as diverse as Joe Sample and Dino, and going to school. All are getting (or already have) serious terminal degrees.

In fact, it was at Oakwood College, a small Christian school in northern Alabama, that the earliest incarnations of Take 6 were formed.

Chief arranger Mark Kibble (who has a B.S. in business administration, no less) says that the group had several false starts before majoring in vocal pyrotechnics on the world stage.

"In the beginning, we'd get a really good group of guys together only to see someone leave," he says. "In 1984, we lost three guys to graduation and we really lost our blend. So we rested the group for about a year, came back, and found three different guys, and it was better than it had been before. The blend with the six singers today is the best ever."



by Jeff Levenson

IMPRESARIO GEORGE WEIN, whose 40-year career producing jazz events is a testament to the fact that business and creative concerns can coexist harmoniously, has announced the schedule for this year's JVC Jazz Festival, to be held in New York June 23-July 1. More than 35 concerts will be featured during the 10-day period.

Once again, Wein has booked time-tested attractions. However, a number of co-productions and special bookings will feature music beyond the mainstream, offering an expanded menu of jazz styles that should satisfy adventuresome tastes.

The Knitting Factory, downtown New York's leading venue for new music, has joined hands with Wein to present a series of five concerts at Alice Tully Hall—a decidedly uptown performance space—that includes the group *Miniature* (June 27), pianist Geri Allen in a trio with bassist Charlie Haden and drummer Paul Motian (June 28), the singer Cassandra Wilson (June 29), saxophonist Steve Coleman and *Elements* (June 30), and pianist Cecil Taylor's *Trio* (July 1). SOB's, the city's leading venue for world music, is co-producing a concert at Avery on June 25 highlighting *Kassav* from Martinique and Guadeloupe, the *Bhundu Boys* from Zimbabwe, and *Malombo* from South Africa.

The festival's special tributes include a 70th-birthday salute to blues singer Joe Williams, who will reunite with the *Count Basie Orchestra*, now led by Frank Foster, on June 23 at Carnegie Hall. The next night vibist Lionel Hampton and guitarist George Benson honor the memory of clarinetist/band leader Benny Goodman, also at Carnegie. On July 1 at Town Hall, trumpeter Clark Terry will be roasted by his friends, among them pianist Oscar Peterson, drummer Louis Bellson, and guitarist Kenny Burrell. An equally ebullient (though more family-oriented) program, titled "Coolin' It With Snoopy," is planned for June 24 at Town Hall. It

"Part of that blend, I think, comes from the fact that the more you sing with a person, the more you sound like that person. Claude McKnight and I have been singing together a very long time. Now if we need to sound like each other to blend on a song, we can."

The members of Take 6 were never content to sing just a cappella doo-wop numbers or black spirituals. From their first concerts, they included intricate jazz pieces, contemporary Christian songs, traditional black gospel—even classical numbers. All were done in a breathtaking array of perfectly timed stops and starts, startling glisses, and joyful solos.

Kibble says the arrangements depend on the original source material.

Take 6 really took off after taking 2 Grammys

"Some arrangements we work out elaborately before coming to the group," he says. "Others we change as we go. Mervyn Warren [master's degree in music theory and arranging at the Univ. of Alabama] and I do some charts, especially for the studio's sake. And some just come straight off the top of our heads. Either way, we then teach the guys the parts. Now, once we've taught them the parts, if they have the feeling, they may change a part here or there for feeling's sake."

In the end, most Take 6 arrangements are so intricately constructed that there is little room for improvisation—even on the jazz-flavored numbers.

"That's true," Kibble says. "The way some of our songs are, you can't go off on your own. What happens is that in some concerts one person will change something and another guy will hear it and like it—and he'll do it, too, the next time. Eventually, it becomes a regular thing. But other than that, not much improvising goes on—our arrangements just don't allow for it."

features trumpeter Wynton Marsalis.

Two profile-raising events are scheduled for June 27. *Bebop Revisited* at Avery Fisher is a benefit concert for The Studio Museum in Harlem, N.Y. The featured performers will include trumpeter Dizzy Gillespie, vibist Milt Jackson, and pianist Barry Harris. The same night at Carnegie Hall, there is *An Evening Of Jazz And American Song*, a concert benefiting the Duke Ellington Memorial Fund. Hosted by Bobby Short, the event includes trumpeter Ruby Braff, singer Rosemary Clooney, and pianist Dave Brubeck.

On June 29 at Avery Fisher, CBS Records will host a showcase for its star performers, saxophonists Grover Washington and Branford Marsalis, bassist Stanley Clark, and 17-year-old organist Joey DeFrancesco. In

JVC Jazz Festival offers expanded menu of styles

like manner, Blue Note Records celebrates its 50th anniversary on June 30 at Carnegie with pianist Eliane Elias, singer Diane Reeves, guitarist Stanley Jordan, and drummer Tony Williams.

JVC's perennial favorites include singers Ella Fitzgerald (June 25), Sarah Vaughan (June 28), and Mel Torme and Nancy Wilson (June 29); all are at Carnegie. Ray Charles (June 28) performs at Avery Fisher. Trumpeter Miles Davis (who, apparently, is *not* dying of that most dreaded disease) and spiritual descendant Wynton Marsalis are doubling at Avery Fisher on June 23. Other pairings include the groups of pianist Chick Corea and guitarist Larry Carlton (July 1), *Steps Ahead* and the *Yellowjackets* (June 24), and *Spyro Gyra* with the *Gregg Allman Band* (June 30). All are at Avery Fisher.

The solo piano turns at Weill Recital Hall include John Bunch (June 23), Jackie Byard (June 24), Art Hodes (June 25), Dr. John (June 26), Oliver Jones (June 27), Roland Hanna (June 28), Dave Frishberg (June 29), Don Pullen (June 30), and James Williams (July 1).

Once again, JVC offers all-day minifestivals outside the city. In New Jersey, it is at Waterloo Village on June 24-25; in upstate New York, it's at the Saratoga Performing Arts Center and the Finger Lakes Performing Arts Center, both July 1-2.

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Cosmetics Firm To Hawk Tape Door To Door Mary Hart Hosts Avon Aerobics Vid

BY JAMI BERNARD

NEW YORK Mary Hart, the co-anchor of "Entertainment Tonight," known for legs so attractive they are reportedly insured for \$2 million by Lloyd's of London, is putting those gams to good use as the anchor of a new exercise video, "Shape Up With Mary Hart."

The 45-minute, low-impact aerobics tape is the first video to be produced by Avon, the company whose door-to-door salesmanship of cosmetics and costume jewelry has earned it a place in American folklore just slightly beneath apple pie. Avon Video Enterprise will pitch the video through its grass-

Big Promo Push Marks 'Coming' Of Murphy Hit

NEW YORK The May 17 video release of Eddie Murphy's \$127 million box-office smash, "Coming To America," will be backed by a \$2 million television advertising campaign and promotional tie-ins with Pepsi and Orville Redenbacher popcorn.

The video will be tied in to the company's ongoing Hit Blitz campaign and will be promoted with a slate of commercials airing several weeks before in-store availability. Commercials will also be aired after street date, the company says.

In-store merchandising efforts will include a poster and a 6-foot banner advertising the film.

roots sales force of 400,000 representatives and, for the time being at least, sidestep traditional retail distribution.

The company plans to sell a quarter million copies of the \$19.95 Hart video in the first four weeks of its release, according to Len Edwards, GM of the new video arm.

"We'd been looking at the home video market for a number of years," said Edwards, who notes that Avon has already had some success with licensed children's titles, but wanted to branch out into the lucrative exercise-tape market. "We were looking for people we felt would be right for our market, someone who is approachable, with good marquee value. We knew Mary Hart had an interest in exercise. We knew also that, demographically, our consumers and our salespeople watch 'Entertainment Tonight,' and Avon has advertised on that show."

Hart says she had been looking over proposals from various video companies, "Because I believe so much in how exercise promotes mental and physical health. The situation wasn't right, the timing wasn't right. When Avon approached me late last summer, I thought, how perfect—Avon, with its approach to the average American person. I liked what the company stood for. I liked the idea of marketing a videotape with a direct sales approach, instead of one that was on store shelves with everybody else's."

Hart describes her program as "well rounded." In a phone interview from her home in Beverly Hills, Calif., she admitted that she had asked friends and even her

mother to do the exercises along with her, taped initially on a home video camera, "to make sure it wasn't too complicated. I had heard about tapes that made people feel clumsy and stupid. I feel very strongly that it should be a tape that anybody can pick up and do. You don't have to have danced on Broadway or be a Radio City Rockette to do my tape."

The native South Dakotan's personal exercise regimen begins each day at 5:30 a.m. She fleshes out her routine with three to four miles of high-speed distance walking, managing a 12-minute mile. "If you move your arms a lot, it's just great for the legs and the buttocks—if you want to get technical," she says.

If Hart—who also sings and runs a video-résumé company—gets any criticism, it's that she's

(Continued on page 61)



Lingerie Lineup. Talk show host Arsenio Hall poses with five of the models who appear in the new Playboy video "Sexy Lingerie." The models appeared on Hall's syndicated show to promote the 55-minute video, which is currently available from HBO Video for a list price of \$19.95. Pictured, from left, are Debbie Johnson, Luann Lee, Ava Fabian, Hall, Rebekka Armstrong, and Alana Soarea.

Camcorder Sales Jump, VCRs Drop

BY KIRK LaPOINTE

OTTAWA Camcorder sales led the Canadian consumer electronic industry for the second straight year in 1988, while "market saturation" lead to a decline in VCR sales according to the Consumer Electronics Marketers of Canada.

Camcorder sales jumped 27% in 1988 to 127,000 units. But the CEMC predicts continued strong growth for the product in 1989 because

there remains only a 3.5% penetration level of camcorders in Canada.

Blank videocassette sales, meanwhile, posted impressive sales gains of 12.1% in the year to 18.5 million units. The marketers' group says the blank tape sales increases reflect continuing popularity of home taping and increased use of camcorders.

Color television sales outstripped expectations by increasing 7.3% in 1988 over 1987 levels to 1,475,000

units. "Exceptionally strong Christmas sales" were a big reason for the unanticipated gains, says CEMC manager Alda Murphy in Toronto.

A shift in consumer viewing preference to big TVs drove demand for 23-inch to 29-inch models up 55%. Sales of the 19-inch to 22-inch models rose only 11.3% in the year.

Meanwhile, VCR sales declined 6.3% to 900,000 units, a decline predicted by CEMC analysts.

FOR WEEK ENDING APRIL 22, 1989

Billboard

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TOP VIDEODISKS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	7	3	EMPIRE OF THE SUN	★ ★ NO. 1 ★ ★ Warner Bros. Inc. Warner Home Video 11753	Christian Bale John Malkovich	1987	PG	39.98
2	8	3	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	39.95
3	4	5	THE DEAD POOL	Warner Bros. Inc. Warner Home Video 11810	Clint Eastwood	1988	R	24.98
4	NEW ▶		MIDNIGHT RUN	Universal City Studios MCA Home Video 80810	Robert De Niro Charles Grodin	1988	R	39.98
5	NEW ▶		MOONWALKER	Ultimate Production Image Entertainment 6322	Michael Jackson	1988	NR	39.95
6	3	7	YOUNG GUNS	Morgan Creek Productions Image Entertainment 6245	Emilio Estevez Kiefer Sutherland	1988	R	39.95
7	5	15	E.T. THE EXTRA TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	39.98
8	2	5	THE BLOB	Tri-Star Pictures Image Entertainment 62670	Kevin Dillon Shawnee Smith	1988	R	36.95
9	NEW ▶		BULL DURHAM	Orion Pictures Image Entertainment 6399	Kevin Costner Susan Sarandon	1988	R	39.95
10	1	11	DOCTOR ZHIVAGO	MGM/UA Home Video 900003	Omar Sharif Julie Christie	1965	PG	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.

Nielsen Study Reveals Recording Habits Most Taping Is Done When The TV Is Off

NEW YORK A study on consumer video recording habits reveals that most viewers record a network TV show while their set is off.

Nielsen Media Research reports that 52% of video recording occurs when the TV is off. The study also says that viewers record the same thing they are watching on television 31% of the time and record one program while watching another 17% of the time.

Network broadcasts accounted for a 67% majority of home recordings while the independent networks accounted for 13%. Cable programming and pay-per-view programming each accounted for 8% of home recordings, according to Nielsen.

The study also indicates that movies, including made-for-TV films, are the most popular among viewers who time-shift.

Company Looks Forward To Productive Fest Media Has Cannes-Do Attitude

NEW YORK Top officials from Media Home Entertainment are heading to the Cannes Film Festival with high hopes and deep pockets. The company says that, in addition to landing the rights to major films, the company will be looking to bankroll future projects it deems worthwhile.

"Media is participating in Cannes to acquire major theatrical motion pictures for home video—domestic rights as well as rights

for foreign markets," says John Turtle, senior VP of production and acquisitions.

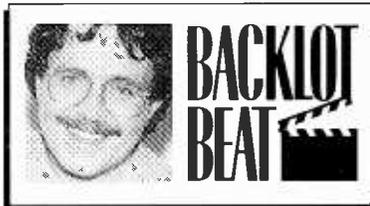
"In addition, we now are involved in co-financing major motion pictures as well as underwriting publicity and advertising campaigns for releases in the U.S. and Canada," says Turtle, who will travel to Cannes for the May 11-23 festival with Ted Rosenblatt, the company's director of foreign sales/administration.

TOP VIDEOCASSETTES™ SALES

J2 Special-Interest Vids Attract Syndicator Queries

REVERSE WINDOWS: When you produce an original video "hit," according to J2 president **Jim Jimirro**, substantial ancillary TV dollars are likely to follow. Case in point: "Stand-Up Reagan." Within two weeks after the initial publicity for the tape, which has now racked up 50,000 unit sales, "we got three calls from syndicators wanting to know if they could acquire TV rights. Just as theatrical features develop a visibility and become valuable TV properties, so, too, with high-visibility nontheatrical videos. We're evaluating the three offers and will go with a deal in the fall as to not cannibalize our own home video window."

Jimirro says he has held off selling the phenomenally successful "Dorf On Golf"—now close to the 200,000-unit plateau—to TV since "we would prefer to get a package. Selling three or four 'Dorfs' is better than selling one. We have gotten lots of offers



by Jim McCullaugh

for the original 30-minute tape. The only thing we've done so far is sell off little segments to ESPN," he says.

"Special-interest video is coming of age. We're not a little medium off in the corner anymore, but with the right product we can take our place as a front-line medium that will have value for ancillary markets," he adds.

DANN MOSS, the producer of Paramount Home Video's "Windham Hill Videos" series, says he hopes his newly formed **Tapestry Video** label "will take the long-form video album concept to a new level. It's an opportunity to expand with name artists," he says. In the upcoming "Portrait Of Africa," shot in Tanzania and Kenya, he says, "we feature Vangelis, Ladysmith Black Mambazo, and Miriam Makeba. Music is really the script." Upcoming projects will take Moss to Great Britain, Ireland, India, and the U.S.S.R., where he hopes to match visual footage with name artists of those countries. "In Ireland, for example, we plan to use James Galway and the Chieftains." Beyond that, says Moss, he hopes to stir the marketing waters by creating synergistic cross-promotions with the artists' labels.

The new video label just inked an exclusive U.S. and Canadian VHS distribution arrangement with Paramount Home Video and will provide the studio with at least 12 titles over the next year. Moss says he has yet to set a U.S. videodisk deal. Observers say the marketplace environment today for this type of sophisticated programming can yield a minimum of

25,000 units per title on VHS alone at the \$29.95 price point.

BOX OFFICE UPDATE: Not surprisingly, "Rain Man" continues to surge at the box office, boosted by its copping of a number of top Oscars, including best picture. The U.S. total is now over the \$150 million mark. "Twins," the year's other big film at \$105 million, is now due to arrive in video stores June 15.

Other newer films that are racking up very respectable box-office numbers, according to Billboard sister publication The Hollywood Reporter, are MCA/Universal's "Fletch Lives" at \$23.5 million; Warner Bros.' "Lean On Me" at \$23.7 million; Orion's "Bill & Ted's Excellent Adventure" at \$31.7 million; MGM/UA's "Leviathan" at \$12.5 million; and 20th Century Fox' "Skin Deep" at \$16.7 million. "Dirty Rotten Scoundrels," coming June 22 from Orion Home Video, is over the \$40

million plateau.

COLLECTIBLES: Warner Home Video is unlocking the "Saturday Night Live" vault once more with "The Best Of Gilda Radner," a one-hour tape. WHV already has best of Dan Aykroyd, John Belushi, and Chevy Chase titles, three other 'not-ready-for-prime-time' players... Paramount is issuing the all full-color version of "The Cage," the original "Star Trek" pilot. The \$24.95 tape incorporates recently discovered "lost" color footage. A combined color and black-and-white version had been issued previously... RCA/Columbia Pictures Home Video is releasing four fantasy classics—"Jason And The Argonauts," "Mysterious Island," "The Golden Voyage Of Sinbad," and "First Men In The Moon"—which all utilize the special effects "dynamation" wizardry of Ray Harryhausen... Media Home Video's Cinematheque label is releasing eight classics from legendary Spanish film maker Luis Bunuel, including "The Discreet Charm Of The Bourgeoisie" and "The Diary Of A Chambermaid."

PRISM ENTERTAINMENT has inked a deal with HBO to acquire North American home video rights to four HBO Showcase Presentations, with an option to acquire an additional four. Among the titles: "Tidy Endings," "Lip Service," "KAL 007," and "Fellow Traveler." Prism recently picked up U.S. and Canadian home video and theatrical rights to 12 new feature films at the American Film Market in Los Angeles.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ NO. 1 ★ ★				
1	1	7	U2 RATTLE AND HUM	Paramount Pictures Paramount Home Video 32228	U2	1988	PG-13	24.95
2	2	13	MOONWALKER	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	NR	24.98
3	3	12	JANE FONDA'S COMPLETE WORKOUT	Lorimar/LightYear Ent. Warner Home Video 650	Jane Fonda	1989	NR	29.98
4	5	10	BRUCE SPRINGSTEEN ANTHOLOGY: 1978-1988	CBS Music Video Enterprises 49010	Bruce Springsteen	1989	NR	24.98
5	4	8	SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT VIDEO	HBO Video 0234	Various Artists	1989	NR	19.98
6	6	24	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
7	8	27	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
8	7	118	CALLANETICS ▲ ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
9	9	65	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
10	10	24	FATAL ATTRACTION	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R	19.89
11	12	5	RUSH: A SHOW OF HANDS	PolyGram Music Video 041760-3	Rush	1989	NR	24.95
12	13	22	KATHY SMITH'S FAT BURNING WORKOUT	Fox Hills Video FH1059	Kathy Smith	1988	NR	19.95
13	15	131	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◇	Lorimar/LightYear Ent. Warner Home Video 070	Jane Fonda	1986	NR	29.98
14	11	38	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	NR	24.95
15	14	8	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	Michael Jordan	1989	NR	19.98
16	17	4	PLAYBOY'S SEXY LINGERIE	HBO Video 0156	Various Artists	1989	NR	19.99
17	18	79	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
18	26	42	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
19	38	3	MEET THE RAISINS	Will Vinton Prod. Inc. Atlantic Video 50132-3	The California Raisins	1988	NR	14.98
20	21	25	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R	19.89
21	24	31	GEORGE MICHAEL-FAITH ▲	CBS Music Video Enterprises 49000	George Michael	1988	NR	15.98
22	22	22	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R	19.89
23	16	19	PLAYMATE VIDEO CALENDAR 1989	HBO Video 0510	Various Artists	1988	NR	19.99
24	25	194	THE SOUND OF MUSIC ▲ ◇	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
25	NEW ▶		DEBBIE GIBSON: LIVE IN CONCERT	Atlantic Records Inc. Atlantic Video 50133-3	Debbie Gibson	1989	NR	19.98
26	19	70	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
27	30	109	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
28	32	107	THE WIZARD OF OZ ▲ ◇	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
29	33	6	JANE'S ADDICTION: THE FAN'S VIDEO	Warner Bros. Records Warner Reprise Video 38151	Jane's Addiction	1989	NR	9.98
30	34	28	DOCTOR ZHIVAGO	MGM/UA Home Video 900003	Omar Sharif Julie Christie	1965	PG	29.95
31	20	16	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	Tim McCarver	1988	NR	14.99
32	36	2	SHIRLEY MACLAINE'S INNER WORKOUT	Vestron Video 5270	Shirley MacLaine	1989	NR	29.98
33	28	127	SLEEPING BEAUTY ◇	Walt Disney Home Video 476	Animated	1959	G	29.95
34	23	26	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Callan Pinckney	1988	NR	24.95
35	31	116	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
36	35	176	JANE FONDA'S NEW WORKOUT ▲ ◇	Lorimar/LightYear Ent. Warner Home Video 069	Jane Fonda	1985	NR	29.98
37	29	13	RAQUEL: LOSE 10LBS. IN 3 WEEKS	HBO Video 9892	Raquel Welch	1988	NR	19.99
38	27	12	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	Angela Lansbury	1988	NR	29.95
39	37	36	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 660	Robin Williams	1987	R	29.95
40	40	57	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Warner Home Video 077	Jane Fonda	1988	NR	19.95

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Obscure Bergman. Two previously unreleased Ingrid Bergman films will be shipped in May by Crocus Entertainment. "June Night" and "Swedenhielms" will be released May 31 for a list price of \$79.95 each. The company says the two Swedish classics have never been released on video in the U.S. and will not be shown on either broadcast TV or pay-per-view.

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.

"Frehley's Comet, Live . . . +4," Atlantic Video, 53 minutes, \$19.98.

Much like sex in advertising, the rock group Kiss' former guitarist, Ace Frehley, will probably share a similar fate. In fact, "Live . . . +4" is really just another version of the Kiss sound. It is recorded live at the Hammersmith Odeon with four studio clips tacked on for good measure. Frehley and his group are competent enough at this game, but the music is definitely stale. Frehley looks old and tired in the live set and is much better represented in the four studio-produced videos, where the magic of the director and makeup stylists can be appreciated. There is no doubt that "Frehley's Comet" comes with an instant audience weaned on Kiss albums. So it will rent well and probably sell-through. It even comes complete with exploding guitar pickups and all the smoke you can imagine. This release is just what you would expect it to be. **CHRIS VOLLOR**

"The Gallant Breed," Fox Hills Video, 3 cassettes, 60 minutes each, \$89.95.

The U.S. Marines have fought in nine major wars and countless minor interventions. During their history, they have covered themselves in glory. From their stand at Bellau Wood in World War I to their heroic actions in the South Pacific in World War II up to their gallantry in the jungles of South Vietnam, the Marines have become the first line of America's defense. *(Continued on next page)*

STEVE MARTIN

MICHAEL CAINE

"A laugh-out-loud escapade... Mr. Martin gives a performance of inspired goofiness... Mr. Caine (gives) a superb comic performance."

—Vincent Canby, The New York Times

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"RASCALLY HANDSOME" FULL SIZE STANDEE

Contact your distributor for details about this special promotional item.

STEVE MARTIN MICHAEL CAINE
DIRTY ROTTEN SCOUNDRELS

ORION HOME VIDEO

DIRTY ROTTEN SCOUNDRELS

ORDER CUT-OFF DATE: JUNE 6th. STREET DATE: JUNE 22nd.

A FRANK OZ FILM STEVE MARTIN MICHAEL CAINE

"DIRTY ROTTEN SCOUNDRELS"

Starring **GLENNE HEADLY** With **ANTON RODGERS** and **BARBARA HARRIS** Music By **MILES GOODMAN**
 Edited By **STEPHEN A. ROTTER** and **WILLIAM SCHARF** Production Designed By **ROY WALKER** Director of Photography **MICHAEL BALLHAUS, A.S.C.**
 Executive Producers **DALE LAUNER** and **CHARLES HIRSCHHORN** Written By **DALE LAUNER** and **STANLEY SHAPIRO & PAUL HENNING**
 Produced By **BERNARD WILLIAMS** Directed By **FRANK OZ** An **ORION PICTURES** Release

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

Prints by DeLuxe*

Produced By

ORION
HOME VIDEO

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☐ Closed Captioned. In VHS and Beta. Hi-Fi Stereo

**A BRILLIANT
PROFESSOR COMES
FACE-TO-FACE WITH
HERSELF AND
DISCOVERS...
ANOTHER WOMAN.**

Superb performances by an all-star cast highlight this moving tale of Marion, an accomplished philosophy professor who, upon turning fifty feels compelled to take emotional stock of her life. Suddenly her quest for truth turns into a powerful, personal odyssey of self-examination, discovery and acceptance.

IN COLOR
ORDER CUT-OFF DATE: MAY 9th
STREET DATE: MAY 25th

Two thumbs up!
"I was mesmerized from beginning to end."
—Roger Ebert, SISKEL & EBERT

"As Larry, the novelist whose passions run deep, Hackman displays a naturalness... and it is his scenes with Rowlands that are the film's most believable and poignant."
—Steve Chagollan, THE HOLLYWOOD REPORTER

"Gena Rowlands gives a tour de force performance as the cerebral Marion."
—Fredrick A. Brussat, ECUMEDIA NEWS SERVICE

"Mia Farrow (and) Blythe Danner turn in exemplary performances."
—Steve Chagollan, THE HOLLYWOOD REPORTER

"'Another Woman' has an emotional urgency that keeps you plugged in."
—David Ansen, NEWSWEEK

"Great dialogue. Great acting. Great filmmaking."
—Joel Siegel, WABC-TV

"... the perfection of an ensemble cast..."
—Richard Schickel, TIME MAGAZINE

"... an absorbing odyssey... resplendent performances... an often profound film."
—Gene Shalit, THE TODAY SHOW

ANOTHER WOMAN



PHILIP BOSCO BETTY BUCKLEY BLYTHE DANNER
SANDY DENNIS MIA FARROW GENE HACKMAN
IAN HOLM JOHN HOUSEMAN MARTHA PLIMPTON
GENA ROWLANDS DAVID OGDEN STIERS HARRIS YULIN

JACK ROLLINS AND CHARLES H. JOFFE "ANOTHER WOMAN" JEFFREY KURLAND SUSAN E. MORSE A.C.E.
PRODUCTION DESIGNER DIRECTOR OF PHOTOGRAPHY EXECUTIVE PRODUCERS PRODUCED BY
SANTO LOQUASTO SVEN NYKVIST A.S.C. JACK ROLLINS AND CHARLES H. JOFFE ROBERT GREENHUT
WRITTEN AND DIRECTED BY
WOODY ALLEN PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN
Prints by DeLuxe® AN ORION PICTURES PRESENTS
Photography by Brian Hamill

ORION
HOME VIDEO

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Closed Captioned, In VHS and Beta.

VIDEO REVIEWS

(Continued from preceding page)

Anyone who has ever served in the corps will revel in this pictorial chronology of its evolution and history. Combat footage shot during the wars complements the excellent narration by E.G. Marshall.

Although the price may seem a bit steep for a nontheatrical title, one must remember that there are no "ex-Marines," only former Marines. Given that enormous *esprit de corps* that is the trademark of the Marines, one can see that this program possesses enormous sell-through potential. RICHARD T. RYAN

"Hollywood," HBO Video, 13-volume series, 52 minutes each, \$19.95 each, (\$199.99 complete set).

Film buffs—especially those who love the old silent films—may well become instant collectors once they see a sample of the work that makes up this attractive set. Every aspect of a fledgling Hollywood has been lovingly captured and preserved on these delightful programs.

Narrated by James Mason, these programs encompass the entire spectrum of the early years of Hollywood. "Star Treatment" focuses on Clara Bow, John Gilbert, Greta Garbo, and others. Included are interviews with Douglas Fairbanks Jr., Louise Brooks, and director King Vidor. At the same time, "Single Beds And Double Standards" explores the "Fatty" Arbuckle scandal while profiling Will Hays—"the czar of all the rushes"—who was brought in to "clean up" the tarnished image of Tinseltown. Stuntmen get their due in "Hazards Of The Game," which shows how the early stunts were accomplished while paying tribute to those early, unsung heroes.

Filled with archival footage and interviews with many of the early stars and directors, these programs will be savored by collectors and film students alike. Modestly priced, they may post some impressive sales numbers.

R.T.R.

"Stefanie Powers—Introduction To Horseback Riding And Horse Care," MRS Enterprises Inc., 52 minutes, \$39.95.

Horse lovers will delight in this first-rate introduction to the wonderful world of horseback riding. Hosted by actress and noted equestrian Stefanie Powers, the program covers both the English and Western styles of riding and takes viewers on a step-by-step tour of the barn, the tack room, and the stable. Such topics as saddling, mounting, grooming, and trail etiquette are all extensively covered.

Although the program is designed for beginners, there are moments that could use a bit more clarification. Children will easily relate to the young riders on screen whom Powers is tutoring, but, occasionally, the sure guidance of an adult will be required to explain the more complex sections. Still, the fact remains that the instruction is generally clear and concise as well as fairly entertaining—and that's really all you can ask from an instructional program of this nature.

R.T.R.

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	119	CALLANETICS ◊	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
2	2	11	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
3	7	119	JANE FONDA'S NEW WORKOUT ◆	Lorimar/LightYear Ent. Warner Home Video 069	Beginner and advanced routines designed to strengthen and tone.	29.98
4	4	119	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	3	25	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Advanced version of the Callanetics deep-muscle movement program.	24.95
6	5	7	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	Celebrity Angela Lansbury gives tips on becoming a success.	29.95
7	6	13	RAQUEL: LOSE 10LBS. IN 3 WEEKS	Total Video, Inc. HBO Video 9892	This combination of exercise and proper diet gets you in top shape fast.	19.99
8	9	57	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
9	8	23	KATHY SMITH'S FAT-BURNING WORKOUT	Fox Hills Video FH1059	This unique program emphasizes burning fat and losing weight.	19.95
10	13	105	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video 9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	19.99
11	10	119	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	11	119	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
13	12	119	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	14.95
14	15	101	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	119	RICHARD SIMMONS AND THE SILVER FOXES	Lorimar Home Video Warner Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
16	NEW▶		SHIRLEY MACLAINE'S INNER WORKOUT	Vestron Video 5270	Shirley MacLaine teaches several ways to lead a calm and peaceful life.	29.98
17	17	61	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	Kathy Smith's easy-to-do workout for beginners.	19.95
18	19	115	RAQUEL, TOTAL BEAUTY AND FITNESS ▲ ◊	Total Video, Inc. HBO Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.99
19	18	105	20 MINUTE WORKOUT	Vestron Video 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
20	14	105	THE JANE FONDA'S WORKOUT CHALLENGE	Lorimar/LightYear Ent. Warner Home Video 051	Strenuous exercise program designed for experienced exercisers.	29.98
BUSINESS AND EDUCATION™						
★ ★ NO. 1 ★ ★						
1	1	41	INC. MAGAZINE: HOW TO REALLY START YOUR OWN BUSINESS	Warner Home Video 081	Topics include getting the idea, finding investors and making the deals.	29.95
2	2	119	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
3	6	115	CAREER STRATEGIES 1	Polaris Communication	Development of managerial skills & mental exercises are taught.	19.95
4	3	115	PERSUASIVE SPEAKING	Polaris Communication	Successful public speaking through use of body language & eye contact.	19.95
5	4	71	AMERICAN HISTORY: THE CIVIL WAR	Increase Video IV015	Famous events from the Civil War are recounted and analyzed.	29.95
6	5	77	DRUG FREE KIDS: A PARENT'S GUIDE	LCA	A look at drug abuse and the techniques parents can use to solve it.	29.95
7	7	15	SAT-PSAT MATH REVIEW	Video Aided Instruction, Inc.	This valuable test aid will help students review for important exams.	29.95
8	9	7	INTRODUCTION TO LOTUS 1-2-3	The Video Professor	Design & print spreadsheets, Lotus screen format, cells and rows.	19.95
9	8	75	CAREER STRATEGIES 2	Polaris Communication	Learn when and how to move to get the most out of a new position.	19.95
10	12	23	SAT-PSAT VERBAL REVIEW	Video Aided Instruction, Inc.	This tape presents experienced instructors giving test-taking techniques.	29.95
11	10	115	SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
12	NEW▶		INTRODUCTION TO DBASE III PLUS	The Video Professor	Learn to control inventory, sales leads, invoices, and orders.	19.95
13	14	5	INTRODUCTION TO WORDPERFECT	The Video Professor	Learn use of boldface and under-line modes, space settings, etc.	19.95
14	13	107	THE VIDEO SAT REVIEW	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
15	11	37	HELLO WORDSTAR	Gregory A. Howard Morris Video 3103	The handy WORDSTAR program gives professional executive-style documents.	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.

HOME VIDEO



In The Company Of Stooges. The Three Stooges, pictured here in the film "They Stoooge To Conga," are featured on six new video releases from RCA/Columbia Pictures Home Video. Each 55-minute volume is priced at \$14.95 and includes three episodes of Stooges comedy previously unavailable on home video. The company will also offer prepacks for the collection with a specially designed counter display unit.

Nix VCR Exports To China Group Fears Military Use Of Tech

BY SHIG FUJITA

TOKYO An effort to export VCRs to China is being opposed on the grounds that the technology required to produce the ultraprecise VCR cylinders could be "diverted to military use."

A single, unidentified member country of the Coordinating Committee for Exports to the Communist Area (COCOM) is fighting Hitachi's attempt to export production technology for VHS-format. The VCR maker reached an agreement with Chinese factories late in January to provide the materials and know-how needed to manufacture VCRs, including the processing

technology for VCR cylinders.

The processing technology for magnetic heads requires accuracy of the scale of a micron, or a thousandth of a millimeter.

Now COCOM is examining the application for permission to transfer the technology. The export of militarily sensitive technology to the Communist bloc must obtain the unanimous consent of the 16-nation COCOM group.

The ministry of international trade and industry, or MITI, here says there is no way of estimating how long the examination will take or whether Hitachi will ultimately be permitted to provide the VCR technology to China.

HART HOSTS AVON AEROBICS VID

(Continued from page 57)

too "perky."

"I think the exercise makes a big difference in how I feel about myself, in my attitude and the energy level," she says in response to the familiar perky challenge. "The more you exercise, the less you eat, the more energy you have, the less you sleep. I only need 6 1/2 hours of sleep myself."

She says her video stands out from others because "it's something everyone can follow. I would hope that the fact that I'm doing it makes a difference, too. When you look at tapes, you say, I like Richard Simmons, or Kathy Smith, or Jane Fonda, or Callan Pinckney. It all depends on personalities, I think, like watching a TV show—you may prefer a certain newscaster over one on another channel. We have a genuine, down-to-earth, realistic approach that makes it fun. The appeal is not to the person who's an aerobics expert in peak physical condition. The people I'm targeting are those who are just thinking about getting some exercise, who haven't been motivated in the past."

Hart has a "long-term" agree-

ment with Avon. "I'd like to do another one," she says. "When you've got something successful, sure, you want to do volumes, two, three, four, five, six, whatever."



Mary Hart, the effervescent co-anchor of "Entertainment Tonight," says "you don't have to have danced on Broadway or be a Radio City Rockette to do my tape." The 45-minute program, "Shape-Up With Mary Hart," is the first tape produced by Avon.

Nelson Unleashes Slate Of Low-Price Vintage Vids

NEW YORK Eight films, featuring such stars as Raquel Welch, Sandra Dee, Chuck Norris, and Joan Collins, will be released by Nelson Entertainment June 25 for a list price of \$9.98 each.

In addition, the company will offer a Classic Collection promotion featuring nine vintage titles for a list price of \$14.98 each.

The films priced at less than \$10 include "The People That Time

Forgot" (starring Patrick Wayne and Doug McClure); "The Dunwich Horror" (Sandra Dee and Dean Stockwell); "The Wild Party" (Raquel Welch and James Coco); "Breaker, Breaker" (Chuck Norris); "The Wild Angels," (Nancy Sinatra and Peter Fonda); "Macon County Line" (Alan Vint and Cheryl Waters); "Three In The Attic," (Yvette Mimieux and Christopher Jones); and "Empire Of The

Ants" (Joan Collins).

The Classic Collection includes "That Hamilton Woman" (Vivien Leigh); "Ball Of Fire," (Gary Cooper and Barbara Stanwyck); "Dead End" (Humphrey Bogart and Sylvia Sydney); "The Devil And Daniel Webster" (Walter Huston); "Stella Dallas," (Stanwyck and Anne Shirley); "Barbary Coast," (Edward G. Robinson and Walter Brennan); "Hurricane" (Dorothy Lamour); "The Private Life Of Henry VIII" (Charles Laughton); "Richard III," (Laurence Olivier); and "Lady X" (Olivier).

Nelson also announced the release of "Cohen And Tate," a psychological thriller starring Roy Scheider. The film will be released June 25 for a list price of \$89.98.

All Nelson titles are distributed through Orion Home Video as part of an ongoing distribution agreement between the two firms.



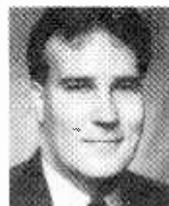
The late James Coco stars with Raquel Welch in "The Wild Party," a 1975 film set in Hollywood, Calif., during the '20s. The film will be one of eight Nelson titles that will be distributed by Orion Home Video for a list price of \$9.98.

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.

HBO Video announces the following changes: **Ellen Stolzman** is upped to VP of direct marketing and alternative distribution; **Steve Zales** is promoted to director of marketing for nontheatrical programming and **Peter Liguori**, the marketing manager for theatrical releases, will assume responsibility for the programming and marketing of all feature films.

Michael Dunn is upped to director of marketing for CBS/Fox Home Video. He will be responsible for the management of all marketing-related activities on all theatrical product.



DUNN



HEIFETZ



JACOBS



ZOLLER

Jay Heifetz is upped to senior VP, finance and operations, for Paramount Home Video. He will oversee the video division's domestic and international business development and planning.

Barry N. Lyons is named Eastern regional marketing director for Fries Home Video, Los Angeles. He will be based in New York. He comes from United Entertainment, where he was Northeast regional sales director.

Cheryl Gersch, formerly executive VP of New Star Video, is named executive VP of Magnum Entertainment, Los Angeles.

Richard Margolis, formerly director of national sales, is promoted to VP, sales, for Wood Knapp Video, Los Angeles.

KVC Home Video makes the following announcements: **Mark Gilula** is named executive VP. Previously, he was VP production/acquisition for Media Home Entertainment and before that was prerecorded audio/visual software manager for the Federate Group retail chain. Also, **Jeff Jacobs**, previously director of national sales, is promoted to VP of sales.

Satoshi Matsumoto is named VP, movie studio relations, for LaserDisc Corp. of America.

William Kruger, formerly national sales manager of Nelson Entertainment's consumer products division, is appointed national sales manager at Trans World Entertainment U.S.A., Los Angeles.

Eddie Rodriguez is named A.I.P. Home Video's VP of alternative markets. He was director of Spanish sales. Also, **Cheryl Zoller** is named VP of finance for A.I.P.

JCI Video makes the following announcements: **Jim Newhouse** is named VP of sales; **Nick Torrente** is upped to director of international sales; **Garry Marks** is named regional sales manager for the West Coast; and **Jan Rose** is named regional sales manager for the Midwest.

Lori Macias is appointed marketing and promotions director for Raedon Entertainment. She was head manager for Tempo Records and Video, a nine-store chain.

Beth Bornhurst is named director of specialty markets for Waldenbooks. She will be responsible for the marketing of videocassettes at the bookstore chain.

