

# Billboard

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NEWSPAPER

**Heavy Metal & Hard Rock**  
'89  
Follows page 54

VOLUME 101 NO. 18

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

May 6, 1989/\$3.95 (U.S.), \$5 (CAN.), £3.50 (U.K.)

## More Bloodletting In Store For Video Distributors?

This story was prepared by Al Stewart in New York and Jim McCullough in Los Angeles.

NEW YORK Distributors are wondering whether more bombshells await them this year when they sit down with key suppliers at the annual National Assn. of Video Distributors convention, opening Wednesday (3) near Palm Springs, Calif.

Even as many distributors assert that recent changes in their ranks—

chiefly cutbacks by suppliers—do not necessarily portend more turmoil, executives at all levels of the business privately predict that the bloodletting is not over.

Flux in the ranks of middlemen is expected to top the agenda at this year's four-day meet, as evidenced by such recent events as an HBO Video wholesaler paring (Billboard, March 4) and Ingram Video's takeover of rival distributor Metro Video (Billboard, April 8). In little over a year, five major suppliers have dropped a portion of their distribution base, while others have indicated a greater willingness to ship directly to the large chains.

"Quite frankly, I don't think we've seen the end of distribution changes," says NAVD president (Continued on page 91)

## Promo Execs See New Avenue To Break Records Labels Praise Rockin' Top 40s

This story was prepared by Sean Ross and Ken Terry.

NEW YORK Pop promotion executives at record labels say the fractionalization of the top 40 format—especially the proliferation of album rock/top 40 hybrids—has created more, not fewer, opportunities to break records. While they do not want to see rock product dominate the format to the exclusion of other musical genres, label reps say "rock 40s" have made it easier to break rock records and even made album rock outlets more receptive to current songs.

The label enthusiasm for such rock 40 outlets as KXXR Kansas City, Mo., WDFX Detroit, and the new, much-heralded KQLZ "Pirate

Radio" Los Angeles indicates that such stations will continue to be treated as part of the top 40 community. And their exclusion of most urban and dance crossovers is a moot point with labels—at least for now—because of their other benefits.

Al Cafaro, GM of A&M Records, notes that the advent of rock 40—whose population is currently estimated at 20-30 major outlets—"enables you to build into your plan an attack which doesn't depend solely on the reception at [album] radio, which is a difficult way to promote new music."

Similarly, Virgin VP of field promotion Michael Plen is among several promotion executives who praise rock 40 for giving rock prod-

uct more frequent exposure than its album rock counterparts. "The thing these stations have going for them is their rotations. They can rotate something quick enough to determine whether or not it is a hit."

The label reps also feel rock 40s will broaden the definition of what is playable on mainstream top 40. Elektra VP of pop promotion Rick Alden says, "A year ago, you never (Continued on page 90)

## Vestron Decides To Quit Video Retail Venture

BY GEOFF MAYFIELD

NEW YORK Vestron Inc. has decided it would rather make movies than stores and has put the for-sale sign on its retail subsidiary, Cincinnati-based The Video Store.

The decision comes after a two-year test drive during which Vestron swelled the pioneering web from 14 stores to 81 stores, and two months after chain founder Jack Messer made his exit from the company.

John Eastburn, Vestron VP of corporate development, says the decision to sell the web is a "further sign that Vestron is concentrating on the movie business. We're a movie company, and maybe not the best retailers in the world."

Vestron has been losing money on the chain, in large part due to the start-up costs associated with its many new stores. Vestron's 1988 10K statement reported that the web posted a net loss of approximately \$5 million on \$14 million in sales.

(Continued on page 96)

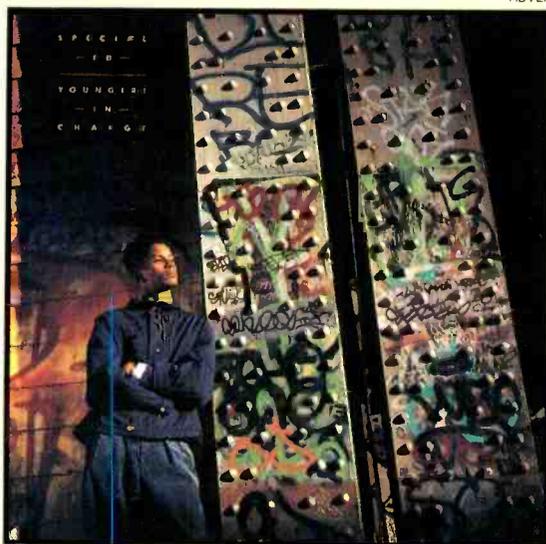
## Government Study Confirms Losses To Home Taping

BY BILL HOLLAND

WASHINGTON The record industry is losing \$1 billion-\$2 billion annually due to home taping, according to a draft of the initial U.S. government study of the subject. If this figure is included in the final report of the Congressional Office of Technology Assessment, it will be the first official confirmation of the record industry's claims.

Another key finding of the draft report, according to sources who have seen it, is that 40% of Americans age 10 and over copy prerecorded music at home, twice the percentage of a decade ago.

(Continued on page 91)



Idolized by the public, praised by the critics! Sixteen year old rapper Special Ed's hot-selling debut LP "YOUNGEST IN CHARGE" (PRO-1270) "sports enough style and flair to make older rappers put down their mikes" (Billboard). The entire album is "already catching fire" (CMJ). "It's obvious we have a strong new talent" (DMR). Catch the debut single and video "I Got It Made" (PRO-7245) on Profile Records, Cassettes and CD's.



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**AUDIO & VIDEO FOR RADIO**  
MAY '89  
Follows page 74



# ROCK, RHYTHM & BLUES

What Would It Take To Get These Ten Fabulous Songs On One Album? See The Back Cover!

- THE MANHATTAN TRANSFER "I Wanna Be Your Girl"
- ELTON JOHN "I'm Ready"
- RANDY TRAVIS "It's Just A Matter Of Time"
- RICK JAMES "This Magic Moment"/"Dance With Me"
- POINTER SISTERS "Mr. Lee"
- MICHAEL McDONALD "For Your Precious Love"
- CHRISTINE McVIE & FRIENDS "Roll With Me Henry"
- CHAKA KHAN "Fever"
- EL DeBARGE "Goodnight My Love"
- HOWARD HEWETT "The Ten Commandments Of Love"

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# TOM PETTY

## THE VIDEO... TOM PETTY and the HEARTBREAKERS

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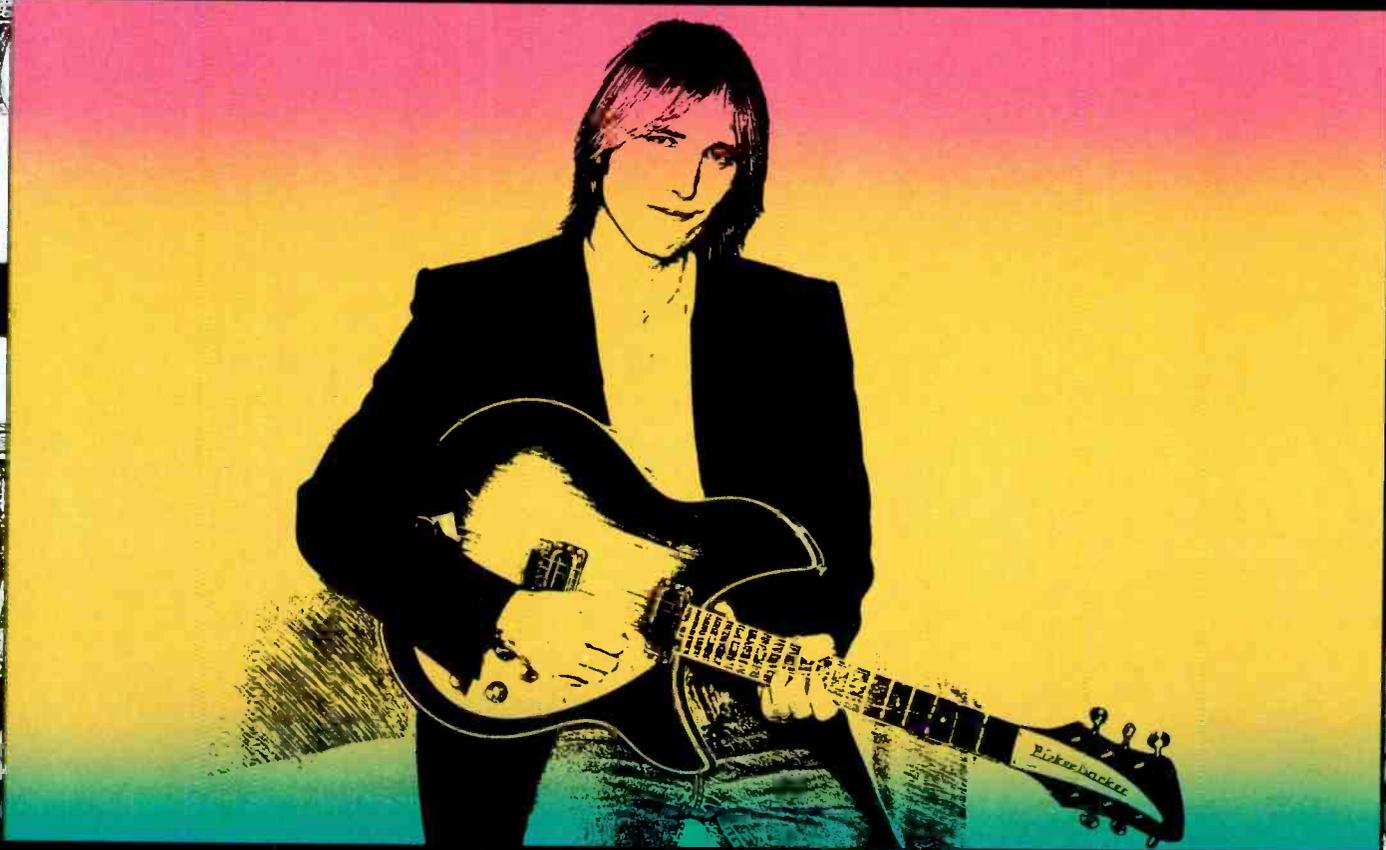
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HOME ENTERTAINMENT

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SEASONS GREETINGS

# THE BEST OF BOTH WORLDS

# TOM PETTY



## FULL MOON FEVER

TOM'S FIRST SOLO ALBUM FEATURING THE HIT "I WON'T BACK DOWN"