Vidmark VP Says B Titles Mean Balance Rental Guarantee Program A Plus For Vid Firm

BY AL STEWART

NEW YORK Video dealers are slowly realizing that B titles can ultimately generate more profit than many A titles that "fizzle out" after a couple weeks, according to Sam Pirnazar, VP of sales and marketing for Vidmark Entertainment.

Pirnazar, who recently concluded a tour of video stores in the Southeast, says his company's slate of second-tier titles is gaining shelf space as dealers become more aware of the profitability that often comes from stocking a wide selection of titles.

"Some retailers still talk about depth of copy, but you hear more and more dealers say there is a need for more balance," says Pirnazar. "When you add up the numbers you see that B titles rent for a long time and make a lot of money for video stores."

Pirnazar also says the company's unique rental guarantee program has increased awareness of the 5-year-old company's slate of films.

Vidmark says dealers who are unable to rent a specific title at least 15 times during the film's first 30 days of availability on video will receive a 50% refund on the purchase price. There is no limit to the number of copies and the company says there will be "no questions asked" of retailers who request the refund.

The forthcoming "Midnight

Cop" will become the fourth Vidmark title issued in the past year with the guarantee. "Midnight Cop," an action/suspense film starring Morgan Fairchild and Michael York, will be released June 14 for a list price of \$89.95.

"It's a substantial risk on our part, but for the right title we have seen that the guarantee works very well," says Pirnazar. "Retailers are afraid to take the risk on a B title, so we're telling them that B titles rent for months while the big blockbuster titles fizzle out after only a few weeks."

He notes that the three previous titles released with the guarantee—"Lethal Obsession," "Vanishing Act," and "Going Under Cover"—all hit the 20,000-unit mark. Returns under the guarantee program are slim. According to Pirnazar, no more than 500 copies of any one title were returned under the terms of the guarantee program.

"Retailers are becoming more sophisticated," says Pirnazar. "They know the challenge is to keep customers coming back and the best way to do that is to stock quality programming. The titles we have included in our guarantee program are titles we feel very good about, titles we feel will perform very well at retail."

To support "Midnight Cop," Vidmark is also planning "an extensive six-figure marketing and advertising campaign." Point-of-purchase material includes

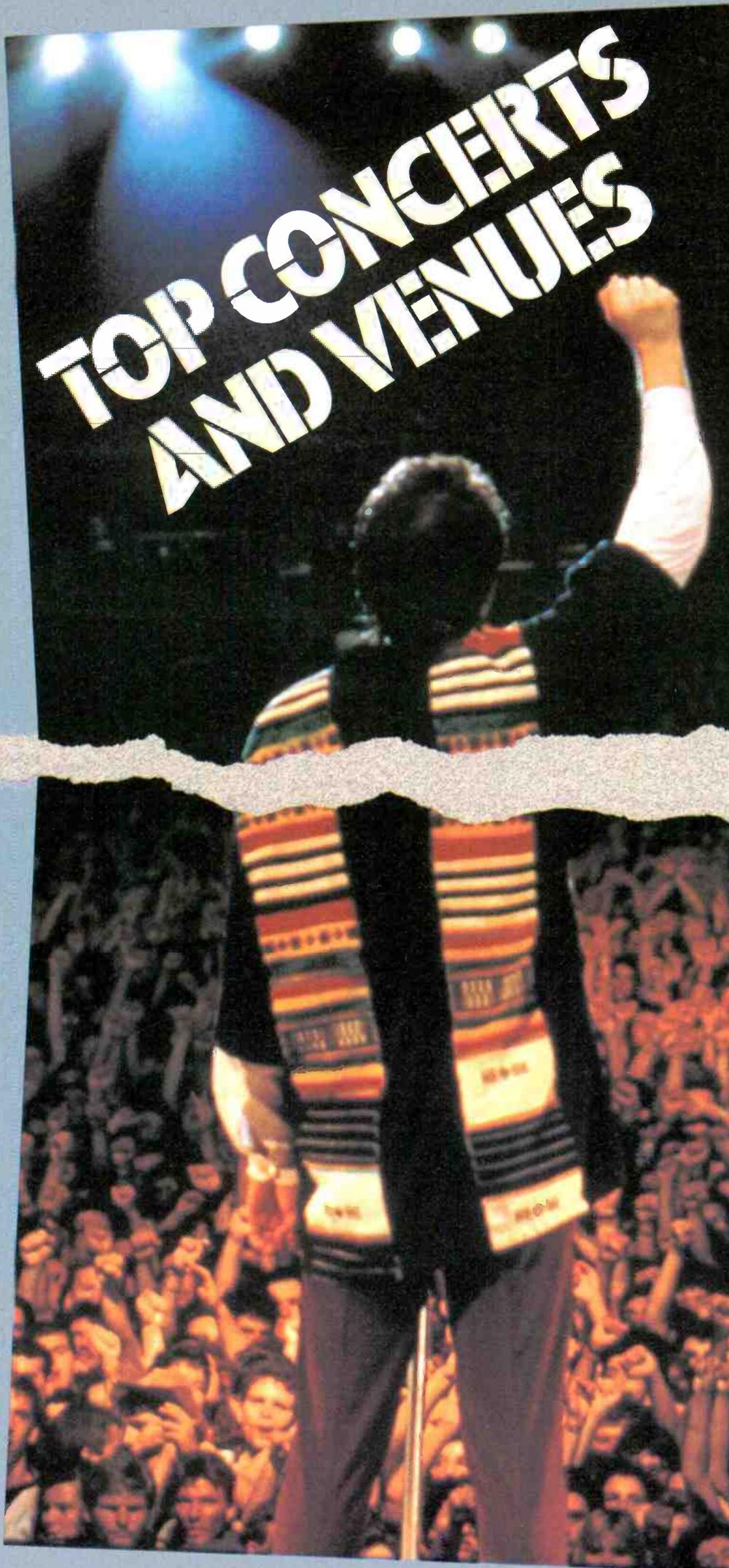
a 6-foot standee of Morgan Fairchild dressed in a negligee as well as a poster and a flier.

Pirnazar also notes that the company is expanding its nontheatrical video to include three new hunting tapes targeting three types of animals: quail, doves, and white-tail deer. Each tape will be available beginning Aug. 8 for a list price of \$24.95 each. The company will offer discounts on six-tape and 12-tape prepacks.



Sam Pirnazar, VP of sales and marketing for Vidmark Entertainment, eyes a life-size point-of-purchase display of Morgan Fairchild, who stars in the company's forthcoming release "Midnight Cop." The action/suspense film, scheduled for release June 14 at a list price of \$89.95, will be promoted with a guaranteed rental program. If dealers don't rent the title 15 times within the first 30 days of release, Vidmark will refund half the wholesale purchase price.

Retailers at the N.Y. Home Video Show learned how to create a profitable Latin video section ... see page 48



Spotlight

A Slow Start to Tour Season Could Spell a Frantic Finish for '89 Road Shows, as Outdoor Venues Look to Raise the Roof on Summer Box Office

By MELINDA NEWMAN

R

ather than being the year of who's hot and who's not, 1989 might merely be remembered for who was out. Though three-quarters of the year remain, venue managers and promoters are already forecasting a slower year than the past two.

"I think the jury's still out," says Brian Murphy, president of Southern California's Avalon Attractions. "But judging by the first quarter, there's either going to be a glut the second half of the year or 1989 isn't going to be comparable to 1988 in sheer quantity."

When asked to name bookings for summer and beyond, most building managers were primarily looking at an empty schedule. Tours by Bon Jovi, Poison, R.E.M. and the pairing of Beach Boys and Chicago are expected to continue, and many venues are holding dates for perennial tourers, the Grateful Dead. But other confirmed names simply don't come to mind.

"Most of the buildings I've talked with don't have a lot of firm bookings for the spring," says Michael Rowe, GM of Meadowlands Arena and Giants Stadium, East Rutherford, N.J. "As of now, we're down one or two bookings, we normally do around 10 concerts between January and April, this time we did between six and seven."

Despite the slow start, neither promoters nor arena managers are ready to write off the year. "I think we're going to have the best year we've ever had," predicts Scott Sanders, executive VP & executive producer of Radio City Music Hall Productions' Entertainment Division. "There are quite a few artists who are ideal for the 6,000-seat facility. Our summer's filling up with some great shows. Aretha Franklin, Rick Astley and Luther Vandross are just some of the big names that we hope to have here."

On the club front, New York promoter Ron Delsener is excited about burgeoning acts such as Laibach and That Petrol Emotion, and hopeful about bigger tours. "There are always going to be two or three big tours out, there's always the possibility of folks like Billy Joel and David Bowie. And then there are artists who go out every year like the Beach Boys and David Sanborn and the Moody Blues . . . they're my backbone."

Other names being bandied about as touring candidates include the oft-rumored Paul McCartney and the Rolling Stones, while the Who outing seems certain. Other likely possibilities are Don Henley, the Bangles, Jimmy Buffett, Eddie Money, Rod Stewart, Pat Metheny, Little Feat, Whitesnake, Madonna, The Kinks and Bob Seger.

Another possible reason for lack of confirmed dates is the trend toward shorter lead times on tours. "Last year we began noticing that the booking calendar for acts wasn't filling up as far out as it had been in previous years," Rowe says. "Tours were adding dates quicker or booking in shorter time. It could just be that the window

(Continued on page T-8)

Photo by Neal Preston
Courtesy of Amnesty International U.S.A.

LARGE ARENAS: Increased Competition Tightens Market; Black, Metal, Country Growth Expand It

Though most large arenas are still king of the mountain in their hometowns, when it comes to presenting big name talent increased competition from outdoor amphitheaters and smaller halls has made their powerhold somewhat tenuous.

However, any problems nipping at arenas' collective heels have done nothing to slow the industry. According to Billboard's sister publication, Amusement Business, more than \$2 billion was invested in proposed or completed arena and amphitheater projects in 1988. New venues, of 12,000 seats or more, opened in Dallas, Milwaukee, Orlando and Sacramento. Several existing facilities, such as the Worcester (Mass.) Centrum and Rosemont (Ill.) Horizon announced plans to expand by more than 2,000 seats.

And if enough major pop tours for 1989 haven't been announced to satisfy most facility managers, many are pleased with the growth in other areas of music from metal to black to country.

"Black acts are now doing multiple nights in arenas; that's a trend we hadn't seen before," notes Patrick Darr, VP & executive director of Centre Management Productions, which owns the Capital Centre in Landover, Md. "This past year we've done four Michael Jackson shows, four New Edition and three Luther Vandross and Anita Baker shows."

Peter Patton, assistant manager, Richfield (Ohio) Coliseum, is among those heralding the number of metal acts that fill seats. "Bon Jovi sold out in an hour. Both Cinderella and Poison will do well. I think there's some strong movement in glam rock. That seems to be a very strong format."

With a stellar lineup, country has also proven to be a formidable arena filler. The Marlboro Country tour sold out at many arenas around the country with such acts as Alabama, K.T. Oslin, the Judds, Randy Travis, and George Strait, including Madison Square Garden. Latin music also does surprisingly well at the Manhattan venue. "There's a tremendous Latin market here," says Barry Mendelson, executive VP for music & variety, Madison Square Garden Enterprises. "We have five arena shows planned this year." None of them will take place over the summer, however; the Garden is embarking on a \$100 million renovation project that will close it for the next two summers.

Many of these expansion and improvement projects going on all over the country are seen as a way to remain competitive. However, such changes don't usually serve as a safeguard against artist trends to play outdoors in the summer.

As amphitheaters become more abundant, many arenas have focused on other activities during the summer months or have quit relying on the shows to impact their income. "We don't rely on summer concerts for our bottom line," says Rosemont Horizon GM Rick Bjorklund. "What we get during the summer, we're tickled with; but so many tours are set up to be outside, they won't play indoors."

"We compete very vigorously with Blossom Music Centre [an outdoor venue in Cuyahoga Falls, Ohio]," says Richfield Coliseum's Patton, "but they get the majority of the shows during summer months as most of the sheds do."

"Merriweather Post Pavilion [Columbia, Md. amphitheater] probably nicks us for four or five shows a year," Darr says. "A lot of the shows they do don't belong in the Cap Centre though, like Julio Iglesias or Billy Ocean."

However, some arena managers consider the amphitheaters a bigger threat to other amphitheaters than to traditional venues. "I'm not as concerned with the amphitheaters as much as the other amphitheaters should be," Bjorklund says. "They're getting amphitheater-ed to death. Everybody better take a quick look. I sure as hell hope it's not a short-

(Continued on page T-16)



Newly-opened Orlando Arera with 15,500-seat capacity



Patriot Center, Fairfax, Va., capacity 10,200 (above) and Capitol Centre, Landover, Md., capacity 19,000 (right).



Full house for a concert at the Richfield Coliseum in Cleveland (above). There's even an audience during setup (right).



Neil Diamond's February engagement at the Palace of Auburn Hills, Auburn Hills, Mich. captured all-time attendance records with four sold-out shows (84,918 total). Presenting the performer with a special plaque, from left: Ogden Allied Presents' VP Fred Ordower; tour consultant Sal Bonafede; Susu Sosnick; owners David Hermelin and Bob Sosnick; Diamond; Palace/Pistons CEO Tom Wilson; guest Sharon Friedman; and the Palace's Tom Trzos.

CORPORATE VS. TRADITIONAL PROMOTERS: A Rivalry That Has Yet to Materialize

By MELINDA NEWMAN

When corporate promoters—concert presenters with funds other than those solely from show revenues—first appeared a few years ago, many traditional independent promoters feared they would take business away. However, as both parties have carved out a niche in the marketplace, a peaceful, albeit at times uneasy, coexistence has evolved.

The largest and best known corporate promoter is two-year-old Ogden Allied Presents, an arm of Ogden Allied Leisure Services, which provides management, concessions and other ancillary services to buildings across the country. Its primary function is to bring shows to buildings where it holds existing contracts.

"When Ogden first launched this venture there was a nervousness on the part of the industry because it was new and different and funded by a large successful corporation," says Fred Ordower, director of Ogden Allied Presents. "It took time to show that we wanted to do this in a fashion that wasn't adversarial to any true player but would simply be something to get more business and bookings to buildings where we had an investment and ultimately reshuffle the cards a bit." Ordower estimates that as little as 15% of the company's concerts are promoted in buildings where it has no existing contract.

Though Ogden has ventured into the Rosemont (Ill.) Horizon, one of traditional promoter Jam Productions' primary venues, Jam partner Jerry Mickelson doesn't view Ogden as a threat. "You've got to break it down and look at the individual management company, but I don't feel like Ogden has been a detriment to us. Ogden really helps the buildings in a secondary market where maybe there aren't promoters bringing in attractions because the risk is too high for a promoter. But by being there as a building manager or a concessionaire, that can have more of an attraction. I only know it's worked pretty well in secondaries where we can't afford to do the show."

One of traditional promoters' main complaints about corporate promoters is that their counterparts do little to break new bands; rather since their interests are primarily at the arena level, they reap the rewards from the work the indie promoters have sown. Ogden's Ordower strongly disagrees. "To respond to charges that we take on artists that are nothing but slam dunks, in the past several months, we've done Little Feat, Stryper, Russ Taff, Psychedelic Furs, Joe Satriani, Yngwie Malmsteen as well as Aerosmith, Eric Clapton, Neil Diamond, and Michael Jackson. I don't think it would be wrong to say we're doing a full spectrum of artists from those at the zenith of their careers as well as ones that are developing to ones who were once more prominent and are looking to rebound."

Agreeing with Ordower is Mike Evans, managing director of MusiCentre Productions, an arm of Centre Management, which owns the Capital Centre and manages the Patriot Center among other facilities. "We pretty much stay out of Cap Centre, we think it's pretty well booked; we're looking for opportunities in other buildings. We don't put an offer on a Bon Jovi or a Springsteen, but we do 50% of the shows at the

(Continued on page T-6)

A
N E W
B O S T O N
G A R D E N

The

Excitement

Begins to Build

CLUBS & SMALLER VENUES: Wider Age Appeal, Hot New Talent Breathe Life into Changing Scenescape

By ELIANNE HALBERSBERG

Although the 21-year-old age cutoff has crimped the pockets of club owners, the market continues to thrive as a showcase for new talent. Nonetheless, small venue entertainment has become a challenge, with all-age shows on the rise, and many directors working hand-to-mouth in continuance of daily survival.

As arenas increase in capacity, the line between clubs and theaters becomes less and less discernible. Up-and-coming artists such as Taylor Dayne and the Smithereens can be found playing in 450-capacity halls one night, and 3,500-seat buildings the next, with both buildings drawing identical demographics.

Cornelius Craane, director of New York's Palladium and Miami's Decos, is among the talent directors booking into drinking age-environments, four-figure capacities, and variety programs. "You have to stay up on research," he says, "and what the public wants. They're becoming more and more sophisticated in what they like. Charts have changed tremendously, and that changed the approach of how to promote. It's more diverse. What worked a year ago does not work now."

Likewise, Hammerjacks, in Baltimore—an established name for live entertainment—is gearing itself toward older crowds. "We're looking into building an adult concert facility," says entertainment consultant Bud Becker. "In 1991, the demographic will be 32. They grew up on music and want to see it in a casual environment. They'll outnumber teens four to one. Concert acts with four or five hits can't sell out 5,000 seats, but we can do two or three nights at 1,850 capacity. The business is thriving. Agents are signing good new acts: Bullet Boys, the Replacements, Edie Brickell & New Bohemians, Vixen, the Waterboys."

For Diana Ray, manager of Antone's in Austin, 1989 is proving a difficult year. "Blues music is still popular," she explains, "but the economy in Texas is so bad. It's always a gamble to book talent because you never know what will happen with the weather or who else is in town. We've been open 13 years, so we have a well-established reputation. But Austin is a university town, so we slide through the summer. The music is incredible, though, and we've picked up a lot of new blues acts. Not too many people outgrew us the way the T-Birds did before."

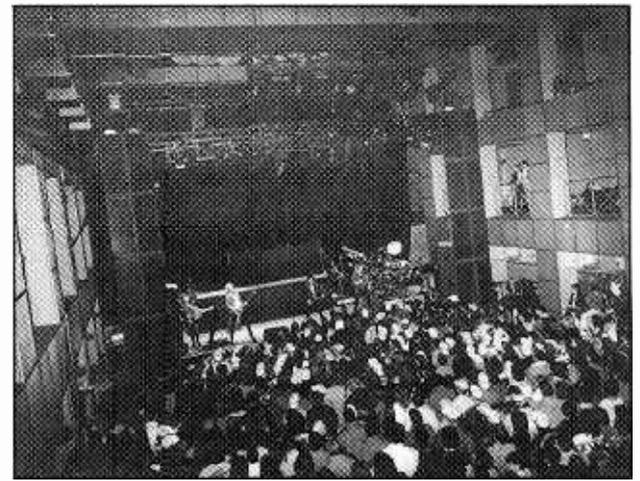
Mark Ruplinger, entertainment director of the Post Office in Augusta, Ga., is doing an impressive job of bringing top-name talent into a small market. "1988 was our first full year in operation," he says. "We got to know the market, what does and doesn't work. Booking is a judgment call. The primary concern is keeping an eye on new artists in heavy rotation. Radio support is the main thing for me." Consequently, Ruplinger has met repeated success with the Smithereens, Joan Jett, the Bodeans, Richard Marx, Dreams So Real, Impulse Ride, Steve Earle, Jeff Healey, and I-Tal.

Club owners vary on booking approaches, genre preferences, and whether or not they consider all-age attractions a feasible alternative.

Art Boerke, talent booker for Rockafellas in Columbia, S.C., does "very, very few all-age shows. Instead, we usually do 18 and older, stamp their hands accordingly, and constantly walk the crowd to check. Without the 18 to 21 audience, clubs feel a lot of pain, because they make the money that goes to the bands. Business has slacked since the age went up. We're red and black from week to week with bills."

Don Hill, of New York's Cat Club, reserves Monday nights for all-age crowds, and retains the 21 and over policy on other nights.

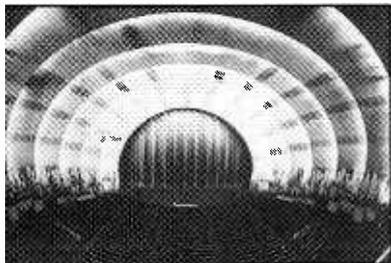
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New York's Palladium holds 3,500 in main room.

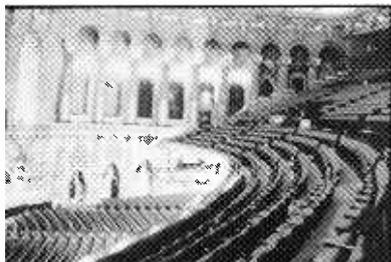


Miami's Deco's club with 2,000 plus capacity.



New York's Radio City Music Hall stage and 5,882-seat auditorium.

Nashville Municipal Auditorium, capacity 9,000.



The grand-ornate interior of Fox Theatre, Detroit, capacity 5,060.

Exterior of Universal Amphitheatre, Universal City, Calif., capacity 6,251.



MIDSIZE VENUES: Where Baby-Boomers Get the Best View of Up'n'Comers, Comebacks and Champions

By MOIRA McCORMICK & KAREN O'CONNOR

Concert business in the late '80s in the country's numerous midsize venues is either booming or slacking off, depending upon whom you're talking to. But whether those venues have full concert schedules or remain dark most of the time, their operators and patrons alike agree that these gracious concert halls are exceptional places to see live music.

Many medium-sized theaters are ornate, restored former movie houses with impeccable acoustics, and as such, have found an enthusiastic audience among the baby-boom generation. "The older the audience gets, the more particular they are about the venue," says Steve Litman of Steve Litman Productions, exclusive booker for St. Louis' Fabulous Fox Theatre (cap. 4,299), a jewel box dating from the '20s.

"The kids that grew up in the '60s are willing to pay a higher price to see the attraction," he continues, "instead of watching a little flyspeck on the stage... We do real well with the James Taylors and Paul Simons."

Upcoming shows at the Fox include Conway Twitty and Loretta Lynn, Steve Lawrence and Eydie Gorme, and the Statler Brothers. "There isn't much going on with rock concerts right now," says Litman.

Conversely, David J. DiPetro, director of the new A.J. Palumbo Center in Pittsburgh (cap. 6,000) says, "In my opinion the market is flooded by concerts. We're able to fill a gap in Pittsburgh, [so] we're able to get people like Steve Winwood and Crosby, Stills & Nash." Other recent concerts have included Sade, Debbie Gibson, UB40, Stryper, and Elvis Costello. The Palumbo Center has been in operation since June 1988.

While few megaselling artists will be found playing midsize halls, these venues are perfect for up and

coming performers, those making a comeback, and even those on the way down. "R.E.M. played here about a year ago," says St. Louis' Litman, "and now they're playing St. Louis Arena."

Some big acts do prefer the more intimate setting of a midsize hall: Detroit's Fox Theatre (cap. 4,827), recently renovated to the tune of \$30 million, has seen recent big-bucks draws like Chicago and Stevie Wonder. Notes event coordinator Allan Vella, "Since the building is so fabulous, we've been able to coax some of the bigger acts into performing here."

Christine Flynn, associate manager of New York's venerable Beacon Theatre (seating cap. 2,711) says, "The Beacon is a great place for people with one or two hits on the charts. 'We're the one stop before Radio City Music Hall and Madison Square Garden,'" Flynn continues. "I don't know if I'd use the term 'training ground,' but as I look back on the list of past performers here, I notice that these people weren't superstars when they first played here, and now they are. A perfect example is Tracy Chapman—we had her as an opener for 10,000 Maniacs in April, and then, I believe, she went on to sell out Carnegie Hall." Past shows have included Keith Richards, Terence Trent D'Arby, Midnight Oil, and Ted Nugent, and recent dates have included Lyle Lovett, Johnny Winter, Van Morrison, and the Gipsy Kings.

While Leo Bonamy, GM of Los Angeles' Universal Amphitheatre (seating cap. 6,251), notes that "we had about 10 less shows in 1988 than usual, which is substantial for us," the 18-year old venue saw its share of rock acts last year, including Keith Richards, Linda Ronstadt, Earth, Wind & Fire, Dan Fogelberg, Duran Duran, Roberts Plant and Palmer, and Hall & Oates. Rock concerts also appear most often on the bill of fare at Boston's Orpheum Theatre (cap. 2,763), according to house manager Lee Zazofsky.

"We catch a lot of acts that are coming back," says Za-
(Continued on page T-14)

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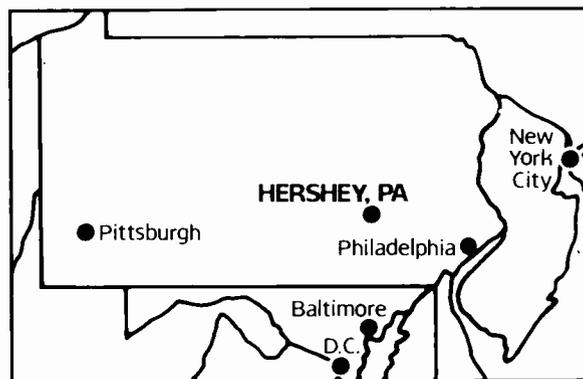
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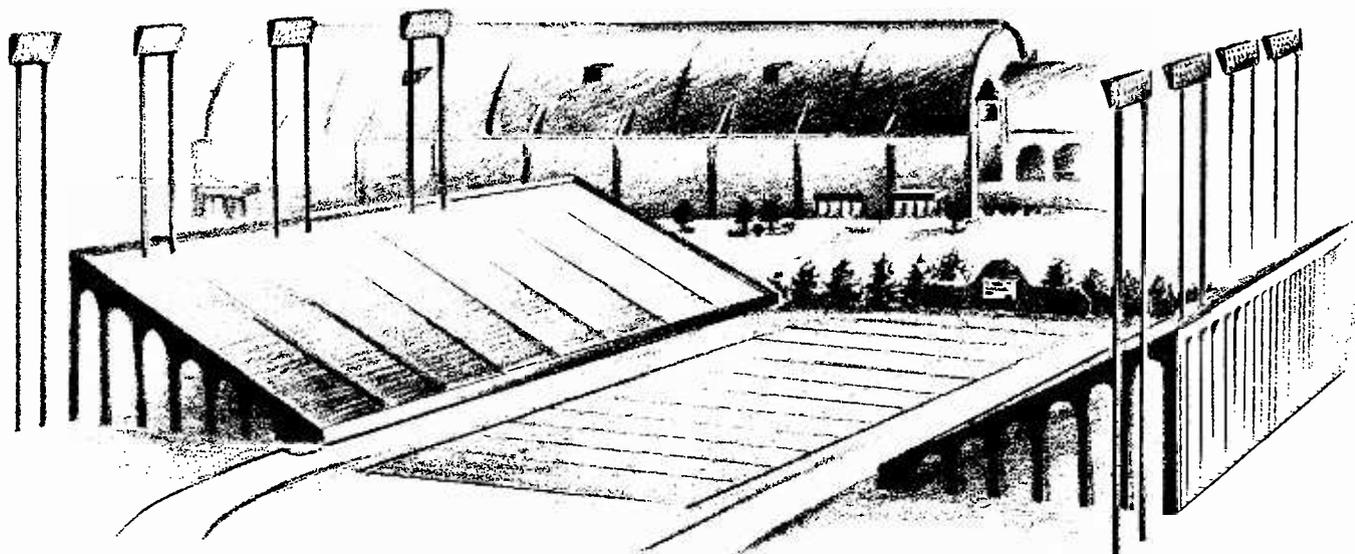
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CORPORATE

(Continued from page T-2)

[smaller] Patriot Center." Past success include Lynyrd Skynyrd, George Jones and Randy Travis.

Evans says traditional presenters consider MusiCentre "just another promoter. I have a working relationship with all of them. Cellar Door probably wishes I'd dry up and I wasn't here, but Seth Horowitz and Chesapeake Concerts . . . we've gone head to head with them. Sometimes we've won, sometimes they have. I stay out of people's way, but we've got dates to fill at out facility. In the summer, talent rushes in droves to Merriweather Post Pavilion and Wolftrap [two area outdoor venues] and we have to assert ourselves. [Many of the acts] that have played at Merriweather during a three-month period have come back to play the Patriot Center."

Another problem traditional promoters have is simply not having the resources to bid against corporate promoters. Radio City Music Hall Productions, an outgrowth of New York's Radio City Music Hall, began promoting concerts in venues throughout the city last year. It also bid for, and won, a three-year contract to present shows at the Pier, an outdoor Manhattan venue which promoter Ron Delsener has booked for several years.

"My problem in this market is that it's tough to compete with the Rockefeller money [owners of Radio City Music Hall]," says Delsener. "They have millions to use; you can't compete with that kind of bankroll."

Both Evans and Ordower stress that whenever possible, they copromote with a traditional promoter. They also deny the idea that they would take a show as a loss leader simply to keep one of their buildings from being dark. "Generally, everything we've pursued we did so because we expect it to fit the criteria of being a sensible business venture based on its own merits, not based on ancillary benefits," says Ordower. "However, that is a factor that's present. But we don't really look at it first and foremost."

With the success he's experienced, Ordower is certain more corporate promoters will enter the fray. In fact, Madison Square Garden has expressed interest in promoting events outside of its Manhattan home. Its first attempt was the aborted Bishop TuTu fall concert in Los Angeles. However, Barry Mendelson, executive VP for music & variety, Madison Square Garden Enterprises, says that activity didn't deter the Garden's interest and that future plans will be announced shortly.

"We certainly wish anyone well who wants to take a stab at it," Ordower says. "It's a challenging juggling match, but we're sure enjoying it."





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TOUR SEASON

(Continued from page T-1)

between when a tour is booked and actually starts is growing shorter."

Many arenas are waiting to hear what outdoor amphitheaters are serving up for the summer. As the proliferation of sheds continues—there are at least 25—building managers note that it's now virtually possible for an artist to construct an entire tour around open air venues without playing a single date inside. And the trend shows no sign of abating. Plans for more than 15 sheds are on the drawing board, many planned by promoters who traditionally present shows under roofed facilities. Houston-based Pace Productions has several amphitheaters planned, Bill Graham already runs Shoreline Amphitheater, Costa Mesa, Calif., and Jam Productions, Chicago, and Sunshine Promotions, Indianapolis, are among the promoters constructing their own sheds.

"Our business suffers in the summer and it was our opinion that why should a certain organization be able to capitalize on the efforts of promoters like us that break all the acts that come into the market," says Jerry Mickelson, a partner in Jam. "It's at the point now where just to survive in some markets, a promoter has to have his own facility."

The trend is no less disconcerting to arena managers who now view summer concerts as mere icing on the cake rather than their bread and butter. "There's a problem with skewing the entertainment market into a three or four month time frame, milking it and leaving the other nine months in the position of not having an appropriate spread," says Rick Bjorklund, manager of the Rosemont (Ill.) Horizon. "If XYZ show becomes one of the 60 during a three-month time frame, the amount of money that XYZ can make is diminished. If they're selling out, God bless'em, but that's all speculative."

Some buildings are looking to buck the amphitheater odds this year. "It appears to me as if the coming spring and summer will be as good as any we've had," says Claire Rothman, VP and executive director of the Great Western Forum, Inglewood, Calif. "It's been a struggle the last few years with everything going into the sheds, but this year it looks like we'll have several bands here." However, she cautions that this isn't the beginning of a trend away from amphitheaters, simply that more touring acts this year will be out with shows more conducive to indoor play.

A common concern shared by arena and amphitheater managers as well as promoters is escalating ticket prices. In major markets, the feeling is that the ticket price could increase with no ill effect. "Tickets are too low," Delsener says. "However, they can only be higher on certain nights such as New Year's Eve or for special events. When we had the Beach Boys and Chicago together, we had \$25 tickets and did great, but they [the bands] were aware that they'd lost a few people along the way."

CONCERTS & VENUES

Madison Square Garden Enterprises executive VP for music & variety Barry Mendelson agrees. "There has to be a reasonableness in production demands or meet those things with increased ticket prices. I think they can be raised in New York. The mid-\$20s is a fair price. If a show is in demand, people are going to come."

However, that doesn't hold true for other areas. "I'd like to see ticket prices remain reasonable," says Dave Hart, Nederlander Producing Co.'s director of talent acquisition for the east coast. "My concern is that we're going to kill the goose that lays the golden egg; kill the audience that comes to shows."

A more pressing concern is violence in arenas. Often, more damaging than the actual threat of harm is the perception. "We need to find a way to make the evening more secure for the casual concert goer," Rowe says. "Some people come on not in the best behaved manner and they don't present an image that the building or act is proud of. Those costs to secure the building and keep those people out are becoming a big challenge. The percentage of our expenses that we spend on security is between 10% and 20%—that's higher than it had been." Rosemont's Bjorklund estimates that he spends between \$3,000 and \$5,000 on security per show. Some buildings and promoters have gone so far as to ban certain types of shows from their

venues.

Incidents obviously wreak havoc on insurance rates for buildings, promoters and acts. Although that was a concern a few years ago, rates have somewhat decreased and most involved have adjusted to the new rates. "I think we've all learned to live with it," says Patrick Darr, VP & executive director of Centre Management Productions, which owns the Capital Centre, Landover, Md. "Insurance has told us that our per head charges are going down. The rates got so high other companies saw it and got back into the market whereas it had been a monopoly a few years ago. We have an extremely low incident rate for liability claims and we train our staff, but all you need is one drunk."

As a forum to discuss these and other concerns, the promoters have formed the North American Concert Promoters Assn., which will meet regularly. "The promoter's association is a very healthy sign," says Avalon's Murphy. "The promoters, who have historically been very competitive, have found a common ground to discuss common problems. We hope that by dealing with the topics that concern us all, we have a chance to remedy the ills that befall us."

However, one issue that concerns all promoters, and is one that the association is unlikely to change, is the presenters' ever-di-

(Continued on page T-13)

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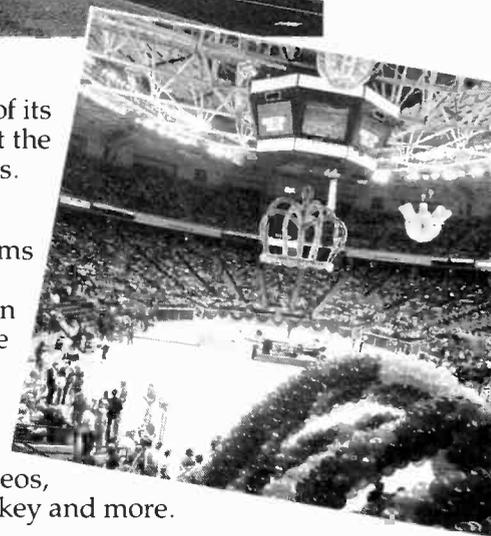
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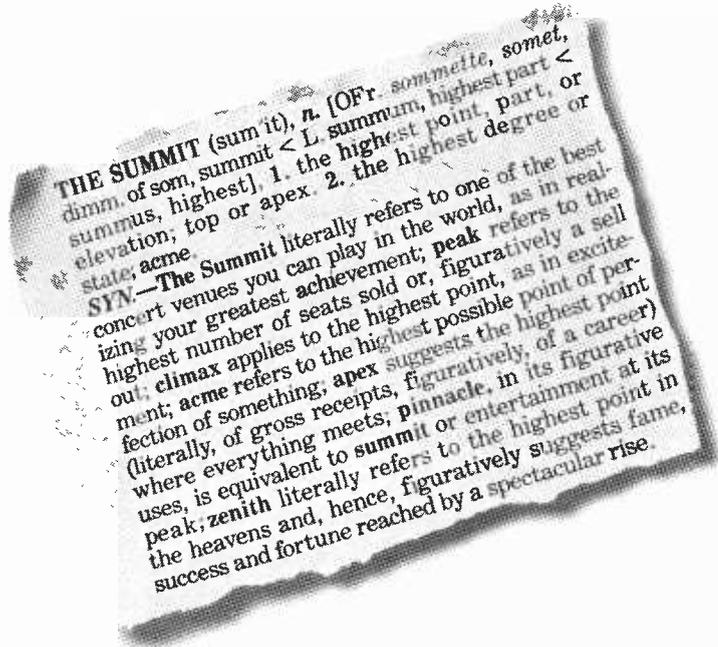
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TOP CONCERTS & VENUES

STARS ON VENUES: Today's Most Playable Places

By MOIRA McCORMICK

Ask a pop star where his or her favorite concert venues are, and why they're so favored, and you're liable to come up with some surprisingly diverse answers. From the most seasoned vet of the road wars to the relative neophytes, every performer has at least one room particularly dear to his or her heart.

Many artists prefer intimate rooms with superb acoustics, which stands to reason—but some get all misty-eyed at the thought of a concrete arena, usually because of extremely favorable crowd response. Some name clubs as their most-loved concert spots; some prefer to have no walls around them at all, and favor outdoor gigs. One thing is certain—there's nary a pop performer in the business who won't go on at length about those special places to play.

Here is a sampling of what top recording artists have to say about their dream venues:

Jon Bon Jovi: "The Sioux Falls Arena Coliseum in Sioux Falls, S.D. [was] the first great reception I remember getting in America in an arena [when Bon Jovi was opening for Scorpions]. For some reason, they really loved 'Runaway'; I never forgot 'em for it. Then we went back there in '85 opening for Ratt, and that was a great gig. In '86, when 'Slippery When Wet' went No. 1, we celebrated our first No. 1 album in Sioux Falls... The one in Tampa, Fla.'s real nice [the Bayfront Center]. The thing about it was, it was a sweat pit. It was way too hot, and it was real run down, but the crowds were always great."

Edie Brickell: "We've only done a six-week tour, but my favorite place was the Park West in Chicago, because of the intimacy—the audience is right there in your face, but it's not sweaty. I've never been any place like it—it just sounded good and felt good. The sound broke down once, so we improvised a free-flowing jam."

Mark Miller, Sawyer Brown: "My favorite places are the Salt Palace in Salt Lake City, the Rockford, Ill. Metro Center, and the Blue Bonnet in San Antonio. At the Salt Palace, the fans go nuts, they rattle the seats and scream—we have to count measures because we can't hear ourselves. At the Metro Center, we went on with Kenny Rogers and received three standing ovations and did two encores. The Blue Bonnet is a huge club which can fit a bunch of people. The first night we played a sold-out show, and the fans were waiting outside in the cold just to get in."

Robin Zander, Cheap Trick: "My favorite performance was playing in Detroit at the Motor City Music Festival for over 200,000 people. It was held in Hart Plaza on the Detroit River... it was like their Summerfest. There were so many Cheap Trick fans there from Detroit and from surrounding areas like Chicago—that's important to

me, especially since I'm from Chicago. I also like performing in Germany, at the Zeppelin, where Hitler used to do all his rallies. I like smaller clubs also—it's a better atmosphere, with a more intimate audience. Acoustics and audience response are equally important; if you don't sound good, you don't get a good audience response."

Bobby McFerrin: "I would say the Louise M. Davies Hall and the Great American Music Hall, both in San Francisco, run neck-in-neck as my favorite places to perform. The Davies is a symphony hall with audience in the front and back, so you have the sense of being surrounded by people. The size of the hall is 3,300 seats, but it seems very intimate. The Great American Music Hall seats about 400, an old vaudeville theater. I like to walk around with the mic and talk to the people—this is the place where I've experimented with my solo stuff, and worked with groups."

Craig Chaquico, Starship: "Anytime from spring till the end of summer, my favorite spot to perform is the beach. We did a whole bunch of shows one summer on beaches—Daytona, Pensacola, Ft. Lauderdale, Miami. Most of the time we tour it's during the summer, and it's outdoors. I also like to play Poplar Creek Music Theatre in suburban Chicago, and Pine Knob, outside of Detroit."

Jim Peterik, Survivor: "I prefer the older theaters with about 3,000 to 5,000 seats, which are usually anywhere from 75 to 100 years old. Generally, the city council has spent a lot of money to restore them to their former luster. I feel these venues are the best for rock shows, especially acoustically speaking. They were designed with the sound in mind—this was before there were microphones, so everything had to sound good. There's just something that you can get out of these theaters that you can't get out of the rock festival-type places. You can see the people, you can connect with them, there's an immediacy that you can't get in large auditoriums or outdoor places. There's a particular small theater in Rockford, Ill., the Coronado, a very ornate, gold-leaf place, reconditioned to its former glory—we played there in '86."

Tina Weymouth, Talking Heads and Tom Tom Club: "My favorite places to play are usually clubs. [New York's] CBGB is the greatest—great sound, good vibes. There's a feeling of participation with the audience, it's very creative... There are little clubs in various places that I like—the Paradise Club in Boston, the Club Bayou in Washington, D.C., the Exit Inn in Nashville, the Park West in Chicago, and there's a great club in New Haven, Conn. In France you can now play the Folies Bergere, if you book it well enough in advance—I've never seen a band there, but the idea is very intriguing."

Alex Van Halen: "Anyplace where the temperature is hot

enough [is my favorite]—that's when the clothes come off, and it's more wild. I think of rock'n'roll as being in a room where the smoke is so thick you can barely see. I like playing outdoors. The Monsters of Rock tour was great. The real rock'n'rollers came out of the woodwork. The fluctuations in weather were incredible—it went from scorching hot days in Dallas to a show in Portland, Maine, where there was a huge thunderstorm. The Monsters tour was one of the few times we were actually nervous, because it had never happened before. I think it went well—the lowest attendance we had was 30,000, and the highest over 80,000—who can argue with that? Had it been to the point where everyone had wanted to get in and couldn't, they would have asked why we didn't book more dates. There's always something. You'll never see Van Halen in a small club, unless it's a spontaneous jam session—you spend all that time and energy building up your audience and then you shut off 99% of them because you're playing in a club. It's unfair to the audience."

Luther Vandross: "My favorite place is the Summit in Houston. I have a nice association with the town and the theater. It seats about 20,000. One thing I particularly like about the Summit is the Million Dollar Wall. It's for artists who have grossed a million dollars or more in that place—only a few people have made it. I know Michael Jackson's on it, Liberace, and I believe Johnny Cash, and I'm proud to say the last time I performed there I made the Million Dollar Wall. A smaller venue I like is in San Carlos, Calif., called the Circle Star Theatre—it's in the round and seats about 4,000 people. It seems like home when you're there; it has a nice homey feeling. And the audience is always animated."

Dennis DeYoung: "As far as smaller halls go, the Auditorium Theatre in Chicago is my favorite. The acoustics are impeccable—you can stand on stage and be clearly heard in the furthest balcony. It's a lovely theater, a remarkable place that was designed by Louis Sullivan a hundred years ago... a part of Chicago's heritage. Chicago is my hometown and I've seen so many special concerts at the Auditorium. When I was a teenager I saw the Young Rascals there... I've also seen other artists I admire there like the Who, Three Dog Night, Yes, and Emerson, Lake, & Palmer. The proscenium stage is nice, however the orchestra pit is so large that the first row is quite a distance from the stage. From a personal standpoint this detracts—the distance from the performer makes it feel a little impersonal, and you can't look into the faces of the audience."

"Some good-sounding big halls are the Forum in Montreal, the Summit in Houston, and the Forum in L.A. The Forum in Montreal is one of the most exciting places to play. The audience is absolutely

electric and they become a part of the performance. I would say they are some of the best fans in the world. If they like you, they really let you know it with their unbridled enthusiasm."

Jason "Jam Master Jay" Mizell, Run-D.M.C.: "The places that stand out in my mind are the Joe Louis Arena in Detroit, the Festival Hall in Melbourne, and the Brixton Academy in London. It's not really the place, but the people—they were incredibly hyped. The only reason I mentioned these places is because of the people there; these are where my favorite crowds are."

"I come for the party—Run D.M.C. comes to rock the house—all that counts is the feeling. I experience a love feeling from the whole city of Detroit every time we play the Joe Louis Arena. I could have a jam in my living room and it might be more fun than a jam at Madison Square Garden—it depends on the people."

Buddy Guy: "There are quite a few clubs that I'm in love with—I like the small places best. A place that holds about 100 people, performing for the people who have always supported you, it takes you back. I like to look at somebody's face and make sure they're not wearing a fake smile. I've played some small places and I've played some big places with Eric Clapton and the Stones—I think all of us like the small places where you can reach out and touch somebody."

"I'd have to say my favorite club is the 708 Club—it was the most famous club on the south side of Chicago in its time. Just to have seen Muddy Waters perform there ..."

Randy Owen, Alabama: "Really, everywhere we've ever played is special. All venues are unique in their own way. They take on distinct personalities just like people. There's one building, however, I'm sure the band would agree on: the old Charlotte Coliseum."

"Alabama's club years were spent in Myrtle Beach, S.C., and so many of our earliest fans would drive down from Charlotte and surrounding areas in the Carolinas to see us play at the Bowery. Later when things started happening for the band, selling out the Charlotte Coliseum was like some 'dream come true' for us. Magic. A real homecoming."

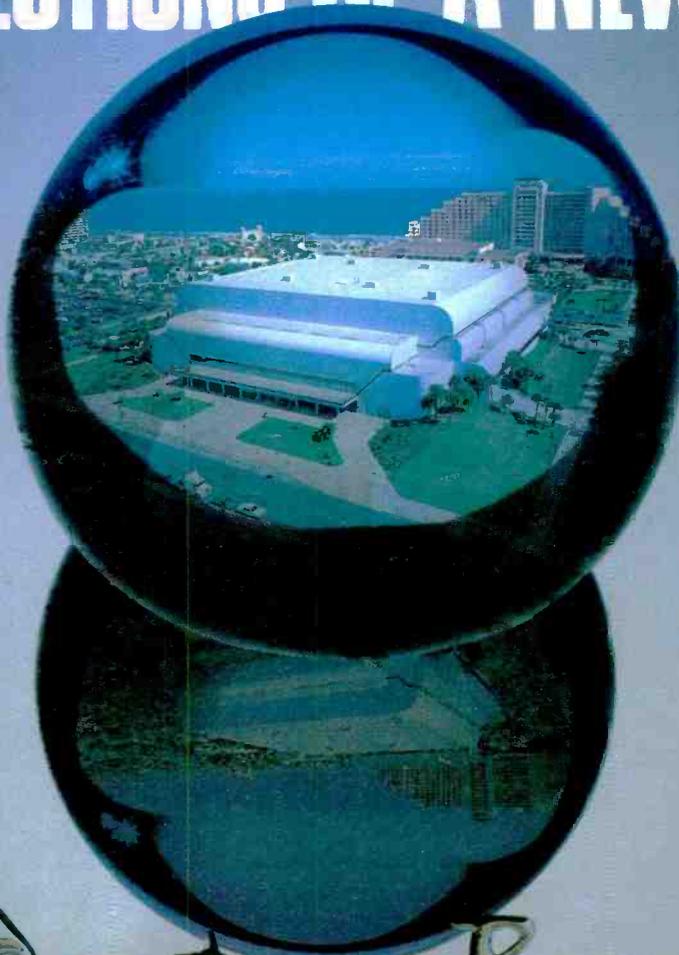
"So many legendary entertainers have performed there. All the great shows. A million memories. Great people to work with as well. I think we were one of the last acts to play there before it closed."

Brian Howe, Bad Company: "A place that stands out in my mind is the Fox Theatre in Atlanta. It's a beautiful theater with perfect acoustics. Performing there feels like playing an open-air gig because the theater has a wonderful fake roof with stars and clouds going across the sky. Another place I like is the Reunion Hall in Dallas ... it's huge."

Keith Richards: "One of my favorite venues is the Fox in Detroit, because they refurbished a beautiful original theater and the sound is great."

Assistance in preparing this story was provided by Karen O'Connor.

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CLUBS

(Continued from page T-4)

"In the summer, when they're out of school, we're crowded," he remarks. "But mostly kids aren't out on Monday or Tuesday nights. We do early shows at 9 o'clock, then 11 o'clock. We run a tight door. Our crowd on metal nights [Wednesday] is always packed and they're all over 21. People 22 to 26 don't want to be around 18 to 19-year-olds, especially the women."

Becker states, "Hammerjacks doesn't do all-ages because in 1987 we grossed \$3.3 million in liquor sales and we're not about to risk that. Second, when an agent negotiates an all-age, it's like a concert hall and he wants a guarantee, so it's a financial risk. And if a 16-year-old sneaks in a miniature, or lights up a controlled substance, you're over, and for what?"

He adds that the rise in drinking age had "a tremendous effect. It made us rethink everything we've ever done. We now look at audiences much differently. Five or six years ago, the crowd was glad to come in five or six nights a week. They had nothing to do but go to their jobs and go home to mom. The clientele is now willing to spend money, but they want a higher caliber of entertainment. If the venue doesn't live up to that, you will lose them. It called for a lot of adjustments, but it's a more exciting era. We can bring in a wide variety of talent."

Indeed, variety has become the decisive factor for many halls. Says Boerke, "In a lot of major cities, clubs can be specialized, but Columbia is a college town. If we tried to do reggae two to three times a week, it would be a disaster because the public would tire of it. Nobody can do all heavy metal because of the age limit, and even if you get a decent crowd, no one can afford to go out each night. We try to be balanced. That's the key to surviving."

The Post Office shies away from metal because, says Ruplinger, "Radio doesn't play it much here, and the audience is below 21. Our crowds are between 21 and 35." Meanwhile, Hammerjacks, while bringing in broad-ranged artists like Paul Stanley, Bullet Boys, and Britny Fox, also holds back on harder rock. Says Becker, "Music that appeals to a very narrow, young male demographic doesn't work in this environment. Anvil and Manowar—people love them, the shows are great, but it's not a primary source of entertainment for our type of venue."

Blues music, however, "draws all ages," says Ray. "Antone's is all ages. Parents bring their kids to see these players before they're gone. It's a longstanding tradition, the best players. But the drinking age almost killed us the first couple of years. We're two blocks from the Univ. of Texas. College kids party at home. We have no age limit at the door, but we check IDs and watch them, so there's no profit to be made now from the college."

Bringing in new talent remains "a gamble, definitely," says Ruplinger,

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"but most of the time you don't get hurt. New artists want to sell records and prove themselves the first time through, otherwise no one will book them again."

"Kids are aware," Hill agrees. "There are acts who break on alternative college radio or in fanzines, and the audience knows what they want. We can sell out a band like the Butthole Surfers with no problem, and they have no airplay."

"You can turn a new band into a showcase or put them on the bill with a stabilized act," says Craane, who works closely with promoter Ron Delsener. "The new bands get their feet wet, the public is aware of who they are. We keep an eye on developmental projects."

"The bottom line is, these bands want to play," says Boerke. "Granted, a lot of them are posing, but most of them are sincere musicians. They're not old or jaded enough to take time off or sit around. Small clubs continue to thrive because more and more hungry bands are coming up every day."

To keep the market healthy, surveyed talent directors offer a variety of solutions. "Get rid of middle agents," says Ruplinger. "Agencies should go directly to clubs with reputations for selling out shows. Middle agents scam off of us, won't make time, and take away a percentage that belongs in the artists' pocket."

"Make the bands more accessible," says Hill. "Going to an arena adds up to \$100, including tickets, T-shirts, food, parking. That's why so many shows failed in summer. Kids don't have the money. As a result, we'll see bigger acts opt to sell out smaller venues rather than play to an empty large house."

"I predict a lot of new acts developing on the club scene into legitimate midrange drawing acts," says Becker. "I'm finding fresh, exciting attitudes among the agents I deal with. They know their music. They listen to it, understand it, are eager to do it. Nineteen-eighty-nine will be a killer year with more talent than ever and a great support system that wants to make it happen."

TOUR SEASON

(Continued from page T-9)

minishing profit margins due to increased guarantees and percentages.

"We just can't be squeezed any further," says Jam's Mickelson. "Managers and agents have to respect the fact that we're not asking for anything unfair. We're called upon to invest in an artist's career when they're babies, and those are losing ventures. We need to make money on surefire winners so we can continue to invest in baby acts. When we started in this business, if we took a band and lost money, the loss would be put into the split the band's following time through. Now, if we lose money and then the band hits big, we have to fight just to get them again and then it's usually with a higher guarantee."

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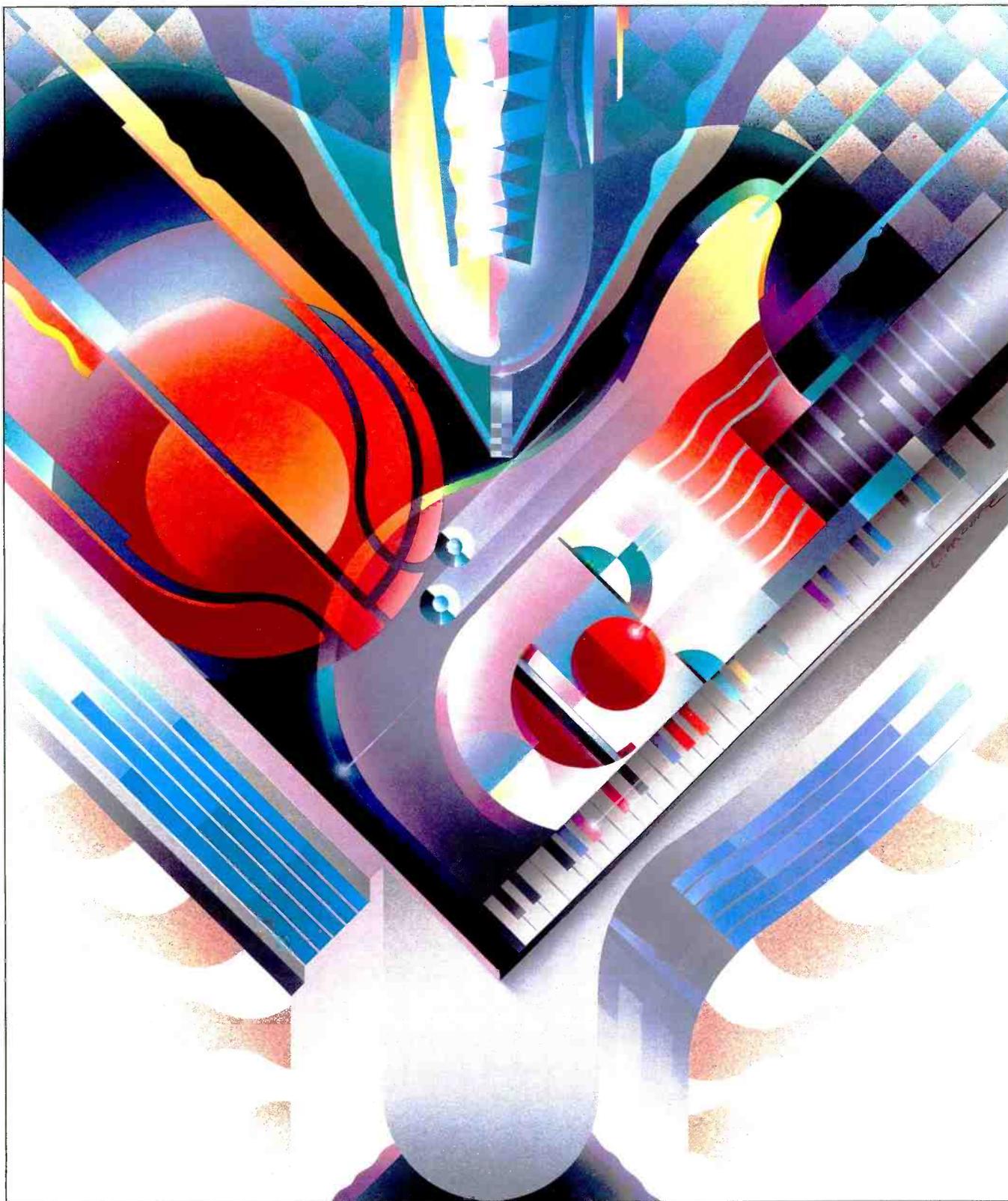
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MIDSIZE

(Continued from page T-4)

zofsky, "like Steve Miller, Cheap Trick, and Little Feat; also up and coming acts like Guns N' Roses. U2 is a prime example of an act that has gone through the midsize venues." The 90-year-old former movie palace has also seen recent shows by Eddie Money, Midnight Oil, and Lou Reed.

At New Orleans' Saenger Theatre, (seating cap. 2,988), a former movie house built in 1927, "Rock shows vary," according to office manager Dale Harris. "We consider ourselves a multifaceted theater; we have 150 events per year, not including Broadway shows we bring in through Pace Theatrical Group.

"We're trying to bring a mixture of acts to the theater," Harris continues. "We've had a lot of R&B and new artists, but not much country." Recent concerts have included Neil Young, the O'Jays, Loose Ends, Robert Palmer, Spyro Gyra, and Tangerine Dream.

Some midsize venues, such as Chicago's Auditorium Theatre (cap. 4,000), were once "the rock house[s] in town," as the Auditorium's assistant executive director Barbara Corrigan puts it. "Crosby, Stills, and Nash played their first show on our stage," she says, "and they broke up on it." These former rock'n'roll sanctuaries now derive most of their income from fine arts, ethnic, and other types of performances. Another notable medium-sized hall in Chicago, the Aragon Ballroom (cap. 5,000), hosts a handful of rock shows a year, but devotes most of its weekends to Hispanic concerts. (Acts which draw midsize audiences tend to play showcase club Riviera [cap. 2,500] or the Arie Crown Theatre [cap. 4,400].)

Hispanic shows, particularly featuring Mexican groups, figure prominently in the concert offerings of the El Paso Civic Center, whose Hall seats 8,000 and Theatre 2,470.

According to booking manager Joyce Trujillo, past shows have included Julio Iglesias, Jose Jose, Johnny Rodriguez, Kenny G, Nazareth, and Asleep At The Wheel. "We'd like to do more medium-sized rock shows," she says. "We can't do the biggies, but we can catch them on the way up."

Many of the more ornate theaters shy away from booking heavy metal, for fear of damage to the decor. One of these is Detroit's Fox Theatre, which "is exquisite—the interior is plaster," according to event coordinator Vella.

"We wouldn't do Anthrax or Slayer, but we did have Stryper," says the St. Louis Fox's Litman. "Heavy metal is not worth the potential risks to the theater."

Some of these halls do book metal, but it "requires much more security than a middle-of-the-road act," says the Saenger Theatre's GM Kathleen Turner. "We staff more than adequately for heavy metal and rap shows." Consequently, she says, "We've had no problems with structural damage."

(Continued on opposite page)

TOP CONCERTS & VENUES

ROCK ON THE ROAD: Triple Bills Return Metal to Forefront; Superstars Delay '89 Kickoffs

By ELIANNE HALBERSBERG

On the heels of an active 12 months at the box office, the new year offers hope for rock touring acts both in arenas and stadiums.

According to David Marsden, director of concert divisions for Monarch Entertainment, "1988 was the second extremely productive year in a row. 1989 is off to a very slow start. It's almost a case of, 'Who have we not seen in the last two years?' Most of the multiple-night arena or stadium acts toured, and it's unlikely they'll be out this summer, with the exception of the Grateful Dead, who tour every summer. The past two years were so extraordinary; that's a factor of why 1989 is on the downward side of the curve."

This sentiment is shared by ICM Booking's John Huie. "There's not a lot on the road now," he states, "so it remains to be seen what the future has in store and how hot the product is. If you've got an interesting show with an artist who's got a great record, you'll do business. If it stiffs, if people are bored or don't care—you can only run through the grind so many times. You need the right product and package. We've

got the Beach Boys and Chicago together in sheds and arenas this summer, for \$5 more than an individual ticket, which is less than usual shows. A creative package is essential. Poison is doing phenomenal business. They're a question mark that turned into a slam dunk. People are doubling and tripling their offers."

"Heavy metal is the backbone of rock'n'roll, simple as that," says Pace Concerts president Louis Messina. "It will never go away. It has peaks and valleys, but it's still the backbone of the industry. What is heavy metal? It's played louder and they say 'F---' more? As long as the songs are good and the performance is great, it will be phenomenal. Poison, Guns N' Roses, and Def Leppard are classified as metal, along with Ozzy, Anthrax, and Metallica. If it's good, it will succeed, regardless of the category. As Billy Joel says, 'It's all rock'n'roll to me.'"

John Bolin, director of the Carolina Coliseum (Columbia, S.C.), remarks, "I'd rather do metal shows than anything else. They bring an affluent teen crowd who enjoy concerts more than anyone. They're the easiest crowd to deal with. They buy a lot of food, T-shirts, they

know how buildings work. They're flexible; we can work with them on festival or reserved seating. They spend the most money and have the most fun. Metal fits best in big environments. It's big, loud, and sparkly."

Bob Castranova of the Meadowlands observes, "Economically, in terms of bottom line dollars, metal sells out. We sold out a Metallica show in three hours. There's a problem with damage, although we've been pretty successful at it. We lose a certain amount of seats, but the sellouts do very well. Kids come to see them. Right now, the metal acts are touring, and not a lot else. We don't expect things to pick up until the fall."

"It may have peaked, but the next few years will remain strong," says Ron Cohen of Cellar Door Promotions. "Metallica is doing phenomenal business. The management team of Burnstein and Mensch [Metallica, Queensryche, Tesla, Dokken, Def Leppard] has a good stable and continues to be successful with them. Without a doubt, the [metal] audience are the best ticket buyers. They're there to enjoy themselves. Bon Jovi last year averaged \$10 a head in merchandising—they outgrossed the door!"

"It's always been a big seller, regardless of airplay," says Jam Concerts' VP Jerry Mickelson. "It helps project to a different world. It's the most active audience. They're most open to new things, quickest to respond in tickets and T-shirts."

While sheds always offer big business in the summer, stadiums are certain to house the "heaviest heavyweights." Triple bills are returning to the forefront, and the response is nothing but positive.

"Certain acts have certain demographics," says Huie. "They look for artists who can add to that. To do arenas, unless you've got \$3 million to \$5 million in the can, it will be work. One million albums (Continued on page T-16)

MIDSIZE

(Continued from opposite page)

When a mid-sized venue borders on arena-like proportions, though, such as Nashville's Municipal Auditorium (cap. 9,900), the metal menu is loud and proud. Concerts at the Municipal in 1988 included Def Leppard, Kiss, Aerosmith, David Lee Roth, AC/DC, Dio, Robert Plant, and Poison. "I feel we're getting most of the big names we can accommodate," says assistant manager Robert Skoney.

Indeed, many operators of mid-sized venues feel that their luxurious, intricate settings are beginning to be preferred by the bigger names. "Right now, the trend seems to be coming back to venues this size," says the Saenger Theatre's Turner. "For a while, everyone wanted to play arenas—but I think now artists want to be more in touch with the audience."

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ARENAS

(Continued from page T-2)

term answer to a longterm business."

Taking a trick from outdoor amphitheaters' lesson book, many arenas promote their own shows. While the trend still remains to work with traditional promoters whenever possible, buildings are looking out for their own interests. "While we're very appreciative that we have such a great relationship with the promoters who use the building, we have an obligation to our facility to create a climate for increased profits," says MSG's Mendelson. "We can't leave that in other people's hands."

That statement especially holds true with competition coming not only from outdoor venues, but also from smaller halls that offer a more intimate atmosphere between audience and artist.

To combat the problem, several arenas offer a theater configuration that can scale the house down by more than half. It's a lesson that amphitheaters are learning as well. "This year, we're using a concert hall technique," says Dave Hart, director of talent acquisition for the east coast Nederlander Producing Co. "We put up a curtain that acts as a rear wall for the seats underneath the roof and the capacity is around 5,000. The act fills the venue while building his audience. He can come back later and play at full expanse. It gives us an added bit of flexibility on booking and getting talent."

However, such a solution isn't for everyone. "If you're located where you think if there were a smaller building in town you could capture the act, that idea's fine," says Claire Rothman, VP and executive director of the Great Western Forum, Inglewood, Calif. "But here in L.A., where there's a multiplicity of venues, there's no point in that. The point is to capitalize on what you are. When we try to be a 6,000-seat venue, we're neither fish nor fowl."

Despite trying the smaller configuration, some arenas find that many older concertgoers still show reluctance to attend arena shows, creating a diversity that Scott Sanders of New York's 6,000-seat Radio City Music Hall is only too happy to see. "Most adults are not interested in going to a concrete and steel 20,000-seat arena," he says. "The 30-to-40 year olds won't go. So there are several artists, such as Rod Stewart, Elton John and Billy Joel, who can play an arena and then come here and play to a completely different audience."

"Radio City started that trend by offering multiple nights indoors at competitive prices," agrees the Meadowlands' Michael Rowe. "The smaller the venue, the better the view."

No matter the size of the show, a trend among tours that most arena managers have noted is the increased production costs and demands. "We're a slave to escalating production demands in our building," MSG's Mendelson says.

The Cap Centre recently spent

\$450,000 to increase the hanging and rigging capacity in the building from 45,000 pounds to 100,000 pounds. "We put in a grid that makes hanging much quicker," Darr says. "We finished it two days before Prince was here. If we hadn't done it, Michael Jackson probably wouldn't have been able to do his four shows here."

MELINDA NEWMAN

CREDITS: *Elianne Halbersberg, a freelance writer based in Augusta, Ga.; Design, Steve Stewart; Cover, Jeff Nisbet.*

ROCK ROAD

(Continued from page T-15)

doesn't necessarily mean 10,000 tickets."

Although Bolin's facility has housed primarily double packages, he concedes the necessity for triple-bills. "We see strong opening acts," he explains, "and kids know if it's up and coming. I would love to see a return to three bands on every tour. It would expose 30% more talent."

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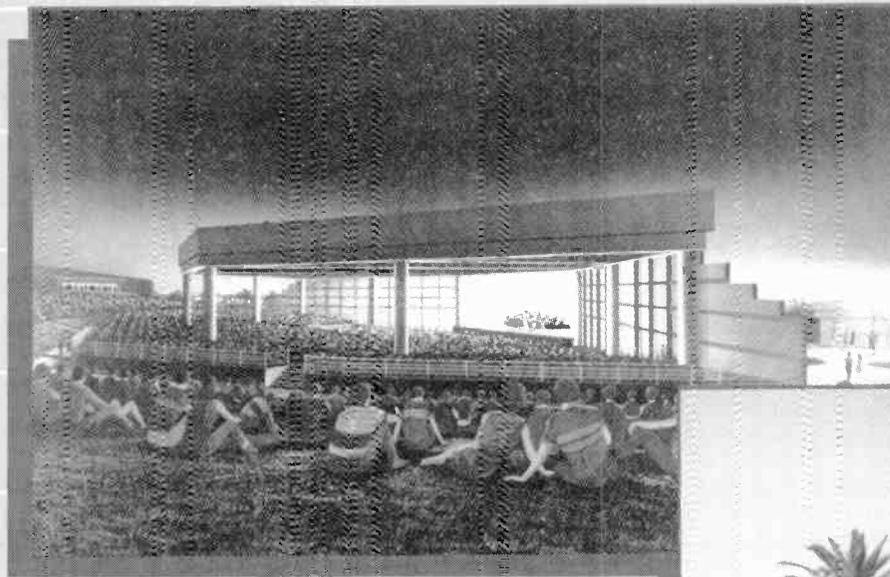
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Dolby Mix Reproduces 'Theater Effect' At Home First Surround Sound Album Set

BY STEVEN DUPLER

NEW YORK The first album to be mixed in Dolby Surround Sound—a compilation of movie music, film studio fanfares, overtures, and sound effects—is now being completed at BMG Studios here, and is set for fall release on the RCA Victor label.

According to producer Al Lutz, a self-professed "movie addict," the "Home Video Album" package is designed to appeal to the roughly 2 million upscale "home entertainment center" owners who have systems equipped with Dolby Surround decoders, and who spend an above-average amount of time watching videos.

The album will also be offered in the new CD+Graphics format, Lutz says, noting, "It's the first album to tie these elements into one package." The final product will even come with a "scratch'n'sniff" popcorn-scented aroma strip to give the viewer the full movie-palace effect, he adds.

In addition to their using the various themes and overtures for intermission music at home, Lutz expects that many home video enthusiasts will use the tracks as background music for their own home video productions.

"We're not telling people 'record this,' we're simply saying that home

video production would be a perfect use for a product like this," says Lutz.

The mixdown is being done at BMG's Studio D by Lutz and noted film music engineer Grover Helsley ("Broadcast News," "Poltergeist"), who has a great deal of experience working with the Dolby DS-4 Surround encoding unit used in motion picture work.

Album also comes in CD+G format

round encoding unit used in motion picture work.

In order to approximate as closely as possible the way the album will sound in the Surround-equipped living rooms in which it will ultimately be heard, Helsley and Lutz are eschewing the control room's studio monitors in favor of five home-audio-type speakers (three in front, two in back) for the mix.

For digital signal processing, the pair are relying mostly on the Lexicon 480L. "It's fantastic," says Lutz. "It allows us to really create that 'theater sound,' not just straight echo or reverb."

Although the number of homes able to play back material in Dolby Surround is still very small, Lutz says he hopes to see the market grow rapidly beginning this Christmas, when Sanyo will bring to mar-

ket an extremely low-priced Dolby Surround chip, costing only about \$15. At that point, Lutz says, consumers will be able to purchase Dolby Surround Sound decoders for less than \$200. Most decoder units currently range from a low of about \$250 to as much as \$1,900.

The album opens with the fanfares used by the five major film studios, and progresses to the "Street Scene" overture from the film "How To Marry A Millionaire." Next up is a selection of music for films from the '40s and '50s, as well as Westerns, horror films, and even organ selections for silent classics.



Top Reps. Ramsa, Panasonic's pro audio division, recently presented its 1988 representative-of-the-year award to New West Audio of Burbank, Calif. On hand at the presentation, from left, are Steve Wooley, RAMSA national sales/marketing manager; Doug Schwartz, Clay Baker, Penny Byrne, and Rob Grubb of New West Audio; Tim Schaeffer, president of New West Audio; and James Murray, RAMSA's Western regional sales manager.

AUDIO TRACK

NEW YORK

IN AT POWER PLAY were Sly & Robbie, at work on their first album for Island Records. KRS-One produced for Boogie Down Productions. Dwayne Sumal and Rebekah Foster ran the board with Rob Sutton assisting. KRS-One completed his own album, titled "Ghetto Music," for Jive Records. Sumal engineered, with additional engineering by Ivan "Doc" Rodriguez.

Tommy Boy act TKA was in at D&D Recording working on tracks and vocals for an upcoming album. Mike Rogers engineered with Craig Marcus assisting. Also, "Little" Louie Vega was busy on the soundtrack for "East Side Story," a new film about the Latino scene in New York. Vega also worked on overdubs on a number of projects, including Nayobe, Marc Anthony, Eighth Wonder, Cover Girls, and TKA. Rogers engineered with Marcus as-

sisting.

Roy Ayers completed his upcoming Ichiban Records release at Evergreen. Lamont Moreno mixed with Eddie Esz editing and sequencing.

Calliope had a visit from Andrew MacIntyre, who was in completing a six-song project with producer Toni Riggio. Chris Julian ran the board and mixed. The studio's advertising division, Bang Music, produced tracks for American Express, Miller Genuine Draft, Budweiser, and Mello Yello. Julian and Shane Faber were at the board.

LOS ANGELES

ANITA O'DAY WAS IN at Sage & Sound working on album tracks for DRG Records. Produced by Hugh Fordin, the album is tentatively titled "In A Mellow Tone." Gordon Brisker was music director and Jim Mooney engineered.

Kill For Thrills worked on overdubs for an MCA album with Ric Browde producing. Chris Steinmetz engineered.

At Michael Johnstone's Class Act Productions, country singer/guitarist Dave Saunders and producer Will Ray tracked a number of Saunders' original tunes.

Country act Keith Rosier was in at Juniper Studios working with engineer Jim Emrick and at El Dorado Studios with engineer Paul Dugre tracking for Wild Oats Records. Steve Haggard and Leo LeBlanc produced.

Capitol artist Suave tracked in the Neve room at Aire L.A. with engineer Paul Arnold. Anthony Jeffries and Jackie Forsting assisted.

EMI artist Tim Karr was in the south studio at Track Record working on overdubs for his debut album. Rick Neigher produced, with Gary Wagner at the desk. The album is scheduled for release in August.

NASHVILLE

GARY MORRIS WAS IN at Emerald with producer Jimmy Bowen mixing a new album for MCA/Universal. Tom Perry and Julian King were at the console. Willie Nelson, Johnny Cash, Waylon Jennings, and Kris Kristofferson were in with producer Chips Moman working on tracks for the new "Highwayman II" album (CBS). David Cherry and Dave Parker ran the board. The Wa-

goneers worked on album tracks with producer Emory Gordy. Steve Tillisch and Russ Martin ran the board for the A&M project.

OTHER CITIES

AT NORTHLAKE SOUND, White Plains, N.Y., Ed Solan mixed the Tony Ginese album, titled "Long Lonely Nights," for Rumpelstiltskin Records. The project was recorded at Red Sneaker Studio with Solan and Mike Ginese at the board. Tracks include band members Paul Baretta on drums, Tony DePaolo on electric and acoustic guitar, Dan Seegars on bass, and studio players Rob Sabino on keys, Jeremy Alsop on bass, and Richie Scarlet on acoustic piano. Vocal backup was handled by Rich Brady, Tony Mercadante, Ron Pucherelli, Richie Scarlet, and David Varland.

Sound designer/composer/arranger Pete Scaturro was in at Different Fur Recording, San Francisco, to work on the score for the television series "Unsolved Mysteries" and a new album for Chris Isaak (Warner Bros.).

At Criteria Recording in Miami, producers Burt Reynolds and Charles Johnson worked on automated dialog replacement for the television series "B.L. Stryker." Andy Pechenik ran the board, assisted by Kurt Berge. Also, Johnny Depp was in working on an episode of "21 Jump Street." Ted Stein was at the controls, with Dana Horowitz assisting. Herbie Hancock made a guest appearance on the debut album from Nestor Torres. Mike Couzzi engineered the sessions, assisted by Horowitz.

Richard Murphy was in at New Memphis Music, Memphis, with his group Keystone Alley to work on a single for his Richcraft label. The tune features Brenda Patterson on lead vocals.

At Studio 4 in Philadelphia, the Hooters continued work on its third CBS release with producer Rick Chertoff (Cyndi Lauper, Tommy Conwell). Phil Nicolo and John Agnello were at the controls. Geffen female rap act Silk X Leather mixed its first 12-inch with the Butcher.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

Philips Seeks Out U.S. HDTV Partners Int'l Co. Says Its Subsidiary 'American'

AMSTERDAM Not wishing to be left out of the running for possible U.S. government subsidies for research and development of high-definition television systems, multinational conglomerate Philips NV is seeking cooperation deals with U.S. companies for the joint development of a U.S. version of HDTV.

As its first action in its subsidy search, Philips has applied directly to the U.S. government on its own behalf, claiming that its U.S. subsidiary has been manufacturing for so long in the States that it should be considered an "American firm" by government officials.

Philips' action was prompted by a recent statement by U.S. Trade Secretary Robert Mosbacher, who declared that only American-owned companies will be considered for government subsidies on HDTV. Philips says it regards this attitude as unfair.

Noting that the company has been manufacturing in the U.S. for years, a spokesman says: "We think that the American division of Philips has to be considered an American company."

Philips is unwilling to disclose the identities of U.S. companies that could be possible partners in HDTV development. It is already working independently in its laboratories near New York on a U.S. standard for HDTV known by its project designation, HDA-NA.

One of the primary differences between the European and U.S.

HDTV system is that in the U.S., the images will be distributed by transmitting stations, while in Europe broadcasting satellites will be used.

Hong Kong's Swilynn Sets Up U.K. Videotape Plant

BY PETER JONES

LONDON Hong Kong-based firm Swilynn is establishing a \$35 million videotape manufacturing plant in northeast England, aided by a \$7.5 million financial injection by the U.K. government.

It is reported to be the largest European investment project to date by a Hong Kong manufacturer. The move is also seen by some in the financial community as further underscoring a current trend in which Far East firms are setting up business in the European Community region prior to the creation of a single market in 1992.

Swilynn, a private company owned by P.W. Ngan, a Hong Kong Chinese businessman with factories in Hong Kong and Malaysia, is set to post global sales of about \$70 million this year.

The U.K. plant, projected to start production before year's end, is expected to make 1.2 million videocassettes a week when at capacity, and provide about 500 new jobs. It will make magnetic tapes and plastic mouldings as well as assemble the components into cassettes.

Swilynn was one of several Far East manufacturing companies accused of "dumping" videotapes in Europe. Last December, the European Commission imposed provisional duties on imports from these firms.

At that time, the Hong Kong government pleaded the case of the colony's manufacturers, arguing that they should not be penalized in the same way as Japanese and South Korean companies because their home market is too small to generate enough cross-subsidies.

VIDEO TRACK

LOS ANGELES

KARYN WHITE and producer/director **Jon Small** had a "Secret Rendezvous" recently when they lensed the video for White's new single from her eponymous album on **Warner Bros.** Small teamed with choreographer **Barry Lather** to create the stylized performance/dance piece. **Crescenzo Notarile** shot the video at **GMT Studios**, and **Steven Saporta** was the executive producer for **Picture Vision Inc.**

Nashville-based **Scene Three** director **John Lloyd Miller** hooked up with **Priority** rapper **Eazy-E** for a radical change of directorial pace. Miller directed "Eazy-er Said Than Dunn" at various locations in L.A. Members of the rap group **N.W.A.** and **Pooh** of **King T** showed up for a

crowd scene in **McArthur Park**. **Terance Power** produced the clip and **Rupert Wainwright** was the executive producer for **Fragile Films**. **Scene Three** did the postproduction and editing.

Wainwright also directed the new **Controllers** clip, "Temporary Lovers," from the **Capitol** album "Just In Time." **Marguerite Pomerhnderricks** choreographed the dance sequences. **Terry Power** produced for **Fragile Films**.

NEW YORK

CEREBRAL PSYCHEDELIC RAP group **De La Soul** drifted into a Lower East Side high school in New York to shoot its new video, for "Me Myself And I" on **Tommy Boy**. **Peter** (Continued on page 65)

H-Gun Aims For Vid Production Hits

Ministry Clip Triggers Team's Success

BY MOIRA McCORMICK

CHICAGO Unsigned band makes its own video—that's not news. Unsigned band makes video for another unsigned band, and the clip not only makes it to MTV, but then onto "Miami Vice"—stop the presses!

This man-bites-dog story actually happened with a Chicago-area four-piece band called **Ungh!** The video they produced for **Sire Records** act **Ministry's** song "Stigmata" has been frequently aired on MTV's weekly alternative video program, "120 Minutes," and an excerpt from it was even shown on a Dec. 16, 1988, episode of "Miami Vice."

Other bands are now beginning to receive the **Ungh!** treatment. The

group's **Eric Zimmermann** says its newest project—a video called "Stainless Steel Providers," by the **Revolting Cocks** on Chicago indie **Wax Trax Records**—will be featured on an upcoming **Wax Trax** CD video.

The members of **Ungh!** (pronounced like a grunt) call their video team **H-Gun**, which is also the name of their independent record label. **Zimmermann** and fellow **Ungh!** player **Benjamin Stokes**, both graduates of the **School of the Art Institute** here, are responsible for the creative/conceptual work, including direction and editing, with **Stokes** also in charge of film effects and animation. **Eric Matthies**, **H-Gun's** technical director, is the cameraman; **Marc Siemer** handles mechanical special effects like explosions; and **Eric Koziol** also pitches in with production work. **Matthies**, **Siemer**, and **Koziol** also have a hand in their live production.