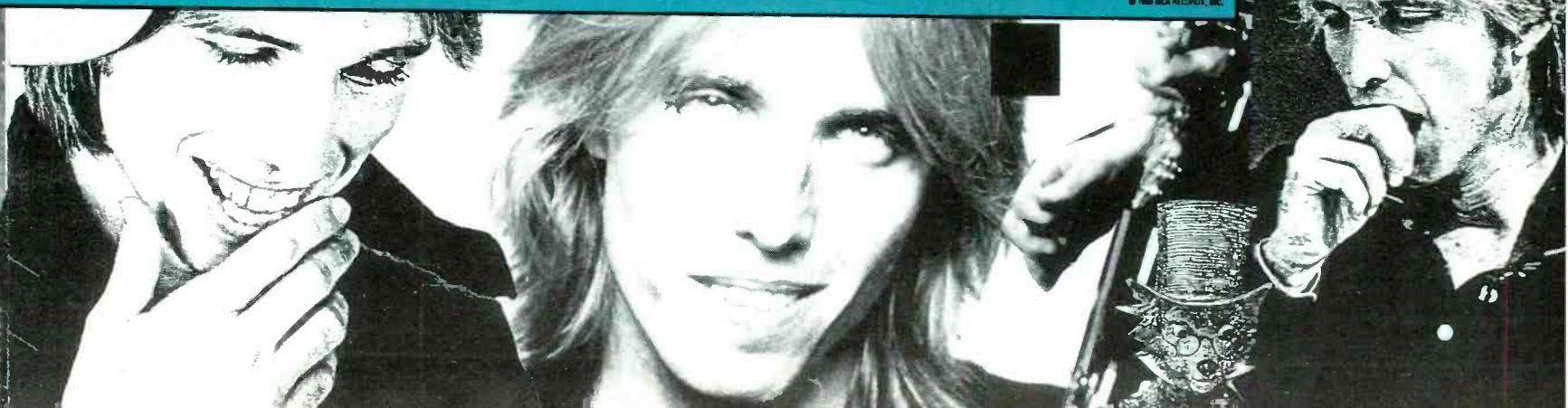
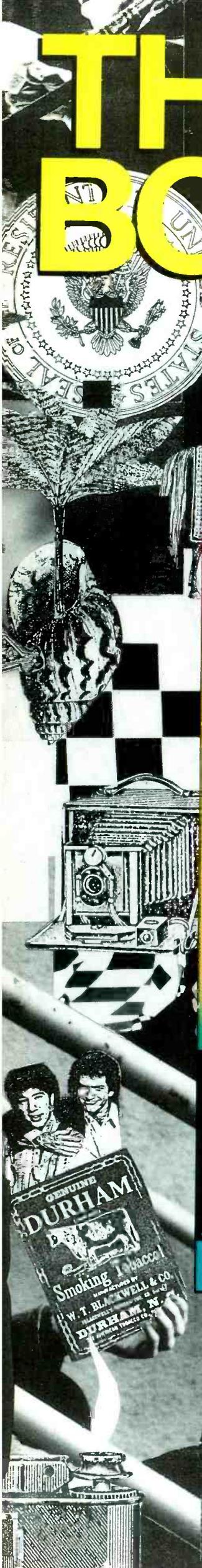


PRODUCED BY JEFF LYNNE, WITH T.P. AND MIKE CAMPBELL

MANAGEMENT: TONY DIMITRIADES  
EAST END MANAGEMENT COMPANY

MCA RECORDS

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VOLUME 101 NO. 18

MAY 6, 1989

## WHO SETS ANNIVERSARY TOUR

Who's going on tour? Yes. Who? Exactly. Confused? Don't be. Talent editor Thom Duffy has the when, where, what, and why behind the just-announced Who 25th anniversary reunion tour. **Page 38**

## Researchers Channel Energy Into HDTV

The recent demonstration by a research center in New Jersey of a high-definition television system compatible with existing U.S. broadcast TV standards could mean HDTV is one step closer to use in U.S. homes. Billboard technology editor Steven Dupler reports. **Page 71**

## COUNTRY ACTS TASTE BIG APPLE

New York is adding another ingredient to its melting pot: Country music. Seems more and more N.Y. concert promoters and club owners are booking country acts—and more and more New Yorkers are turning out to hear them. Billboard contributor Jim Bessman has the story behind this trend. **Page 42**

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# Will Chris Blackwell Part With His Label? Majors Eye Free-Floating Island

BY KEN TERRY

NEW YORK Is Island Records for sale?

The short answer, according to industry sources, is that Island founder and chairman Chris Blackwell is entertaining offers and may be willing to sell part, but probably not all, of the label.

If it were sold today, the label alone—not including Island's publishing, management, or film arms—could fetch \$200 million-\$250 million,

more than double what it was worth two years ago, according to Lou Maglia, president of Island Records' U.S. operation. Sources contend that selling part of the label would bring in proportionately more money than whatever the whole is worth.

In the wake of EMI's recent acquisition of 50% of Chrysalis Records, interest in Island has quickened, partly because it is the only major independent left that might be for sale. Maglia confirms that "there are a number of people who are talking to us or

wanting to talk to us about buying the company," including five of the six major-label groups.

Noting that "it's nice to be wanted," Maglia says that the financial pursuit of Island was initially sparked by the fact that its U.S. distribution deal with Atlantic/WEA expires in the first quarter of next year. "Once that became clear, people felt they should take the opportunity to try to buy the company," he explains, adding that a sale of part of the label may be tied to a new distribution pact. "It could be some kind of marriage that's a distribution deal involving an interest in the company."

Sources outside the company speculate that Island may be dissatisfied with its current distribution deal, since Atlantic is also working a great deal of its own product as well as Virgin and Atco releases. But Maglia denies these reports, pointing out that "you're going to have competition for attention wherever you go. That's not an overwhelming situation [at Atlantic]."

Maglia does admit, however, that as Island's success has increased, he has had to add local promotion staff, since "a P&D deal doesn't really work your records." Consequently, he says, "I'm looking to pick up more [profit] points" than Island is now getting under the Atlantic deal.

A former label staffer says one reason Island is shopping for a new distribution deal is that, under the WEA setup, an outside label must go *(Continued on page 80)*



**Droz Honored.** WEA president Henry Droz receives the 1989 Humanitarian Award from the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research at its award dinner held at New York's Hilton. Shown, from left, are Robert Osgood, anchor flash correspondent, CBS News; Tony Martell, senior VP/GM, CBS Associated Labels and founder/president, T.J. Martell Foundation; Henry and June Droz; and Floyd Glinert, executive VP, Shorewood Packaging Corp. and chairman, T.J. Martell Foundation. For a full page of photos from the April 14 T.J. Martell Radio Roast, see page 81.

# Fuji Sets Promotion Pact With Enigma Label To Get Tour Funds, Bulk Tape In Deal

BY EARL PAIGE

LOS ANGELES In an unusual marketing pact, Fuji Photo Film USA will promote its blank audiotape through a new association with Enigma Entertainment. Fuji will supply the label with tape duplication pancakes, will fund tours by developing artists on Enigma, and will sponsor a 13-week new music TV series.

The two companies will spell out further details of their pact June 3 at the Summer Consumer Electronics Show in Chicago.

Although Fuji will use the Enigma pact as the occasion to launch a new line of blank audiotape, company representatives would not divulge details prior to CES except to say Fuji will expand beyond 60- and 90-minute cassettes to "CD-length tapes."

In yet another facet of the plan, Fuji tapes will be available in multi-packs, or "bricks," that will provide a sampler of Enigma's new acts. The samplers will also be released on either 3-inch or 5-inch CDs.

Fuji blank audiotape will continue to be marketed through its current distribution channels and not via CEMA, which markets most Enigma product.

No Enigma act will endorse Fuji product, thus avoiding one possible area of controversy.

Prerecorded music producers have typically been at loggerheads with blank-tape manufacturers on the home-taping and compensatory royalty issues. "We respect Fuji because they don't tell us what to think," says

Enigma chairman William Hein, adding that Enigma "strongly favors a blank-tape royalty on a worldwide basis."

From Enigma's standpoint, the arrangement is yet another example of what Hein calls "keeping an open mind." In the past, Enigma has broken ranks with most of the record industry by releasing pop acts on digital audiotape, including the ironically titled Wire album, "The Ideal Copy."

While audiotape manufacturers have previously pacted with labels—a BASF arrangement with A&M Records is one recent example—this Fuji/Enigma deal is much broader, claims Joshua Simons, president of Rockbill/Entertainment Marketing & Communications International's marketing group, who brought Fuji and Enigma together last October.

Brad Frederick, director of market- *(Continued on page 91)*

# New Tashjian Indictment Ups Payola Counts To 168

BY DAVE DIMARTINO

LOS ANGELES A superseding indictment against San Mateo, Calif.-based independent promoter Ralph Tashjian, handed down by a grand jury here April 20, has boosted the number of payola counts with which he is charged from three to 168.

The indictment, which contains a total of 175 counts, also charges Tashjian with possession with intent to distribute more than a quarter-gram of cocaine, obstruction of justice, and three separate counts of tax evasion.

At the same time, another superseding indictment was issued against Valerie Tashjian—the in-

die promoter's wife—charging three counts of tax evasion.

The grand jury's new indictments replace those originally handed down here in February 1988 against the Tashjians for alleged payola-related violations.

The essential difference in the actual number of Ralph Tashjian's payola counts stems from a request by U.S. District Judge Pamela A. Rymer, who earlier contended the government's charges lacked specificity. As a result, the new indictment breaks down the earlier, more general charges to 168 specific instances where the payola laws were allegedly violated. *(Continued on page 91)*

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**CLAIRE CLONINGER**  
Song of the Year



**WAYNE WATSON**  
Song of the Year  
Male Vocalist of  
the Year



**BROWN BANNISTER**  
Contemporary Gospel Album  
of the Year



**BRUCE CARROLL**  
Country Recorded Song  
of the Year  
Country Gospel Album  
of the Year



**THE CATHEDRALS**  
Southern Gospel Recorded  
Song of the Year  
Southern Gospel Album  
of the Year



**TOM COOMES**  
Worship & Praise Album  
of the Year



**JAMES ISAAC ELLIOTT**  
Contemporary Recorded Song  
of the Year



**KATHIE HILL**  
Children's Music Album  
of the Year



**BUBBA SMITH**  
Country Gospel Album  
of the Year  
Traditional Black Gospel  
Album of the Year



**PAUL SMITH**  
Country Recorded Song  
of the Year



**RUSS TAFF**  
Rock Album of the Year  
Recorded Music Packaging  
of the Year



**DICK & MELODIE TUNNEY**  
Musical Album of the Year

### ARTIST OF THE YEAR

*Amy Grant*

### MALE VOCALIST OF THE YEAR

*Wayne Watson*

### SONG OF THE YEAR

*"Friend of A Wounded Heart"*

*(Writers: Wayne Watson & Claire Cloninger)*

### CONTEMPORARY RECORDED SONG OF THE YEAR

*"His Eyes"*

*(Writer: James Isaac Elliott)*

### SOUTHERN GOSPEL RECORDED SONG OF THE YEAR

*"Champion Of Love"*

*(Artists: The Cathedrals)*

### COUNTRY RECORDED SONG OF THE YEAR

*"Above And Beyond"*

*(Artist: Bruce Carroll;*

*Writers: Bruce Carroll & Paul Smith)*

### ROCK ALBUM OF THE YEAR

*"Russ Taff"*

*(Artist: Russ Taff)*

### CONTEMPORARY GOSPEL ALBUM OF THE YEAR

*"Lead Me On"*

*(Artist: Amy Grant; Producer: Brown Bannister)*

### SOUTHERN GOSPEL ALBUM OF THE YEAR

*"Goin' In Style"*

*(Artists: The Cathedrals)*

### COUNTRY GOSPEL ALBUM OF THE YEAR

*"Richest Man In Town"*

*(Artist: Bruce Carroll; Producer: Bubba Smith)*

### TRADITIONAL BLACK GOSPEL ALBUM OF THE YEAR

*"Live...In Chicago"*

*(Producer: Bubba Smith)*

### CHILDREN'S MUSIC ALBUM OF THE YEAR

*"Wise Guys & Starry Skies"*

*(Artist: Kathie Hill; Producers: Kathie Hill  
& Randall Dennis)*

### RECORDED MUSIC PACKAGING OF THE YEAR

*"Russ Taff"*

### SHORT FORM VIDEO OF THE YEAR

*"Lead Me On"*

*(Artist: Amy Grant)*

### WORSHIP & PRAISE ALBUM OF THE YEAR

*"Praise 10"*

*(Artists: Maranatha Singers; Producer: Tom Coomes)*

### MUSICAL ALBUM OF THE YEAR

*"In His Presence; The Risen King"*

*(Artists: Dick & Melodie Tunney;  
Creators: Dick & Melodie Tunney)*

# A

# S

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# P

# Long-Awaited Albums Due In May

## Faves Lauper, Nicks, & Others Return

BY MELINDA NEWMAN

NEW YORK John Cougar Mellencamp, Cyndi Lauper, and Stevie Nicks are among the platinum artists with long-awaited arrivals blooming in May.