Zimmermann and **Stokes** had both worked in the video medium at art school, and founded **Ungh!** with fellow student **Steve Snyder** in 1985, adding **Carl Maysack** shortly thereafter. Video and film were incorporated into **Ungh!'s** performance early on, and before long **Zimmermann** and **Stokes** had produced videoclips of the band's songs. An early compilation of their work made the rounds of local

nightspots, and one clip ended up on a **Rockamerica** reel in 1987.

Ministry's **Al Jourgenson** saw the clip at **Chicago** dance club **Berlin** (where **Ungh!** member **Maysack** worked as a bouncer) and liked it. He and **Maysack** exchanged phone numbers.

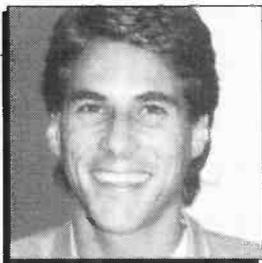
"We struck up a deal where we would produce videos for him," says **Zimmermann**, "and he and [producing partner] **Paul Barker**, who call themselves **Luxa-Pan Productions**, would record tunes for us."

The **H-Gun** team went on to produce a pair of videos, "Stigmata" and "Flashback" from **Ministry's** 1988 album, "Land Of Rape And Honey." **Sire's** parent label, **Warner Bros.**, "made us change a few things" on "Stigmata," notes **Zimmermann**. "We had to take out a shot of soldiers loading a bomb into a launcher." Otherwise, the clip was vintage **H-Gun**, according to **Stokes**: "Our work embodies a certain aesthetic of mayhem, chaos, fast editing, and fun."

"The videos we produce for others are informed by the fact that we play music," adds **Zimmermann**. "Unlike most video producers and directors, we're on the inside looking in."

The **H-Gun** team shoots on location in **Chicago's** seamier urban settings, (Continued on page 65)

THE EYE



by Steven Dupler

PART OF THE PROBLEM: We received an eloquent and thought-provoking letter from video/film director **Paris Barclay**, a partner in **Black & White Television**, responding to a recent article in the **Billboard** music video section about the problems faced by black directors in the videoclip world. In the hope the letter will push some buttons out in label land, we're reprinting it here in its entirety:

"We were stunned into silence by the article in the April 8 edition of **Billboard**, titled 'Black Directors: Talent Pool Waiting To Be Tapped.' And despite what the video producers in your article suggest, it's the first time we've been silent in a long time.

"As a partner in **Black & White Television**, a television commercial and video production company created to provide more opportunities for minorities, I cannot believe the lip service paid by some of those quoted to the question of whether or not black directors a) exist at all, or b) are 'qualified.'

"For example, over the past eight months, we've contacted someone in the video departments of every major record label, including those quoted in your article. Only about a quarter of them even bothered to return our calls. Fewer still requested a reel. We're mystified by how these executives can judge our qualifications without seeing our work.

"The fact is, the record companies have created and perpetuated a star system that promotes 'safe' decisions on 'credible' (read 'white') directors. New talent is never as interesting to them as the 'guy who did that **George Michael** video,' or the big-name film-maker who has a couple of weeks free to help a fellow 'star.'

"Compounding all this is the fact that very few video departments employ blacks, with the exception of **Def Jam** and **Motown**. So, from time to time, we approach the black **A&R** people or the artists' management, who overall are extremely receptive. Unfortunately, we are then perceived by many extremely territorial video producers as 'doing an end run'—and wind up hurting our already slim chances. It all has to stop.

"In our experience, **Atlantic Records** has taken the lead in seeking out and actually employing black directors for some of their black artists. And they are beginning to reap the rewards.

"There is no dearth of black directors. Aside from the several mentioned in your article, there are **Mustapha Khan**, **Malcolm-Jamal Warner**, **Chuck Vinson**, **Reggie Life**, **Lisa Bonet**, **Kim Watson**, and myself at **Black & White Television**. There is **John Perry III**, who won this year's **Sony Innovators'** award for

his film-making skills. And there are also two extraordinarily talented directors of photography ready to take the step up to directing in **Ernie Dickerson** and **Bill Dill**.

"It should go without saying that all these directors are capable of doing more than just rap and R&B. As **Bill Mason** and **Bill Parrot** have shown in the commercial world, humans can direct humans—we share many more similarities than differences.

"So, to the **A&R** departments and to the black talent that drives the music business today, we say 'Please keep asking.' And to the video producers we say, 'Yes, black directors may not be the first names you think of, and yes, they may not have exactly the video look you want on their reels, but unless you give them a shot, you will continue to be part of the problem, instead of part of the solution.'

The **Eye** invites label executives, video producers, and any other involved parties to offer comments.

MARCH CERTS: **CBS Music Video Enterprises** racked up two more precious-metal awards from the **Recording Industry Assn. of America** last month. One was a hat trick for "**Bruce Springsteen Anthology: 1978-1988**," which was simultaneously certified for gold, platinum, and multiplatinum at a whopping 600,000 units. Also **Ozzy Osbourne's** "**No Rest For The Wicked**" became that artist's second gold-certified music video longform.

ALIVE AND KICKING: Colorado-based **Teletunes**, which has been beaming music videos into the homes of about 1 million Denver-area residents since 1982, has managed not only to stay on the air, but retain its musical and economic integrity during the past seven years.

The show, aired on **PBS** station **KBDI/Channel 12**, and produced by a staff of 18 volunteer workers at the **Front Range Educational Media Corp.**, offers commercial-free "alternative/progressive" music video viewing **Fridays-Sundays**.

In addition to videoclips, **Teletunes** offers various self-produced music specials during the week. These include "**Teletunes Live**" segments, performances taped at **Rock Island** that have included shows by **Living Colour**, **Dreams So Real**, and the **Cowboy Junkies**; music profile packages that have included such features as an **REM** special, a **Peter Murphy/Love & Rockets/Bauhaus** trilogy; and the **Teletunes "R&B Showcase,"** produced by **Lloyd Nettles**, and featuring urban, dance, and rap videos.

Teletunes provides airplay for indie—and some major-label—artists who rarely, if ever, are seen on the big national services (or even some of the local outlets). A quick scan of the show's April playlist turns up such esoteric fare as **Pasero**, the **Weathermen**, the **Jack Rubies**, **King Blank**, **Noiseworks**, **Roger Manning**, **Red Flag**, and **Fear Of Sleep**.

Contact **Teletunes** senior producer **Barbara Jabaily** at 303-825-1212 for more information on the show.

Checks Threat Of U.S. Cable Pullout

U.K. Drops Direct-Sale Ban

LONDON The U.K. government is dropping controversial proposals that would have prevented owners of cable networks from selling their program services direct to the consumer.

The measures have been abandoned in the wake of fears that multimillion-dollar investments by North American cable companies would cease if the laws were implemented. U.S. cable operations are showing increasing interest in the British market.

Instead, the government now proposes that network owners make a proportion of their capacity accessible for local interests, which would then be able to lease it to cable channels or program services.

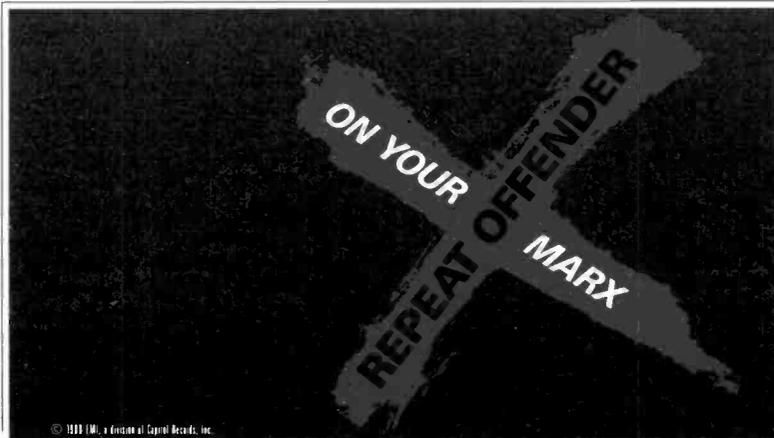
A clear division between ownership and retailing of cable was suggested last November in the **White Paper on Broadcasting**. Its

aim was to encourage competition and block the creation of local monopolies.

These separation proposals caused several U.S. cable companies to threaten withdrawal from the U.K. unless they were dropped.

The U.S. cable operators cite as one of their key assets the experience and ability to sell cable services direct to the consumer. They are unwilling to surrender this role to the new breed of local retailers the government has in mind.

Also still to be resolved is the demand by North American cable companies for the right to own networks in the U.K. Existing regulations and the white paper specifically exclude any non-European Community ownership of commercial television.



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

—Winger

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U.S.S.R., U.K. Plan Concert Series For Armenian Relief

BY VADIM YURCHENKOV

MOSCOW A series of charity concerts under the title Bells Of Armenia will be held toward the end of May, according to a spokesman for Komsomolskaya Pravda, a daily publication.

The title has been inspired by a monument commemorating the Armenian earthquake victims near Leninakan, which incorporates bells in its design.

The spokesman adds that a number of the world's major rock artists and prominent Soviet stars will appear in the shows, although no names have yet been specified and no venues have been announced.

The concerts are being organized as a joint project by Komsomolskaya Pravda, the Gosconcert agency, Russia's Theaters Union, and Gosteleradio, the state committee for television and broadcasting, in conjunction with the U.K.'s Acis management group.

The profits will be donated toward the cost of constructing a rehabilitation hospital in Armenia for child casualties of the earthquake.

The concerts seem to be replacements for the original dates planned (Billboard, Jan. 28), which collapsed amid arguments among the organizing bodies.

Recently, representatives of Komsomolskaya Pravda and Gosconcert met in London with top executives of the Stoy Hayward group, ATB, and other agencies. Stoy Hayward, which supervised financial support for the Live Aid concerts in 1985, is expected to fulfill the same function for the Armenian support shows, which are likely to be covered for TV by the BBC and Music Box.

The Soviet list of major sponsors includes Intourist, Aeroflot Airlines, the VAZ automobile manufacturing company, the Baltic Merchant Marine Co., and the Inlingua Cooperative. Several international charity organizations are also expected to lend support.

Sergei Davidenko, a director of the Central Television Network, and Kirill Molchanov, who hosts the late-night TV show "Before And After Midnight" will be prominent in the organization of the concerts.

Fest Fingers Jazz Greats North Sea Event Adds Attractions

BY WILLEM HOOS

AMSTERDAM Miles Davis, Stan Getz, Sarah Vaughan, George Benson, McCoy Tyner, Herbie Hancock, and Allen Toussaint are among the top names definitely signed for the 14th North Sea Jazz Festival, to be staged July 14-16 in the Congress Center in The Hague.

Promoter Paul Acket says this year's event will contain innovations. During the five days prior to the start of the festival itself, a wide variety of international jazz events will be staged in downtown The Hague under the banner North Sea Jazz Heats The Hague.

To open this "prefestival festival" July 8, Acket has arranged a concert by 200 percussionists from sundry countries, including Turkey, Morocco, Surinam, and the Netherlands Antilles.

Concerts by New Orleans R&B bands are planned, too, along with screenings of jazz movies and videos. Acket also has lined up a jazz disco and jazz/poetry "happenings," plus a series of jazz workshops supervised by U.K. trombonist Bob Brookmeyer.

The final day of the festival itself will feature a special program for children in the 6-12-year-old bracket, titled Gigs For Kids.

As in previous years, a Bird Award, named after the late Charlie Parker, will be made. Nominees in the U.S. jazz category this year are Art Blakey, Ornette Coleman, Max Roach, and Sonny Rollins. Nominated in the European section are Philip Catherine (Belgium), Tete Montoliu (Spain), and John Surman (U.K.).

And in the running for the Dutch Bird Award: Ruud Brink, Hans Dulfer, Misha Mengelberg, Rita Reys, and Ack van Rooyen.

Supraphon Pacts To Aid Greenpeace Czechs Get Benefit Album

PRAGUE, Czechoslovakia Following a pact with Greenpeace, the world ecological organization, the Supraphon Record Co. is licensing the "Breakthrough" compilation album featuring famous rock and pop stars for release in Czechoslovakia and other Eastern Bloc countries.

Supraphon is releasing the recordings as a set of two CDs and two cassettes this month, with a total of 30,000 copies available. Donations will be made to Greenpeace from the proceeds, aided by the fact that most of the authors and publishers of the

songs involved have waived their mechanical royalties in favor of Greenpeace.

The CDs and cassettes are being sold in Czechoslovakia under the title of "Rainbow Warrior." Supplies are being exported for sale in Poland, Hungary, Bulgaria, and the U.S.S.R.

Given the album presence of such artists as U2, Sting, Bryan Ferry, Eurythmics, Grateful Dead, and Sade, good sales are assured, despite the rather high price of CDs in Eastern Bloc markets.

Novellos Honor Britain's Best Songwriting Award Shared For 1st Time

BY NIGEL HUNTER

LONDON Paul McCartney, Cliff Richard, and George Michael were among those honored by the 1988 Ivor Novello Awards, presented April 4 at London's Grosvenor House Hotel by the British Academy of Songwriters, Authors & Composers and sponsored by the Performing Right Society.

McCartney received his Ivor statuette for "outstanding services to British music." Michael was the recipient of two awards: one for his song "Faith" as the international hit of the

year, and one as songwriter of the year.

For the first time there were two winners in the latter category, the second going to the songwriting/producing team of Mike Stock, Matt Aitken, and Pete Waterman. This trio also collected a trophy for the most performed work of 1988 for its song "I Should Be So Lucky."

And Richard, nearing the end of his fourth successful decade in the music business, received an award in a new category, lifetime achievement. He accepted his trophy with many of the songwriters who have

penned his hits over the years on stage behind him, including Lionel Bart ("Livin' Doll" from the '50s), Phil Coulter and Bill Martin ("Congratulations" from the '60s), Alan Tarney and Trevor Spencer ("We Don't Talk Anymore" from the '70s), and Leslie Stewart, Jeremy Paul, and Keith Strachan ("Mistletoe And Wine" from the '80s, which was the best-selling A side at last year's ceremonies).

Winner of the Jimmy Kennedy Award, established in memory of a past president of BASCA, was songwriter Leslie Bricusse, who has a string of standards to his credit, including "What Kind Of Fool Am I," "If I Ruled The World," and "My Kind Of Girl." He received his statuette from Liza Minnelli.

Sting collected the award for best song musically and lyrically with his song "They Dance Alone." The best film theme or song was "Two Hearts (Theme From Buster)," written by Phil Collins and Lamont Dozier. Dire Straits, represented by John Illsley and Mark Knopfler, were honored for their outstanding contribution to British music.

Malaysian Group Sets Records With New Album Search Finds Phenomenal Sales

BY Y.S. MING

KUALA LUMPUR, Malaysia Local rock group Search has set a new record here, with sales of more than 130,000 units for its debut recording for Pacific Music Corp., "Fenomena (Phenomenon)."

The band, previously with PolyGram, also set a sales record in Singapore, according to Pacific managing director Steven Tan, with sales of more than 15,000 in less than three weeks.

The cassette is set for release in Indonesia through licensee Musica Records.

Pacific promotions chief Aziz Bakar says the company is "overwhelmed" by the success, particularly since Search had been out of the recording scene for a year following legal hassles with PolyGram

Band aims for world exposure

over the band's old contract. PolyGram obtained a court injunction barring the band from recording for a year.

Bakar says: "Most Malaysian recording acts struggle to sell more than 50,000 units. Continuous reorders suggest that 'Fenomena' could eventually top the 200,000-unit mark. A good set of songs, along with careful publicity and strong promotional backup, explains the high sales."

Search's sharp turnaround was boosted by a nationwide publicity blitz and a \$40,000 endorsement deal with an Italian shoe manufacturer. An appearance on Japan's NHK New Year's Eve television show also helped. In February, the Malaysian information ministry lifted its ban on the band and permitted appearances on national radio and TV networks.

"The band was demoralized by the recording ban," says Bakar, "and sometimes wondered if they would ever pick up the pieces."

A single from the album, "Isabella," is currently Malaysia's top-ranked song. And Bakar is negotiating for a Search tour of Japan, after which there should be a road-show trek in Malaysia.

Says Bakar: "This band needs in-

EMI Parlophone Finds Success In Fresh Signings

NEW LEASE ON LIFE: EMI Records' long-established Parlophone label, recording cradle for the Beatles and others back in the '60s, is fast becoming one of the hottest major labels here—in much the same way that PolyGram's London Records has enjoyed a new lease on life.

After chart success with the recent Marc Almond-Gene Pitney duet and with the Pet Shop Boys and Morrissey, the label is forging

ahead with other signings, such as Empire, which has attracted strong local media attention, and Helen Terry, former backing singer with Culture Club, who gave a powerful performance at a special media showcase here. Managed by Simon Napier-Bell, who was behind Wham!'s early success, Terry debuts with the single "Fortunate Fool."

Dusty Springfield has also inked a solo deal with Parlophone, her first major deal for some years, and word has it that her new single will be with the Pet Shop Boys. Other Parlophone signings include Bliss and Wild Weekend.

NO BLUES HERE: Midnight Blues, a highly rated U.K. rock band, has signed a major publishing deal with Chrysalis Music, having been hotly pursued by sev-

eral other big companies. It's the first signing by John Arnisen of All Round Productions, who also looks after Marillion. Midnight Blue tours in May. Also creating a buzz around London is blue-eyed soul singer Dawn Lanten, previously with WEA band Fuseli. Lanten played his first solo gig at London's Borderline venue.

SELF HELP: Billy Bragg, who topped the charts with "She's

Leaving Home," sharing the honors with Wet Wet Wet, has relaunched his Utility Records label and says, "I think

the indie scene here is starting to get a bit closed with less access to get onto disk." The label, he adds, will release a series of collectible records by artists who have not previously had an opportunity to put their work on vinyl.

BACK ON THE ROAD: China Crisis has its first single in two years, "Saint Saviour Square," from the Virgin album "Diary Of A Hollow Horse." The band is back on the road for a spring tour. Phonogram band Texas follows its hit single, "I Don't Want A Lover," with live dates. CBS band Deacon Blue supports its second album, "When The World Knows Your Name," with its biggest U.K. tour to date.



by Chris White

W. Germany's Alphaville Album Is Turned Into A Film Project

HAMBURG, West Germany While the soundtrack album usually follows the movie, top German pop band Alphaville is reversing that order by having songs from its new album, "The Breathtaking Blue," made into separate films, handled by eight key directors around the world in a \$325,000 venture. Says Gerd Gebhardt, WEA Germany marketing director: "They are for release as an audio/video package, 'Songlines.' It's not just videoclips strung together but a genuine film project, with each director given freedom to interpret his song how he wanted."

WOLFGANG SPAHR

Japanese Rights Group Pegs New Chief

TOKYO Previously managing director, Miyuki Ishimoto is now president of the Japanese Society for the Rights of Authors, Composers & Publishers (JASRAC). Former president Yasushi Akutagawa, composer/conductor, died earlier this year, after seven years in the post. Ishimoto started his songwriting career in 1948 at the age of 10 with the song "Nagasaki No Zaboruri" and earned the prestigious Purple Ribbon Medal for his lyrics in 1984. He is also chairman of the Japan Songwriters' Assn.

SHIG FUJITA

U.K. Singer Goes 'Gold' In Netherlands

AMSTERDAM U.K. singer Cliff Richard was presented here with a framed set of five gold double CDs to mark 50,000 sales of a box-set of those CD packages in the Netherlands. The package was released in February by EVA, a joint venture company of EMI Bovevema, Virgin Benelux, and BMG Ariola Benelux, and is made up of five sets covering love, rock, hits, film/musical, and, with the Shadows, guitar. The award was made by Ivo Niehe, host of the TROSTV Show.

WILLEM HOOS

Polish Country Festival Set For July

WARSAW, Poland The sixth Piknik Country Festival, the biggest country event in Eastern Europe, is set for the Magurian Lake district, July 28-30, when crowds of at least 20,000 are expected. Support comes from the Country Music Assn. in Nashville. Korneliusz Pacuda, president of the Polish CMA, says: "The East European country market is more open than ever before in terms of fans, but too few Western record releases are available."

ROMAN WASCHKO

German Blank Videotape Sales Up 21%

BERLIN According to figures from the Deutsche Video Institute here, sales of blank videotapes soared 21% to 80 million units in West Germany last year, against 63 million the previous year. And VCR sales were up from 2.15 million in 1987 to 2.4 million. There are signs, says the group, that sell-through is increasing here while rental revenue, despite an upturn in hire fees, is stagnating.

WOLFGANG SPAHR

Finland's Fazer Buys Swedish Company

LONDON In a follow-up to the purchase of Denmark's Edition Wilhelm Hansen, the biggest music publishing company in Scandinavia, by Music Sales/G. Schirmer (Billboard, Nov. 12), the Hansen group company Nordiska Musikforlaget of Sweden has been sold to Fazer Music, Finland's largest publishing house. Robert Wise, Music Sales managing director, says: "Fazer are old friends and they have good, aggressive plans for the future development of Swedish classical music."

PIPPA COLLINS

12,000-Seat Arena Opens In Tokyo

TOKYO The 12,000-seat Yokohama Arena, a multipurpose hall costing \$130 million and built to commemorate the centenary of Yokohama City, was formally opened here with a concert by new-music singer Yumi Matsutoya. The first Western artist to be showcased there will be Steve Winwood, followed by a string of operas and sports events.

SHIG FUJITA

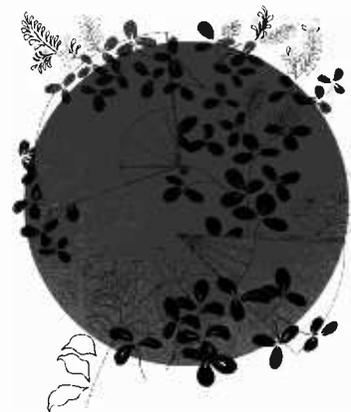
Soviet Fest To Commemorate Lennon

MOSCOW Following the visit of Soviet journalist Dmitri Chuksyev to the International Beatles Fan Club in Liverpool, England, tour company Cavern City Tours is to collaborate on a festival here commemorating John Lennon. Dave Jones, of the tour company, says he feels many U.K. Lennon fans will make the show, planned for Dec. 9. VADIM YURCHENKOV

Billboard SPOTLIGHT ON

JAPAN

**HESEI
THE GOOD YEAR!**



ISSUE DATE: June 3 / AD DEADLINE: May 9
(3 Column Format)

- #1 Country for Compact Disc Sales Worldwide
- Important to International Talent - Touring
- Biggest Music Sales Year in Japan's History
- Japanese Artists Crossing Over

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HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 4/15/89

This Week	Last Week	SINGLES
1	5	ETERNAL FLAME BANGLES CBS
2	19	IF YOU DON'T KNOW ME BY NOW SIMPLY RED ELEKTRA
3	1	LIKE A PRAYER MADONNA SIRE
4	3	STRAIGHT UP PAULA ABDUL SIREN
5	8	I BEG YOUR PARDON KON KAN ATLANTIC
6	2	TOO MANY BROKEN HEARTS JASON DONOVAN PWL
7	16	BABY I DON'T CARE TRANSVISION VAMP MCA
8	4	THIS TIME I KNOW IT'S FOR REAL DONNA SUMMER WARNER BROS.
9	14	AMERICANOS HOLLY JOHNSON MCA
10	6	KEEP ON MOVIN' SOUL II SOUL FEATURING CARON WHEELER 10/VIRGIN
11	12	PEOPLE HOLD ON COLDCUT FEATURING LISA STANSFIELD AHEAD OF OUR TIME
12	NEW	WHEN LOVE COMES TO TOWN U2 WITH B.B. KING ISLAND
13	7	PARADISE CITY GUNS N' ROSES GEFEN
14	9	I HAVEN'T STOPPED DANCING YET PAT & MICK PWL
15	13	HOLD ME IN YOUR ARMS RICK ASTLEY RCA
16	21	MISTIFY INXS MERCURY
17	10	I'D RATHER JACK REYNOLDS GIRLS PWL
18	11	INTERNATIONAL RESCUE WE'VE GOT A FUZZBOX... WEA
19	NEW	GOOD THING FINE YOUNG CANNIBALS LONDON
20	15	FIRE WOMAN THE CULT BEGGARS BANQUET
21	37	GOT TO KEEP ON COOKIE CREW FFRR/LONDON
22	25	MUSICAL FREEDOM (MOVING ON UP) PAUL SIMPSON FEATURING ADEVA COOLTEMPO/CHRYSALIS
23	32	OF COURSE I'M LYING YELLO MERCURY/PHONOGRAM
24	22	CAN YOU KEEP A SECRET? (89 MIX) BROTHER BEYOND PARLOPHONE
25	18	THE BEAT(EN) GENERATION THE THE EPIC
26	17	CAN'T STAY AWAY FROM YOU GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC
27	27	SHE'S A MYSTERY TO ME ROY ORBISON VIRGIN
28	34	ONLY THE LONELY T'PAU SIREN/VIRGIN
29	39	DEVOTION TEN CITY ATLANTIC
30	20	SLEEP TALK ALISON WILLIAMS DEF JAM
31	40	BEAUTY'S ONLY SKIN DEEP ASWAD MANGO/ISLAND
32	23	ONE MAN CHANELLE COOLTEMPO/CHRYSALIS
33	NEW	BEDS ARE BURNING MIDNIGHT OIL SPRINT/CBS
34	38	WHAT DOES IT TAKE? THEN JERICHO LONDON
35	NEW	ME MYSELF AND I DE LA SOUL BIG LIFE/TOMMY
36	NEW	REAL LOVE JODY WATLEY MCA
37	24	HELP! BANANARAMA/LANANEENEENOONOO LONDON
38	NEW	REQUIEM LONDON BOYS TELDEC/WEA
39	NEW	THIS IS YOUR LIFE THE BLOW MONKEYS RCA
40	NEW	PLEASE DON'T BE SCARED BARRY MANILOW ARISTA
1	NEW	DEACON BLUE WHEN THE WORLD KNOWS YOUR NAME CBS
2	1	MADONNA LIKE A PRAYER SIRE
3	3	SIMPLY RED A NEW FLAME ELEKTRA
4	2	GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
5	NEW	PAULA ABDUL FOREVER YOUR GIRL SIREN/VIRGIN
6	8	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFEN
7	4	BOBBY BROWN DON'T BE CRUEL MCA
8	NEW	W.A.S.P. THE HEADLESS CHILDREN CAPITOL
9	9	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
10	5	STYLE COUNCIL SINGULAR ADVENTURES OF THE STYLE COUNCIL POLYDOR
11	7	TEXAS SOUTHSIDE MERCURY/PHONOGRAM
12	6	S'EXPRESS ORIGINAL SOUNDTRACK RHYTHM KING/MUTE
13	11	TANITA TIKARAM ANCIENT HEART WEA
14	15	LLOYD COLE & THE COMMOTIONS 1984-1989 POLYDOR
15	14	ROY ORBISON MYSTERY GIRL VIRGIN
16	12	MICHAEL JACKSON BAD EPIC
17	10	SAM BROWN STOP! A&M
18	13	BANANARAMA THE GREATEST HITS COLLECTION LONDON
19	17	ROACHFORD ROACHFORD CBS
20	25	INXS KICK MERCURY/PHONOGRAM
21	23	DONNA SUMMER ANOTHER PLACE AND TIME WARNER BROS./WEA
22	20	DEF LEPPARD HYSTERIA BLUDGEON RIFFOLA/PHONO
23	22	KYLIE MINOGUE KYLIE PWL
24	19	ERASURE THE INNOCENTS MUTE
25	NEW	BANGLES EVERYTHING CBS
26	NEW	HELLOWEEN LIVE IN THE UK EMI
27	21	NEW ORDER TECHNIQUE FACTORY
28	16	DEPECHE MODE 101 MUTE
29	24	THE TRAVELING WILBURYS THE TRAVELING WILBURYS WILBURY/WARNER BROS.
30	39	DE LA SOUL 3 FEET HIGH AND RISING BIG LIFE
31	NEW	GISSY KINGS GISSY KINGS TELSTAR
32	32	ENYA WATERMARK WEA
33	18	ELVIS COSTELLO SPIKE WARNER BROS.
34	28	ROY ORBISON THE LEGENDARY ROY ORBISON TELSTAR
35	37	U2 RATTLE AND HUM ISLAND
36	NEW	TRANSVISION VAMP POP ART MCA
37	38	DIRE STRAITS MONEY FOR NOTHING VERTIGO/PHONOGRAM
38	29	YAZZ WANTED BIG LIFE
39	33	WOMACK & WOMACK CONSCIENCE 4TH & B'WAY/ISLAND
40	26	BUDDY HOLLY TRUE LOVE WAYS TELSTAR

CANADA (Courtesy The Record) As of 4/17/89

		SINGLES
1	1	STRAIGHT UP PAULA ABDUL VIRGIN/A&M
2	2	YOU GOT IT ROY ORBISON VIRGIN/A&M
3	3	WILD THING TONE LOC ISLAND/MCA
4	6	SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS I.R.S./MCA
5	4	THE LIVING YEARS MIKE + THE MECHANICS ATLANTIC/WEA
6	5	LOST IN YOUR EYES DEBBIE GIBSON ATLANTIC/WEA
7	8	THE LOOK ROXETTE EMI/CAPITOL
8	15	LIKE A PRAYER MADONNA SIRE/WEA
9	11	GIRL YOU KNOW IT'S TRUE MILLI VANILLI ARISTA/BMG
10	10	ORINOCO FLOW ENYA WEA/WEA
11	14	WALK THE DINOSAUR WAS (NOT WAS) FONTANA/POLYGRAM
12	12	STOP! SAM BROWN A&M/A&M
13	13	ETERNAL FLAME BANGLES COLUMBIA/CBS
14	9	WHAT I AM EDIE BRICKELL & NEW BOHEMIANS GEFEN/WEA
15	20	RONI BOBBY BROWN MCA/MCA
16	7	SHE WANTS TO DANCE WITH ME RICK ASTLEY RCA/BMG
17	NEW	YOU GOT IT (THE RIGHT STUFF) NEW KIDS ON THE BLOCK COLUMBIA/CBS
18	NEW	LOVE MAKES NO PROMISES CANDI I.R.S./MCA
19	16	WHEN THE CHILDREN CRY WHITE LION ATLANTIC/WEA
20	NEW	YOUR MAMA DON'T DANCE POISON ENIGMA/CAPITOL
1	2	ROY ORBISON MYSTERY GIRL VIRGIN/A&M
2	1	TRAVELING WILBURYS TRAVELING WILBURYS VOL. 1 WILBURY/WEA
3	3	THE RAW AND THE COOKED FINE YOUNG CANNIBALS I.R.S./MCA
4	8	MADONNA LIKE A PRAYER SIRE/WEA
5	4	PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M
6	5	DEBBIE GIBSON ELECTRIC YOUTH ATLANTIC/WEA
7	7	RICK ASTLEY HOLD ME IN YOUR ARMS RCA/BMG
8	6	ENYA WATERMARK WEA/WEA
9	9	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFEN/WEA
10	13	TONE LOC LOC-ED AFTER DARK ISLAND/MCA
11	11	DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
12	10	BOBBY BROWN DON'T BE CRUEL MCA/MCA
13	15	POISON OPEN UP AND SAY... AH! ENIGMA/CAPITOL
14	14	STEVE EARLE COPPERHEAD ROAD UNI/MCA
15	12	EDIE BRICKELL & NEW BOHEMIANS SHOOTING RUBBERBANDS AT THE STARS GEFEN/WEA
16	19	VARIOUS ARTISTS BEACHES SOUNDTRACK ATLANTIC/WEA
17	NEW	BLUE RODEO DIAMOND MINE RISQUE DISQUES/WEA
18	NEW	MIKE + THE MECHANICS LIVING YEARS ATLANTIC/WEA
19	20	ROD STEWART OUT OF ORDER WARNER BROS./WEA
20	17	BON JOVI NEW JERSEY MERCURY/POLYGRAM

WEST GERMANY (Courtesy Der Musikmarkt) As of 4/11/89

		SINGLES
1	1	LOOKING FOR FREEDOM DAVID HASSELHOFF WHITE RECORDS
2	4	LIKE A PRAYER MADONNA SIRE
3	7	STRAIGHT UP PAULA ABDUL VIRGIN
4	2	SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS METRONOME
5	5	SOMETHING'S GOTTEN HOLD OF MY HEART MARC ALMOND FEATURING GENE PITNEY PARLOPHONE
6	3	BALLAD OF THE STREETS (BELFAST CHILD) SIMPLE MINDS VIRGIN
7	6	THE WAY TO YOUR HEART SOULSISTER EMI
8	8	LOVE TRAIN HOLLY JOHNSON MCA
9	11	YOU GOT IT ROY ORBISON VIRGIN
10	9	BUFFALO STANCE NENEH CHERRY VIRGIN
11	10	IN THE AIR TONIGHT (REMIX '88) PHIL COLLINS VIRGIN
12	14	HELP BANANARAMA/LANANEENEENOONOO LONDON/METRONOME
13	NEW	BRAND NEW TOY JEREMY DEYS POLYDOR
14	12	EVERYTHING COUNTS DEPECHE MODE MUTE
15	NEW	ORDINARY LIVES BEE GEES WARNER BROS.
16	15	MY PREROGATIVE BOBBY BROWN MCA
17	17	LEAVE ME ALONE MICHAEL JACKSON EPIC
18	NEW	THE LIVING YEARS MIKE + THE MECHANICS WEA
19	NEW	TWIST IN MY SOBRIETY TANITA TIKARAM WEA
20	18	WILD THING TONE LOC ISLAND
1	1	TANITA TIKARAM ANCIENT HEART WEA
2	2	SIMPLY RED A NEW FLAME WEA
3	6	DEPECHE MODE 101—DAS LIVE ALBUM MUTE
4	4	MADONNA LIKE A PRAYER SIRE
5	3	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
6	5	ROY ORBISON MYSTERY GIRL VIRGIN
7	NEW	DIE FLIPPERS LIEBE IST... DINO
8	7	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
9	9	DORO FORCE MAJEURE VERTIGO/PHONOGRAM
10	8	GARY MOORE AFTER THE WAR VIRGIN
11	10	DIE AERZTE DIE AERZTE FRUEHER VIELKLANG
12	NEW	RAINBIRDS CALL ME EASY, SAY I'M STRONG, LOVE ME MY WAY, IT AIN'T WRONG MERCURY/PHONOGRAM
13	11	TRAVELING WILBURYS TRAVELING WILBURYS VOL. 1 WILBURY/WEA
14	NEW	MUNICH SYMPHONIC SOUND ORCHESTRA POP GOES CLASSIC VOL. 2 POLYSTAR
15	15	BAD BOYS BLUE BAD BOYS BEST COCONUT
16	16	MIKE + THE MECHANICS THE LIVING YEARS WEA
17	12	MARC ALMOND THE STARS WE ARE EMI
18	14	SOUNDTRACK COCKTAIL ELEKTRA
19	18	RICK ASTLEY HOLD ME IN YOUR ARMS RCA
20	NEW	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFEN

JAPAN (Courtesy Music Labo) As of 4/10/89

		SINGLES
1	1	NAMIDAO MISENAIDE WINK POLYSTAR/FUJIPACIFIC
2	2	CHIKYUO SAGASHITE HIKARU GENJI PONY CANYON/JOHNNYS/FUJIPACIFIC
3	NEW	ROOM THE CHECKERS PONY CANYON/THREE STARS ONGAKU
4	NEW	NEVERLAND YUI ASAKA HUMMING BIRD/NICHION/ROPPONGI
5	4	TIME ZONE OTOKOGUMI BMG/VICTOR/JOHNNYS
6	9	RUNNER BAKUFU-SLUMP CBS/SONY/DAIKANYAMA PRO/FUJIPACIFIC/AMUSE
7	3	GEKIAI TSUYOSHI NAGABUCHI TOSHIBA-EMI/YUI ONGAKU
8	5	ROSE COLOR MIHO NAKAYAMA KING/BURNING P
9	6	AI GA TOMARANAI WINK POLYSTAR/FUJIPACIFIC
10	NEW	JUST ONE VICTORY TM NETWORK EPIC/SONY/JK
1	NEW	TSUYOSHI NAGABUCHI SHOWA TOSHIBA/EMI
2	NEW	SENRI OE SLOPPY JOE EPIC/SONY
3	NEW	THE ALFEE DNA PONY CANYON
4	1	SHIZUKA KUDO JOY PONY CANYON
5	NEW	MIHO NAKAYAMA BALLADS KING
6	2	HIKARU GENJI HEY SAY PONY CANYON
7	6	TRAIN-TRAIN THE BLUE HEARTS MELDACK
8	NEW	ZIGGY NICE AND EASY TOKUMA JAPAN
9	4	BARBEE BOYS ROOT 5 EPIC/SONY
10	3	PERSONZ NO MORE TEARS TEICHIKU

MUSIC & MEDIA PAN-EUROPEAN CHARTS 4/15/89

		HOT 100 SINGLES
1	1	LIKE A PRAYER MADONNA SIRE
2	2	STRAIGHT UP PAULA ABDUL VIRGIN
3	5	THE FIRST TIME ROBIN BECK MERCURY
4	6	POUR TOI ARMENIE CHARLES AZNAVOUR TREMA
5	9	TOO MANY BROKEN HEARTS JASON DONOVAN PWL
6	8	SOMETHING'S GOTTEN HOLD OF MY HEART MARC ALMOND FEATURING GENE PITNEY EMI
7	4	SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS LONDON
8	7	THIS TIME I KNOW IT'S FOR REAL DONNA SUMMER WARNER BROS.
9	10	LOOKING FOR FREEDOM DAVID HASSELHOFF WHITE RECORDS/BMG ARIOLA
10	3	BELFAST CHILD SIMPLE MINDS VIRGIN
11	11	LA FETE AU VILLAGE LES MUSCLES A-B/POLYDOR
12	13	DU RHUM, DES FEMMES SOLDAT LOUIS CBS
13	NEW	ETERNAL FLAME THE BANGLES CBS
14	15	LEAVE ME ALONE MICHAEL JACKSON EPIC
15	12	HELP BANANARAMA/LANANEENEENOONOO LONDON
16	14	STOP! SAM BROWN A&M
17	16	KEEP ON MOVIN' SOUL II SOUL FEATURING CARON WHEELER 10 RECORDS
18	NEW	LA VIE LA NUIT DEBUT DE SOIREE CBS
19	NEW	LOVE TRAIN HOLLY JOHNSON MCA
20	NEW	KOKOMO THE BEACH BOYS ELEKTRA
1	3	MADONNA LIKE A PRAYER SIRE
2	1	SIMPLY RED A NEW FLAME WEA
3	2	TANITA TIKARAM ANCIENT HEART WEA
4	4	ROY ORBISON MYSTERY GIRL VIRGIN
5	5	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
6	7	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
7	8	DEPECHE MODE 101 MUTE
8	6	DIRE STRAITS MONEY FOR NOTHING VERTIGO
9	9	GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
10	17	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFEN
11	10	JEANNE MAS LES CRISES DE L'AME PATHE MARCONI
12	11	SOUNDTRACK COCKTAIL ELEKTRA
13	12	TRAVELING WILBURYS TRAVELING WILBURYS VOL. 1 WILBURY RECORD CO.
14	13	BOBBY BROWN DON'T BE CRUEL MCA
15	NEW	FRANCIS CABREL SARBACANE CBS
16	14	MICHAEL JACKSON BAD EPIC
17	15	GARY MOORE AFTER THE WAR VIRGIN
18	NEW	MYLENE FARMER AINSI SOIT-JE... POLYDOR
19	NEW	THE STYLE COUNCIL THE SINGULAR ADVENTURES OF... POLYDOR
20	20	LOU REED NEW YORK SIRE

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 4/7/89

		SINGLES
1	1	SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS POL
2	2	LIKE A PRAYER MADONNA WEA
3	5	THE LIVING YEARS MIKE + THE MECHANICS WEA
4	3	I'M GONNA BE (500 MILES) THE PROCLAIMERS FESTIVAL
5	6	I'M ON MY WAY THE PROCLAIMERS FESTIVAL
6	4	TUCKER'S DAUGHTER IAN MOSS FESTIVAL
7	8	TOO MANY BROKEN HEARTS JASON DONOVAN FESTIVAL
8	7	YOU GOT IT ROY ORBISON VIRGIN/EMI
9	9	SOUL REVIVAL JOHNNY DIESEL & THE INJECTORS FESTIVAL
10	10	STOP! SAM BROWN FESTIVAL
11	13	ONE SUMMER DARYL BRAITHWAITE CBS
12	16	END OF THE LINE TRAVELING WILBURYS WEA
13	12	ORINOCO FLOW ENYA WEA
14	11	TEARDROPS WOMACK & WOMACK FES
15	14	BELFAST CHILD SIMPLE MINDS VIRGIN/EMI
16	NEW	CHAINED TO THE WHEEL THE BLACK SORROWS CBS
17	NEW	WHERE DID I GO WRONG UB40 VIRGIN/EMI
18	20	YOU'LL NEVER KNOW 1927 WEA
19	NEW	LIKE THE WAY I DO MELISSA ETHERIDGE FESTIVAL
20	18	WHAT I AM EDIE BRICKELL & THE NEW BOHEMIANS WEA
1	1	VARIOUS HITS OF '89 VOLUME 1 EMI
2	2	VARIOUS HITS NOW '89 POLYGRAM
3	5	TRAVELING WILBURYS TRAVELING WILBURYS VOLUME 1 WEA
4	3	ROY ORBISON MYSTERY GIRL VIRGIN/EMI
5	7	THE PROCLAIMERS SUNSHINE ON LEITH FESTIVAL
6	4	MADONNA LIKE A PRAYER WEA
7	6	FINE YOUNG CANNIBALS THE RAW AND THE COOKED POLYGRAM
8	8	JOHNNY DIESEL & THE INJECTORS JOHNNY DIESEL & THE INJECTORS FESTIVAL
9	9	1927...ISH WEA
10	10	MELISSA ETHERIDGE MELISSA ETHERIDGE FESTIVAL
11	12	ENYA WATERMARK WEA
12	11	ROBERT PALMER HEAVY NOVA EMI
13	14	GUNS N' ROSES APPETITE FOR DESTRUCTION WEA
14	17	MIKE + THE MECHANICS THE LIVING YEARS WEA
15	18	TONI CHILDS UNION FESTIVAL
16	NEW	BLACK SORROWS HOLD ON TO ME CBS
17	15	SOUNDTRACK YOUNG EINSTEIN FES
18	NEW	UB40 GREATEST HITS VOLUME 1 VIRGIN/EMI
19	13	TRACY CHAPMAN TRACY CHAPMAN WEA
20	20	DARYL BRAITHWAITE EDGE CBS

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 4/7/89

		SINGLES
1	10	ETERNAL FLAME THE BANGLES CBS
2	3	LIKE A PRAYER MADONNA SIRE
3	1	ALLES KAN EEN MENS GELUKKIG MAKEN RENE FROGER CNR
4	8	STRAIGHT UP PAULA ABDUL VIRGIN
5	NEW	THIS TIME I KNOW IT'S FOR REAL DONNA SUMMER WARNER BROS.
6	NEW	MJN NAAM IS JAAP ANDRE VAN DUIN ONR
7	NEW	THE LOOK ROXETTE EMI
8	NEW	I'D RATHER JACK THE REYNOLDS GIRLS PWL
9	NEW	ARE YOU MY BABY WENDY & LISA VIRGIN
10	7	EVERYBODY NEEDS SOMEBODY BLUES BROTHERS ATLANTIC
1	NEW	MADONNA LIKE A PRAYER SIRE
2	1	GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
3	2	THE BLUES BROTHERS ORIGINAL SOUNDTRACK WEA
4	3	ROY ORBISON MYSTERY GIRL VIRGIN
5	4	SIMPLY RED A NEW FLAME WEA
6	5	FLEETWOOD MAC GREATEST HITS WARNER BROS.
7	8	DIRE STRAITS MONEY FOR NOTHING PHONOGRAM
8	NEW	RENE FROGER WHO DARES WINS ONR
9	9	LOU REED NEW YORK SIRE
10	NEW	VARIOUS ARTISTS SYNTHESIZER GREATEST ARCADE

New Artists Go For Gold In Lackluster March Certs

BY KIRK LaPOINTE

OTTAWA Another month, another meek and mild list of sales-toppers for the Canadian record industry. It's becoming the sort of habit the business would surely like to shake.