Nicks has been away the longest, with 3½ years passing since the platinum "Rock A Little" was released. It has been more than two years since Lauper put out a new title and 21 months for Mellencamp.

Mellencamp's "Big Daddy," his

seventh album for PolyGram, arrives in stores May 9. It's the first effort produced solely by the artist. The first single, "Pop Singer," was the Hot Shot Debut on the Hot 100 Singles chart last week.

Female rockers Lauper and Nicks are both poised for tours to support their new releases. Nicks' "The Other Side Of The Mirror," will be out May 9 on Modern/Atlantic. Produced by Rupert Hine, the album includes a duet between Nicks and Bruce Hornsby called "Two Kinds

Of Love."

"A Night To Remember," Lauper's first album since 1986's platinum "True Colors," comes out May 8. Lauper produced the effort with Phil Ramone, Lennie Petze, and E.T. Thorngren.

Another popular female singer, '70s disco diva Donna Summer, tries for a late-'80s comeback with "Another Place And Time," due in early May on Atlantic and produced by British sensations Stock, Aitken & Waterman. The overseas smash "This Time I Know It's For Real" is already showing similar signs state-

side. Other missing-in-chart-action artists eyeing a reappearance with May albums are Diana Ross, the

(Continued on page 80)



**Mayoral Music.** New York Mayor Ed Koch proclaims May 6-13 Songwriters Hall Of Fame Week In New York, in conjunction with the hall of fame's 20th anniversary celebration, which will culminate in the taping of the CBS TV special "The Magic Of Music" at Radio City May 11. Pictured, from left, are Al Masini, head of "Magic Of Music" producers Television Program Enterprises; George David Weiss, songwriter; Sammy Cahn, president, Songwriters Hall Of Fame; Morton Gould, president, ASCAP; songwriters Sheldon Harnick, Charles Strouse, and Ervin Drake; Koch; songwriters Gregory Abbott and Burton Lane; Margaret Whiting, vocalist; Bobby Weinstein, VP, BMI; Anna Sosenko, writer and producer; Oscar Brand, songwriter, performer, and hall of fame curator; and Herb Rickman, special assistant to the mayor.

## Foundation Vows To Fight 'Phony' '50s And '60s Acts

BY BRUCE HARING

NEW YORK Members of an organization devoted to '50s and '60s musicians are locking horns with agencies and promoters over the issue of the authenticity of such groups.

An April 9 meeting in New York of the Foundation For The Love Of Rock 'N Roll saw the organization's advisory board members informally agree that they would henceforth refuse to appear on multiple-act bills featuring groups that do not have at least one original member,

unless such groups advertise themselves as tribute acts.

The agreement follows a call to action issued last year by foundation president Joey Dee and oldies promoter Richard Nader (Billboard, Dec. 17), who claimed phony groups drain hundreds of thousands of dollars in concert revenue from original performers.

Under the April 9 agreement, questions on group authenticity would be informally channeled through the foundation's office

(Continued on page 80)

## Silvertone's Focus Is Alternative Rock

### Zomba Launches New Label

NEW YORK Loudon Wainwright III and Mary My Hope will be the first artists to have records released on the Zomba Group's new alternative rock label, Silvertone Records.

Like Zomba's Jive Records, Silvertone will be marketed and distributed in the U.S. by RCA. Jive is home to Billy Ocean, Samantha Fox, and D.J. Jazzy Jeff & the Fresh Prince.

According to one label executive, the new London-based label will focus on "nonconformist pop and rock" for the global market.

"The chairman of the Zomba Group, Clive Calder, felt the time was right for us to get back to this type of music," says Barry Weiss, VP of

marketing and operations for Jive/Silvertone. "Jive had its roots in the early days in alternative rock with bands like Flock Of Seagulls and Roman Holiday, but we found that now the Jive name was perceived as an R&B label. RCA felt similarly enthusiastic about the idea.

"Everything will go through RCA channels—promotions, publicity," Weiss says. "It's a partnership. With acts like Cowboy Junkies and Love & Rockets, as well as its relationship with Beggars Banquet, RCA has really proven to be good with alternative acts."

To head the label, Calder enlisted

(Continued on page 91)

## Nashville Network Viewers Choose Van Shelton, Travis

BY GERRY WOOD

NASHVILLE The tradition of the traditionalists continues to gain momentum as Randy Travis and Ricky Van Shelton captured most of the The Nashville Network Viewers' Choice Awards presented here April 25.

Travis won favorite entertainer after earlier walking off with the night's first trophy for his Warner

Bros. album "Old 8 X 10."

But it was Shelton whose three awards topped the evening. The Columbia artist was honored as favorite male vocalist and also took the best-song and best-video categories with "I'll Leave This World Loving You." Shelton's winning song was written by Wayne Kemp; the video version was produced by Mary Matthews and directed by Jim May.

Reba McEntire won out over some stiff competition—Rosanne Cash, Emmylou Harris, Tanya Tucker, K.T. Oslin, and Kathy Mattea—in gaining female-vocalist honors. Favorite-group plaudits went to the Oak Ridge Boys, like McEntire an MCA act. Top

(Continued on page 91)

## Osmond's 'Soldier' Leads Comeback Army Of Cyndi Lauper, Boy George, Carole King

THE COMEBACK TRAIL is getting awfully crowded these days. **Cyndi Lauper, Carole King, Boy George, Diana Ross, and Donna Summer** are just a few of the artists who are hoping to recharge their stalled careers. They can all take comfort from the astonishing comeback being staged by **Donny Osmond**, whose "Soldier Of Love" single leaps from No. 15 to No. 8 on the Hot 100. It's Osmond's first top 10 solo hit since 1973—and it's a good bet to become his first No. 1 record since 1971.

Other artists have enjoyed smashing comebacks in recent years, including **Tina Turner, Aretha Franklin, James Brown, and the Beach Boys**. But those artists all had hip images even when they were at their coldest. Osmond, on the other hand, has been long saddled with a bland, goody-two-shoes persona—a crippling liability in the image-conscious world of '80s pop. Or so we thought. The ease with which Osmond has scaled the chart suggests that—given the right record—the public isn't nearly as fixated on images as many in the industry have assumed.

The fact that Osmond had been written off by virtually the entire music industry—as well as pop radio and the music press—must make his current success especially gratifying. A chart-topping record is the ultimate vindication. His success is undoubtedly giving encouragement to dozens of faded pop stars. Their new mantra: "If Donny Osmond can come back, by God, so can I!"

WITH OSMOND back on track, attention turns to other artists who are launching comeback attempts. **Cyndi Lauper's** "I Drove All Night," the first single from her upcoming third album, debuts at No. 60 on the Hot 100. Lauper's first album generated four top five hits, and her 1986 follow-up yielded two, but she stumbled badly last year with the movie "Vibes" and its single, "Hole In My Heart (All The Way To China)," which peaked at No. 54 on the Hot 100. The fact that pop radio didn't support Lauper on "Vibes"—after all, **Phil Collins** landed two No. 1 hits from his box-office bomb, "Buster"—raised questions about her future as a recording star. The strong debut of the new single puts some of those questions to rest, but this third album is clearly pivotal.

**Carole King's** "City Streets" enters the Top Pop Albums chart at No. 144. While King is most identified with "Tapestry" (still the best-selling album by a female artist), she had eight consecutive gold albums in the '70s (discounting one kiddie TV soundtrack). "City Streets" is King's first album since returning to Capi-

tol Records, where she landed one gold album in 1977.

**Boy George's** comeback saga has an unusual twist: His Virgin single, "Don't Take My Mind On A Trip," jumps to No. 6 on the Hot Black Singles chart, but isn't even listed on the Hot 100. It's the first time that a white pop artist (we're excluding **Teena Marie**) has had a top 10 black hit that wasn't listed on the Hot 100.

**Diana Ross's** "Workin' Overtime," her first single since returning to Motown Records, is the top new entry on the black singles chart at No. 57. . . . And **Donna Summer's** "This Time I Know It's For Real" has another good week, jumping from No. 57 to No. 45 on the Hot 100.

**FAST FACTS:** The Cult's "Sonic Temple" vaults to No. 19 in its second week on the pop albums chart. With **Madonna's** "Like A Prayer" still going strong, Sire

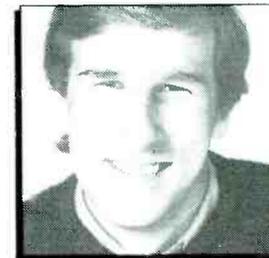
will soon have two albums in the top 10. . . . And **Bette Midler's** "Beaches" soundtrack jumps to No. 9, becoming her first top 10 album in more than 15 years.

**Richard Marx's** "Satisfied," the first single from his second album, makes a sensational debut at No. 39 on the Hot 100. The first four singles from Marx's debut album all reached the top five. . . . Marx's wife, **Cynthia Rhodes**, has an even bigger hit at the moment: **Animation's** "Room To Move" jumps to No. 9 on the Hot 100. The record was co-produced by pop veterans **Steve Barri** and **Tony Peluso**. Barri has been turning out top 10 hits since the mid-'60s; Peluso's fuzz guitar solo was one of the main hooks on the **Carpenters'** "Goodbye To Love," a top 10 hit in 1972.

**Benny Mardones'** "Into The Night" debuts at No. 65 on the Hot 100. That's 13 notches higher than the record debuted when it was first released nine years ago. The Polydor single reached No. 11 the first time around.

WE GET LETTERS: Rob Durkee of Los Angeles notes that **Ozzy Osbourne** has broken the **Grateful Dead's** record for the longest gap between an act's first appearance on the Hot 100 and its first appearance in the top 40. Osbourne's top 40 duet with **Lita Ford** comes 18 years and five months after he first entered the chart with **Black Sabbath's** "Paranoid" . . . Durkee adds that **Cher** is the only artist who has cracked the top 10 with both a solo hit and a duet in each of the past three decades.

Dan Kraft of Tower Records in Boston notes that three singers have reached the top five with first names pronounced the same way but spelled differently: **Dion, Dionne, and Deon.**



by Paul Grein

Looking for the Executive Turntable? . . . see page 97

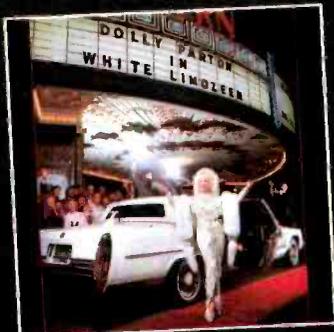
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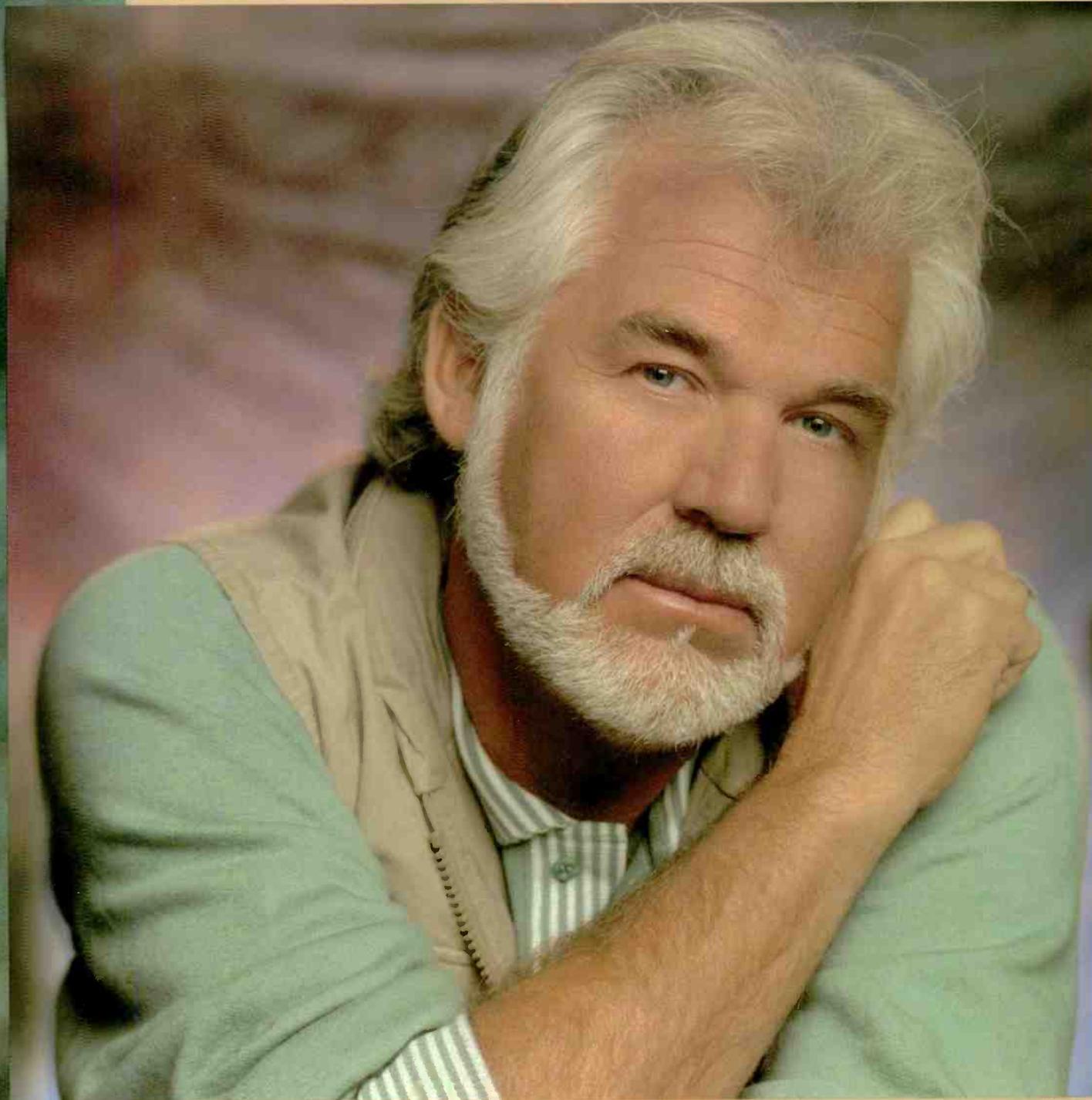
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### Contracts May Not Cover Ads, Home Video

# ASK ARTISTS BEFORE LICENSING TRACKS

BY STEVEN AMES BROWN

One of the rewards of owning a catalog of masters is discovering new markets. However, the emergence of new media and the use of tracks in commercials can give rise to claims never contemplated by record and production companies.

Unless the artist allows it, for example, the synchronization of tracks originally intended for phonograph records in an audio/visual configuration for sale to the public could result in a civil suit. Similarly, an artist might very well have a claim for substantial money damages if a song is used to advertise products or services.

Making assumptions about which uses are covered by a contract is an unwise approach to business affairs.

Uses such as those described above may not be covered by standard contract clauses granting a record company "all rights now known or which hereafter come into existence." Simply put, a contract that contemplated the manufacturing of phonograph records may not cover the sale of videocassettes or the endorsement of commercial goods and services.

From a business perspective, a recording contract merely limits the company's exposure for using an artist's name, likeness, and artistic output. From the artist's standpoint, all the contract authorizes the company to do is to sell records. Few artists (even today) can say they contemplated the use of their music to sell perfume or shoes when they signed their record contract.

If you start from the viewpoint that the law initially protects the originator of an artwork, it is easier to understand how any ambiguities in an artist contract would result in all residual, or uncovered, rights remaining with the artist.

Add to this statutes that specifically prohibit the promotion of goods or services by use of the name, likeness, or voice of an individual without such person's express written consent, and you have the makings of a substantial lawsuit if you license tracks for a com-

mercial without first consulting the artist. It is unsafe to assume that standard artist contracts will satisfy the requirements of these statutes.

Recently, one of the world's leading personal products manufacturers settled a significant claim against it out of court. The company had quite innocently licensed a track from a record company and synchronized it in a television commercial. As the track was more than

torneys to accept such cases on a contingent fee basis.

The companies involved might be liable for violating the artist's right to license his or her voice for the advertising of goods and services. In addition, the licensee would probably require the record company to indemnify it in advance against all losses, including the cost of defense. This would ordinarily stick the catalog owner with the cost of two sets of defense attorneys, as

the right to sell videocassettes.

A company could be sued where the plaintiff lives, even if its contacts with that locale are minimal. The federal courts recently held a Swiss clinic accountable to Frank Sinatra in California because of statements made in Switzerland. The clinic had no employees in California, yet the court found jurisdiction existed.

Finally, the most far-reaching court opinion to govern the rights of artists and catalog owners did not even evolve from an entertainment industry dispute. The Supreme Court of California ruled that a party who denies the existence of an agreement without good reason could be held liable for actual and punitive damages for the very act of denying it was bound under contract. Therefore, denying that the record company has a contract with the artist is always a poor idea. Even if the artist performed for straight session pay, a contract was in fact made and should be acknowledged.

The very worst thing a catalog owner or licensee can do is to ignore the artist's potential claims. The better practice is to obtain the artist's written consent, or at least an estoppel letter (a general letter that recites that the company has the right to license the tracks for commercials, movies, and audio/visual media for sale to the public).

I view a contract as having the singular purpose of bringing clarity to a relationship. If a contract does not explicitly cover the point in question, the only appropriate step is to seek a consensus before licensing the tracks for a new use.

Catalog owners and artists both can prosper financially from new uses of recordings; artists also benefit from the continuing exposure of their creations. Ultimately, very few of the players are interested in keeping music from the hands of the public; but all must take care to respect one another's interests if they are to avoid the disruptions that occur when one of the participants feels abused.



**'The worst thing a catalog owner can do is ignore the artist's claims'**

*Steven Ames Brown is a San Francisco-based entertainment attorney.*

30 years old, the manufacturer and record company should have spotted the obvious questions about the scope of the original artist contract in advance.

Had the advertiser, the advertising agency, or the record company sought the artist's permission prior to the ad campaign, it is unlikely that any dispute would have arisen.

In most situations where masters are sought for new uses, it is likely that the artist will consent in return for rather minor concessions. For instance, if a company promised to release the artist's share of the synchronization fee within two weeks of receipt, or promised not to apply the entire artist's share to an unrecovered advance, an artist would probably be satisfied and sign an appropriate document.

If the company and the licensee simply ignore the artist, on the other hand, there is an enormous potential for liability on numerous grounds. The exposure is large enough to entice the plaintiff's at-

well as the cost of any damage award.

Moreover, the artist might claim damages from the type of use involved. An artist might be offended by a particular product, or the manufacturer may have ties to countries that are offensive to the artist's politics or morality.

If the original artist contract is missing, the company might find itself renegotiating the entire compensation package in order to avoid the cost of litigation and potential punitive damage awards.

Recently, the federal courts ruled that Ford Motor Co. could be sued by Bette Midler for using a sound-alike of one of her recordings in its commercials. Therefore, even a re-recording could give rise to liability.

The federal courts have also held that the "exhibition" of a program on broadcast television is not the equivalent of an "exhibition" on the same television set emanating from a videocassette. Therefore, the right to "exhibit" would not include



### SONGWRITERS' HALL NEGLECTED

One of our greatest lyricists once said, "The days dwindle down to a precious few..." I write in anger because of him and all the great creators of words and music. Johnny Mercer had a dream, and on his deathbed he asked me if I would take over as president of the Songwriters' Hall of Fame, which he had co-founded with Abe Olman and Howie Richmond.

For the past 15 years, I have literally given every waking and sleeping thought to the fulfillment of Mercer's dream. I have watched with admitted envy the creation of the Rock & Roll Hall of Fame, already having envied Nashville's great hall of fame. All I

have wanted is a similar institution here in New York City, where nearly half the songs ever written were created. Where better?

Many people have given of themselves in this pursuit, including men like Alex Parker, who gave us our first home at One Times Square. Now Al Masini has put his company and his money on the line to produce a two-hour special to be taped and aired on CBS from Radio City Music Hall May 11.

Isn't it amazing that two "civilians" who are not "in the business," so to speak, have done so much, and so many in the business do so little? May 11 at the music hall could well be our last chance. I beg you all—the writers, the publishers, the performers, the record companies—to PLEASE! help us make Johnny Mercer's dream a reality.

Sammy Cahn  
New York, N.Y.

### RAMPANT PIRACY

I read all your articles about bootleg tapes and how they are trying to stop them. I sell at a flea market in Fresno and I see tapes being sold there at three for \$5, sometimes even for \$1. Why don't they stop them?

Dale Irons  
Fresno, Calif.

### LP STILL HAS AUDIENCE

In regard to a recent article about the shrinkage in the demand for LPs (Billboard, March 11), I disagree. I have worked for a record store for 10 years. We sell LPs and 45s to a large base of customers. Vinyl singles are our biggest sellers. We get all the jukebox people and more than half the DJs in town. DJs buy 12-inch singles or LPs; they do not want CDs.

I think it is not right to give stiff penalties for returning LPs.

As it is, the record companies are putting out poor-quality records.

They don't seem to care if the 45s are slightly warped. We get at least 10% back because they won't work on the jukeboxes. As for LPs, they skip and have pops in them.

We are not a chain store, so we have to pay more to start with. If it keeps up, the record companies will put the one-store owners out of business before too long. The chain stores get the lower prices and all the top displays.

Carmen Post  
Modern Records & Videos  
Alexandria, La.

*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.*

## Rock 40: Born To Fill A Niche Fragmentation Fueled New Format

BY SEAN ROSS

NEW YORK Programmers of today's "rock 40" stations claim the rise of their format stems more from market fragmentation and the softening of album rock (see story, page 1) and less from the disco backlash that helped drive the format in the early '80s.