The Canadian Recording Industry Assn. reported only 17 certifications in March, the month it holds its annual Juno music awards and should expect consumers to get excited about its products.

Instead, there were very few things to cheer about.

The top certification, triple platinum, went to an artist not terribly in the limelight, either: pianoflutist Zamfir for "Tranquility." In the limelight or not, Zamfir was in the winner's circle in March.

Only two other releases, "Copperhead Road" by Steve Earle and "Electric" by the Cult, were multi-platinum certifications. They went double platinum for 200,000 shipments in Canada.

And there was hardly a surfeit of platinum releases. Only Bobby Brown's "Don't Be Cruel" and Sa-

mantha Fox's "I Wanna Have Some Fun" were platinum in the month.

The rest were gold, and if there is a silver lining, it's in the number of debut or practically new artists who made it to that point in one month. Four of the gold albums were by Canadians, including three debut releases.

The gold Canadian awards: Candi for its self-titled debut; "Love Junk" by the Pursuit Of Happiness in its first album try; "The Trinity Session" by the Cowboy Junkies in its first effort; and "Cowboyography" by country/folk veteran Ian Tyson, who was recording before some in the other three groups were even alive.

Other gold albums in March included "Technique" by New Order, "Short, Sharp, Shocked" by Michelle Shocked, "The Raw And The Cooked" by Fine Young Cannibals, "Greatest Hits" by Journey, "Living Years" by Mike + The Mechanics, "Wild Wild West" by the Escape Club, and "Forever Your Girl" by Paula Abdul.

"Wild Thing" by Tone Loc qualified as the lone gold single.

Listener Suggestions Offer Computer Selections Station Unveils 3,000-Song Playlist

OTTAWA You can be No. 1 and try harder.

Just ask CFRA-AM Ottawa. The adult contemporary station attracts the largest weekly audience in Ottawa, but it has just completed an enormous focus-group project that will see its playlist swell to about 3,000 songs.

Having just moved to new offices, the station has also unveiled its new playlist in the last month. The station is relying on computers to tell DJs how to set the tempo and theme of the programming and audience research to set what the computers program.

"We've lost songs that have a harder edge to them," says station manager Steve Madely, who says the

research shows that people want a rich-sounding, well-produced song with imaginative lyrics.

Over the last 18 months, focus groups distilled a list of more than 5,000 songs to arrive at the new playlist. The computer now will suggest records based on tempo, lyric, and song type, and will say how often they have been played in the last week. Every record request is compiled, as is other research.

No other station in the nation's capital is quite so closely tied to the computer, but Madely says the move merely involves using the sort of market research that other firms use for their product. Time now will tell if the work was worth it.

KIRK LaPOINTE

MAPLE BRIEFS

TERRY STEVENS is the new senior director of advertising and promotional sales at A&A Records and Tapes, Canada's largest retail chain. He will move to the Toronto head office and be replaced in Calgary, Alberta, as sales director for western Canada by Keith Hunt.

VANCOUVER, British Columbia-based Nelson Holdings International Ltd. has settled litigation arising from its purchase of Embassy Home Entertainment. Columbia Pictures Entertainment has been issued 2 million Nelson common shares and warrants for the purchase of another 2 million at 50 cents (U.S.) each. An \$8 million promissory note owed by Nelson in the Embassy acquisition has been canceled and discharged. Under the deal, Nelson also enters into a new output deal with Castle Rock En-

tertainment and JC Entertainment Inc. to replace its production co-financing agreement. The new deal sees Castle Rock producing or acquiring 14 films through 1991, for which Nelson will pay a portion of the costs in exchange for exclusive domestic home video distribution rights and exclusive foreign distribution rights in all media outside the U.S. and Canada. JC Entertainment has also agreed to arrange for the release and support of the 14 films. Castle Rock and Nelson will share in the home video and theatrical revenues once certain sales and revenue levels are reached. JC has also guaranteed theatrical distribution in North America for six films acquired or produced by Nelson.

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, Ontario, Canada K1Y 1B8.

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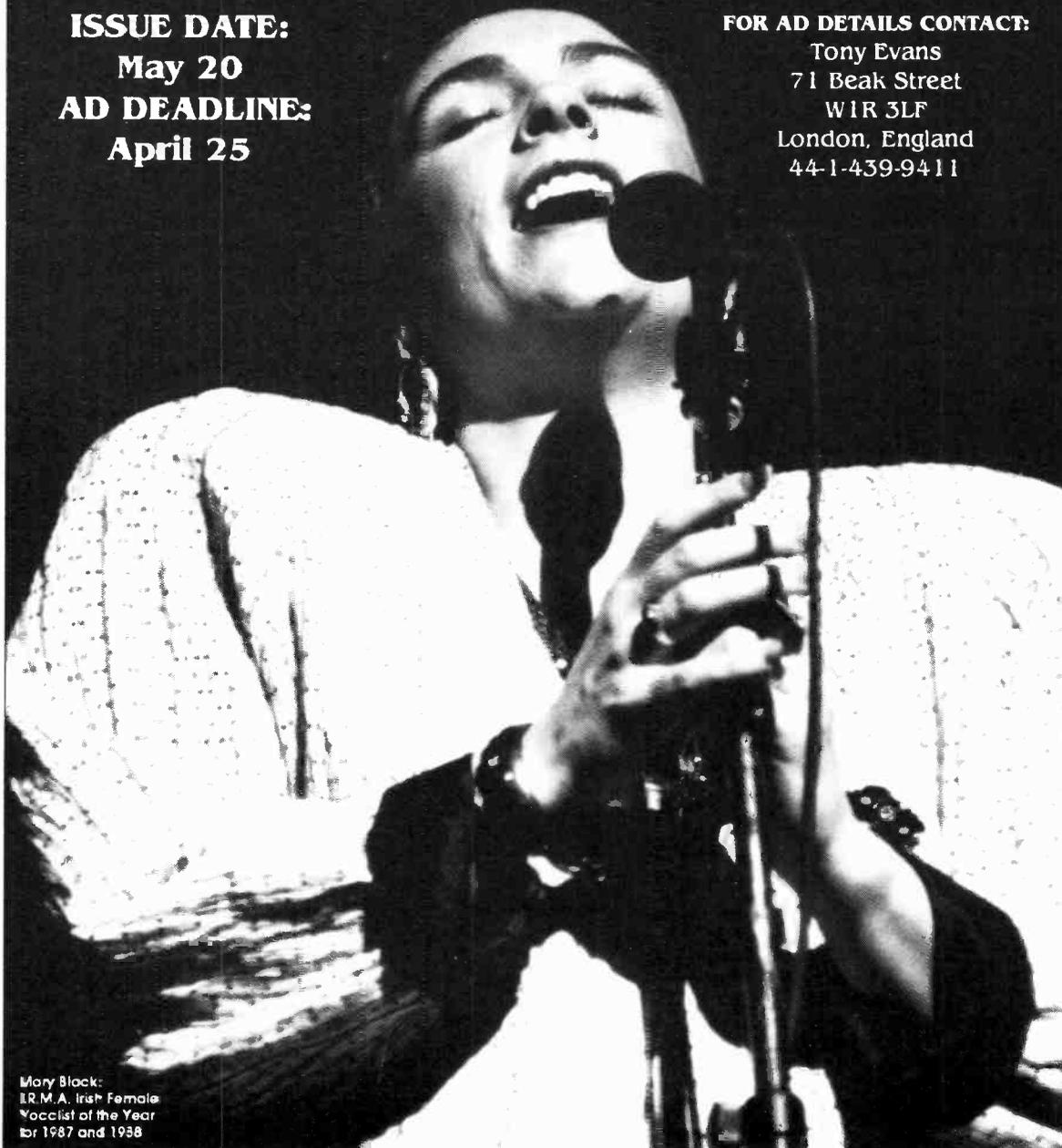
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- Sponsorship, Product + Artist: Who Promotes Whom?;
- Marketing With Music - Or Music Without Marketing?;
- Is Radio The Medium - Music The Message?;
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- Chart Bits Or Creating Hits?

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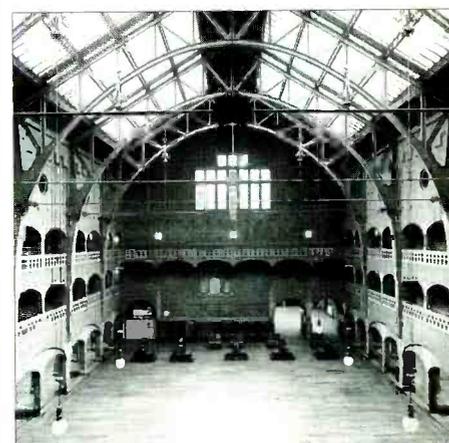
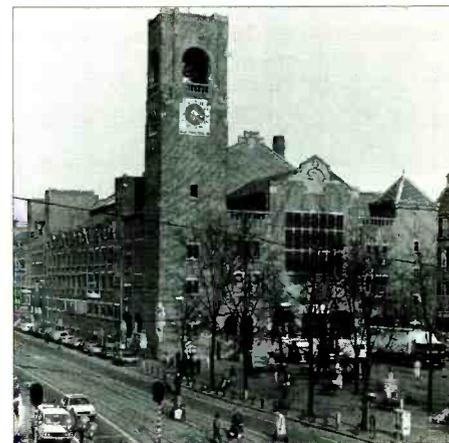
Recording May 2 & 3. Broadcast live on Veronica May 3 and on Videomusic, Super Channel and many other channels throughout Europe, USA and Australia in the following weeks.

THE SPEAKERS

Confirmed speakers to date:

Ed Bicknell - Damage Management; **Monti Lueftner** - BMG Music Group; **Alain Levy** - Polygram Int.; **Paul Russell** - CBS UK; **Paul Burger** - CRI; **Guy Deluz** - EMI France; **Rafael Revert** - SER Spain; **Marialina Marcucci** - Superchannel/Video Music; **Harvey Goldsmith** - Allied Entertainment; **Lex Harding** - Veronica Radio; **Kate Mundle** - Music Box; **Ralph Peer** - Peer Music; **Paul Conroy** - WEA UK; **Jim Halsey** - The Halsey Corporation; **Al Mair** - Attic Records; **Richard Park** - Capitol Radio; **Jean-Pierre Duseaux** - RTL France; **Alexander Chechetkin** - Melodia; **Louis Spillman** - Phonogram Germany; **Gerd Gebhardt** - WEA Germany; **Mike Hennessey** - Billboard; **Stuart Watson** - MCA; **Machgiel Bakker** - Music & Media; **Rik de Lisle** - Rias Berlin; **Huub Terheggen** - RTM; **Doug Adamson** - MCM Networking; **Thomas Erdtman** - Hot Management; **John Brooks** - PPL; **Jimmy Gordon** - Radio Clyde; **Arthurmey Troitsky** - Russian journalist; **Steve Saltzman** - Rock over London; **Peter Balint** - Ring Records; **Tim Blackmore** - PPM UK; **William Roedy** - MTV; **Tony McGinn** - MCM; **Ton Lathouwers** - Sky Radio; **Jack Eugster** - Music Land USA; **Greg Roselli** - Granada TV; **Dick McCullough** - Brown Ad Agency; **Jeffrey Graubart** - Cohen + Luckenbacher; **Hein Endlich** - Buma/Stemra; **Gary Landis** - Westwood One.

More to be announced....



LOOK WHO'S COMING!!!

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 Herman Brood (CBS) Brother Beyond (EMI) Diesel Park West (EMI) Johny Diesel &
The Injectors (Chrysalis) Jason Donovan (PWL) Duran Duran (EMI) Sheena Easton (MCA)
 The Fatal Flowers (WEA) Gianna Nannini (Polygram) Hue & Cry (Virgin) Inner City
(Virgin) The Indigo Girls (CBS) Jean Michel Jarre (Polygram) Joe Jackson (A&M)
The Jacksons (CBS) Holly Johnson (MCA) Kingdom Come (Polygram) King Swamp (Virgin)
 Malcolm McLaren (CBS) Stevie Nicks (EMI) Noiseworks (CBS) Tom Petty (MCA)
Roxette (EMI) Charlie Sexton (MCA) Swing Out Sister (Polygram) Wendy & Lisa (Virgin)

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EMI HITS THE MARK AT ARROWWOOD CONVENTION

EMI employees from coast to coast met from March 22-25 at Rye Brook, N.Y.'s Arrowwood for their first convention, focusing on the theme "Breaking Artists." Interdepartmental and companywide meetings were held to discuss, among other things, upcoming projects from Richard Marx, Natalie Cole, Lions & Ghosts, the re-formed Stray Cats, Mikki Bleu, and Orpheus Records' Shocker Shay.



Urban promotion VP Varnell Johnson presents urban promotion manager Emma Garrett with EMI's urban-promotion-person-of-the-year award.



EMI's VP of promotion Jack Satter, left, presents regional promotion manager Ron Geslin with EMI's promotion-person-of-the-year award, which Geslin won for the second year running.



EMI label brass discuss their "Breaking Artists" strategies with top A&R executives. Shown, from left, are Dwayne Alexander, director, A&R, black music; Sal Licata, president and CEO; Michael Barackman, VP, A&R; and Gerry Griffith, senior VP.



Members of the EMI sales force meet with representatives of CEMA Distribution after a new-product showcase. Shown, from left, are Joe Mansfield, VP, marketing, CEMA Distribution; Joe Pzsonok, manager, regional sales, East Coast, EMI; Bill Shaler, director, regional sales, West Coast, EMI; Sal Licata, president and CEO, EMI; Art Keith, director, regional sales, Midwest, EMI; Ron Urban, senior VP/GM, EMI; Ira Derfler, VP, sales, EMI; Russ Bach, president, CEMA Distribution; Phil Blume, national director, sales, EMI; and Irwin Sirota, manager, regional sales, Southeast, EMI.



Jack Satter, left, shares a light moment with EMI's VP of marketing Robert Smith at the Arrowwood meet.



Senior VP/GM Ron Urban presents production director Nancy Weber with a special plaque recognizing her department's work over the past year.



Principals of EMI and Hush Productions discuss their joint venture, Orpheus Records. Pictured, from left, are Walter Lee, VP, marketing and operations, Orpheus; Al Wallace, regional promotion manager, Orpheus; Ron Urban, senior VP/GM, EMI; Ronnie Blackshear, coordinator, promotion, Orpheus; Rcd Butler, VP, promotion, Orpheus; Sal Licata, president and CEO, EMI; and Michelle Boone, regional promotional manager, Orpheus.

LIFELINES

BIRTHS

Boy, Max Russell, to **Larry and Lori Braverman**, March 9 in New York. He is director of national new music marketing, Elektra/Asylum/Nonesuch Records.

Boy, Nicholas Scott Peterson Hurwitz, to **Bob Hurwitz and Carol Peterson**, March 10 in New York. He is VP of Nonesuch Records.

Girl, Chloe Elsbeth, to **Sandy and Noni Castonguay**, March 27 in New York. He is president of Great Artists, a New York-based management firm. She is a professional dancer, formerly with the American Ballet Comedy.

Boy, Steven Nicholas, to **Walt Bob and Laurie Marsicano**, March 30 in St. Petersburg, Fla. He is produc-

tion director at WYNF Tampa, Fla.

Boy, Joseph James, to **Joe and Cindy Corbett**, April 5 in St. Petersburg, Fla. He is local sales manager at WYNF Tampa, Fla.

DEATHS

Dale Walker Maphis, 31, in an automobile accident, April 3 in Nashville. A performer at Opryland U.S.A., country entertainer Maphis was a native of Hollywood, Calif. He was son of Rose Lee Maphis of Nashville and the late Joe Maphis ("The King Of The Strings"), both musicians who were recognized on the West Coast as "Mr. and Mrs. Country Music" during the '50s. His brother Jody is also a professional musician. In addition to his parents, Maphis is survived by his brother and a sister.

Lois Irene Johnson Burns, 64, fol-

lowing a lengthy illness, April 10 in Chicago. She was one of the Johnson Twins, performers on Cincinnati's WLW radio during the '40s. The other half of the duo, Leona, married Chet Atkins. Lois married mandolinist Jethro Burns (who passed away Feb. 4) of the Homer & Jethro comedy team. She is survived by her sister, two children, and two grandchildren.

Clyde Moody, 73, following a lengthy illness, April 7 in Nashville. The former "Grand Ole Opry" star was recognized as "The Hillbilly Waltz King," rising to stardom in

the '40s with the million-seller, "Shenandoah Waltz." He composed more than 150 songs, including "If I Had My Life To Live Over." Moody began his career as one of the Happy Go Lucky Boys on WSPA radio in Spartanburg, S.C., later working as a musician and member of the Mainer's Mountaineers, which had the country hit "Sparkling Blue Eyes" in 1938. In 1940, he became a member of Bill Monroe's Blue Grass Boys band, which recorded Moody's "Six White Horses." He originated the style of playing bluegrass music known as "two-finger" or "climbing the stairs." In 1945, he

became a solo "Opry" act, donning a white suit and white cowboy hat that became his trademark. 1948 brought a regular slot on Connie B. Gay's country television programs from Washington, D.C. He later became a regular in the cast of WRVA's "New Dominion Barn Dance," Richmond, Va. He recorded for such labels as King, Decca, and Black Rose. He is survived by his wife, four sons, three daughters, a sister, and nine grandchildren.

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

NEW COMPANIES

D&D Records, formed by David Moses. Company specializes in rap, R&B, and dance music. 1006 E. Vernon Ave., Los Angeles, Calif. 90011; 213-232-8803.

California Earthquake, a talent management firm, formed by Norman Greenbaum and Sheila Leonard. Company will specialize in rock but will work with other genres as well. Services include personal management, promotion, and consultation. P.O. Box 9477, Santa Rosa, Calif. 95404; 707-575-0695.

Bob Daitz Management Inc., formed by Bob Daitz. Company focus is on career development and personal management. Daitz's experience includes working with such acts as Van Halen, Tina Turner, Sammy Hagar, the Outlaws, and Poison as production manager, assistant tour manager, tour manager, or consultant. 648 Randolph Court, Worthington, Ohio 43085; 614-848-4649.

Radio-Active Records, formed by Charles Hall. First release is "I'm In Demand/Rich Boy, Poor Girl" by La-

'VONN. P.O. Box 12151, Birmingham, Ala. 35202; 205-798-9842.

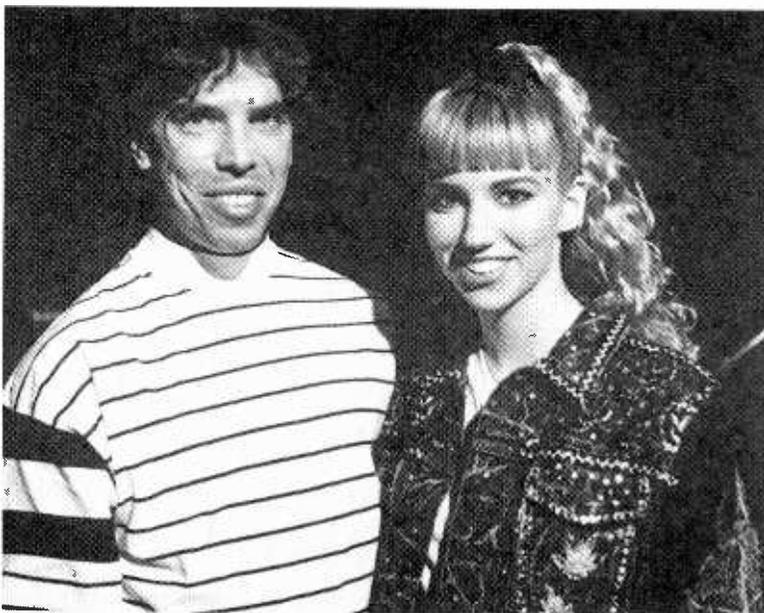
Action Graphics, formed by Clark Satche. Services include graphic design for the music and home entertainment industry. First signing is Prince Street Productions. 2121 Crystal Drive, Crystal Park Arcade, Arlington, Va. 22202; 703-920-6503.

Final Cut Video & Filmworks, formed by Spencer McAdams, Dwight Reives, and Christopher Owens. Company will focus on the production of music videos and television commercials. Suite 1H, 166-05 High-

land Ave., Jamaica, N.Y. 11432; 718-297-4907 or 516-242-4234.

Black Canyon Productions, a full-service sports video production company, formed by George Roy and Steve Stern. First clients include the Los Angeles Dodgers, HBO Home Video, the New York Mets, Caribiner Inc., the National Baseball Hall of Fame, and Marathon Entertainment. 645 Madison Ave., New York, N.Y. 10022; 212-753-7730.

Send information to New Companies, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.



Sunshine Superteen. ASCAP member Debbie Gibson meets with Ken Sunshine, ASCAP manager of public relations, on the set of her "Electric Youth" video.

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.

APRIL

April 15, T.J. Martell Foundation for Leukemia, Cancer and AIDS Research 1989 Humanitarian Award Dinner, New York Hilton, New York. 212-245-1818.

April 16, National Academy Of Songwriters Orange County Song Screening Session, Newport Beach Public Library, Newport Beach, Calif. Garth Shaw, 714-548-1908.

April 18-22, Alpha Epsilon Rho/National Broadcast Society 47th Annual Convention, Riviera Hotel, Las Vegas. Richard Gainey, 419-772-2469.

April 20, Songwriters Guild Of America Ask-A-Pro Session, SGA offices, Hollywood. B. Aaron Meza, 213-462-1108.

April 20-22, Impact Super Summit Conference III, TropWorld Casino And Entertainment Resort, Atlantic City, N.J. 215-646-8001.

April 21-23, Northwest Area Music Assn. Music Business Conference, Washington State Convention And Trade Center, Seattle. 206-329-8875.

April 24, National Academy Of Songwriters Song-Talk Seminar, At My Place, Santa Monica, Calif.

Bruce U.R. Walker, 213-463-7178.

April 24, Calif. State Board Of Equalization's 1989 Entertainment Industry Tax Conference, Sheraton Universal Hotel, Universal City, Calif. John Gee, 213-666-4089.

April 25, The Third Annual Boston Music Awards, Wang Center For The Performing Arts, Boston. Candace Avery, 617-424-1145.

April 29, The Garden State Music Seminar And Festival, Hyatt Regency, New Brunswick, N.J. 201-785-0015.

April 29-May 2, National Assn. Of Broadcasters 67th Annual Convention And Int'l Exposition; 43rd Annual Broadcast Engineering Conference, Las Vegas Convention Center, Las Vegas. Diane Goff, 202-429-5433.

April 30-May 4, Fourth Annual International Music & Media Conference, Amsterdam. Peggy Dold or Jolene Oldham, 212-536-5088.

MAY

May 1, Songwriters Guild Of America 16th Annual Aggie Awards, Second City, Santa Monica, Calif. B. Aaron Meza, 213-462-1108.

May 5-7, Song Connection: Los Angeles Independent Music Conference '89, Beverly Garland Hotel, North Hollywood, Calif. Joe Reed, 818-763-1039.

May 6-7, Bay Area Musical Equipment Expo, San Jose Convention Center, San Jose, Calif. Loni Specter, 818-344-3441.

May 10-14, 1989 NAIRD Convention, Wyndham-Franklin Plaza Hotel, Philadelphia. 609-547-3331.

May 16, International Radio & Television Society Annual Meeting and Broadcaster Of The Year Luncheon, Waldorf-Astoria Hotel, New York. Marilyn Ellis, 212-867-6650.

May 18-20, T.J. Martell Foundation Charity Weekend, Los Angeles. Jon Scott, 818-883-7625.

May 20, Los Angeles Vocal Registry/National Singers Network/Music Connection Magazine presents: Vocal Faire '89, Pasadena Holiday Inn Conference Center, Pasadena, Calif. Owen Pahl Greene, 213-969-1652.

May 23, Annual BMI Pop Awards, Regent Beverly Wilshire Hotel, Los Angeles. Ron Shapiro, 213-659-9109.

May 24, Annual BMI Motion Picture/Television Awards, Regent Beverly Wilshire Hotel, Los Angeles. Ron Shapiro, 213-659-9109.

JUNE

June 3-6, 1989 International Summer Consumer Electronics Show, Chicago. 202-457-8700.

June 13-15, Ninth International Licensing Show And Merchandising Conference And Exposition, Jacob K. Javits Convention Center, New York. Greg King, 203-259-5734.

June 21-24, Broadcast Promotion And Marketing Executives and Broadcast Design Assn. Seminar, Cobo Center, Detroit. Gregg Balko, 213-465-3777.

June 28, Songwriters Guild Of America Second Annual Aggie Awards, Vanderbilt Plaza Hotel, Nashville. Kathy Hyland, 615-329-1782.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 4/4	Close 4/10	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	396.7	175 1/2	182 1/2	+7 1/2
Cannon Group				.....
Capital Cities Communications	133.7	383 1/2	400	+16 1/2
Carolco Pictures	84.7	8 3/4	8 1/2	+ 1/4
Coca-Cola	2265.1	51 1/2	52 1/2	+1
Columbia Pictures	3380.7	17 1/2	18 1/2	+ 1/2
Walt Disney	1272.6	80	79 1/2	- 1/2
Eastman Kodak	2052.1	46 1/2	46 1/2	.....
Gulf & Western	2970.2	49 1/2	51 1/2	+2 1/2
Handleman	301.6	29 1/2	29 1/2	.....
MCA Inc.	2462.8	56 1/2	56 1/2	.....
MGM/UA	658.4	18 1/2	17 1/2	- 1/2
Orion Pictures Corp.	405.6	16 1/2	18 1/2	+1 1/2
Sony Corp.	109.1	51 1/2	50 1/2	-1 1/2
TDK	8.6	62 1/2	62 1/2	.....
Vestron Inc.	165.4	6	5 1/2	- 1/2
Warner Communications Inc.	25.31	47 1/2	47 1/2	.....
Westinghouse	965.5	54 1/2	53 1/2	- 1/2
AMERICAN STOCK EXCHANGE				
Commtron	97.1	6 1/2	8	+1 1/2
Electrosound Group Inc.	64.5	1 1/2	1 1/2	.....
Nelson Holdings Int'l	726.3	3/4	3/4	.....
New World Pictures	1106.3	6 1/2	8 1/2	+2 1/2
Price Communications	53.1	7	7 1/2	+ 1/2
Prism Entertainment	3	3 1/2	3 1/2	.....
Unitel Video	3.1	13	13	.....
OVER THE COUNTER				
Acclaim Entertainment		3 1/2	3 1/2	.....
Blockbuster Entertainment		28 1/2	29 1/2	+ 1/2
Certron Corp.		1 1/2	1 1/2	.....
Dick Clark Productions		4 1/2	4 1/2	.....
LIN Broadcasting		87 1/2	88	+ 1/2
LIVE Entertainment		28	27 1/2	- 1/2
Mairite Communications Group				.....
Recoton Corp.		5 1/2	5 1/2	.....
Reeves Communications		5 1/2	5 1/2	.....
Satellite Music Network, Inc.		5 1/2	5 1/2	.....
Scripps Howard Broadcasting		57 1/2	57 1/2	.....
Shorewood Packaging		19 1/2	19 1/2	.....
Sound Warehouse		25 1/2	25 1/2	.....
Specs Music		10 1/2	10 1/2	.....
Starstream Communications Group, Inc.		2 1/2	2 1/2	.....
Trans World Music		25	24 1/2	- 1/2
Video Jukebox Network		2 1/2	2 1/2	.....
Wall To Wall Sound And Video		3 1/2	3 1/2	.....
Westwood One		8 1/2	8 1/2	.....
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis		226	216	-10
Pickwick		219	218	-1
Really Useful Group		623	622	-1
Thorn EMI		693	669	-24

POP

RECOMMENDED

PETER CASE

The Man With The Blue Post Modern Fragmented Neo-Traditionalist Guitar
 PRODUCERS: J. Steven Soles, Larry Hirsch & Peter Case
 Geffen 24238

Ex-Plimsoul's second solo album features the fine songcraft that his growing number of fans have come to expect. Current stanza is more folkish in atmosphere than '86 debut, with "Entella Hotel" and "Poor Old Tom" being particularly noteworthy examples of L.A. "nu-folk" at its finest. Los Lobos' David Hidalgo lends a hand on most of these well-played tracks. Should grow from college and alternative base.

TREAT HER RIGHT

Tied To The Tracks
 PRODUCER: Don Gehman
 RCA 9596

Boston-based quartet gets a big boost from producer Gehman on second surging slab, which rides the currents of Jim Fitting's big harmonica sound into raw new rock'n'roll territory. Original songs here maintain high standards of first album, and burning cover of Captain Beefheart's "(Nowadays A Woman's Got To) Hit A Man" gives a big clue about band's truest roots. Killer for modern rockers.

THE TRUTH

Jump
 PRODUCER: Andy Piercy
 I.R.S. 6290

English outfit takes another stab at the U.S. market on third I.R.S. effort. Dennis Greaves remains a somewhat bombastic front man, but guitar-based tracks here are striking at times, and cover of Argent anthem "God Gave Rock & Roll To You" will definitely play for modern rockers and album rockers unfamiliar with the original.

SARAYA

Polydor 837764
 PRODUCER: Jeff Glixman

Debut entry by East Coast quintet led by namesake Sandi Saraya. She has a strong voice that will appeal to Pat Benatar and Heart fans. And while the group does nothing new or particularly stunning here, it certainly carries on well in the female rocker tradition created by the aforementioned. First single, "Love Has Taken Its Toll," is bested by "Healing Touch" and "Back To The Bullet."

DRIVIN' N' CRYIN'

Mystery Road
 PRODUCERS: Scott Macpherson, Kevn Kinney, Tim Nielsen
 Island/Atco 91226

Southern quartet's third album marks quite a switch from its previous two. Though some of the hard rock signs are still there ("Toy Never Played With"), the band explores its country and folk sides a little more this time out with such delightful tunes as "Ain't It Strange" and "With The People." This could be the record that establishes the group as the next big thing from Dixie.

BEAUSOLEIL

Bayou Cadillac
 PRODUCER: Michael Doucet, Ken Gorz & Ken Irwin
 Rounder 6025

Cajun stompers with a major following on the folk side serve up more steaming bayou brew on latest Rounder foray. Fiddler Doucet, accordionist Jimmy Breaux, and company offer a familiar mix of zydeco, two-steps, and blues that is still inevitably intoxicating. A must for specialty retailers.

MICHAEL THOMPSON BAND

How Long
 PRODUCERS: Alan Niven & Wyn Davis
 Geffen 24225

Group fronted by guitarist Thompson and vocalist Moon Calhoun treads uneasy ground between AC and album rock territories; while Thompson's playing might enlist the axe faithful, Calhoun's delivery and lightweight tunes keep the album firmly in the adult camp. Lack of any deeply memorable hooks make this one a difficult commercial call.

ULTRA VIVID SCENE

Rough Trade US 54
 PRODUCER: None listed

Rather cryptic packaging hides the fact that contents of this superb album are the product of one Kurt Ralske, who penned the material and plays everything heard here. Echoes of Jesus & Mary Chain, Joy Division, Buzzcocks, and even the Only Ones may be heard, but project is distinctive in the end. Grave yet tuneful, this should not be missed by modern rockers with an ear cocked to the future.

BILL GABLE

There Were Signs
 PRODUCERS: Bill Gable & Rob Mounsey
 Private Music 2031

Label's first vocal effort takes a lovely lesson from its instrumental releases: Gable's voice blends in here with the other instruments, creating a pleasing tone that permeates the whole project without ever sounding dull. Artist is perfect for AC outlets as well as adult alternative stations that play vocal offerings. Best cuts are "Who Becomes The Slave" and title track. Nice lyrical imagery throughout.

RICHARD YOUNGER

Blue Horses
 PRODUCER: Richard Younger
 Rebel Toy 101

New York singer/songwriter releases an outstanding collection of pop-oriented country/rock tunes, recalling the best of Rank & File or even the Desert Rose Band. Those with an ear for fresh talent will enjoy the irresistible goodtime number "Handful Of Girls," the hard-rocking "Shattered Dreams," and the countrified "Betty Bible." Effort also includes solid covers of Larry Williams' "Bony Maronie" and Elvis Presley's "Guitar Man." Contact: 212-964-5416.

RICHARD X. HEYMAN

Living Room!!
 PRODUCER: Richard X. Heyman
 N.R. World 21755

New York singer/songwriter drums up an entertaining, genre-spanning 14-song set that evokes such influences as Buddy Holly, Moby Grape, and even John Hiatt. High points include the pop hooks of "Call Out The Military," the neoclassical touches of "Local Paper," the '60s harmonies of "All For The Girl," and the stompin' good will of "Collides In Front Of Mine." Contact: 212-260-8069.

DANCE

PICKS

DEBBIE HARRY/BLONDIE

Once More Into The Bleach
 PRODUCERS: Various
 Chrysalis 41658

Two-record set of 12-inch remixes—some done especially for this compilation—includes the band's best-known tunes, like "Heart Of Glass" and "Call Me," as well as lesser-known ones like "Sunday Girl" (French version). First release is "Rapture" remix.

SPOTLIGHT



THE CULT

Sonic Temple
 PRODUCER: Bob Rock
 Sire/Reprise 25871

Third major label U.S. album should be the one to move Ian Astbury and company to the top. Switch in producers has had no negative impact on sonics here—Rock has outfitted the band with a cavernous drum sound, and Billy Duffy's guitar leads have knifelike presence. From start to finish, tracks have loads of album rock muscle; "Fire Woman" is leading the set out nicely on the dial. A crusher.

NEW AND NOTEWORTHY

NEAL SCHON

Late Nite
 PRODUCER: Bob Marlette
 Columbia 45106

Longtime Journeyman releases his first solo effort with strong results. From the gorgeous instrumental title track—six of the 11 songs have no lyrics—and the sensual textured layers of "Softly" to the straight-ahead rock of "I'll Cover You," Schon's brilliant guitar work is wonderfully surrounded by Steve Smith's and Omar Hakim's drumming and Randy Jackson's bass playing.

PAM RUSSO

A Girl Like Me
 PRODUCERS: Guy Vaughn, Shedrick Guy; Alan Meyerson
 4th & B'way 4012

Debut dance/pop artist comes on strong with sharp, upper-register vocals and catchy material, mostly co-written with the Guys who produced the album. Standouts in a solid field include the lovely down-tempo "Might As Well Forget," the girl-group strains of "All For You," and the funky excellence of highlight tracks "Hold Tight!" and the title track.