So while programmer John Sebastian—whose stations then used the slogan "no disco"—feels the backlash "was certainly real" in the early '80s, he also says, "I don't know how real it is now because kids are different. While a certain segment would respond to [anti-disco appeals], I would question whether it's as big a segment. Today's kids are much less radical and questioning and a lot more like their parents. And a significant number love top 40 and love rap music; that's hard for me to understand, but they do."

Sandusky's KEGL Dallas was an album/top 40 hybrid in the early '80s and returned to the format well before its present resurgence began. VP of programming Jeff Sattler says that while "disco sucks" was once a rallying point for many people, it's not something that anybody can hang their counter-positioning hat on anymore."

Sattler, like most of the PDs contacted for this story, instead attributes KEGL and the stations that followed it to the increased number of radio outlets in most markets. "As fragmented as things are today, they're only going to get worse. People superserve a target demo and once they get a death grip on it, they

won't let go."

WLRS Louisville, Ky., evolved from album rock to top 40 in the mid-'80s. Since last fall, it has been mov-

**'As fragmented as things are today, they're only going to get worse'**

ing the other way, but still considers itself a top 40. PD Lisa Lyons says, "With the chart being filled up with rock artists, neither [album rock] WQMF nor [top 40 rival] WDJX were playing a lot of Bon Jovi, Guns N'Roses, or Def Leppard. Those records tested really well for us and we felt this was the place to be."

TONIGHT WE RIDE

Callout research and the state of album rock radio had a lot to do with the rise of rock 40 in the late '70s, even before the disco backlash. Top 40/album hybrids date back almost to the roots of progressive radio itself as PDs of top 40 AMs sought to co-opt the hipness of their FM rivals. That led to the infamous "album cut experiment" of 1971-72, then to a clump of late '70s AMs that used music and/or formats from album rock, among them Sebastian's KHJ Los Angeles, Bob Pittman's WNBC New York, WZZD Philadelphia, and KMJC San Diego.

When Sebastian took over KHJ in late 1977, he recalls, "we beat all the other top 40s every book, but the pie was so splintered that nobody did

particularly well, especially when you considered that 65%-70% of the listening was already on FM. We looked at [album rock] KLOS and KMET because that's where the audience was. Using their listeners in our research helped slant us. We played some of the album rock classics and weren't particularly R&B oriented. Although we were still talking over records, our presentation was much more AOR and our promotions were much hipper."

Many rock 40 PDs were also reacting to the success of Burkhart/Abrams' Superstars format. While that approach was considered su-

(Continued on page 18)



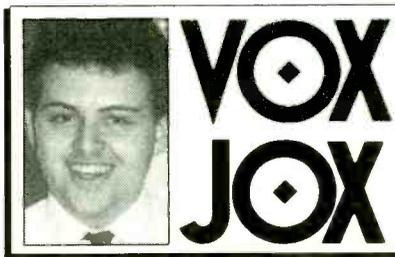
**WJIB Blows Big Bucks.** On the day taxes were due, easy WJIB Boston used a leaf blower to send hundreds of dollar bills through the crowds waiting in line at Boston's South Postal Annex. Pictured here with their equipment are WJIB's Rob Schuller and Lou Bortone.

## KTWV/Brodie Cap Adult Alt. Megaweek; WBOS: Album Classics, Not Classic Rock

IN A HUGE WEEK for news from the adult alternative format, KTWV Los Angeles APD/MD Christine Brodie has become the station's third PD since its sign-on 26 months ago. Brodie was previously acting PD at the station from January-August 1988, following initial PD Frank Cody's departure.

KLRS "Colors 99.1" San Jose, Calif., signed on about the same time as KTWV. Now that station is planning to drop its local programming for Progressive Music Network's The Breeze format. PD Mark Hill has resigned and won't be replaced; OM Bill Brooks will stay. Despite KLRS' reputation as the most space-music driven of the adult alternative stations, GM Dennis Dalton says his station had been phasing out new age for several months already.

Meanwhile, in Detroit, WVAE has dropped the Satellite Music Network version of the Wave and gone local under consultant Alan Mason. Ron Garrett, late of p.m. drive at KQPT Sacramento, Calif., is the new PD/afternoons. A staff is being assembled.



by Sean Ross

MANY HAD EXPECTED country WBOS Boston to go to an adult alternative format, given the background of most of those involved, including new PD Bob Brooks, previously with WBMW Washington, D.C. (now WJFK). Instead, the station is billing its new format as "album classics," which, GM Mary Cashman says, will blend album rock, AC, and adult alternative, featuring such image artists as George Benson, Crosby, Stills, & Nash, Carly Simon, Spyro Gyra, and James Taylor and targeted to 25-44-year-old adults. WBOS will also be consulted by Mason.

As hinted previously, Brooks did bring Kevin Malvey with him for middays. Other staffers include Bill Silver, ex-WROR Boston, mornings; Molly O'Brien, from cross-town WVBF, afternoons; Tom Neumann from SMN's Wave for nights; and another local veteran, Ed Wood, for overnights. WBOS' acting PD, Eric Marenghi, leaves for a news anchor job at WSB Atlanta. The station plans a major TV launch for Monday (1).

NATIONAL NEWS: Don Benson has merged his Benson Communications consultancy into Burkhart/Douglas & Associates and will be B/D&A's executive VP of operations. Benson will maintain his current client roster. In other consultancy news, Dean Landsman is now working with urban WDAS Philadelphia. And Alan Burns & Associates have announced the addition of Tracy Johnson, the much-sought-after former PD of top 40 WAPE Jacksonville, Fla., as a consultant.

Although country KNIX-AM Phoenix will simulcast its FM until September, when it becomes the flagship of a new SMN service (see Networks & Syndication, page

17). Promotions director Doug Brannan has been named PD of both the AM and its network and will begin a staff search immediately. His assistant, Ken Kozio, will become promotions director.

Westwood One has confirmed rumors that it will turn its KQLZ "Pirate Radio" Los Angeles into a national format "in about 90 days," according to WW1 president Norm Pattiz. Pattiz says KQLZ's staff, including VP/programming Scott Shannon, will be featured, but that the national format will not be a satellite feed of KQLZ.

The service will be provided free to affiliates who carry the WW1 Source Network spot load. Also KEGL Dallas night jock Jimmy Steal will join KQLZ for nights.

PROGRAMMING: After a nine-year career at top 40 WHYI "Y100" Miami, where he began as a request-line operator, Frank Amadeo has been promoted from APD/MD to PD. Amadeo, who promises to "put the sizzle back in

the station" and make Y100 more musically aggressive, replaces VP/programming Steve Perun, who says, "I feel like I've done all I can do here; Miami is not the greatest market to do a mass-appeal top 40." Perun plans to concentrate on his consultancy for now.

Three months after signing on, crossover WIOQ "Q102" Philadelphia has realigned its staff: PD Mark Driscoll becomes OM; night jock Elvis Duran is named PD; Frank Cerami is promoted to MD from dance music coordinator, replacing Lindsey Burdette, who becomes research director. APD Marcia Platzer is out. And although it continues to answer its phone with the phrase "Pirate Radio," GM Michael Marder says Q102 has phased out its on-air use of the contested slogan.

Vic Bremer, OM at full-service AC WCCO Minneapolis for the last two years, is the new director of news and programming at n/t WBBM Chicago; no replacement has been named in Minneapolis. In a surprise move, both GM Roger Fairfax and PD Sam Weaver are out at urban WAMO Pittsburgh. Sheridan chairman Ronald Davenport says he'll handle GM duties for now and that a new PD should be named shortly.

At oldies WQSR Baltimore, Sid Mills, aka Nick O'Neil, from AC WRRM Cincinnati is the new PD. WQSR had previously been programmed by the team of Gary Michaels and Steve Cochran, who will stay on for production and p.m. drive, respectively. Morning man Tom Kent is promoted to PD at top 40 WRQC "92Q" Cleveland, assuming duties previously held by OM Scott Howitt. Top 40 KKBQ Houston VP/programming and morning man John Lander has signed a new two-year pact with the station; terms were not disclosed but

(Continued on page 15)

## How L.A. 'Pirate' Programming Evolved KQLZ Traces Rock 40 Roots

LOS ANGELES Both members of KQLZ "Pirate Radio" Los Angeles' programming team have roots in the rock 40 format. OM Randy Kabrich was PD of Doubleday's WAVA Washington in 1983-84, during its transition from album rock to top 40, and acknowledges that there are similarities between WAVA and KQLZ—especially the latter's use of some of the mid-'80s research records popularized by Doubleday.

VP/programming Scott Shannon, meanwhile, had programmed cross-town WPGC in 1979-81. WPGC was a mainstream top 40 whose competitor, WRQX "Q107," frequently bordered on album rock, but Shannon says his first experience with an album/top 40 hybrid was WQXI-FM "Superrock 94" Atlanta in the mid-'70s, which he likens to KQLZ, "although [it was] not as advanced, aggressive, or focused" and had a "more AOR delivery" and framework.

Some industry observers compare KQLZ's hard-rocking sign-on to the early days of Shannon's WHTZ "Z100" New York; others see a connection between Pirate Radio and the increasing amount of rock played by Z100 over the last year. "Z100 was perceived many different ways by many different people," Shannon says. "We always played rock'n'roll

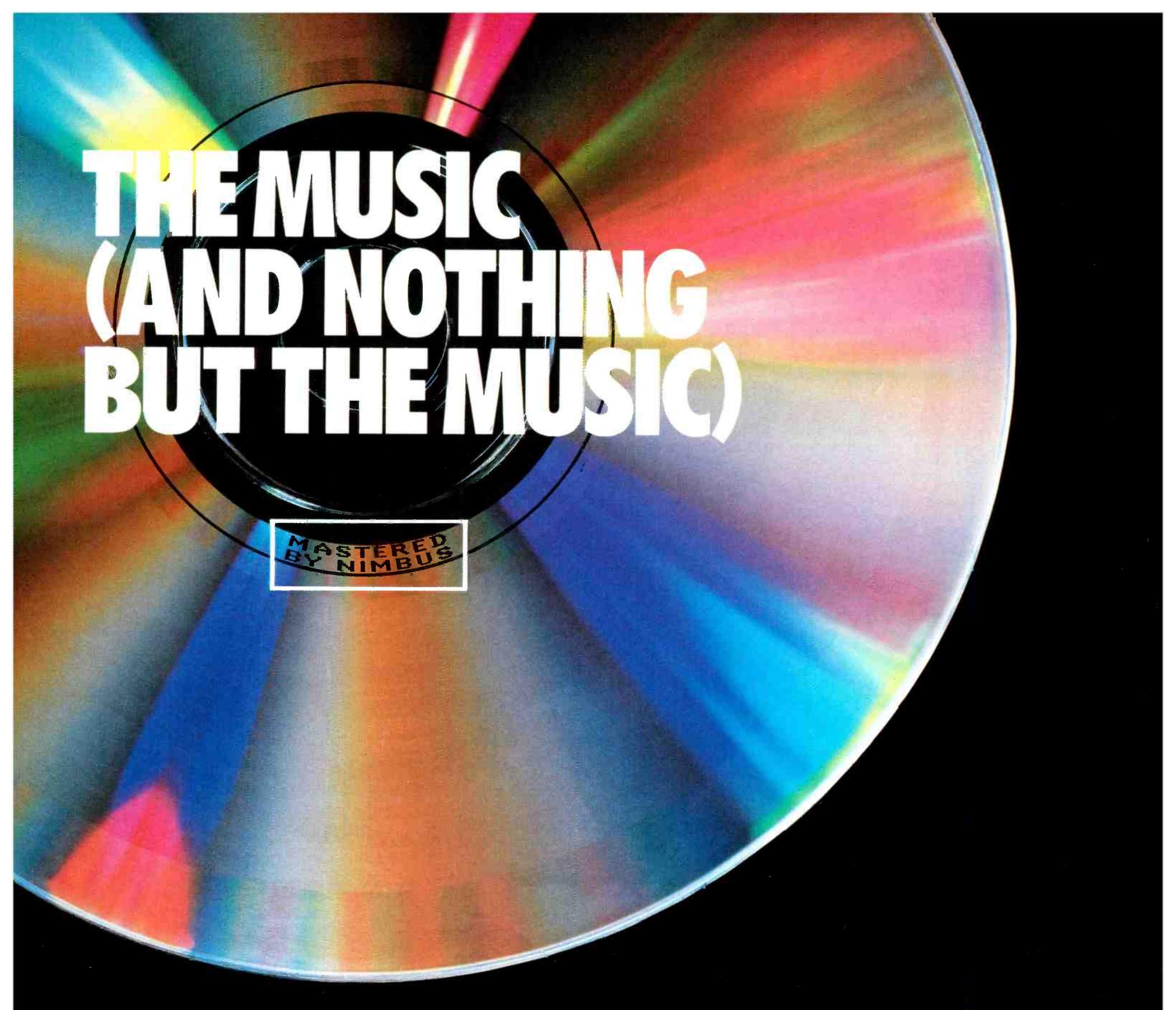
music. When [WQHT "Hot 97" owner] Emmis Broadcasting entered the market and cornered a great deal of the dance audience by observing the way that [KIIS owner] Gannett reacted to them in L.A., I knew the thing to do was not to combat them and try to outdisco them.

"At that point, I decided to take it a little more adult in the daytime and a little more rock at night. When [current Z100 VP/programming] Steve Kingston came in, he more or less completed the evolution."

Despite KQLZ's occasional use of anti-disco imagery, Shannon—like other rock 40 programmers—says Pirate Radio's musical policy is based on the makeup of its market, not a perceived backlash against disco. "We saw a minute hole in the market and felt that it was the smartest place to start." Shannon says he's prepared to "widen the hole" if KQLZ's current stance isn't mass-appeal enough to make it No. 1 in the market.

Other rock 40 PDs have said they would do similar formats in other markets regardless of the ethnic composition or radio marketplace. Shannon says KQLZ's mix is based on factors specific to Los Angeles. "This is purely strategy," he says. "I love rock'n'roll, but it's still a strategy."

SEAN ROSS



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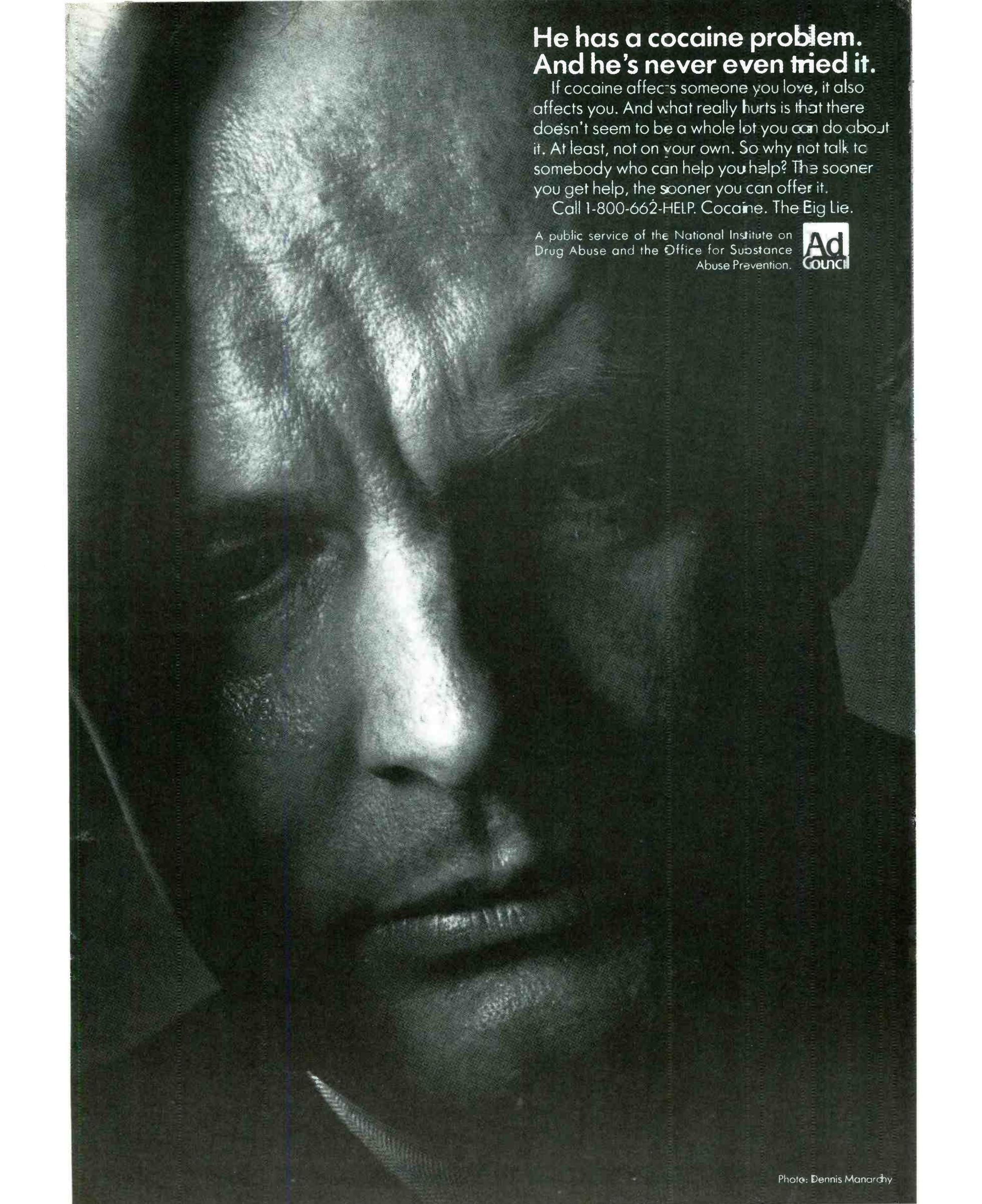
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**HOT ADULT CONTEMPORARY™**

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>★★ NO. 1 ★★</b>					
1	1	1	9	<b>AFTER ALL</b> Geffen 7-27529	CHER & PETER CETERA 3 weeks at No. One
2	2	4	12	<b>SECOND CHANCE</b> A&M 1273	◆ THIRTY EIGHT SPECIAL
3	3	2	12	<b>WIND BENEATH MY WINGS</b> Atlantic 7-88972	◆ BETTE MIDLER
4	5	7	8	<b>LIKE A PRAYER</b> Sire 7-27539/WARNER BROS.	◆ MADONNA
5	4	3	9	<b>HEAVEN HELP ME</b> Mika 871 538-7/POLYGRAM	◆ DEON ESTUS
6	13	17	5	<b>MISS YOU LIKE CRAZY</b> EMI 50185	◆ NATALIE COLE
7	8	14	9	<b>ORINOCO FLOW (SAIL AWAY)</b> Geffen 7-27633	◆ ENYA
8	6	5	13	<b>ETERNAL FLAME</b> Columbia 38-68533	◆ BANGLES
9	7	6	16	<b>DREAMIN'</b> Wing 871 078-7/POLYGRAM	◆ VANESSA WILLIAMS
10	9	8	15	<b>YOU GOT IT</b> Virgin 7-99245	◆ ROY ORBISON
11	11	12	13	<b>LET THE RIVER RUN</b> Arista 1-9793	◆ CARLY SIMON
12	20	26	4	<b>THROUGH THE STORM</b> Arista 1-9809	ARETHA FRANKLIN & ELTON JOHN
13	10	9	16	<b>THE LIVING YEARS</b> Atlantic 7-88964	◆ MIKE + THE MECHANICS
14	12	15	9	<b>SUPERWOMAN</b> Warner Bros. 7-27783	◆ KARYN WHITE
15	18	20	7	<b>PROMISES</b> Epic 34-68608/E.P.A.	◆ BASIA
16	19	21	8	<b>ROMANCE (FROM "SING")</b> Columbia 38-68580	◆ PAUL CARRACK & TERRI NUNN
17	24	29	5	<b>EVERLASTING LOVE</b> Elektra 7-69308	◆ HOWARD JONES
18	14	10	14	<b>WE'VE SAVED THE BEST FOR LAST</b> Arista 1-9785	◆ KENNY G
19	29	35	4	<b>THINKING OF YOU</b> Cutting 872 502-7/POLYGRAM	◆ SA-FIRE
20	30	30	6	<b>TALK IT OVER</b> RCA 8802	◆ GRAYSON HUGH
21	15	11	16	<b>DON'T TELL ME LIES</b> A&M 1267	◆ BREATHE
22	16	13	15	<b>LOST IN YOUR EYES</b> Atlantic 7-88970	◆ DEBBIE GIBSON
23	17	16	17	<b>JUST BECAUSE</b> Elektra 7-69327	◆ ANITA BAKER
24	26	27	5	<b>LIVIN' RIGHT</b> MCA 53497	◆ GLENN FREY
25	27	28	6	<b>IF I CAN JUST GET THROUGH THE NIGHT</b> Elektra 7-69305	◆ PHOEBE SNOW
26	21	18	14	<b>YOU'RE NOT ALONE</b> Reprise 7-27757	◆ CHICAGO
27	22	23	7	<b>HEARTS ON FIRE</b> Virgin 7-99234	◆ STEVE WINWOOD
28	28	25	9	<b>HAPPY EVER AFTER</b> Virgin 7-99294	◆ JULIA FORDHAM
29	31	31	5	<b>CITY STREETS</b> Capitol 44336	◆ CAROLE KING
<b>★★★ POWER PICK ★★★</b>					
30	36	43	3	<b>GIVING UP ON LOVE</b> RCA 8872	◆ RICK ASTLEY
31	25	22	21	<b>MY HEART CAN'T TELL YOU NO</b> Warner Bros. 7-27729	◆ ROD STEWART
32	35	—	2	<b>THE BEST YEARS OF OUR LIVES</b> Columbia 38-68741	NEIL DIAMOND
33	37	47	3	<b>ALL IS LOST</b> Warner Bros. 7-27530	SOUTHERN PACIFIC
34	33	33	5	<b>WHAT WERE WE THINKING OF</b> Columbia 38-68691	BARBRA STREISAND
35	32	34	4	<b>DOWNTOWN</b> A&M 1272	◆ ONE 2 MANY
36	23	19	8	<b>I'M INTO SOMETHING GOOD</b> Cypress 0019/A&M	◆ PETER NOONE
37	38	45	3	<b>FOREVER YOUR GIRL</b> Virgin 7-99230	◆ PAULA ABDUL
38	41	48	3	<b>SHE'S A MYSTERY TO ME</b> Virgin 7-99227	◆ ROY ORBISON
39	44	—	2	<b>CRY</b> Polydor 871 110-7/POLYGRAM	◆ WATERFRONT
40	34	24	14	<b>GOT IT MADE</b> Atlantic 7-88966	CROSBY, STILLS, NASH & YOUNG
<b>★★★ HOT SHOT DEBUT ★★★</b>					
41	<b>NEW ▶</b>	1	1	<b>IKO IKO (FROM "RAIN MAN")</b> Capitol 44343	◆ THE BELLE STARS
42	47	—	2	<b>SOLDIER OF LOVE</b> Capitol 44369	DONNY OSMOND
43	40	40	4	<b>HIT THE ROAD JACK</b> RCA 8914	◆ BUSTER POINDEXTER
44	<b>NEW ▶</b>	1	1	<b>KEEP EACH OTHER WARM</b> Arista 1-9838	BARRY MANILOW
45	<b>NEW ▶</b>	1	1	<b>WHERE ARE YOU NOW?</b> WTG 31-68625	JIMMY HARNEN WITH SYNCH
46	<b>NEW ▶</b>	1	1	<b>ROOM TO MOVE</b> Polydor 871 418-7/POLYGRAM	◆ ANIMATION
47	<b>NEW ▶</b>	1	1	<b>LEAD ME INTO LOVE</b> Elektra 7-69299	ANITA BAKER
48	39	32	20	<b>WHEN I'M WITH YOU</b> Capitol 44302	SHERIFF
49	<b>NEW ▶</b>	1	1	<b>I'LL BE LOVING YOU (FOREVER)</b> Columbia 38-68671	◆ NEW KIDS ON THE BLOCK
50	43	44	25	<b>TWO HEARTS</b> Atlantic 7-88980	◆ PHIL COLLINS

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

**RADIO**

**VOX JOX**

(Continued from page 10)

market observers estimate them at approximately \$950,000 a year.