JAZZ

PICKS

JOE SAMPLE

Spellbound
 PRODUCER: Tommy LiPuma
 Warner Bros. 25781

Crusaders pianist makes his first label change since ABC folded into MCA, and, judging by its high chart debut, the move has been worthwhile. Sample's touch—both as a player and a writer—is as exquisite as ever. Guest vocals by Al Jarreau, Take 6, and longtime Sample fan Michael Franks will add sales muscle.

MICHAEL SHRIEVE

Stiletto
 PRODUCER: Michael Shrieve

Novus/RCA 3050

Drummer Shrieve makes an authoritative mark with this expert program of old-style fusion material, which conjures resounding echoes of "In A Silent Way"-era Miles Davis. Fantastic band features trumpeter Mark Isham (in a heavy Miles bag), guitarists Andy Summers and David Torn, and bassist Terje Gewelt. First-rate album should send Shrieve's stock soaring on jazz charts.

JOHN PATITUCCI

On The Corner
 PRODUCER: John Patitucci
 GRP 9583

Nimble bassist from Chick Corea's fold takes more of a fusion slant on his sophomore album, although mainstream romps like "Bertha's Bop" show he is equally comfortable on both sides of the street. Star-studded guest list includes Corea, Michael Brecker, Kirk Whallum, and Alex Acuna.

HILTON RUIZ

Strut
 PRODUCER: Ed Michel
 Novus/RCA 3053

Latin piano great swings with fierce, funky waterfalls of sound, boosted by ace side men Sam Rivers, Dick Griffin and Mongo Santamaria—with a venerable veteran producer behind the board. Highlights of a tasty set include a fairly straight-ahead version of Lee Morgan's "The Sidewinder," Rivers' intriguing "Bluz," Griffin's strong "All My Love Is Yours" and the sweet midtempo melody, "Soca Serenade."

RECOMMENDED

SUSANNAH McCORKLE

No More Blues
 PRODUCER: Carl E. Jefferson
 Concord Jazz 370

On her first recital of jazz and pop standards and eccentricities for Concord, McCorkle continues to exhibit exemplary jazz vocal traits—warmth, humor, and an absolute lack of showy mannerisms. Singer is joined by a solid support crew that includes reedman Ken Peplowski, guitarists Emily Remler and Bucky Pizzarelli, and pianist David Frishberg.

EDDIE DANIELS

Blackwood
 PRODUCERS: Dave Grusin, Rob Mounsey, and Eddie Daniels
 GRP 9584

The clarinet star's last two albums each won critical praise and Grammy awards in consecutive years, kudos that may help him garner the following he deserves. This time, the diverse Daniels delivers a fusion-oriented package, but his command of the instrument ensures there's still enough meat here for mainstream jazz fans.

BOBBI HUMPHREY

City Beat
 PRODUCER: Bobbi Humphrey
 Malaco 1502

Humphrey's singing has always taken a back seat to her flute talents, thus the set's few vocal tracks—obviously recorded with the urban format in mind—are not as appealing as the instrumentals. The balance, though, is as worthwhile as anything she recorded for major labels in the past and deserves attention from jazz and Wave-type stations.

MASAHICO SATOH

Amorphism
 PRODUCER: Kiyoshi Itoh
 Portrait 44194

Satoh is strong on an array of keyboard instruments, but album seems most charming when he concentrates on the acoustic piano. The unbeatable bass-and-drums team of Eddie Gomez and Steve Gadd

provides great support.

NEW AGE

PICKS

ANDREAS VOLLENWEIDER

Dancing With The Lion
 PRODUCER: Andreas Vollenweider
 Columbia 45154

CBS Masterworks successfully built a gold-album sales base for the harpist, so his recent label switch looked risky, but Columbia president Donnie Ienner's pledge to break Vollenweider now looms as a high trump card. The music, which logically follows the artist's previous albums, won't trip up Ienner's goal.

COUNTRY

RECOMMENDED

THE SHOOTERS

Solid As A Rock
 PRODUCER: Walt Aldridge
 Epic 44326

Thoughtful and out-front lyrics are this band's strong suit. The album already has built-in momentum from the singles "Borderline" and "If I Ever Go Crazy." If the group can survive the dreaded "faceless band" stage, it ought to soar.

ROGER RONE

Hell To Hold
 PRODUCER: None listed
 LDR 1001

While the album cover is an artistic abomination, the music inside is excellent. Rone has a Haggard hardness to his voice, but his sound is his own; the eight songs are, for the most part, spare and true. Contact: 618-627-2140

KATE WOLF

The Wind Blows Wild
 PRODUCER: Nina Gerber
 Kaleidoscope 30

A collection of remarkably vivid portraits and snapshots from the folksinger who died in 1986. Pieced together from live shows, radio performances, and studio sessions. Contact: P.O. Box 0, El Cerrito, Calif. 94530.

CLASSICAL

RECOMMENDED

BACH ON SAX

Amherst Saxophone Quartet
 MCA Classics 6264

The group produces an attractive sound and the arrangements of a wide assortment of Bach pieces are musical and well-played. Major works include a pair of suites and some excerpts from "Art Of Fugue." Something new for the curious.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

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ROCK ON

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(24) ON THE HOT 100 SINGLES CHART!

AND THE
BRAND NEW
SINGLE BY
MIKE RENO



WHENEVER THERE'S A NIGHT

YS 1421

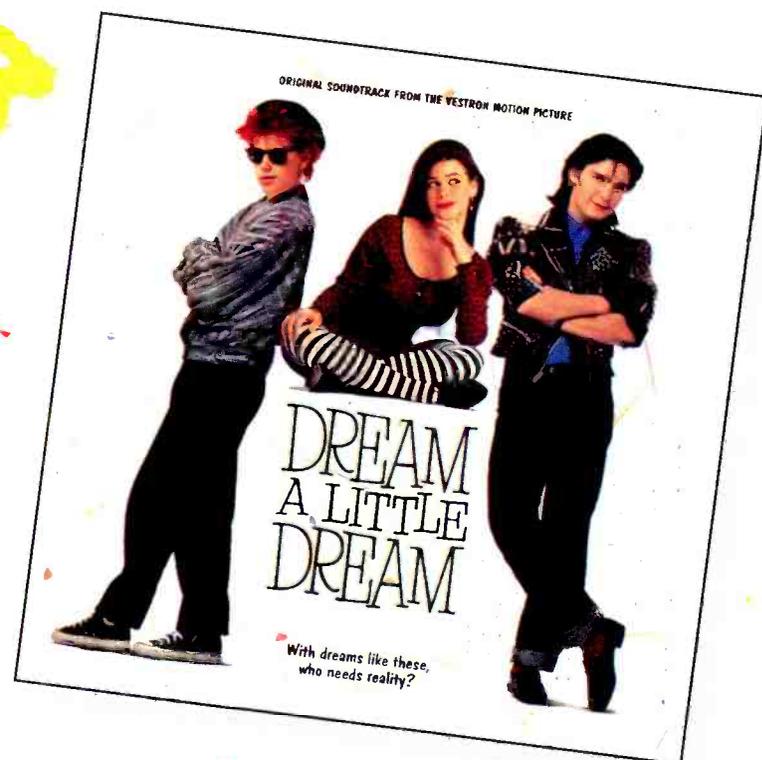
BOTH FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK

DREAM A LITTLE DREAM

YL/YC/YD 9-0125

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ROCK TILL YOU'RE
"SATISFIED!"

RICHARD
MARX

"SATISFIED"

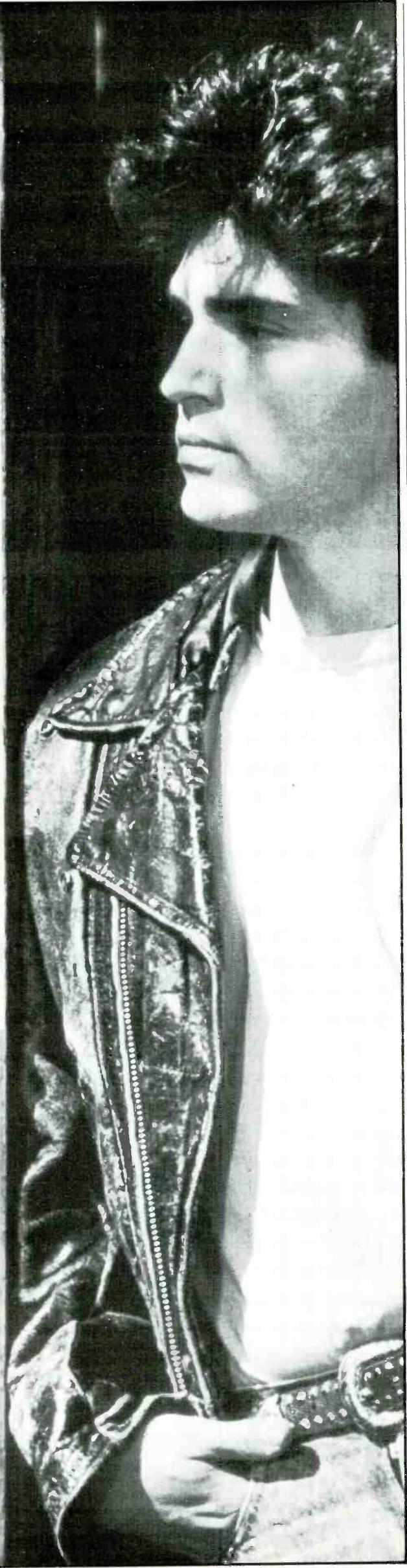
Richard Marx cuts loose with a brand new single and video, "Satisfied" (50189)

Sit back and enjoy it!

Produced by Richard Marx & David Cole
Management: Allen Kovac/Left Bank Management



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HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

MADONNA'S "LIKE A PRAYER" (Sire) hits No. 1 in just six weeks, propelled by a large lead in sales and a small lead in airplay. "She Drives Me Crazy" by **Fine Young Cannibals** (MCA) is still gaining on the airplay side, but "Prayer" jumps over it. Madonna's single is so far ahead of the next bulleted records, at Nos. 4 and 5, that a second week at No. 1 is virtually certain and a third week is possible.

THE POWER PICK/AIRPLAY goes to "Patience" by **Guns N' Roses** (Geffen) for the second week in a row. It manages to leap 11 places to No. 33 in a very competitive part of the chart, and pushes "I Wanna Be The One" by **Stevie B** (LMR) down to No. 34, despite the fact that the latter gains both sales and airplay points. The Stevie B single, his first top 40 hit, is performing with outstanding results where it is being played: 17 stations report it in their top five, including Z100 and WPLJ in New York (No. 4 at both) and KIIS-FM Los Angeles (9-5). It was No. 1 last week in California at KWSS San Jose and FM102 Sacramento.

ALSO IN THE CROWDED 30s, "Birthday Suit" by **Johnny Kemp** (Columbia) holds at No. 36 although still gaining both sales and airplay points. It is top 10 at 16 reporting stations. "A Shoulder To Cry On" by **Tommy Page** (Sire) has another strong week at radio (13 adds) and in the stores, but only moves up one place to No. 39 due to the heavy competition. "Shoulder" has been No. 1 in several markets, and goes 2-1 this week at WPST Trenton, N.J.; other impressive jumps include 13-5 at WNVZ Norfolk, Va., 8-5 at WLOL Minneapolis, and 5-3 at KYRK Las Vegas. While the above records are held back in the 30s, there are other less-competitive parts of the chart, particularly in the 50s and the 80s, where records move up one to five places while losing points.

AN UNUSUAL CONTRACT DISPUTE finds **Donny Osmond's** hit single, "Soldier Of Love," commercially available on two labels (see story, page 6). While Capitol has released the single and distributed it widely around the country, Curb Records also has pressed "thousands" of copies, according to a label representative, and is making them commercially available. The case may be resolved in court this week.

QUICK CUTS: **Donna Summer** looks poised for a comeback in 1989. Her new single, "This Time I Know It's For Real," on her new label, Atlantic, hit No. 3 in the U.K. and enters the Hot 100 at No. 88; it just ships to the stores this week. Several stations played it as an import, so it is already No. 20 at Kiss 108 Boston and leaps 17-10 at Power 96 Miami... Two records have enough radio points to enter the chart but have not yet shipped as commercial singles: **Tom Petty's** "I Won't Back Down" (MCA), already No. 1 on the Album Rock Tracks chart; and another in the series of "old" records being brought back, "Into The Night" by **Benny Mardones**, a No. 11 hit in 1980, which jumps 4-2 at both KOY-FM and KZZP in Phoenix and will be reissued soon by Polydor.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 24 REPORTERS	SILVER ADDS 51 REPORTERS	BRONZE/ SECONDARY ADDS 166 REPORTERS	TOTAL ADDS 241 REPORTERS	TOTAL ON CHART
THROUGH THE STORM A.FRANKLIN/E.JOHN ARISTA	3	6	42	51	180
CRY WATERFRONT POLYDOR	1	13	35	49	144
PATIENCE GUNS N' ROSES GEFFEN	6	11	23	40	195
GIVING UP ON LOVE RICK ASTLEY RCA	4	2	33	39	79
LITTLE JACKIE WANTS TO... LISA LISA & CULT JAM COLUMBIA	1	6	31	38	85
WIND BENEATH MY WINGS BETTE MIDLER ATLANTIC	4	11	22	37	168
EVERY LITTLE STEP BOBBY BROWN MCA	3	8	25	36	174
SEEING IS BELIEVING MIKE + MECHANICS ATLANTIC	3	2	27	32	35
CUDDLY TOY (FEEL FOR ME) ROACHFORD EPIC	3	4	23	30	66
IKO IKO (FROM "RAIN MAN") THE BELLE STARS CAPITOL	3	5	20	28	175

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

Billboard. Hot 100. SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	LIKE A PRAYER	MADONNA	1
2	1	SHE DRIVES ME CRAZY	FINE YOUNG CANNIBALS	2
3	7	FUNKY COLD MEDINA	TONÉ LOC	4
4	5	STAND	R.E.M.	6
5	3	THE LOOK	ROXETTE	3
6	12	I'LL BE THERE FOR YOU	BON JOVI	5
7	11	HEAVEN HELP ME	DEON ESTUS	7
8	6	YOU GOT IT	ROY ORBISON	19
9	4	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI	8
10	15	SINCERELY YOURS SWEET SENSATION (WITH ROMEO J.D.)		16
11	9	YOUR MAMA DON'T DANCE	POISON	11
12	16	AFTER ALL	CHER & PETER CETERA	15
13	18	ROCKET	DEF LEPPARD	13
14	22	REAL LOVE	JODY WATLEY	14
15	21	ROOM TO MOVE	ANIMOTION	12
16	17	SECOND CHANCE	THIRTY EIGHT SPECIAL	10
17	23	IKO IKO (FROM "RAIN MAN")	THE BELLE STARS	22
18	10	SUPERWOMAN	KARYN WHITE	20
19	8	ETERNAL FLAME	BANGLES	9
20	28	CULT OF PERSONALITY	LIVING COLOUR	21
21	25	FOREVER YOUR GIRL	PAULA ABDUL	17
22	24	THINKING OF YOU	SA-FIRE	18
23	19	ORINOCO FLOW (SAIL AWAY)	ENYA	26
24	13	DREAMIN'	VANESSA WILLIAMS	32
25	—	SOLDIER OF LOVE	DONNY OSMOND	23
26	29	I WANNA BE THE ONE	STEVIE B	34
27	20	ONE	METALLICA	45
28	35	WIND BENEATH MY WINGS	BETTE MIDLER	27
29	40	ELECTRIC YOUTH	DEBBIE GIBSON	25
30	39	CLOSE MY EYES FOREVER	LITA FORD/OZZY OSBOURNE	35
31	14	WALK THE DINOSAUR	WAS (NOT WAS)	42
32	32	SEVENTEEN	WINGER	29
33	31	LET THE RIVER RUN	CARLY SIMON	49
34	—	EVERY LITTLE STEP	BOBBY BROWN	28
35	27	THE LIVING YEARS	MIKE + THE MECHANICS	38
36	—	ROCK ON	MICHAEL DAMIAN	24
37	—	BIRTHDAY SUIT (FROM "SING")	JOHNNY KEMP	36
38	30	LOST IN YOUR EYES	DEBBIE GIBSON	41
39	26	MY HEART CAN'T TELL YOU NO	ROD STEWART	30
40	36	WILD THING	TONÉ LOC	67

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	3	LIKE A PRAYER	MADONNA	1
2	2	SHE DRIVES ME CRAZY	FINE YOUNG CANNIBALS	2
3	1	THE LOOK	ROXETTE	3
4	8	I'LL BE THERE FOR YOU	BON JOVI	5
5	6	FUNKY COLD MEDINA	TONÉ LOC	4
6	4	ETERNAL FLAME	BANGLES	9
7	9	HEAVEN HELP ME	DEON ESTUS	7
8	13	SECOND CHANCE	THIRTY EIGHT SPECIAL	10
9	5	STAND	R.E.M.	6
10	7	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI	8
11	14	ROOM TO MOVE	ANIMOTION	12
12	11	YOUR MAMA DON'T DANCE	POISON	11
13	17	THINKING OF YOU	SA-FIRE	18
14	16	ROCKET	DEF LEPPARD	13
15	18	FOREVER YOUR GIRL	PAULA ABDUL	17
16	21	ROCK ON	MICHAEL DAMIAN	24
17	19	REAL LOVE	JODY WATLEY	14
18	23	AFTER ALL	CHER & PETER CETERA	15
19	26	SOLDIER OF LOVE	DONNY OSMOND	23
20	24	CULT OF PERSONALITY	LIVING COLOUR	21
21	10	SUPERWOMAN	KARYN WHITE	20
22	25	SINCERELY YOURS SWEET SENSATION (WITH ROMEO J.D.)		16
23	29	ELECTRIC YOUTH	DEBBIE GIBSON	25
24	28	EVERLASTING LOVE	HOWARD JONES	31
25	38	PATIENCE	GUNS N' ROSES	33
26	12	MY HEART CAN'T TELL YOU NO	ROD STEWART	30
27	36	WIND BENEATH MY WINGS	BETTE MIDLER	27
28	31	IKO IKO (FROM "RAIN MAN")	THE BELLE STARS	22
29	15	YOU GOT IT	ROY ORBISON	19
30	34	I'LL BE LOVING YOU (FOREVER)	NEW KIDS ON THE BLOCK	37
31	39	EVERY LITTLE STEP	BOBBY BROWN	28
32	32	SEVENTEEN	WINGER	29
33	30	ORINOCO FLOW (SAIL AWAY)	ENYA	26
34	35	A SHOULDER TO CRY ON	TOMMY PAGE	39
35	—	WHERE ARE YOU NOW?	JIMMY HARNEN WITH SYNCH	40
36	33	BIRTHDAY SUIT (FROM "SING")	JOHNNY KEMP	36
37	20	DREAMIN'	VANESSA WILLIAMS	32
38	22	THE LIVING YEARS	MIKE + THE MECHANICS	38
39	—	I WANNA BE THE ONE	STEVIE B	34
40	—	CLOSE MY EYES FOREVER	LITA FORD/OZZY OSBOURNE	35

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	5	64	71	77	85	91	98	105	112	119	126	133	140	147	154	161	168	175	182	189	196	203	210	217	224	231	238	245	252	259	266	273	280	287	294	301	308	315	322	329	336	343	350	357	364	371	378	385	392	399	406	413	420	427	434	441	448	455	462	469	476	483	490	497	504	511	518	525	532	539	546	553	560	567	574	581	588	595	602	609	616	623	630	637	644	651	658	665	672	679	686	693	700	707	714	721	728	735	742	749	756	763	770	777	784	791	798	805	812	819	826	833	840	847	854	861	868	875	882	889	896	903	910	917	924	931	938	945	952	959	966	973	980	987	994	1001	1008	1015	1022	1029	1036	1043	1050	1057	1064	1071	1078	1085	1092	1099	1106	1113	1120	1127	1134	1141	1148	1155	1162	1169	1176	1183	1190	1197	1204	1211	1218	1225	1232	1239	1246	1253	1260	1267	1274	1281	1288	1295	1302	1309	1316	1323	1330	1337	1344	1351	1358	1365	1372	1379	1386	1393	1400	1407	1414	1421	1428	1435	1442	1449	1456	1463	1470	1477	1484	1491	1498	1505	1512	1519	1526	1533	1540	1547	1554	1561	1568	1575	1582	1589	1596	1603	1610	1617	1624	1631	1638	1645	1652	1659	1666	1673	1680	1687	1694	1701	1708	1715	1722	1729	1736	1743	1750	1757	1764	1771	1778	1785	1792	1799	1806	1813	1820	1827	1834	1841	1848	1855	1862	1869	1876	1883	1890	1897	1904	1911	1918	1925	1932	1939	1946	1953	1960	1967	1974	1981	1988	1995	2002	2009	2016	2023	2030	2037	2044	2051	2058	2065	2072	2079	2086	2093	2100	2107	2114	2121	2128	2135	2142	2149	2156	2163	2170	2177	2184	2191	2198	2205	2212	2219	2226	2233	2240	2247	2254	2261	2268	2275	2282	2289	2296	2303	2310	2317	2324	2331	2338	2345	2352	2359	2366	2373	2380	2387	2394	2401	2408	2415	2422	2429	2436	2443	2450	2457	2464	2471	2478	2485	2492	2499	2506	2513	2520	2527	2534	2541	2548	2555	2562	2569	2576	2583	2590	2597	2604	2611	2618	2625	2632	2639	2646	2653	2660	2667	2674	2681	2688	2695	2702	2709	2716	2723	2730	2737	2744	2751	2758	2765	2772	2779	2786	2793	2800	2807	2814	2821	2828	2835	2842	2849	2856	2863	2870	2877	2884	2891	2898	2905	2912	2919	2926	2933	2940	2947	2954	2961	2968	2975	2982	2989	2996	3003	3010	3017	3024	3031	3038	3045	3052	3059	3066	3073	3080	3087	3094	3101	3108	3115	3122	3129	3136	3143	3150	3157	3164	3171	3178	3185	3192	3199	3206	3213	3220	3227	3234	3241	3248	3255	3262	3269	3276	3283	3290	3297	3304	3311	3318	3325	3332	3339	3346	3353	3360	3367	3374	3381	3388	3395	3402	3409	3416	3423	3430	3437	3444	3451	3458	3465	3472	3479	3486	3493	3500	3507	3514	3521	3528	3535	3542	3549	3556	3563	3570	3577	3584	3591	3598	3605	3612	3619	3626	3633	3640	3647	3654	3661	3668	3675	3682	3689	3696	3703	3710	3717	3724	3731	3738	3745	3752	3759	3766	3773	3780	3787	3794	3801	3808	3815	3822	3829	3836	3843	3850	3857	3864	3871	3878	3885	3892	3899	3906	3913	3920	3927	3934	3941	3948	3955	3962	3969	3976	3983	3990	3997	4004	4011	4018	4025	4032	4039	4046	4053	4060	4067	4074	4081	4088	4095	4102	4109	4116	4123	4130	4137	4144	4151	4158	4165	4172	4179	4186	4193	4200	4207	4214	4221	4228	4235	4242	4249	4256	4263	4270	4277	4284	4291	4298	4305	4312	4319	4326	4333	4340	4347	4354	4361	4368	4375	4382	4389	4396	4403	4410	4417	4424	4431	4438	4445	4452	4459	4466	4473	4480	4487	4494	4501	4508	4515	4522	4529	4536	4543	4550	4557	4564	4571	4578	4585	4592	4599	4606	4613	4620	4627	4634	4641	4648	4655	4662	4669	4676	4683	4690	4697	4704	4711	4718	4725	4732	4739	4746	4753	4760	4767	4774	4781	4788	4795	4802	4809	4816	4823	4830	4837	4844	4851	4858	4865	4872	4879	4886	4893	4900	4907	4914	4921	4928	4935	4942	4949	4956	4963	4970	4977	4984	4991	4998	5005	5012	5019	5026	5033	5040	5047	5054	5061	5068	5075	5082	5089	5096	5103	5110	5117	5124	5131	5138	5145	5152	5159	5166	5173	5180	5187	5194	5201	5208	5215	5222	5229	5236	5243	5250	5257	5264	5271	5278	5285	5292	5299	5306	5313	5320	5327	5334	5341	5348	5355	5362	5369	5376	5383	5390	5397	5404	5411	5418	5425	5432	5439	5446	5453	5460	5467	5474	5481	5488	5495	5502	5509	5516	5523	5530	5537	5544	5551	5558	5565	5572	5579	5586	5593	5600	5607	5614	5621	5628	5635	5642	5649	5656	5663	5670	5677	5684	5691	5698	5705	5712	5719	5726	5733	5740	5747	5754	5761	5768	5775	5782	5789	5796	5803	5810	5817	5824	5831	5838	5845	5852	5859	5866	5873	5880	5887	58
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GERMAN LABELS ON LOOKOUT FOR INT'L TALENT

(Continued from page 1)

Polydor, for example, has Chris Norman and Shaun Cassidy on its roster. Both artists are known internationally and have signed direct deals with the Hamburg-based company.

Norman, former lead singer with Smokie, has scored solo hits in Germany, working with writer/producer Dieter Bohlen of Modern Talking fame. Cassidy is working with the Bolland & Bolland production team responsible for the success of Falco, among others.

Polydor's Goetz Kiso says, "Artists from the Anglo-American field in general have a greater international appeal since they are in command of the English language."

Kiso adds, "We primarily have our eyes set on the German market, but we also watch the remainder of Europe and use every opportunity to launch one of our artists in neighboring countries."

Polydor has recently released material by U.K. band Hot Chocolate, which has signed a worldwide deal with German-based Roba Music.

CBS Germany executive Andy Kirnberger cites Andreas Vollenweider (Switzerland), Sally Oldfield and Johnny Logan (Ireland), Kiwi &

Tess (Sweden), Helen Schneider (U.S.), and Tomi Sachary (Finland) as international acts signed directly to his label.

"The criteria for signing such artists is identical to that of signing national artists—quality, personality, originality—no matter which country an artist hails from," says Kirnberger. "Our main target is the German market for international signings as well as local acts and then to establish them on an international level."

BMG/Ariola in Munich has signed two internationally known bands: The Canadian rock act Saga and the British group Fischer Z. Gerd Ludwig says direct representation for both bands in Germany has resulted in their increased popularity.

"We feel that such signings—which require relevant investment on the basis of the artist's potential—must be launched beyond Germany's borders," says Ludwig. "We do not decide to sign an artist according to whether he or she is a newcomer or name artist, but according to the music offered and our assessment of its potential."

Other BMG/Ariola artists of foreign origin are Engelbert Humper-

dinck and David Hasselhoff (aka TV's "Knight Rider" and a recent chart-topper in Germany), both of whom are produced by Jack White and signed to the White Record label; Les McKeown, former lead singer of the Bay City Rollers, produced by Dieter Bohlen and signed to the Hansa label, who has charted with three successive singles; the Searchers; and the Hollies, who had a recent chart success on the Coconut label.

BMG/Ariola Hamburg's office, however, has generally avoided breaking international acts, although there are examples from the past, such as Roger Chapman and, more recently, Latin Quarter, registering abroad. The only foreign acts currently signed to the Hamburg operation are Icelandic jazz group Mezzoforte, the Norwegian band Envy You, and U.K. composer/musical director Mike Batt.

Says BMG/Ariola's Axel Alexander, "We attempt to break German bands who sing in English, and to have them produced in Holland, London, or Los Angeles for the international market."

At Phonogram, Louis Spillmann cites U.S. actor Al Corley, who had a big hit in Germany with the single

and album called "Square Rooms," produced by Harold Faltermeyer, and British rock band Nazareth as international direct signings.

"The song material must be right for the German market," says Spillmann. "Productions are not made with the foreign market specifically in mind. However, we are in a position to launch acts in the surrounding European territories and even worldwide."

Cologne-based EMI Electrola has no policy of signing international acts directly but refers them to EMI's U.K. or U.S. companies and concentrates on local talent in terms of new acts.

Metronome's Klaus Ebert points to the label's international-direct-signing success with Italian singer Milva, a German favorite for more than 10 years, rock singer/songwriter Gianna Nannini from the same country, and Britain's Annabel Lamb, who recently joined the label from A&M.

"The reason for signing these artists is that they are unique and their type cannot easily be found in Germany or elsewhere," Ebert says. "The main goal is for them to be successful in their own country first, and secondly in Germany, but some artists find that they can operate better here."

FIRM TO TRACK MUSIC USE BY LOCAL TV

(Continued from page 6)

forming rights societies will probably begin within 120 days," says Gertz.

Users of ASCAP music can elect to buy either a blanket license that covers all musical use or pay on a per-program basis. Approximately 270 local stations have opted for ASCAP's per-program license and report monthly to the performing rights society. BMI per-program licensing has

not gone into effect yet. Stations opting for the per-program route, Gertz says, "are going to have the obligation of determining the music content of the programs. And the only way the stations would be able to do that would be to get a music cue sheet from every TV producer in the business and keep its own data base, which would be extremely expensive for each station. So MRI was formed to be a central repository for those cue sheets."

Gertz says he cannot yet determine how many stations will be involved when the monitoring and reporting get under way. Each station will pay MRI for its service, based on the station's market size.

While it is not clear how the performing rights societies will react to MRI as an objective information source, Gertz maintains that, in time, "they'll realize we've come up with a system that is absolutely fair and accurate and should meet their rigid standards."

He adds that he does not know if ASCAP and BMI will be charged to receive the service.

MRI's specific services include preparing and submitting to the performing rights societies the monthly per-program reports for each participating station; ungrading and standardizing the music cue sheets prepared by program producers; and implementing any permanent per-program license structure that current litigation may lead to.

FOR WEEK ENDING APRIL 22, 1989

HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	8	FUNKY COLD MEDINA DELICIOUS VINYL 104/ISLAND	◆ TONE LOC 2 weeks at No. One
2	3	3	6	LIKE A PRAYER SIRE 7-27539/WARNER BROS.	◆ MADONNA
3	6	7	6	EVERY LITTLE STEP MCA 53618	BOBBY BROWN
4	5	5	9	SHE DRIVES ME CRAZY I.R.S. 53483/MCA	◆ FINE YOUNG CANNIBALS
5	7	11	6	REAL LOVE MCA 53484	◆ JODY WATLEY
6	2	1	15	GIRL YOU KNOW IT'S TRUE ARISTA 1-9781	◆ MILLI VANILLI
7	4	4	9	I WANNA BE THE ONE LMR 74003	◆ STEVIE B
8	12	18	5	FOREVER YOUR GIRL VIRGIN 7-99230	◆ PAULA ABDUL
9	8	9	12	SINCERELY YOURS ATCO 7-99246	◆ SWEET DEONATION/ROMEO J.D.
10	15	20	3	I'LL BE LOVING YOU (FOREVER) COLUMBIA 38-68671	◆ NEW KIDS ON THE BLOCK
11	13	15	6	HEAVEN HELP ME MIKA 871 538-7/POLYGRAM	◆ DEON ESTUS
12	11	17	10	THINKING OF YOU CUTTING 872 502-7/POLYGRAM	◆ SA-FIRE
13	19	21	4	CLOSER THAN FRIENDS COLUMBIA 38-08537	SURFACE
14	9	10	11	24/7 4TH & B'WAY 7471/ISLAND	◆ DINO
15	10	14	6	ETERNAL FLAME COLUMBIA 38-68533	◆ BANGLES
16	17	19	5	THE LOOK EMI 50190	◆ ROXETTE
17	23	26	3	BUFFALO STANCE VIRGIN 7-99231	◆ NENEH CHERRY
18	16	12	18	SUPERWOMAN WARNER BROS. 7-27783	◆ KARYN WHITE
19	24	30	3	ELECTRIC YOUTH ATLANTIC 7-88919	◆ DEBBIE GIBSON
20	20	16	9	LUCKY CHARM MOTOWN 1952	◆ THE BOYS
21	18	8	14	DREAMIN' WING 871 078-7/POLYGRAM	◆ VANESSA WILLIAMS
22	14	6	14	JUST BECAUSE ELEKTRA 7-69327	◆ ANITA BAKER
23	29	—	2	I LIKE UPTOWN 53490/MCA	GUY
24	22	22	7	ALL I WANT IS FOREVER EPIC 34-68540/E.P.A.	◆ J.TAYLOR/R.BELLE
25	21	13	13	LOST IN YOUR EYES ATLANTIC 7-88970	◆ DEBBIE GIBSON
26	26	—	2	IKO IKO (FROM "RAIN MAN") CAPTOL 44343	◆ THE BELLE STARS
27	28	27	7	JUST COOLIN' ATLANTIC 7-88959	◆ LEVERT
28	25	25	4	BIRTHDAY SUIT (FROM "SING") COLUMBIA 38-68569	◆ JOHNNY KEMP
29	NEW	1	1	LITTLE JACKIE WANTS TO BE A STAR COLUMBIA 38-68674	◆ LISA LISA
30	NEW	1	1	LOVE SAW IT WARNER BROS. 7-27538	KARYN WHITE

Billboard POWER PLAYLISTS

FOR WEEK ENDING
APRIL 22, 1989

Sample Playlists of the Nation's Largest Crossover Radio Stations

HOT 97 FM

New York P.D.: Steve Ellis

1	2	Stevie B, I Wanna Be The One
2	1	Milli Vanilli, Girl You Know It's Tru
3	8	Madonna, Like A Prayer
4	5	Fine Young Cannibals, She Drives Me C
5	3	Sweet Sensation (With Romeo J.D.), Si
6	10	Sa-Fire, Thinking Of You
7	13	Tone Loc, Funky Cold Medina
8	4	Karyn White, Superwoman
9	15	Jody Watley, Real Love
10	14	Debbie Gibson, Electric Youth
11	16	Samantha Fox, I Only Wanna Be With Yo
12	7	Corina, Give Me Back My Heart
13	17	Vanessa Williams, Dreamin'
14	9	Dino, 24/7
15	18	Ten City, That's The Way Love Is
16	20	Pajama Party, Yo No Se
17	22	Noel, Change
18	11	Kristin Bazo, Don't Turn Your Back On
19	25	Paula Abdul, Forever Your Girl
20	12	Inner City, Good Life
21	23	Cynthia, Endless Night
22	27	Bobby Brown, Every Little Step
23	6	Sandee, Notice Me
24	29	Deon Estus, Heaven Help Me
25	30	Gipsy Kings, Bamboleo
26	26	Eight Wonder, Baby Baby
27	31	Neneh Cherry, Buffalo Stance
28	32	Donna Summer, This Time I Know It's F
29	33	The Pasadenas, Tribute (Right On)
30	34	Lisa Lisa & Cult Jam, Little Jackie W
31	35	Tea Astley, Giving Up On Love
32	19	Erasme, A Little Respect
33	EX	Information Society, Repetition
34	EX	Secret Society, We Belong Together
35	EX	The Belle Stars, Iko Iko (From "Rain
A	—	Edelweiss, Bring Me Edelweiss
A	—	Mica Paris, My One Temptation
A	—	Deniz, You Were The One
EX	EX	Madonna, Express Yourself
EX	EX	Teaz 2 Pleaz, I Want You

Power 106 FM

Los Angeles P.D.: Jeff Wyatt

1	1	Stevie B, I Wanna Be The One
2	5	Madonna, Like A Prayer
3	4	Tone Loc, Funky Cold Medina
4	2	Karyn White, Superwoman
5	3	Milli Vanilli, Girl You Know It's Tru
6	8	Fine Young Cannibals, She Drives Me C
7	6	Bobby Brown, Roni
8	7	Debbie Gibson, Lost In Your Eyes
9	13	Paula Abdul, Forever Your Girl
10	9	Gina Go-Go, I Can't Face The Fact
11	17	Jody Watley, Real Love
12	14	Sandee, Notice Me
13	18	The Boys, Lucky Charm
14	19	Roxette, The Look
15	11	Sweet Sensation (With Romeo J.D.), Si
16	24	Bobby Brown, Every Little Step
17	12	Cynthia, Change On Me
18	20	Eight Wonder, Baby Baby
19	21	Deon Estus, Heaven Help Me
20	10	Dino, 24/7
21	26	Sa-Fire, Thinking Of You
22	25	Sheena Easton, Days Like This
23	23	Vanessa Williams, Dreamin'
24	15	Kristin Bazo, Don't Turn Your Back On
25	22	Martika, More Than You Know
26	11	Will To Power, Fading Away
27	31	Neneh Cherry, Buffalo Stance
28	32	Donny Osmond, Soldier Of Love
29	33	Samantha Fox, I Only Wanna Be With Yo
30	36	New Kids On The Block, I'll Be Loving
31	34	The Belle Stars, Iko Iko (From "Rain
32	35	Lisa Lisa & Cult Jam, Little Jackie W
33	27	Inner City, Good Life
34	37	Michael Damian, Rock On
35	EX	Boy George, Don't Take My Mind On A T

KMEL 106 FM

San Francisco P.D.: Keith Naftaly

1	12	Fine Young Cannibals, She Drives Me C
2	4	Too Short, He Is... Too Short
3	6	LeVert, Just Coolin'
4	5	New Kids On The Block, I'll Be Loving
5	1	Stevie B, I Wanna Be The One
6	8	Neneh Cherry, Buffalo Stance
7	9	Madonna, Like A Prayer
8	2	Jody Watley, Real Love
9	2	Tone Loc, Funky Cold Medina
10	13	Surface, Closer Than Friends
11	14	Paula Abdul, Forever Your Girl
12	22	Bobby Brown, Every Little Step
13	16	Cynthia, Endless Night
14	7	Sa-Fire, Thinking Of You
15	18	The Boys, Lucky Charm
16	20	Alexander O'Neal, What Can I Say To M
17	10	Tommy Page, A Shoulder To Cry On
18	28	Guy, I Like
19	23	Al B. Sure!, If I'm Not Your Lover
20	27	Maurice, This Is Acid
21	25	Sky, Start Of A Romance
22	24	Deon Estus, Heaven Help Me
23	26	Womack & Womack, Teardrops
24	—	De La Soul, Me, Myself & I
25	3	Bangles, Eternal Flame
26	EX	Peter Schilling, The Different Story
27	—	TKA, You Are The One
28	EX	The Belle Stars, Iko Iko (From "Rain
29	EX	Debbie Gibson, Electric Youth
30	EX	Natalie Cole, Missing You Like Crazy
31	EX	Lisa Lisa & Cult Jam, Little Jackie W
A	—	Gipsy Kings, Bamboleo
A	—	Heartbrake, Never Stop Loving You
A	—	Aretha Franklin, Through The Storm
EX	EX	Milli Vanilli, Baby Don't Forget My N
EX	EX	Donny Osmond, Soldier Of Love

95.5 FM WPGC

Washington P.D.: Dave Ferguson

1	1	Anita Baker, Just Because
2	2	Milli Vanilli, Girl You Know It's Tru
3	3	Tracie Spencer, Imagine
4	4	Bobby Brown, Every Little Step
5	5	Tone Loc, Funky Cold Medina
6	7	James "J.T." Taylor & Regina Belle, A
7	10	E.U., Buck Wild
8	11	Madonna, Like A Prayer
9	9	Dino, 24/7
10	6	Vanessa Williams, Dreamin'
11	12	Sweet Sensation (With Romeo J.D.), Si
12	15	Kid 'N Play, Rollin With Kid 'N Play
13	14	Jody Watley, Real Love
14	17	Surface, Closer Than Friends
15	16	Sa-Fire, Thinking Of You
16	8	Kiara (Duet With Shanice Wilson), Th
17	22	Paula Abdul, Forever Your Girl
18	18	Sheena Easton, Days Like This
19	24	New Kids On The Block, I'll Be Loving
20	20	Deon Estus, Heaven Help Me
21	23	Stevie B, I Wanna Be The One
22	26	Natalie Cole, Missing You Like Crazy
23	27	Manniquin, I Wanna Ride
24	25	Ten City, That's The Way Love Is
25	28	Aretha Franklin, Through The Storm
26	EX	El DeBarge, Real Love
27	30	Neneh Cherry, Buffalo Stance
28	29	The Belle Stars, Iko Iko (From "Rain
29	EX	Lisa Lisa & Cult Jam, Little Jackie W
30	—	Guy, Piece Of My Love
A	—	Cherelle, Affair
A	—	Al B. Sure!, If I'm Not Your Lover
EX	EX	Cher & Peter Cetera, After All (Love
EX	EX	Eighth Wonder, Baby Baby
EX	EX	The Invaders, Wikka Wrap II

FOR THE RECORD

Contrary to the impression given in an April 1 Billboard story about the Recording Industry Assn. of America's settlement with a parallel importer, the RIAA has made significant efforts to stop unauthorized imports of domestically available product in the past several years. Since 1982, the trade group has sent out 140 cease-and-desist letters to locations engaged in distribution and/or sale of unauthorized imports, and has also brought numerous lawsuits against parallel importers.