At urban WQQK Nashville, Rick Lee—who was promoted to APD/MD last week—is promoted again, this time to PD/MD, replacing Sam Brown, who remains PD of AM sister WVOL. In addition, GSM Wendell Wilcox is upped to GM, replacing Gary Ballard... Bill Conway is out as PD of AC WMXC Charlotte, N.C. No replacement has been named. At co-owned AC KAMJ "Magic 101" Phoenix, Sam Church has returned to the market as PD, replacing David Allen and the station has dropped Transtar's Format 41 for locally generated uptempo AC.

At noncommercial WCDB Albany, N.Y., PD Jim Caringi is upped to GM, replacing Kevin Berne. Carl Delon becomes PD; Jim McNeil is now MD... In an effort to explain his station's longstanding bright AC format to the industry, KIOI "K101" San Francisco PD Larry Berger is now billing K101 as a "pop 40" station. KIOI recently resumed trade reporting again.

Brisbane, Australia, gets a new top 40/album hybrid, 4SEA, the first commercial station on Queensland's Gold Coast in 22 years... Matt DeVoti is interim PD at AC WOBM-FM Monmouth/Ocean County, N.J., replacing Chris Caldwell. Down the Jersey shore, KXZZ "Z16" Lake Charles, La., PD Maurice Singleton is the new PD/OM at urban WUSS Atlantic City, replacing Warren Only.

MD/p.m. driver Deb Spring adds PD duties at country KIIQ Reno, Nev., as Tony Thomas heads for the MD slot at country KMPS Seattle. He replaces Tall Paul Fredricks, who remains as production director... P.M. driver Pete Jackson is named PD/MD at urban WHYZ Greenville, S.C., as Rocky Valentine crosses to overnights at WLWZ "Z104"... Interim PD John Allan Weitz gets the official nod at AC KAMZ "Z93" El Paso, Texas; the station also adds Cat Simon for mornings from top 40 rival KEZB "B94."

**PEOPLE:** Former WFYR Chicago personality Larry Dixon is the new morning man at WALR Atlanta (formerly top 40 WAGQ Athens, Ga.), but he won't be on the air for 40 days. WALR's new stick collapsed April 20, shortly before its completion but without any serious injuries. So for now WALR is running a TV spot where Dixon offers to come over to listeners' houses and hang out until the station signs on. Thus far he's received 20 callers, including several charities, one car dealership, and one listener who wanted Dixon to help promote the 360-degree toothbrush that he'd invented.

"Police Academy" actor Michael Winslow has left the morning show at oldies KODJ Los Angeles to pursue film projects, leaving Dean Goss as a solo again. Despite the station's buildup for Winslow five weeks ago, it now says he was on a one-month test. Meanwhile, Pat Buttram, known as Mr. Haney on the '60s sitcom "Green Acres" and for his work in numerous animated features, has joined Robert W. Morgan in mornings at adult standards KMPC Los Angeles.

(Continued on next page)

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# ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	1	4	<b>I WON'T BACK DOWN</b> MCA 53369	TOM PETTY 3 weeks at No. One
2	5	—	2	<b>POP SINGER</b> MERCURY 874 012-7/POLYGRAM	JOHN COUGAR MELLENCAMP
3	2	3	7	<b>VOICES OF BABYLON</b> COLUMBIA 38-68601	THE OUTFIELD
4	4	4	5	<b>FIRE WOMAN</b> SIRE LP CUT/REPRISE	THE CULT
5	3	2	8	<b>NOW YOU'RE IN HEAVEN</b> ATLANTIC 7-88925	JULIAN LENNON
6	6	9	6	<b>ONCE BITTEN TWICE SHY</b> CAPITOL 79598	GREAT WHITE
7	7	14	5	<b>HEADING FOR THE LIGHT</b> WILBURY LP CUT/WARNER BROS.	TRAVELING WILBURYS
★★★ FLASHMAKER ★★★					
8	<b>NEW▶</b>	—	1	<b>ROOMS ON FIRE</b> MODERN 7-99216/ATLANTIC	STEVIE NICKS
9	12	16	6	<b>LOVE HAS TAKEN ITS TOLL</b> POLYDOR LP CUT/POLYGRAM	SARAYA
10	<b>NEW▶</b>	—	1	<b>SATISFIED</b> EMI 50189	RICHARD MARX
11	16	12	8	<b>THING CALLED LOVE</b> CAPITOL LP CUT	BONNIE RAITT
12	8	7	9	<b>TURN YOU INSIDE-OUT</b> WARNER BROS. LP CUT	R.E.M.
13	14	15	11	<b>DOWN BOYS</b> COLUMBIA 38-68606	WARRANT
14	21	36	3	<b>ROCK THIS PLACE</b> CBS ASSOCIATED LP CUT/E.P.A.	THE FABULOUS THUNDERBIRDS
15	19	24	6	<b>COMING HOME</b> MERCURY 872 982-7/POLYGRAM	CINDERELLA
16	9	6	12	<b>SECOND CHANCE</b> A&M 1273	THIRTY EIGHT SPECIAL
17	20	28	4	<b>OPEN LETTER TO A LANDLORD</b> EPIC LP CUT/E.P.A.	LIVING COLOUR
18	22	27	5	<b>SEEING IS BELIEVING</b> ATLANTIC 7-88921	MIKE + THE MECHANICS
19	15	17	11	<b>MAYOR OF SIMPLETON</b> Geffen 7-27552	XTC
20	24	33	3	<b>NINETEEN FOREVER</b> A&M LP CUT	JOE JACKSON
21	23	25	5	<b>SHOOTING FROM MY HEART</b> UNI 50019/MCA	BIG BAM BOO
★★★ POWER TRACK ★★★					
22	30	44	3	<b>ONE BIG RUSH</b> WGT LP CUT	JOE SATRIANI
23	17	10	20	<b>PATIENCE</b> Geffen 7-22996	GUNS N' ROSES
24	10	11	12	<b>ALL IS FORGIVEN</b> MERCURY 872 448-7/POLYGRAM	RED SIREN
25	25	37	3	<b>DO YOU LIKE IT</b> POLYDOR LP CUT/POLYGRAM	KINGDOM COME
26	<b>NEW▶</b>	—	1	<b>RUNNIN' DOWN A DREAM</b> MCA LP CUT	TOM PETTY
27	13	5	14	<b>I'LL BE YOU</b> SIRE 7-22992/REPRISE	THE REPLACEMENTS
28	11	8	10	<b>CONFIDENTIAL</b> EPIC LP CUT/E.P.A.	THE RADIATORS
29	18	13	10	<b>READY FOR LOVE</b> VIRGIN LP CUT	GARY MOORE
30	34	34	4	<b>ANGEL EYES</b> ARISTA 9808	THE JEFF HEALEY BAND
31	42	—	2	<b>BAD MAN</b> ATLANTIC LP CUT	BAD COMPANY
32	36	—	2	<b>PRECIOUS STONE</b> RCA LP CUT	THE FIXX
33	33	32	6	<b>CIRCLE</b> Geffen 7-27580	EDIE BRICKELL & NEW BOHEMIANS
34	<b>NEW▶</b>	—	1	<b>FEEL A WHOLE LOT BETTER</b> MCA LP CUT	TOM PETTY
35	27	20	14	<b>VERONICA</b> WARNER BROS. 7-22981	ELVIS COSTELLO
36	<b>NEW▶</b>	—	1	<b>FREE FALLIN'</b> MCA LP CUT	TOM PETTY
37	44	—	2	<b>LET ME IN</b> COLUMBIA 38-68739	EDDIE MONEY
38	45	—	2	<b>CLOSE MY EYES FOREVER</b> RCA 8899	LITA FORD/OZZY OSBOURNE
39	26	18	12	<b>SIMILAR FEATURES</b> ISLAND 7-99251/ATLANTIC	MELISSA ETHERIDGE
40	43	49	3	<b>CAN'T MISS</b> Geffen LP CUT	MICHAEL THOMPSON BAND
41	<b>NEW▶</b>	—	1	<b>FASCINATION STREET</b> ELEKTRA 7-69300	THE CURE
42	39	42	5	<b>KID EGO</b> A&M LP CUT	EXTREME
43	32	29	7	<b>YOU'RE WHAT YOU WANT TO BE</b> COLUMBIA LP CUT	CRUEL STORY OF YOUTH
44	29	19	20	<b>GOD PART II</b> ISLAND LP CUT/ATLANTIC	U2
45	31	26	9	<b>SHE'S A MYSTERY TO ME</b> VIRGIN 7-99227	ROY ORBISON
46	<b>NEW▶</b>	—	1	<b>POP SONG 89</b> WARNER BROS. LP CUT	R.E.M.
47	48	—	2	<b>BUSLOAD OF FAITH</b> SIRE LP CUT/WARNER BROS.	LOU REED
48	<b>NEW▶</b>	—	1	<b>... THIS TOWN ...</b> WARNER BROS. LP CUT	ELVIS COSTELLO
49	<b>NEW▶</b>	—	1	<b>IS THIS LOVE</b> VIRGIN LP CUT	KING SWAMP
50	28	22	10	<b>HEARTS ON FIRE</b> VIRGIN 7-99234	STEVE WINWOOD

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

## VOX JOX

(Continued from preceding page)

Elsewhere in L.A., "The Real" Don Steele of oldies KRLA, Carole Hemingway of suburban n/t KGIL, Hollywood Hamilton of top 40 KIIS-AM-FM, and Jackie Stevens, public affairs/news host of urban KJLH have been named "radio's sexiest voices" by readers of Radio Guide Magazine.

New to evenings at adult standards WOKY Milwaukee is Robb Edwards from cross-town WTMJ. The switch comes a month after the market veteran quit WTMJ after losing his morning shift as part of that station's quest for younger demos... Top 40 WMMS Cleveland brings in WQFM Milwaukee evening talent Craig Kilpatrick for evenings, moving Ric "Rocco" Bennett to station announcer and concert reporter. WQFM brings former Relativity Records Midwest regional promoter Mark "The Shark" Dylan back to radio to take Kilpatrick's slot.