In an article about Ingram Video in the April 8 issue, a statement by John Taylor, president, should have read, "Customers aren't served by restricted distribution," without the mention that manufacturers should not be served.

MAJOR CHAINS GET CHOICE LP CUTOUT TITLES

(Continued from page 1)

ists ranging from Bruce Springsteen, Neil Diamond, and Barbra Streisand to George Jones, Mountain, and Miles Davis. These cutouts are now hitting select stores, but the emphasis is heavily on the word *select*, say many cutout vendors.

Several dealers note the irony that much of the CBS cutout vinyl has gone—via Chicago-based cutout broker Surplus Record and Tape Distributing Enterprises, which handled the deal—to many of the dominant chains that have been rigorously cutting back on their regular LP stock. “We got what was left, I would imagine,” says one source. “There was obviously a bigger profit selling it directly to the retail store than in selling quantities to vendors such as myself.”

“They didn’t have any quantity,” says another dealer. “The first item on the list, I’d say, ‘Give me X amount,’ and they said, ‘Well, there’s only 82 of them.’”

Yet, while unit quantity has been the source of complaints among many cutout wholesalers, the sheer breadth of recent label deletions has resulted in relatively staggering overall numbers. Several sources estimate, the CBS dump included anywhere from 3 million-7 million units. The source giving the higher figure notes that his estimate encompasses classical product. He adds that cassette and CD lists are now making the rounds as well.

Furthermore, lists of MCA’s recent deletions, made available to many who attended this year’s National Assn. of Recording Merchandisers convention in New Orleans, were printed in a catalog that more than one wholesaler has likened to “a book.” Comprising 37 pages, the catalog offers 36 CD titles, 13 pages of cassette titles, and a total of 23 pages devoted exclusively to LPs. Several sources say the overall number of deleted pieces falls in the range of 12 million-13 million.

Despite this apparent wealth of

Plant Closes Book On Vinyl Chapter

BY IRV LICHTMAN

NEW YORK Faced with a sharper decline in demand for vinyl pressings than expected, the world’s largest independent record plant in the U.S. is calling it quits in 60 days.

The plant, the Hauppauge Record Manufacturing Ltd. on Long Island, N.Y., was producing as many as 100,000 albums a day in its heyday in the early ’80s.

According to Brian Wilson, VP of sales and marketing for parent Hauppauge Manufacturing Group Ltd., which also duplicates audio- and videotape, the plant was making fewer than 30,000 units daily.

After the plant ceases operation, such vinyl accounts as PolyGram, RCA, Arista, and Profile can turn to four major sources of vinyl pressings in the U.S. They are the CBS and WEA plants in Carrollton, Ga., and Olyphant, Pa., respectively, and the independents Precision in Nashville and ElectroSound in Shelbyville, Ind. At the height of vinyl pressings, some 15 major plants op-

erated in the U.S.

A press statement announcing the closure—affecting some 125 staffers out of a total company roster of 550—indicates that as recently as six months ago, executives at HRM had determined that record production could continue well into the ’90s. But, says the company, what was seen as a gradual decline in market demand turned into a “swift and precipitous tailspin.”

“We have had great difficulty supporting daily operation of our plant with sufficient workload,” says Roger Gouldstone, president of HMG.

Says Don Olesen, executive VP of HMG, “The industry attitude toward vinyl product appears more and more reminiscent of the eight-track dinosaur. Album sales are now under 10% of gross unit volume, record company executives are issuing harsher return penalties, and some chain retailers are no longer purchasing albums. We have begun to experience album releases with no vinyl product.”

cutout sales fodder, few wholesalers seem overwhelmingly convinced a vinyl bonanza awaits them.

“The fact of the matter is that if it’s a great title, then there is *some* demand,” says one high-placed source. “But not the demand there used to be. I get records now that in the old days I could have sold a million of. Today, you’re lucky if you can sell . . . God knows how many.”

“Let me put it to you this way: I don’t know if there’s a record today that I’d buy a lot of, no matter *what* it is. In the old days, I used to look for millions. But not today.”

For many, the cutout LP’s sales strength was long ago supplanted by that of the cassette; uniformly,

wholesalers point to the growing availability of cutout CDs as an indicator of the smooth sales transition their businesses are undergoing. Yet many also feel that CBS Records, for one, might have jumped the gun and deleted sales-worthy product too soon.

“What’s the future of my business in LPs?” says Denny Hamilton, president of Last Chance Records and Tapes in Little Rock, Ark. “I can sell LPs as long as I can get them—but if they quit making them, where am I going to get them?” Like many cutout wholesalers, Hamilton was selling CBS’ budget vinyl and cassette series to his customers “regularly,” he says. “I reordered it monthly—not

huge quantities, but it was a regular business.”

Given the limited quantities of CBS’ recently deleted titles, Hamilton adds, “when they start calling this merchandise in, who knows how much is out there in the system? I can’t believe people would *return* it, now that they can’t get it again.”

Barry Grant Clark, president of Springfield, Mass.-based cutout firm Off-Beat Records, notes that his small indie-store clientele was especially interested in the CBS deletions.

“It’s amazing how educated the retailer is today,” he says. “They’d call us up and say, ‘Did you get the CBS list? What’s the deal with it?’ And I feel kind of left out in the cold. I have

some CBS [product], but there’s not a whole heck of a lot to get out. And I have to give them a story—and the true story is, from what we understand, that it was sold off to a lot of the major retailers, such as Sam Goody and Tower. And Camelot, I’m sure, got a chunk out of it.”

One cutout dealer voiced a sentiment many others echoed: “The brokers want to make sure everybody gets their fill if they can, but everybody’s got their favorites. So if you’re Joe Blow and you’re buddy-buddy with somebody, you’re going to get your better fill, obviously.”

Vern Cupples, president of Western Record Sales in Richmond, Calif., which supplied Tower with its CBS cutouts, says he was “really most surprised” at the quality titles made available.

“I know I took as much as I could,” says Cupples. “There was no caution on my part at all. I can’t speak for somebody else, but as far as I’m concerned, there’s still an awful lot of turntables out there. Certainly the CD is the medium of the future—but for now, there’s still a lot of LP buyers out there.”

Despite some dealer complaints of a small fill on their orders, others note that the quantities may be limited because the labels intentionally let their vinyl inventories dwindle. “I just don’t think the manufacturers have excess on the real old back catalog,” says one major vendor. “They might have limited quantities. They might have less than a thousand copies that they’re going to dump—and that’s nothing, because whoever buys them will ship the world.” Nonetheless, he adds, “if you look at recent titles—for example the last David Bowie LP, or any artist one or two [LPs] back—there’s *tons*.”

Though some have been eager to compare the ongoing vinyl-dumping situation with the monaural-LP deletions of the mid-’60s, one high-placed, longtime vendor disputes the comparison. “Not only was it much larger,” he says, “but it was much easier to get *rid* of them. You’ve got to understand that you have a large amount of wholesalers and retailers that no longer carry records *period*—whether they be cutout, front-line, or anything. They just don’t carry them.”

Despite the diminishing vinyl supply, most cutout vendors are already doing a thriving business on deleted or budget CDs. Off-Beat Records’ April catalog, for example, offers CD titles by such artists as AC/DC, a-Ha, Club Nouveau, Duke Ellington, Split Enz, and the Cars, among many others.

VID EXECS WORRIED ABOUT ZERO GROWTH IN RENTALS

(Continued from page 5)

search, Bleimeister said that the business is increasingly A- and mega-A-title driven. In the first quarter of 1989, he said, there were 28 titles out of a total of 92 titles released by the top companies that would qualify as A titles. Revenues from those A titles were \$321 million, or 81% of all wholesale rental revenues.

In the first quarter of 1988, he said, there were 27 A titles out of a total of 116 titles released; revenues were \$300 million, or 74% of all wholesale revenues.

“The share of A titles as a percentage of total revenues increased dramatically. We are looking at 9% growth in A-title revenues and the wholesale revenue share going from 74% to 81%.”

B titles, said Bleimeister, continue to be on the decline. “There’s no financial incentive for small independent movies to be made today like there was in the mid-’80s. As a result, fewer movies are being made.”

According to Eric Doctorow, senior VP/GM, Paramount Home Video, “There is an alarming pattern of smaller specialty stores—the backbone of our business—not growing at the pace we would like to see.” Approximately 50% of all locations, he said, buy product on a COD basis and

are generally undercapitalized.

“Before we started our depth-of-copy campaign we saw a marketplace having 50 million VCR homes with the average mega-A titles selling 225,000 units each. The ratio of copies to VCR homes was 222-to-1.

“Last year we saw 54 million VCRs and average mega-A titles selling on average 414,000 titles, a ratio of 128-to-1.

“Unfortunately, in the first half of 1989 there seems to be another turnaround. We’re seeing dealers buying

less deep than they were before on A titles. Today, with about 56 million VCRs, the average mega-A title is selling about 316,000 units, a 177-to-1 ratio. That may not be a bad number, since there may be a natural or artificial wall. But we’re concerned that satisfying the consumer is what the video experience is all about. If many retailers are not giving customers what they want, that’s cause for concern.”

Doctorow said there are also some “disturbing numbers” on the sell-

through side of the business.

In 1987, he said, the average video store held 137 units of sell-through inventory. Today that number is 129 units. “That’s only eight units, but it shows a declining trend and that concerns us.”

The sell-through business, he said, is growing by leaps and bounds. Not a day goes by, he said, that racks don’t order 1,000-10,000 pieces.

“Unfortunately we’re not seeing that growth in the video specialty stores,” he said.

FAIRNESS DOCTRINE BILL SENT TO HOUSE FOR VOTE

(Continued from page 1)

industry to back off opposition to the fairness doctrine in order to ensure the passage of other bills, such as pending license-reform legislation.

Rep. Billy Tauzin, D-La., a longtime supporter of broadcast reform legislation and a co-sponsor of a radio-only bill pending in the House, nevertheless has suggested that the industry “cut loose” from its opposition stand.

The issue now becomes more partisan as leaders in the Democratic-controlled Congress push to codify the ditched Federal Communications

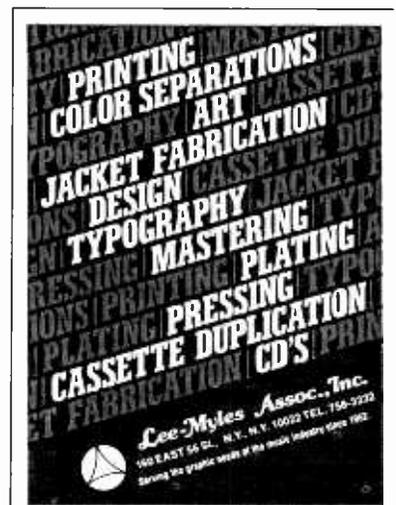
Commission rule on fairness. This partisanship was underlined last week when officials at the Justice Department recommended that President Bush veto any such legislation.

The FCC repealed the rule requiring airing of opposing views on controversial issues in 1987, claiming it was outdated and restricted free expression. President Reagan later vetoed a package bill that contained a fairness codification section, saying it limited broadcasters’ freedom of speech.

Nevertheless, some lawmakers

have continued to push for the codification as a means to “hold the strings” on broadcast licenses to assure the airing of public issues at a time when deregulation and the new technologies have changed the face of the communication industries.

Proponents have also gathered ammunition with the release of a public-interest-group survey that indicates radio and TV coverage of issue-oriented programming has dropped by 51% since the repeal of the doctrine (Billboard, April 15).



TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store, one-stop, and rack sales reports.					
★ ★ NO. 1 ★ ★					
1	3	11	3	MADONNA SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
2	1	3	10	TONE LOC DELICIOUS VINYL DV 3000/ISLAND (8.98) (CD)	LOC-ED AFTER DARK
3	2	1	11	DEBBIE GIBSON ▲ ² ATLANTIC 81932 (9.98) (CD)	ELECTRIC YOUTH
4	4	2	40	BOBBY BROWN ▲ ³ MCA 42185 (8.98) (CD)	DON'T BE CRUEL
5	6	8	7	FINE YOUNG CANNIBALS I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
6	12	12	19	GUNS N' ROSES ▲ ² GEFEN GHS 24198 (8.98) (CD)	G N' R LIES
7	5	5	10	ROY ORBISON ▲ VIRGIN 91058 (9.98) (CD)	MYSTERY GIRL
8	10	9	35	NEW KIDS ON THE BLOCK ▲ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
9	9	7	40	PAULA ABDUL ▲ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
10	7	4	24	TRAVELING WILBURYS ▲ ² WILBURY 25796/WARNER BROS. (9.98) (CD)	TRAVELING WILBURYS
11	11	10	34	LIVING COLOUR ● EPIC BFE 44099/E.P.A. (CD)	VIVID
12	8	6	87	GUNS N' ROSES ▲ ⁷ GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
13	18	23	5	MILLI VANILLI ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
14	15	16	14	SOUNDTRACK ● ATLANTIC 81933 (9.98) (CD)	BEACHES
15	16	19	25	BANGLES ● COLUMBIA OC 44056 (CD)	EVERYTHING
16	14	14	29	BON JOVI ▲ ⁴ MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
17	13	13	23	MIKE + THE MECHANICS ● ATLANTIC 81923 (9.98) (CD)	LIVING YEARS
18	17	15	88	DEF LEPPARD ▲ ⁹ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
19	21	22	11	SKID ROW ● ATLANTIC 81936 (9.98) (CD)	SKID ROW
20	19	17	22	R.E.M. ▲ WARNER BROS. 25795 (9.98) (CD)	GREEN
21	22	20	47	ROD STEWART ▲ WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
22	24	25	31	METALLICA ▲ ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
23	20	18	31	EDIE BRICKELL & NEW BOHEMIANS ▲ SHOOTING RUBBERBANDS AT THE STARS GEFEN GHS 24192 (8.98) (CD)	SHOOTING RUBBERBANDS AT THE STARS
24	23	24	49	POISON ▲ ⁴ ENIGMA C1-48493/CAPTOL (9.98) (CD)	OPEN UP AND SAY ... AHH!
25	26	28	12	ENYA ● GEFEN 24233 (9.98) (CD)	WATERMARK
26	27	27	28	KARYN WHITE ▲ WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
27	32	34	45	MELISSA ETHERIDGE ● ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
28	29	31	32	WINGER ● ATLANTIC 81867 (9.98) (CD)	WINGER
29	25	21	25	ANITA BAKER ▲ ³ ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
30	70	—	2	JODY WATLEY MCA 6276 (8.98) (CD)	LARGER THAN LIFE
31	28	30	13	COWBOY JUNKIES RCA 8568-1-R (8.98) (CD)	THE TRINITY SESSION
32	33	33	9	ELVIS COSTELLO WARNER BROS. 25848 (9.98) (CD)	SPIKE
33	30	26	10	TESLA GEFEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
34	35	36	39	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
35	31	29	27	KENNY G ▲ ² ARISTA AL 8457 (9.98) (CD)	SILHOUETTE
36	39	56	7	SOUNDTRACK CAPITOL C1-91866 (9.98) (CD)	RAIN MAN
37	37	38	8	N.W.A. RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
38	40	50	8	WARRANT COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
39	38	39	42	VANESSA WILLIAMS ● WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF
40	34	32	20	TIFFANY ▲ MCA 6267 (9.98) (CD)	HOLD AN OLD FRIEND'S HAND
41	48	54	9	TOO SHORT JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS ... TOO SHORT
42	36	35	52	TRACY CHAPMAN ▲ ³ ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
43	42	40	13	LOU REED SIRE 25829/WARNER BROS. (9.98) (CD)	NEW YORK
44	47	48	6	XTC GEFEN GHS 24218 (9.98) (CD)	ORANGES AND LEMONS
45	45	57	4	DEPECHE MODE SIRE 25853/WARNER BROS. (15.98) (CD)	101
46	46	46	20	EAZY-E ● RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
47	52	60	7	SOUNDTRACK ARISTA AL 8593 (9.98) (CD)	WORKING GIRL
48	61	67	21	M.C. HAMMER CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
49	43	43	28	WAS (NOT WAS) CHRYSALIS 41664 (CD)	WHAT UP, DOG?
50	41	47	30	VIXEN ● EMI 46991 (9.98) (CD)	VIXEN
51	51	42	11	NEW ORDER QWEST 25845/WARNER BROS. (9.98) (CD)	TECHNIQUE
52	49	52	40	CINDERELLA ▲ ² MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
53	50	45	26	U2 ▲ ³ ISLAND 91003/ATLANTIC (14.98) (CD)	RATTLE AND HUM
54	54	41	21	JOURNEY ▲ COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS

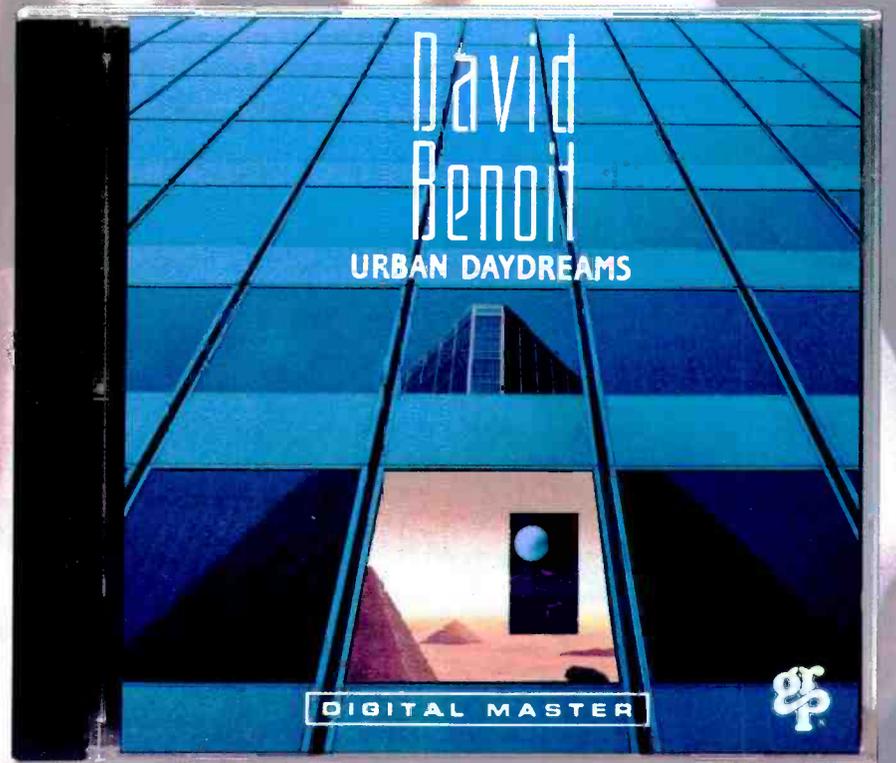
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	55	55	7	SIMPLY RED ELEKTRA 60828 (9.98) (CD)	A NEW FLAME
56	53	51	26	BULLETTYOYS WARNER BROS. 25782 (8.98) (CD)	BULLETTYOYS
57	57	59	19	GIPSY KINGS MUSICIAN 60845/ELEKTRA (9.98) (CD)	GIPSY KINGS
58	44	37	13	RICK ASTLEY RCA 8589-1-R (9.98) (CD)	HOLD ME IN YOUR ARMS
59	56	49	22	THE BOYS ● MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
60	60	62	14	SLICK RICK DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
61	62	68	22	SAMANTHA FOX ● JIVE 1150-1-J/RCA (9.98) (CD)	I WANNA HAVE SOME FUN
62	64	65	10	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
63	59	44	42	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
64	NEW ▶	1	1	W.A.S.P. CAPITOL C1-48942 (8.98) (CD)	THE HEADLESS CHILDREN
65	105	—	2	BONNIE RAITT CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
66	63	64	9	HANK WILLIAMS, JR. WARNER/CURB 25834/WARNER BROS. (9.98) (CD)	GREATEST HITS III
67	58	53	21	SHEENA EASTON MCA 42249 (8.98) (CD)	THE LOVER IN ME
68	69	71	11	TANITA TIKARAM REPRISE 25839 (8.98) (CD)	ANCIENT HEART
69	72	73	29	ROB BASE & D.J. E-Z ROCK ● PROFILE 1267 (8.98) (CD)	IT TAKES TWO
70	67	70	10	THE REPLACEMENTS SIRE 25831/REPRISE (9.98) (CD)	DON'T TELL A SOUL
71	74	81	11	SWEET SENSATION ATCO 90917 (8.98) (CD)	TAKE IT WHILE IT'S HOT
72	65	58	27	LUTHER VANDROSS ▲ EPIC OE 44308/E.P.A. (CD)	ANY LOVE
73	136	—	2	ANDREAS VOLLENWEIDER COLUMBIA OC 45154 (CD)	DANCING WITH THE LION
74	93	117	4	DE LA SOUL TOMMY BOY 1019 (8.98) (CD)	3 FEET HIGH AND RISING
75	82	93	28	QUEENSRYCHE EMI 48640 (9.98) (CD)	OPERATION: MINDCRIME
76	125	—	2	THE OUTFIELD COLUMBIA OC 44449 (CD)	VOICES OF BABYLON
77	77	79	7	STEVIE B LMR 5531 (8.98) (CD)	IN MY EYES
78	81	83	7	TAKE 6 REPRISE 25670 (8.98) (CD)	TAKE 6
79	80	80	22	LEVERT ● ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
80	66	61	37	SOUNDTRACK ▲ ⁴ ELEKTRA 60806 (9.98) (CD)	COCKTAIL
81	83	84	29	SA-FIRE CUTTING/MERCURY 834 922 1/POLYGRAM (CD)	SA-FIRE
82	84	—	2	HOWARD JONES ELEKTRA 60794 (9.98) (CD)	CROSS THAT LINE
83	85	94	9	EXODUS COMBAT 2001/IMPORTANT (8.98) (CD)	FABULOUS DISASTER
84	68	63	75	GEORGE MICHAEL ▲ ⁷ COLUMBIA OC 40867 (CD)	FAITH
85	91	112	27	THIRTY EIGHT SPECIAL A&M SP 5218 (8.98) (CD)	ROCK & ROLL STRATEGY
86	73	72	11	THE FIXX RCA 8566-1-R (8.98) (CD)	CALM ANIMALS
87	75	74	10	ALABAMA RCA 8587-1-R (9.98) (CD)	SOUTHERN STAR
88	71	69	47	BREATHE ● A&M SP 5163 (8.98) (CD)	ALL THAT JAZZ
89	90	92	6	THE PASADENAS COLUMBIA FC 45065 (CD)	TO WHOM IT MAY CONCERN
90	96	137	40	LITA FORD ● RCA 6397-1-R (8.98) (CD)	LITA
91	98	106	7	SURFACE COLUMBIA FC 44284 (CD)	2ND WAVE
92	92	104	8	CHRIS REA GEFEN GHS 24232 (9.98) (CD)	NEW LIGHT THROUGH OLD WINDOWS
93	94	105	4	JULIAN LENNON ATLANTIC 81928 (9.98) (CD)	MR. JORDAN
94	79	76	62	BASIA ● EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
95	NEW ▶	1	1	ROXETTE EMI 91098 (9.98) (CD)	LOOK SHARP!
96	78	75	7	METAL CHURCH ELEKTRA 60817 (9.98) (CD)	BLESSING IN DISGUISE
97	107	119	4	DEON ESTUS MIKA 835 713-1/POLYDOR (CD)	SPELL
98	99	99	8	K-9 POSSE ARISTA AL 8569 (8.98) (CD)	K-9 POSSE
99	130	188	3	THE NEVILLE BROTHERS A&M SP 5240 (8.98) (CD)	YELLOW MOON
100	102	102	19	KID 'N PLAY SELECT 21628 (8.98) (CD)	2 HYPE
101	121	130	17	THE DEAD MILKMEN FEVER 73351/ENIGMA (8.98) (CD)	BEELEZUBBA
102	101	88	11	MIDGE URE CHRYSALIS FV 41649 (CD)	ANSWERS TO NOTHING
103	114	122	8	BEBE & CECE WINANS CAPITOL 90959 (8.98) (CD)	HEAVEN
104	89	85	28	KIX ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
105	88	87	21	KISS ▲ MERCURY 836 427 1/POLYGRAM (CD)	SMASHES, THRASHES & HITS
106	95	86	45	ERASURE ● SIRE 25730/REPRISE (8.98) (CD)	THE INNOCENTS
107	76	66	83	WHITE LION ▲ ATLANTIC 81768 (8.98) (CD)	PRIDE
108	103	89	23	RATT ● ATLANTIC 81929 (9.98) (CD)	REACH FOR THE SKY
109	113	113	84	SOUNDTRACK ▲ ¹⁰ RCA 6408-1-R (9.98) (CD)	DIRTY DANCING

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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RAP'S RISE BOOSTS INDIE ALBUM OUTPUT

(Continued from page 1)

ules, moving more and more artists up from the traditional rap and dance sales base of 12-inch singles.

"Twelve-inches are less profitable than they used to be," says Tom Silverman, chairman of Tommy Boy Records. "Albums tend to sell better, with cassettes and CDs. For us to be competitive in artist development, we need to be in the album market. You can survive on 12-inch sales if there are three people in your company, but with 18-20 people, publicity, and things like a full-fledged video, you have to be in albums. Plus, we've developed artists that warrant albums."

Silverman says the increased presence of independent labels in the gold and platinum album certifications "gives more credibility and visibility to all independents."

"Tone Loc definitely has an impact," he adds. "It shows retail that independent labels are major competitors. The big weak point is pop radio, where a lot of records get played but not reported."

Cory Robbins, president of Profile Records, says his label recently won a bidding war with two majors over a release by Domino because, "We were willing to go for an album from day one and they weren't."

Robbins explains the general move toward more albums as a matter of "the better we do, the more chances we can take. There have always been successful companies that have more money to spend on whatever they want." Profile released 15 albums

last year (including four reissues of Motorhead material) and anticipates 15-20 releases this year.

The increased risks of album deals makes any headlong plunges by independents risky, Robbins points out. "You can sign a 12-inch for a few thousand dollars. An album can cost tens of thousands of dollars. You're recording 10 songs as opposed to one, so it can cost 10 times the amount."

But, Robbins adds, there are still not enough rap albums on the market to satisfy demand. "If you're into rap, you know every album out there. Relatively speaking, it's a small amount. There are a lot of albums, but not compared to rock and R&B."

Ron Resnick, executive VP at Sleeping Bag/Fresh Records, says his company will do twice as many album releases this year as last year. The advantage to album releases is simple: "More money, much more money."

"Previously, the indie developed the artists through a 12-inch single, then the major cleaned up with the album, reaping the benefits. But now we're getting hits; we do more of an advertising program on radio and in-store, because we have some volume," Resnick says. "It's a natural progression to albums."

Resnick sees Tone Loc's success waking up the industry to rap's crossover strength.

"It shows that rap is universal and literally is colorblind, more of a youth movement than a color movement," he says. "It also shows that the indie

labels and distribution system is strong enough to bring hits home and not to lose winners."

Fred Munao, president of Select Records, says, "We're clearly putting out more albums today, but it's more a function of size rather than a change in the business."

"What's happened is the market has developed to the point where you can sell albums now," Munao says. Select will release about 10 albums this year, up from its schedule of 3 per year.

But Munao cautions against labels throwing albums against the wall and waiting for them to stick.

"The policy still is to develop people and create a market for the artists," Munao says. "I think if we're going to start plopping albums out for new artists, it doesn't make sense."

The real impact of Tone Loc hitting No. 1 will be felt years down the road, Munao says.

"Kids who have grown up with 'Roxanne, Roxanne' as a hit record when they were 14, or Tone Loc when

they're 18, will have different musical tastes when they reach 30," he says.

Cathy Jacobson, VP of independent distribution at Island, which has Tone Loc's Delicious Vinyl as an affiliate, says the indie move to albums is a necessity. "When you have a big single that hits at pop, pop radio doesn't take it seriously unless you have an album behind it. They're looking to build artists." Jacobson says Island's independent arms will "probably more than double" their album releases this year.

Jacobson says the new trend toward increased album releases hasn't changed the company's pacing of artist development. "When we sign people, we impress to them that it wouldn't make sense to go in and make an album on somebody for whom we haven't determined a direction. Sometimes you put out a single and find out you're not moving in the right direction, but another single would skew them toward a demographic more suited to them."

Ed O'Loughlin, president of Next Plateau, says the increasing move to-

ward album releases comes because, "We now have an opportunity to market and promote more successfully than we thought we could a few years ago."

"In 1983-84, the perception was that only majors could sell albums. But Profile changed all that. They triggered everyone's thinking with the success of Run-D.M.C. [the first gold rap album]. That was the catalyst."

Next Plateau has doubled its anticipated album release schedule for this year, O'Loughlin says, but he stressed, "We don't want to do albums for albums' sake. It still boils down to what's in the grooves. Do they have enough to be said over a full album?"

Artists have picked up on the album trend, O'Loughlin says. "They're more motivated now, thinking album quicker," he says. "Not just the rap acts, but the traditional R&B acts as well. They're thinking in terms of the album, the tour, the big picture."

KENNY ROGERS TO BOW \$600,000 VIDEO ON NBC

(Continued from page 1)

et Texas," described as "the adventures of a young Texan who is taken into outer space." It was directed by noted film and clip maker Julien Temple.

According to Ken Kragen, Rogers' manager, the clip's unusually high budget—roughly seven times that of the average clip for a successful artist—is being financed jointly by NBC, Warner Bros., and "various outside sources" that he declines to name.

Asked why it cost so much to make such a short piece of film, Kragen replies: "When we sat down with Warner Bros., everyone agreed this song really needed some strong visual treatment. As it turns out, much of the video is built around some really unbelievable special effects, and that costs a lot of money."

"When we talked about the video with Warner, Mo Ostin asked me two questions: 'How are you going to pay for it?' and 'Where will you get it shown?'" says Kragen. "We came up with the idea of the NBC special in order to answer both questions at the same time."

It is not the first time Kragen has broken a big-budget video in the context of a network TV special: He pulled off a similar feat in 1985 with an HBO special centered on Lionel Richie's \$400,000-plus video extravaganza for the single "All Night Long."

This time, to create a TV special that would serve as the framework for the exclusive video airing, Kragen says he contacted management for Parton and Nelson and obtained both artists' participation in the special, to be filmed on May 2, the date of the album's release. Appropriately, the concert will be exclusively for NASA personnel and will be shot at the Johnson Space Center's Rocket Park in Houston.

To further underscore the space connection with the "Planet Texas" video and the concert special, Kragen says some sort of tie-in may also be arranged with the space shuttle Discovery, which, by a happy coincidence, will be in orbit launching a Venus probe while the special is being taped.

Under the terms of the deal cut by

Kragen with NBC Entertainment chief Brandon Tartikoff, the network will air "Planet Texas" at 10 p.m. EST on May 20, in the Saturday time slot normally occupied by "Hunter," one of NBC's highest-rated series. Such national video outlets as VH-1, TNN, and Country Music Television

'This song needed a strong visual'

will not be able to air the clip until two days after the special airs.

Kragen says the video will have a hi-tech look in keeping with its high cost. A complicated special effect called rotoscoping is used heavily in "Planet Texas." This is a painstaking and time-consuming technique in which every other frame of 35mm film is transferred to video, "outlined with a magic wand or pencil," and electronically transferred to a different background. Indeed, the original budget of the clip was more than

\$700,000, Kragen notes, but the actual working figure is now down to \$600,000.

The video was shot during four days in March in Mescal, Ariz., where Rogers' "The Gambler" and the movie "Desperado" were both filmed.

Kragen will not confirm whether any of the financing for "Planet Texas" is coming from a possible home video tie-in. This would seem likely, however, due to the fact that Kragen engineered an RCA/Columbia home video release for Richie's "All Night Long" in addition to the TV special, to help offset that clip's high costs.

Kragen says a number of other elements are being tied in to help promote the album, including a deal with Westwood One that will see the radio network tape the concert for a Memorial Day weekend syndicated broadcast. Also planned are screenings for snippets of "Planet Texas" on NBC's "The Tonight Show" (May 10) and "Today" (May 17) and various retail promotions being organized by Warner Bros.

JUSTICE DEPT OKS TIME-WARNER MERGER

(Continued from page 5)

recorded music assets at \$3.3 billion in 1989 and almost \$4 billion in 1990. The company's music publishing holdings were valued at \$900 million in 1989 and \$990 million in 1990.

Based on earnings and cash flow, the investment firm estimated that Time-Warner stock would trade up to \$130-\$140 in 1990.

In its discussion of the rationale behind the Time-Warner merger, the Mabon, Nugent report said, in part, "Warner's reasons for expansion go beyond the need to simply crack new markets. We think that Warner management is looking out to 1992 and seeing a world where domestic compact disk sales growth, a main impetus to the Record Group's growth, will show signs of a slowdown."

But the company still estimates a 17% compound annual growth rate for WCI's Recorded Music & Music Publishing group through 1990, fueled by the domestic CD market. Music publishing profits are estimated

to grow by 20% between 1988 and 1990.

The investment report does not break out prospective figures for a new Time-WCI home video division, which would combine four separate entities—Warner Home Video, HBO Video, Lorimar Home Video, and Cannon Home Video—under one roof. Such an estimate would be difficult, since the two companies do not delineate separate home video figures in their quarterly and annual balance sheets.

WCI senior VP Geoffrey Holmes declined comment on the Mabon, Nugent estimates, saying, "Whether they're going to be accurate, I don't know. We're now in registration with the Securities & Exchange Commission, so we can't make any estimates."

Assistance in preparing this story provided by Bill Holland in Washington.

HAVE ROYALTIES HURT IMPORTERS' BIZ?

(Continued from page 6)

tion and Harry Fox pressure," he says. And he notes that JEM Records, the defendant in the 1987 suit brought by T.B. Harms and supported by Fox, is now bankrupt.

Barry Kobrin, president of Important, which was primarily an importer in the early '80s, blames both the HFA move and the strong major label stance against parallel imports for his company's virtual abandonment of the import field. "Importing is a dirty word around here," he says. "We still import slightly, but we've lost the edge. Everything is domestic distribution now."

Despite the decline of the dollar, Kobrin adds, "We were able to sell [imported] records at \$7-\$8. The decline in our [import] business was due to the [mechanical] licensing and copyright infringement concerns."

Fox has tried to answer importers' complaints about double mechanical payments—one in the country of origin and the other in the U.S.—by negotiating reciprocal agreements with foreign mechanical rights societies. Both the U.K. and Scandinavian societies have entered such pacts, under which mechanicals are supposed to be collected only in the country of sale. Murphy says Fox also has a verbal "understanding" with GEMA and STEMRA, the West German and Dutch rights groups, and a written understanding with SACEM/SDRM in France.

In addition, he says, BIEM, the organization of European mechanical societies, supports such reciprocal pacts in principle.

But a veteran importer claims that "GEMA's not giving up the royalty." In the U.K., he adds, "we're getting somewhat of a rebate," but the difference between U.S. and U.K. me-

chanical rates on budget product is 85 cents per unit on a 20-track album.

Aside from double payments, importers criticize the Fox approach for the unwieldy, tedious paperwork it requires; for the length of time required to obtain all the licenses needed for an album, which can take up to a year; and for the upfront payments that are demanded from importers but not from domestic labels.

Retrak's Weiner, for instance, says his company is only importing catalog product that is being manufactured continuously abroad. With regard to imports of heavy metal records or overstocks of other current records, "the business is dead, because the logistics of dealing with Harry Fox are so cumbersome that you can't afford to do it if you're not going to have the record in your inventory for years to come," he says.

"We've deleted from our catalog any item we don't expect to sell at least 2,000 pieces of in a year, or 6,000-7,000 of in a three-year period," adds Weiner, "because the administration is too cumbersome."

Another problem faced by importers is that they must pay mechanicals on their product as soon as it clears customs. Domestic labels, in contrast, only pay those royalties when they ship records. As long as the product sits in their warehouses, it is royalty-free.

"If I make a bad buying mistake," says Weiner, "I have to absorb it rather than scrap it or cut it out. That means I can't take chances on new artists." He adds that that "hurts the record industry as a whole," since it was importers who helped break groups like Men At Work and the Stray Cats.

Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	110	110	9	DAVE GRUSIN GRP GR 9579 (9.98) (CD)	DAVE GRUSIN COLLECTION
(111)	128	128	5	HIROSHIMA EPIC OE 45022/E.P.A. (CD)	EAST
112	115	114	27	SIR MIX-A-LOT • NASTYMIX 70123 (8.98) (CD)	SWASS
(113)	137	153	3	EXTREME A&M SP 5238 (8.98) (CD)	EXTREME
114	100	100	12	MARTIKA COLUMBIA FC 44290 (CD)	MARTIKA
115	87	78	65	TAYLOR DAYNE ▲ ARISTA AL 8529 (9.98) (CD)	TELL IT TO MY HEART
(116)	126	126	5	ANIMOTION POLYDOR 837 314 1/POLYGRAM (CD)	ANIMOTION
117	86	82	20	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98) (CD)	GREATEST HITS
(118)	120	120	5	GARY MOORE VIRGIN 91066 (9.98) (CD)	AFTER THE WAR
(119)	147	164	3	SOUNDTRACK CYPRESS YL 90125/A&M (9.98) (CD)	DREAM A LITTLE DREAM
120	122	116	15	TODAY MOTOWN 6261 (8.98) (CD)	TODAY
(121)	135	148	29	ANTHRAX • MEGAFORCE/ISLAND 91004/ATLANTIC (9.98) (CD)	STATE OF EUPHORIA
122	97	97	20	THE WATERBOYS CHRYSALIS 41589 (CD)	FISHERMAN'S BLUES
123	104	98	76	INXS ▲³ ATLANTIC 81796 (9.98) (CD)	KICK
124	124	115	6	TNT MERCURY 836-777-1/POLYGRAM (CD)	INTUITION
125	108	96	45	VAN HALEN ▲³ WARNER BROS. 25732 (9.98) (CD)	OU812
126	123	111	32	MICHELLE SHOCKED MERCURY 834 924 1/POLYGRAM (CD)	SHORT SHARP SHOCKED
(127)	133	118	31	K.T. OSLIN • RCA 8369-1-R (8.98) (CD)	THIS WOMAN
128	112	109	42	STEVE WINWOOD ▲² VIRGIN 90946 (9.98) (CD)	ROLL WITH IT
129	111	91	22	JOE SATRIANI RELATIVITY 8265/IMPORTANT (6.98) (CD)	DREAMING # 11
130	117	124	86	DEBBIE GIBSON ▲³ ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
(131)	143	147	3	WENDY AND LISA COLUMBIA FC 44341 (CD)	FRUIT AT THE BOTTOM
132	119	90	21	CROSBY, STILLS, NASH & YOUNG ▲ ATLANTIC 81888 (9.98) (CD)	AMERICAN DREAM
133	129	108	23	HOUSE OF LORDS RCA/SIMMONS 8530-1-R/RCA (8.98) (CD)	HOUSE OF LORDS
(134)	141	141	5	BOY GEORGE VIRGIN 91022 (9.98) (CD)	HIGH HAT
(135)	138	138	6	ASHFORD & SIMPSON CAPITOL C1-46946 (9.98) (CD)	LOVE OR PHYSICAL
136	106	77	24	STEVE EARLE UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
137	109	101	8	GEORGE STRAIT MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
138	140	156	4	ALEX BUGNON ORPHEUS 75602/EMI (8.98) (CD)	LOVE SEASON
(139)	NEW ▶	1	THE JUDDS RCA 95951-R (9.98) (CD)	RIVER OF TIME	
140	142	146	5	GUADALCANAL DIARY ELEKTRA 60848 (9.98) (CD)	FLIP FLOP
(141)	150	135	35	THE JUDDS • RCA/CURB 8318-1-R/RCA (8.98) (CD)	GREATEST HITS
(142)	167	—	2	PHOEBE SNOW ELEKTRA 60852 (9.98) (CD)	SOMETHING REAL
143	127	127	5	DINO 4TH & B'WAY BWAY 4011/ISLAND (8.98) (CD)	24/7
(144)	170	194	3	SIREN MERCURY 836-776-1/POLYGRAM (CD)	ALL IS FORGIVEN
145	149	142	29	THE JEFF HEALEY BAND ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
146	131	103	10	BOB DYLAN & THE GRATEFUL DEAD COLUMBIA OC 45056 (CD)	DYLAN & THE DEAD
147	148	176	4	THE RADIATORS EPIC FE 44343/E.P.A. (CD)	ZIGZAGGING THROUGH GHOSTLAND
148	132	129	36	INFORMATION SOCIETY • TOMMY BOY TBLP 25691/REPRISE (8.98) (CD)	INFORMATION SOCIETY
149	118	95	13	RUSH • MERCURY 836 346-1/POLYGRAM (CD)	A SHOW OF HANDS
(150)	173	191	3	THE PROCLAIMERS CHRYSALIS 41668 (CD)	SUNSHINE ON LEITH
151	152	152	4	ROBYN HITCHCOCK 'N' THE EGYPTIANS A&M 5241 (8.98) (CD)	QUEEN ELVIS
152	153	154	32	BAD COMPANY ATLANTIC 81884 (9.98) (CD)	DANGEROUS AGE
(153)	162	151	7	M.O.D. MEGAFORCE MC 1360/CAROLINE (8.98) (CD)	GROSS MISCONDUCT
154	139	133	35	THE ESCAPE CLUB • ATLANTIC 81871 (9.98) (CD)	WILD, WILD WEST
(155)	168	180	4	ROSANNE CASH COLUMBIA OC 45054 (CD)	HITS 1979-1989

THIS WEEK	LAST WEEK	WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	134	121	83	MICHAEL JACKSON ▲⁶ EPIC OE 40600/E.P.A. (CD)	BAD
157	116	107	25	DURAN DURAN • CAPITOL C1-90958 (9.98) (CD)	BIG THING
(158)	174	161	41	ROBERT PALMER ▲ EMI 48057 (9.98) (CD)	HEAVY NOVA
159	161	165	4	DARK ANGEL COMBAT 8264/IMPORTANT (8.98) (CD)	LEAVE SCARS
160	155	144	53	D.J. JAZZY JEFF & THE FRESH PRINCE ▲² JIVE 1091-1-3/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
161	159	131	53	BOBBY MCFERRIN ▲ EMI E1 48059 (9.98) (CD)	SIMPLE PLEASURES
162	151	140	32	JANE'S ADDICTION WARNER BROS. 25727 (8.98) (CD)	NOTHING'S SHOCKING
163	158	143	50	AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
(164)	182	185	4	THE UNTOUCHABLES TWIST 72342/RESTLESS (8.98) (CD)	AGENT DOUBLE O SOUL
(165)	NEW ▶	1	FASTWAY GWR 75411/ENIGMA (8.98) (CD)	ON TARGET	
166	145	125	10	DAVID CROSBY A&M SP 5232 (8.98) (CD)	OH YES I CAN
167	144	136	19	THE PURSUIT OF HAPPINESS CHRYSALIS BFV 41675 (CD)	LOVE JUNK
168	157	171	30	ICE-T • SIRE 25765/WARNER BROS. (8.98) (CD)	POWER
169	176	168	97	GLORIA ESTEFAN & MIAMI SOUND MACHINE ▲² EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
170	172	172	3	SOUNDTRACK A&M SP 3915 (9.98) (CD)	BILL & TED'S EXCELLENT ADVENTURE
(171)	196	—	2	INDIGO GIRLS EPIC FE 45044/E.P.A. (CD)	INDIGO GIRLS
172	146	134	18	THEY MIGHT BE GIANTS BAR/NONE 72600/RESTLESS (8.98) (CD)	LINCOLN
173	177	160	21	AL JARREAU REPRISE 25778 (9.98) (CD)	HEART'S HORIZON
(174)	NEW ▶	1	THREE TIMES DOPE ARISTA AL 8571 (8.98) (CD)	ORIGINAL STYLIN'	
175	181	167	72	ORIGINAL LONDON CAST • POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
176	185	159	24	BARBRA STREISAND ▲ COLUMBIA 40880 (CD)	TILL I LOVED YOU
177	164	145	20	PINK FLOYD ▲ COLUMBIA PC2 44484 (CD)	DELICATE SOUND OF THUNDER
178	178	170	39	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
179	171	158	27	EDDIE MONEY COLUMBIA OC 44302 (CD)	NOTHING TO LOSE
180	175	175	5	LOVE AND MONEY MERCURY 836 498 1/POLYGRAM (CD)	STRANGE KIND OF LOVE
(181)	198	—	2	TOM TOM CLUB SIRE 25888/REPRISE (9.98) (CD)	BOOM BOOM CHI BOOM BOOM
(182)	197	—	2	YELLO MERCURY 836-426-1/POLYGRAM (CD)	FLAG
183	183	—	2	VARIOUS ARTISTS WINDHAM HILL WH 1082/A&M (9.98) (CD)	WINDHAM HILL SAMPLER
184	166	169	21	ROBBIE NEVIL EMI 48359 (9.98) (CD)	A PLACE LIKE THIS
185	156	139	42	CHICAGO ▲ REPRISE 25714 (9.98) (CD)	19
(186)	199	177	14	KING TEE CAPITOL C1-90544 (8.98) (CD)	ACT A FOOL
(187)	191	174	9	SWEET TEE PROFILE 1269 (8.98) (CD)	IT'S TEE TIME
(188)	195	181	27	OZZY OSBOURNE • CBS ASSOCIATED OZ 44245/E.P.A. (CD)	NO REST FOR THE WICKED
189	169	155	31	JOHN HIATT A&M SP 5206 (8.98) (CD)	SLOW TURNING
190	154	132	44	TONI CHILDS A&M SP 5175 (8.98) (CD)	UNION
191	165	149	21	JULIA FORDHAM VIRGIN 90955 (8.98) (CD)	JULIA FORDHAM
192	192	—	2	JOE SAMPLE WARNER BROS. 25781 (9.98) (CD)	SPELLBOUND
(193)	NEW ▶	1	DAVID BYRNE COMPILATION SIRE/FLY 25805/WARNER BROS. (9.98) (CD)	BRAZIL CLASSICS 1 BELEZA TROPICAL	
194	200	179	12	VIOLENT FEMMES SLASH 25819/WARNER BROS. (9.98) (CD)	3
(195)	NEW ▶	1	HELLOWEEN RCA 9709-1-R (6.98) (CD)	I WANT OUT	
(196)	NEW ▶	1	E.U. VIRGIN 91021 (9.98) (CD)	LIVIN' LARGE	
197	188	186	40	PUBLIC ENEMY • DEF JAM FC 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
198	189	182	100	RANDY TRAVIS ▲³ WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
199	179	157	75	JOE SATRIANI • RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
200	187	163	16	NEIL DIAMOND • COLUMBIA OC 45025 (CD)	THE BEST YEARS OF OUR LIVES

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

Paula Abdul 9	Cowboy Junkies 31	Extreme 113	Information Society 148	George Michael 84	R.E.M. 20	Working Girl 47	Midge Ure 102
Alabama 87	Crosby, Stills, Nash & Young 132	Fastway 165	INXS 123	Mike + The Mechanics 17	The Radiators 147	Stevie B 77	Van Halen 125
Animotion 116	David Crosby 166	Fine Young Cannibals 5	Michael Jackson 156	Milli Vanilli 13	Bonnie Raitt 65	Luther Vandross 72	Various Artists
Anthrax 121	D.J. Jazzy Jeff/Fresh Prince 160	The Fixx 86	Jane's Addiction 162	Eddie Money 179	Ratt 108	George Strait 137	Windham Hill Sampler 183
Ashford & Simpson 135	Dark Angel 159	Fleetwood Mac 117	Al Jarreau 173	Gary Moore 118	Chris Rea 92	Barbra Streisand 176	Violent Femmes 194
Rick Astley 58	Taylor Dayne 115	Lita Ford 90	Howard Jones 82	N.W.A. 37	Lou Reed 43	Al B. Sure! 163	Vixen 50
Bad Company 152	De La Soul 74	Julia Fordham 191	Journey 54	Robbie Nevil 184	The Replacements 70	Surface 91	Andreas Vollenweider 73
Anita Baker 29	The Dead Milkmen 101	Samantha Fox 61	Journey 54	The Neville Brothers 99	Roxette 95	Sweet Tee 187	
Bangles 15	Def Leppard 18	Kenny G 35	The Judds 141, 139	New Edition 63	Rush 149	Sweet Sensation 71	
Rob Base & D.J. E-Z Rock 69	Depeche Mode 45	Debbie Gibson 3, 130	K-9 Posse 98	New Kids On The Block 8	Sa-Fire 81	TNT 124	W.A.S.P. 64
Basia 94	Neil Diamond 200	Gipsy Kings 57	Kid 'N Play 100	New Order 51	Joe Sample 192	Take 6 78	Warrant 38
Bon Jovi 16	Dino 143	Dave Grusin 110	King Tee 186	Roy Orbison 7	Joe Satriani 129, 199	Tesla 33	Was (Not Was) 49
Boy George 134	Duran Duran 157	Guadalcanal Diary 140	Kiss 105	Original London Cast 175	Michelle Shocked 126	They Might Be Giants 172	The Waterboys 122
The Boys 59	Bob Dylan/Grateful Dead 146	Guns N' Roses 12, 6	Kix 104	Ozzy Osbourne 188	Simply Red 55	Thirty Eight Special 85	Jody Watley 30
Breathe 88	E.U. 196	Guy 34	Julian Lennon 93	K.T. Oslin 127	Sir Mix-A-Lot 112	Three Times Dope 174	Wendy And Lisa 131
Eddie Brickett & New Bohemians 23	Steve Earle 136	M.C. Hammer 48	Living Colour 11	The Outfield 76	Siren 144	Tiffany 40	White Lion 107
Bobby Brown 4	Sheena Easton 67	The Jeff Healey Band 145	Love And Money 180	Robert Palmer 158	Skid Row 19	Tanita Tikaram 68	Hank Williams, Jr. 66
Alex Bugnon 138	Eazy-E 46	Helloween 195	Lyle Lovett 62	The Pasadenas 89	Slick Rick 60	Today 120	Vanessa Williams 39
Bulletboys 56	Enya 25	John Hiatt 189	M.O.D. 153	Pink Floyd 177	Phoebes Snow 142	Tom Tom Club 181	BeBe & CeCe Winans 103
David Byrne Compilation 193	Erasure 106	Hiroshima 111	Madonna 1	Poison 24	SOUNDTRACKS	Too Short 2	Winger 28
Rosanne Cash 155	The Escape Club 154	Robyn Hitchcock/Egyptians 151	Martika 114	Public Enemy 197	Beaches 14	Traveling Wilburys 10	Steve Winwood 128
Tracy Chapman 42	Gloria Estefan/MSM 169	House Of Lords 133	Bobby McFerrin 161	The Pursuit Of Happiness 167	Bill & Ted's/Adventure 170	Randy Travis 198, 178	
Chicago 185	Deon Estus 97	Ice-T 168	Malicca 22	Queensryche 75	Cocktail 80	U2 53	XTC 44
Toni Childs 190	Melissa Etheridge 27	Indigo Girls 171	Metal Church 96		Dirty Dancing 109	The Untouchables 164	Yello 182
Cinderella 52	Exodus 83				Dream A Little Dream 119		
Elvis Costello 32					Rain Man 36		

Lights Out On N.Y. Nightlife?

Clubs Protest Zoning Proposals

BY CAROL COOPER

NEW YORK Proposed revisions in city zoning laws here are being met with opposition by club and cabaret owners who say the changes would mean "slow death" for their businesses. The club owners also claim the city is threatening their businesses through increased enforcement of existing regulations.

The New York City Planning Commission is considering zoning changes that would restrict new dance clubs to weeknight closing times of 12:30 a.m. and weekend closing times of 2:30 a.m. Also under consideration are regulations that would require a minimum processing period of six months to a year for new dance hall permits, with the applications subject to review after three years.

No date has been set by the commission for a vote on the proposals.

The new restrictions would make opening a new nightclub virtually impossible, according to the New York Cabaret Assn., a group of nightclub/cabaret owners and promoters. The group includes such prominent players as Tunnel, the Ritz, and the Village Gate.

According to a position paper released by the association, "The adoption of the proposed zoning changes would result in the slow death of [the nightclub/cabaret] industry and would be a disaster for

establishments that feature dance music."

Association attorney Robert Bookman says the organization hopes to sit down with the city administration and ask them to rethink their proposals.

"We also intend to form a very broad-based coalition in the next few weeks, including the recording industry and other members of the entertainment field who are interested in a nonregulatory environment and who understand the dangers of the city getting involved in picking a choosing which kinds of entertainment can be offered in New York."

The organization is also asking interested parties to write or phone Deputy Mayor Robert Esnard, who is responsible for coordinating the proposed zoning laws. Bookman contends Esnard will be a key in converting "other anti-disco forces" within the planning commission.

The association also intends to address what its members perceive as the stringent enforcement of noise ordinances, building codes, and public safety rules by city inspectors over the last two years.

"It's interesting to realize who the investigatory Disco Task Force operating out of Midtown Enforcement is, because that indicates exactly what the city administration thinks of nightclubs," Bookman says. "It's the people and tactics the city used to shut down massage parlors."

Madison Square To Book The Beacon

BY MELINDA NEWMAN

NEW YORK Although Babylon Enterprises, operator of the Beacon Theater here, is still interested in converting the venue into a disco, it has signed a three-year deal for Madison Square Garden Enterprises to serve as a booking and marketing consultant for the 2,711-seat hall.

The decision marks the second time in as many weeks that a Manhattan building has been awarded a contract to present shows at another venue. Last week, Radio City Music Hall Presentations won a three-year contract to book the New York City-owned Pier 84, an 8,000-seat outdoor facility (Billboard, April 15).

"Our goal is to bring a wide spectrum of events to the Beacon," says Barry Mendelson, executive VP of MSGE. "The theater has about 140 events a year. We'd like to add no less than 50 additional event days."

In addition to the usual range of musical shows, Mendelson plans to book family shows, sporting events, and ethnic presentations into the facility. When MSGE's Felt Forum closes this summer for a two-year renovation, the boxing department will move to the Beacon, he adds.

The first presentation under the new arrangement will be a limited engagement of "Elvis: A Rockin' Remembrance," which MSGE will co-produce. The musical retrospective is set to play 31 performances at the Beacon from June 6-30.

Despite the link with MSGE, Babylon is continuing its appeal of a N.Y. State Supreme Court decision to keep the building a concert facility. Three years ago, Babylon got the approval of the N.Y. Landmarks Commission to convert the 60-year-old theater into a disco. However, the opposing wishes of the Save The Beacon Committee prevailed in court.

According to Babylon attorney Gene Wolkoff, the agreement with MSGE does not mean that the disco idea has been abandoned; rather, "it just means that we've accepted the realities of litigation in New York. We expect that if we're successful, the Save The Beacon Committee will take a further appeal; that'll mean at least another year. And if we're unsuccessful with our appeal, then that's the end of the ballgame."

Though MSGE will be "extremely pro-active" in promoting music dates, Mendelson stresses that the

building remains open to other promoters who have frequently used the hall, including John Scher's Monarch Entertainment Bureau and Ron Delsener, both of whom also present shows at the Garden.

"I wasn't told that Madison Square Garden was pursuing one-nighters for the Beacon," Scher says. "In fact, over the past year, MSG management has continuously taken the position that they aren't interested in that, but that they did feel there were some areas of the musical scale that were underpromoted, such as ethnic shows. But if they are competing for one-nighters, it's a free country."

"Barry [Mendelson] and the Garden are interested in increasing their business; I don't have any problem with that," Delsener says. "It probably won't affect a lot of the acts who have already built a loyalty with me or John."

"If there's the opportunity to do one-nighters in the contemporary music field, we'll be very aggressive to ensure that they play the Beacon," assures Mendelson. "But everybody is welcome to do the same thing. Our primary goal is to make sure the Beacon is utilized."



(Continued from page 88)

two-day stand by the **Grateful Dead**, resulting in 23 arrests. **J. Paul Martha**, president of the Civic Arena, says most of those arrested were nabbed for trying to sneak into the building.

HAPPY COINCIDENCES: **James M. Frische**, president of **Digital Disc Corp.**, is the recipient of a 1989 Distinguished Engineering Alumni Award from Purdue Univ. Three weeks after the Friday (21) presentation, Frische's son David will receive a master's degree in industrial engineering from the university, some 24 years after his dad received the same degree.

FLORIDA SHUFFLE: At a time when many music chains are invading Florida, **Western Merchandisers** is retreating from the state. Wheels are in motion for Durham, N.C.-based **The Record Bar** to land the five **Hasting's** stores that Western has there. The sale will boost the Bar's Florida store count to 29.

THE MUSIC OF THE WORLD: **Cinedisc**, the movie music arm of Atlanta-based **Intersound International**, is marketing a CD and cassette version of music from the six-hour miniseries "Around The World In 80 Days." Said to be one of the first music tracks recorded live on DAT, its release coincides with the NBC telecast April 16-18.

THE FIRST DIGITAL studio in the Soviet Union has been installed at the prestigious Moscow Conservatory by California-based **Mobile Fidelity** as part of Art and Electronics, the U.S.-Soviet recording venture (Billboard, April 15). Formally announcing Art and Electronics at a New York press conference April 11, Mobile Fidelity president **Herbert Belkin** presented the label's first three releases—"Bach Partitas" by Soviet violinist **Sergei Stadler**; a sampler of Soviet avant-garde music; and a collection of Armenian folk music that will benefit Armenian earthquake victims.

POLICE IN NASHVILLE are investigating the possibility that the March 9 murder of Cash Box chart compiler **Kevin Hughes** was music related. Nashville police official **John Ross** has been quoted as saying the department is probing rumors that Hughes was killed either for tampering or refusing to tamper with his magazine's country charts. Hughes was shot while walking on Music Row with **Evergreen Records** artist **Sammy Sadler**, who was wounded in the assault.

LIVE DEAL: **LIVE Entertainment** confirms the signing of a definitive agreement to buy **BeckZack Corp.**,

the company that owns 81-store **Strawberries Records, Tapes & Compact Discs**. The two parties had signed a letter of intent in January; the deal is now expected to close in early June. **LIVE** will dole out \$40.5 million in cash to land 96% of the chain; the other 4% will be held by senior **Strawberries** officers.

TAKING STOCK: **Blockbuster Entertainment Corp.**, moving to reduce volatility in the trading of its stock and woo big investors, has applied for the listing of its shares on the New York Stock Exchange. The company has been a NASDAQ National Market issue since 1986. Senior analyst **Craig Bibb** at Prudential-Bache Securities says **Blockbuster's** move will eliminate "erratic price changes" in the stock. Shares have traded at a 52-week range from \$8.63-\$29.75, closing recently at \$28.75. **Blockbuster** says a Big Board listing would "increase the visibility of the company to worldwide institutional and individual investors."

LABOR WATCH: A New York State labor law making performing arts workers employees, rather than independent contractors, and the purchaser of the talent the employer, passed the state Senate and Assembly, April 5. **Sen. James Lack** explains that when no one assumes the role of employer, workers are denied the right to representation by labor organizations, and thereby the right to receive standardized wages and fringe benefits. **John Glasel**, president of **American Federation of Musicians' Local 802** says the law will only affect employers whose businesses gross less than \$50,000 a year—any greater amount comes under federal law.

A SUIT FILED April 12 by the **Video Software Dealers Assn.** and the **Motion Picture Assn. Of America** in U.S. District Court in Nashville challenges the constitutionality of a Tennessee statute that incorporates MPAA's ratings guidelines into law. Both organizations support voluntary enforcement of the ratings system, but argue that state-mandated enforcement is unconstitutional because the issuance of an R or X rating is not a judicial determination of obscenity by a court of law.

BOSTON BOUND? **Bob Brooks** is out as production director of album **WJFK** Washington, D.C., and is believed headed to **WBOS** Boston along with weekender **Kevin Malvey**. Brooks and Malvey were PD and morning man, respectively, when **WJFK** was adult alternative **WBMW**, sparking rumors that **WBOS** will adopt a similar format, using a number of former staffers from format pioneer **KINK** Portland, Ore.

Warwick Group Sponsors 2nd AIDS Benefit Weekend

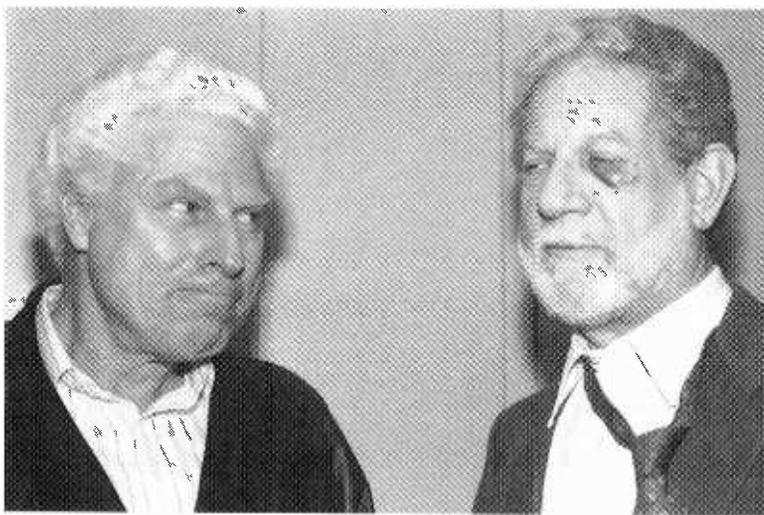
NEW YORK The Warwick Foundation, a nonprofit group founded by singer **Dionne Warwick**, is sponsoring its second annual AIDS Benefit Gala Weekend here June 8-11. Proceeds from the weekend—called "That's What Friends Are For"—will benefit the foundation and its new pediatric AIDS program.

AIDS education and awareness will be the focal point during the four days of symposiums, workshops, receptions, and showcases. Highlights include a Gala Education Dinner aboard the aircraft carrier **U.S.S. Intrepid** to be chaired by **Barbara Sinatra**; the dedication of the first **Variety/Warwick House**, a home designed for the care of children and

babies who are HIV positive or have AIDS; and a concert at **Avery Fisher Hall** with **Lena Horne**, **Johnny Mathis**, **Patti LaBelle**, **Luther Vandross**, and **Manhattan Transfer**. In addition, a symposium featuring leading AIDS experts and education workshops will be conducted in all five New York boroughs.

The weekend will conclude with an evening of comedy, cabaret shows, and artist showcases in seven of the city's hottest nightspots. The evening is co-produced with the New York-based nonprofit organization **24 Hours for Life**, which has named **Gladys Knight** as its honorary chairperson for the special evening. **BILL COLEMAN**





Flesh Wound. Taking a decidedly two-fisted approach to the music business, Bud Prager, left, leaves Atlantic vice chairman Sheldon Vogel black-and-blue after "an amicable chat" about new label signee Flesh + Blood, which is managed by Prager. Flesh + Blood's debut album is titled "Dead, White & Blue."

EXECUTIVE TURNTABLE

RECORD COMPANIES. PolyGram Records in New York makes the following appointments: **Holly Browde**, VP, business affairs; **Greg Peck**, VP, A&R, urban music; **Miny Durando**, personnel director; **Ken Walsh**, director, budgets and operational analysis; and **Caroline Sealy**, compensation manager. Browde was director of business affairs for the label; Peck was VP of black music promotion and A&R for Island Records; Durando was personnel manager; Walsh was director of financial planning; and Sealy was in compensation, all for the label. PolyGram promotes **Michelle Smith** to manager, advertising services. She was creative services administrator for the label.

Mark Jackson is appointed VP, finance and control, for EMI Music Worldwide in New York. He was chief operating officer for the Yankelovich, Clancy, Shulman subsidiary of Saatchi & Saatchi Holdings USA.

Atco Records in New York names **Matt Pollack** director, national album promotion, and **Jim Coffman** director, marketing. They were, respectively, director of national album promotion for Relativity Records and director of marketing for music consulting firm Contemporary Communications Corp.



BROWDE



PECK



JACKSON



SMITH

Chrysalis Records in New York appoints **Danny Keaton** and promotes **Paul Burton** to directors, East Coast A&R. They were, respectively, director of talent acquisitions and development for SBK Songs, and manager of East Coast A&R for the label.

Basil Marshall is promoted to national product director, jazz and contemporary music, for RCA Records in New York. He was in sales, product management and R&B promotion for the label.

Elektra Records in New York promotes **Jim Cortez** to director, Northeast regional album promotion, and **Beau Siegel** to manager, Midwest regional promotion & marketing, in the Minneapolis office. They were, respectively, Detroit promotion and marketing manager, and Minneapolis promotion & marketing manager, both for the label.

Hugh Surratt is named to national album rock promotion for Geffen Records in Los Angeles. He was national director, album promotion, for RCA Records.

Arista Records in New York promotes **Jonathan Grevatt** to associate director, East Coast publicity; appoints **Kevin Raimond** local marketing manager, New England; and promotes **Ashleigh Sanford** to publicity coordinator. Grevatt was manager of tour publicity; Raimond was an intern; and Sanford was administrative assistant to the VP of sales, all for the label.

Mary Timmons is promoted to manager, media relations, and **Daryl Musgrove** is appointed manager, special markets, black music, for Atlantic Records in New York. They were, respectively, coordinator of media relations for the label, and a partner in marketing and promotion firm Expertz.

DISTRIBUTION/RETAILING. **Paul Smith** is named president for CBS Records Distribution in New York. He was senior VP/GM of marketing for CBS Records (story, page 88).

Arrow Distributing Co. in Cleveland promotes **Jim Freeman** to executive VP, administration, and names **Bob Pollack** VP, distribution. They were, respectively, VP of distribution for the company and director of corporate distribution for Revco Drug.

Nate Wolk is named national accounts manager for CEMA Distribution in Minneapolis. He was regional sales director for Intersound Records.

Warner/Elektra/Atlantic Corp. in Chicago promotes **Denny Schone** to regional branch manager. He was regional sales manager for the company.

•VIDEO PEOPLE on the move, see page 62

CDs Making Some Inroads Into The Children's Market

BY MELINDA NEWMAN

NEW YORK Although the children's record market is still overwhelmingly cassette driven, CDs are having an impact on some labels' sales.

The record companies seeing an increase in CD sales are those with product that appeals to adults as well as children, such as Walt Disney Records. The company is running a spring CD promotion highlighting seven titles available only in that configuration.

"We don't see these as being simply for children," says Shelley Miles, label VP. "In fact, we're working on having them positioned in stores in CD bins, not in children's bins. We created special areas for them."

On the opposite end of the spectrum are such children's record labels as AA Wonderland and Sesame Street Records, whose releases are strictly for youngsters. Some of these companies don't even release titles on CD.

Even companies with strong CD sales concede that several factors have to change for that configuration to gain more ground in the children's market.

First is the simple fact that only 12%-15% of U.S. households have CD players. And parents are reluctant to let their children play with their new toy.

Secondly, most cars are equipped with cassette players, not CD units, so parents can only bring cassettes to entertain the kids on vacation.

Other obstacles to the growth of the market include the lack of child-oriented CD players and the high cost of CDs compared with other product. For example, Disney's "Oliver & Co." soundtrack is \$8.98 on cassette, but \$14.98 on CD at Camelot Records. Even product designed specifically for children is high-priced—"Sesame Street's Greatest Hits" album, for instance, is \$5.98 on cassette, \$9.98 on CD.

Despite the obstacles, Alfred Martino, East Coast sales manager for PPI, parent company of Peter Pan Records, says 40% of that line's sales are CDs, up from 20% two years ago. "I think the whole children's products market is moving toward CDs because they're so popular with everyone," he says. Peter Pan's children's CDs are priced between \$7 and \$8, compared with \$13-\$14 for front-line adult product.

As CD sales rise, LP sales fall, Martino says. Few Peter Pan products are available on vinyl anymore

and no new product will come out on LP.

Similarly, Windham Hill Records, whose Storybook Classics line registers 25% of its sales in CDs, is phasing out LPs. "Three Little Pigs And Billy Goat's Gruff," due May 16, narrated by Holly Hunter, will be the first of the 12 records in the children's fairy-tale series not available in LP configuration.

Larry Hayes, Windham Hill's VP of marketing, thinks his record company's high percentage of children's CD sales is related to the fact that 50% of the new age label's overall sales are CDs. "People see the Storybook Classics line as a Windham Hill product and are already used to buying our CDs," he says.

However, until the price of CD hardware drops to the point where parents are comfortable with children handling the machines, most companies are not so quick to herald the LP's demise or the CD's ascent. Although Sony last year introduced a portable CD player aimed at children, its price tag of \$199 seems expensive for many parents, especially compared with the prices of children's turntables and cassette players (Billboard, Oct. 8).

"The market has to be hardware driven," says Mark Jaffe, A&M's director of children's marketing. "The CD is a better configuration, but the hardware has to be as accessible as the cassette player."

Jaffe says CDs account for only 5% of A&M's children's product sales. The CDs are generally priced below the superstar tier, except for its best-selling bargain Raffi CD, which combines two titles on one CD.

Although LPs also account for just 5% of children's product sales, A&M has no plans to abandon vinyl. "We're committed to LPs for children because the educational market is still 60%-80% LP driven," Jaffe says. "We're not even entering discussion of phasing out LPs."

Similarly, Al Berger, VP of sales and marketing for AA Wonderland/Mr. Cassette, sees LPs—which constitute 20% of the label's sales—as vital for toy store and school accounts.

Berger feels it is "a little premature to release children's CDs," but he does not discount the CD's potential. "Two years ago, you had around five companies producing the cassette and book sets; now you have 35. Today you have maybe five companies producing children's CDs. In a few years that could see the same amazing growth."

SMITH NAMED PRESIDENT OF CBS DISTRIBUTING

(Continued from page 88)

branch distribution Tom McGuinness was named senior VP of marketing, while former Columbia VP of sales Danny Yarbrough was brought into the distribution unit as senior VP of sales and distribution.

"We restructured the whole core area to make it better fit the talents of the executives who we put in those roles," says Smith. McGuinness, he explains, will "develop our programs and review our policies, our pricing, our sales planning, even how we structure incentives for our people."

Of Yarbrough, whose experience includes stints at five different CBS

branches, Smith says, "Nobody can be better prepared to run the field." Branch managers and sales managers at the nine CBS branches report to Yarbrough. The various label sales directors continue to report to VP of sales John Kotecki.

Smith joined CBS in 1958. After being named New York branch manager in 1970, he quickly rose through the ranks, becoming Northeast regional sales director in 1972, VP of sales and distribution in 1974, and VP of marketing and branch distribution in 1975. He was named senior VP/GM of marketing and sales in 1978.

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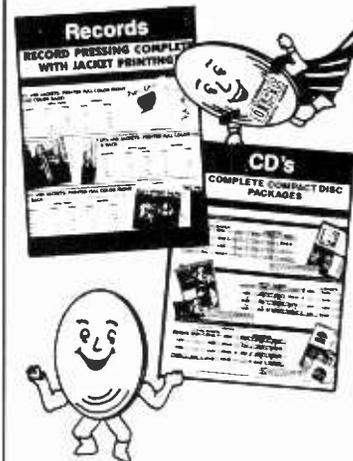
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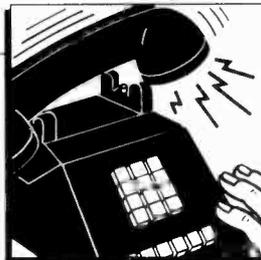
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INSIDE TRACK



Edited by Irv Lichtman

U.S. STUDY ON HOME TAPING: The federal Office of Technology Assessment, after 13 months of research, has completed a voluminous study of the impact of audio home taping on the marketplace—the first such survey in nearly a decade. The agency is circulating a draft to officials of affected copyright industries for suggestions before delivering it to a congressional panel for changes and final approval.

A BIG ONE: CBS Records, which has adamantly resisted contributing material to the Personics in-store custom tape service, will be represented in the next Personics catalog. Selections from the CBS labels will be confined to songs from catalog titles. Track also hears that John Scales, a regional manager for Blockbuster Video, is leaving the chain to join the Personics team.

THE BIG 'B' GETS BIGGER: BMG Music, the music holdings of Bertelsmann AG, the German media giant (\$6 billion-plus in annual revenues), is contributing nicely to the company's overall fiscal year, ending June 30. Mark Woessner, president and CEO, told bankers and journalists April 6 in Hamburg, West Germany, that all major divisions of the company are contributing to bigger-than-expected profits and revenues.

THE BEST HAS COME: Atlantic Records reports that it has just completed the best first quarter in its 41-year history. Without elaborating on dollars-and-cents figures, the label claims an industrywide record of 25 RIAA gold, platinum, and multiplatinum certifications—37 if distributed labels are counted in. The certs belong to such acts as Phil Collins, the Escape Club, Debbie Gibson, J.J. Fad, Levert, Bad Company, the "Buster" soundtrack, Bette Midler, Mike + the Mechanics, RATT, Skid Row, Winger, Crosby, Stills & Nash, White Lion, and INXS.

MAGGIE MOVES: The Nashville Songwriters Assn. International bumps longtime executive director Maggie Cavendish to director emeritus May 1. She will be succeeded by Pat Huber, a former music teacher and songwriter for Tree.

WHILE HE HAS RECENTLY denied seeking a new affiliation, Phil Quartararo, senior VP of marketing and promotion at Virgin Records, is likely to move on to Epic Records if he can get out of his contract. Track hears he was in London recently trying to make such an arrangement with Virgin boss Richard Branson.

BEAT THIS: Ringo Starr may be heading out on the road for his first solo tour. Track has learned that promoter David Fishof is working out details of the show, which would feature Ringo on drums leading an all-star band of Joe Walsh and Peter Frampton on guitars, Jack Bruce on bass, Billy Preston on keyboards, and Clarence Clemons on sax. Pepsi is said to be considering sponsorship of the tour.

IN WHAT IS VIEWED AS A PRELUDE to widespread staff changes, Frans de Wit, managing director of EMI Music Publishing in the U.K., is leaving the company, effective June 15. Speculation is that his successor will be Peter Reichardt, who ran SBK Songs before its buyout by Thorn-EMI.

ENTER: VH-1's new director of marketing is Bo Overlock, most recently VP at Scali, McCabe, Sloves handling the Hertz and Nikon accounts... Chrysalis has confirmed that Tom Gorman is replacing Daniel Glass as VP of promotion. Gorman was VP of pop promotion at Capitol; Glass will hold the same post at the new SBK Records, as reported earlier in Track.

EXIT: Arthur Spivak, associated for the past 2½ years with Los Angeles-based management firm DeMann Entertainment, has left the company. Spivak, who was responsible for day-to-day management of such acts as Peter Cetera, the Smithereens, the Toll, and Little Steven, as well as Paul Reiser of TV's "My Two Dads," says he is working out of Borman/Steinberg Entertainment at 9220 Sunset Blvd. in L.A.

EXIT II: Gail Brusewitz is out as national director of dance promotion at Columbia Records. Brusewitz, who had been with the label for more than a decade, appears to be the first casualty of the new Don Ienner regime. According to printed reports, Columbia's new dance promotion director will be Phil Jurman, who resigned from a similar position at Arista two weeks before Ienner's departure from that label.

LIVELY CROWD: About 15,000 unticketed fans showed up outside Pittsburgh's Civic Arena for a recent
(Continued on page 86)

Smith Named President, CBS Distribution

BY GEOFF MAYFIELD

NEW YORK In the year that marks his 30th anniversary with CBS Records, Paul Smith finally has a title that genuinely reflects his stature within the organization. On April 10, the longtime senior VP/GM of marketing and sales was named president of CBS Records Distribution.

Smith's promotion had been anticipated and completes the triumvirate of CBS appointments in which Dave Glew and Donnie Ienner were made presidents of Epic/Portrait/CBS Associated Labels and Columbia, respectively.

"The job isn't that much different than it was in the past in terms of areas of responsibility, but it's different—greatly different—because of the players, the people who I'm dealing with who are relatively new to the company," says Smith, referring to the restructuring that has occurred in the year since CBS Records Inc. president Walter Yetnikoff brought in Tommy Mottola as president of CBS Records' domestic division.

"Tommy and Dave and Donnie, all being relatively new to the company, are bringing to it a sense of vitality and aggressiveness that really hasn't

been here before; a desire to do things not only quickly, but right," Smith says.

"And artist development, which has always been talked about in all of our meetings and conventions over the many years that I have been here, is more of a reality today than I've ever sensed before. I mean, [there is] a real need to make careers, not just records and not just projects, but to develop an artist's career along the way."

Smith has seen several administrations come and go, including those of Clive Davis, Bruce Lundvall, and Al Teller. He describes Mottola's executive crew as CBS Records' "best ever."

Says Smith, "In fairness to the past regimes, this team has more freedom and flexibility because of the new association. We're no longer married to CBS where it was restrictive with hard and fast rules about everything. The shackles are gone."

Although he has had "very few dealings" with new CBS parent Sony, Smith says the new owner has "apparently given Walter [Yetnikoff] the way to run the company the way he thinks it's best run. It's paying off in attitude and the kind of people that he's attracting to the company. I

don't think you would have seen a Glew or an Ienner brought in here under the old regime."

When owned by the CBS conglomerate, all major policies were subject to review by the CBS board. Under Sony's stewardship, the record company can move quickly. For example, Smith thinks it would have taken much longer for CBS to enact the trendsetting CD cost cuts that it rolled out last year if it had still been held by its original parent. "It's not, 'Let's talk to 85 people' or 'Let's take it up to the CBS board' anymore."

Smith credits much of the streamlined process to Mel Ilberman, who was hired early on by Mottola as VP and assistant to the president. "It's a lot easier to get things done than it was before, because it's just the three of us [Smith, Glew, and Ienner], and if necessary, we talk to Tommy—and boom!—we do it."

In his newly created post, Smith will oversee the CBS Records distribution network, the core marketing organization, and CBS Records Special Products. While the cast of players under Smith remains a familiar team, the distribution wing was recently reshaped (Billboard, March 25). Longtime VP of marketing and
(Continued on page 87)

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