In what both parties insist was an unplanned swap, WEZB "B97" New Orleans APD Cadillac Jack becomes APD/MD of top 40 WKSS Hartford, Conn., where Jodi Ryan had been MD. Meanwhile, WKSS' night jock Hollywood Joe heads for B97, where he'll do nights as Jo Jo Mama... Susan DeVincent, of Airwatch Communications, joins Larry Himmel for mornings on KIFM San Diego.

El Paso, Texas, radio veteran Bob "The Doc" Burns joins AC KKMJ "Majic 95" Austin, Texas, for nights. Across town at top 40 KBTS "B93," overnigher Tracy Austin is promoted to PD and weekender C.C. Cruz replaces her... Comedy syndicator Jim Gossett will now be based out of AC WSB-FM "B98.5" Atlanta, where he'll also join the morning team.

AC CKNX Wingham, Ontario, brings in CHUC Cobourg, Ontario, MD/afternoon personality Scott Clark for mornings as former CKNX morning man Derek Botten goes to new top 40 CKKW Kitchener, Ontario... Top 40 WHTT Portland, Maine MD Jack Parmele adds APD.

**EVENTS:** As part of a recent roast for San Francisco Bay-area radio legend Dr. Don Rose, American Multi-Media's Alan Bruce, KIOI San Francisco production director Albert Lord, and Starship guitarist Craig Chaquico joined with a host of Rose's former KFRC co-workers (including Gerry Cagle and Dave Sholin) to assemble a rap tribute to Rose, who is known for his dislike of rap. Cassette copies of "Ta-Huh" can be ordered for a \$5 donation to the Special Olympics from Family Productions, 248 Harold St., San Francisco, Calif. 94132.

The National Assn. of Broadcasters has announced a new nationwide program to recognize outstanding radio personalities and stations. The first awards will be issued at NAB's fall convention in New Orleans. And the second annual Emerson Radio Hall of Fame induction ceremony will be held May 11 in New York. Inductees include Larry King, Orson Welles, Mel Allen, Jack Benny, and Don Imus. "Cousin" Bruce Morrow will be the MC. For more information, call 212-489-6900, extension 228.

Assistance in compiling this column was provided by Craig Rosen and Peter Ludwig.

## newsline..

**JAMES DECASTRO** has been promoted from president/GM of WLUP-AM-FM Chicago to executive VP of parent company Evergreen Media. He will be responsible for the day-to-day operations of its newly acquired KFAC Los Angeles and continue to oversee WLUP. Lawrence Wert, previously LSM of WLS-TV Chicago, becomes VP/GM of WLUP, where OM Greg Solk has been upped to VP and station manager.

**GROUP W BROADCASTING** has signed a letter of intent to acquire 10 stations from the Legacy and Metropolitan broadcasting companies (Billboard, April 29) and hopes to close the sale by midfall. The largest-ever radio-station-only acquisition hinges on the sellers finalizing the repurchasing of their respective debts. All other issues, including Legacy president/CEO Carl Hirsch's role in Group W's structure, are on hold until that time.

**LOU MELLINI** is named to the newly created CEO/president slot at Business Radio Network. He previously consulted Bahakel Communications. And Dave Rose is appointed executive VP of programming for BRN.

**NEW GMS:** Marketing consultant Charlene Warner at WKIE Richmond, Va.; PD Mikki Spencer had been handling those duties. Mark Brewer at WWNZ/WSSP Orlando, Fla., where he was promoted from station manager, replacing Bob Clark. KQFX Austin, Texas, PD Kevin McCarthy to GM at WKXI/WTYX Jackson, Miss.

# MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	4	13	3	<b>FASCINATION STREET</b> ELEKTRA 7-69300	THE CURE 1 week at No. One
2	3	5	7	<b>GOOD THING</b> I.R.S. 53639/MCA	FINE YOUNG CANNIBALS
3	5	9	4	<b>FIRE WOMAN</b> SIRE LP CUT/REPRISE	THE CULT
4	2	2	8	<b>MADONNA OF THE WASPS</b> A&M LP CUT	ROBYN HITCHCOCK/EGYPTIANS
5	1	1	11	<b>THE MAYOR OF SIMPLETON</b> Geffen 7-27552	XTC
6	14	18	5	<b>THIS TOWN</b> WARNER BROS. LP CUT	ELVIS COSTELLO
7	9	6	8	<b>ROUND &amp; ROUND</b> QWEST 7-27524/WARNER BROS.	NEW ORDER
8	7	12	5	<b>SOMETHING TO SAY</b> TVT LP CUT	THE CONNELLS
9	11	14	3	<b>MONKEY GONE TO HEAVEN</b> 4AD LP CUT/ELEKTRA	PIXIES
10	6	3	8	<b>THE LAST OF THE FAMOUS INTER'L PLAYBOYS</b> SIRE LP CUT/REPRISE	MORRISSEY
11	20	—	2	<b>BUSLOAD OF FAITH</b> SIRE LP CUT/WARNER BROS.	LOU REED
12	18	—	2	<b>NINETEEN FOREVER</b> A&M LP CUT	JOE JACKSON
13	15	15	4	<b>EVERYTHING COUNTS</b> SIRE LP CUT/WARNER BROS.	DEPECHE MODE
14	10	7	9	<b>ALWAYS SATURDAY</b> ELEKTRA 7-69316	GUADALCANAL DIARY
15	16	21	4	<b>DANCING BAREFOOT</b> ISLAND 7-99225/ATLANTIC	U2
16	17	24	3	<b>WARRIOR</b> VIRGIN LP CUT	PIL
17	21	—	2	<b>SUBOCEANA</b> SIRE LP CUT/REPRISE	TOM TOM CLUB
18	23	—	3	<b>WITCHDOCTOR</b> MAMMOTH LP CUT/RCA	SIDEWINDERS
19	19	11	8	<b>TURN YOU INSIDE-OUT</b> WARNER BROS. LP CUT	R.E.M.
20	<b>NEW▶</b>	—	1	<b>SO ALIVE</b> RCA LP CUT	LOVE AND ROCKETS
21	<b>NEW▶</b>	—	1	<b>OBSESSION</b> WING LP CUT/POLYDOR	XYMOX
22	<b>NEW▶</b>	—	1	<b>DEBBIE GIBSON IS PREGNANT</b> ENIGMA LP CUT	MOJO NIXON/SKID ROPER
23	25	—	2	<b>SUN GONE DOWN</b> RHINO LP CUT	HOUSE OF FREAKS
24	22	23	6	<b>EVERLASTING LOVE</b> ELEKTRA 7-69308	HOWARD JONES
25	8	4	14	<b>I'LL BE YOU</b> SIRE 7-22992/REPRISE	THE REPLACEMENTS
26	27	—	2	<b>ANSWERS TO NOTHING</b> CHRYSALIS LP CUT	MIDGE URE
27	26	25	9	<b>STOP</b> SIRE LP CUT/REPRISE	ERASURE
28	30	—	2	<b>THE SHEEP'S A WOLF</b> I.R.S. LP CUT/MCA	CATERWAUL
29	<b>NEW▶</b>	—	1	<b>NOW YOU'RE IN HEAVEN</b> ATLANTIC 7-88925	JULIAN LENNON
30	12	10	15	<b>SHE DRIVES ME CRAZY</b> I.R.S. 53483/MCA	FINE YOUNG CANNIBALS

Billboard, copyright 1989.

Hits From Billboard 10 and 20 Years Ago This Week

## POP SINGLES—10 Years Ago

1. Reunited, Peaches & Herb, POLYDOR
2. Heart Of Glass, Blondie, CHRYSALIS
3. Music Box Dancer, Frank Mills, POLYDOR
4. Knock On Wood, Amii Stewart, ARIOLA
5. Stumblin' In, Suzi Quatro & Chris Norman, RSO
6. In The Navy, Village People, CASABLANCA
7. I Want Your Love, Chic, ATLANTIC
8. Goodnight Tonight, Wings, CAPITOL
9. Take Me Home, Cher, CASABLANCA
10. He's The Greatest Dancer, Sister Sledge, COTILLION

## TOP SINGLES—20 Years Ago

1. Aquarius/Let The Sunshine In, Fifth Dimension, SOUL CITY
2. It's Your Thing, Isley Brothers, T NECK
3. Hair, Cowsills, MGM
4. You've Made Me So Very Happy, Blood, Sweat & Tears, COLUMBIA
5. Only The Strong Survive, Jerry Butler, MERCURY
6. Time Is Tight, Booker T. & the M.G.'s, STAX
7. Sweet Cherry Wine, Tommy James & the Shondells, ROULETTE
8. Hawaii Five-O, Ventures, LIBERTY
9. The Boxer, Simon & Garfunkel, COLUMBIA
10. Galveston, Glen Campbell, CAPITOL

## TOP ALBUMS—10 Years Ago

1. Minute By Minute, Doobie Brothers, WARNER BROS.
2. 2-Hot, Peaches & Herb, POLYDOR
3. Spirits Having Flown, Bee Gees, RSO
4. Breakfast In America, Supertramp, A&M
5. Desolation Angels, Bad Company, SWAN SONG
6. Parallel Lines, Blondie, CHRYSALIS
7. Dire Straits, Dire Straits, WARNER BROS.
8. Van Halen II, Van Halen, WARNER BROS.
9. Enlightened Rogues, Allman Brothers Band, CAPRICORN
10. Go West, Village People, CASABLANCA

## TOP ALBUMS—20 Years Ago

1. Hair, Original Cast, RCA
2. Galveston, Glen Campbell, CAPITOL
3. Blood, Sweat & Tears, COLUMBIA
4. Cloud Nine, Temptations, GORDY
5. Greatest Hits, Donovan, EPIC
6. Help Yourself, Tom Jones, PARROT
7. In-A-Gadda-Da-Vida, Iron Butterfly, ATCO
8. Wichita Lineman, Glen Campbell, CAPITOL
9. Bayou Country, Creedence Clearwater Revival, FANTASY
10. Ball, Iron Butterfly, ATCO

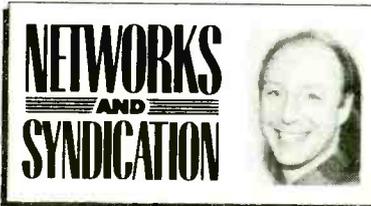
## COUNTRY SINGLES—10 Years Ago

1. Backside Of Thirty, John Conlee, MCA
2. Don't Take It Away, Conway Twitty, MCA
3. Where Do I Put Her Memory, Charley Pride, RCA
4. Lay Down Beside Me, Don Williams, MCA
5. If I Said You Had A Beautiful Body Would You Hold It Against Me, Bellamy Brothers, WARNER/CURB
6. Lying In Love With You, Jim Ed Brown & Helen Cornelius, RCA
7. Farewell Party, Gene Watson, CAPITOL
8. Down On The Rio Grande, Johnny Rodriguez, EPIC
9. Sail Away, Oak Ridge Boys, MCA
10. All I Ever Need Is You, Kenny Rogers & Dottie West, UNITED ARTISTS

## SOUL SINGLES—10 Years Ago

1. Reunited, Peaches & Herb, MVP/POLYDOR
2. Disco Nights, G.Q., ARISTA
3. Love Ballad, George Benson, WARNER BROS.
4. Hot Number, Foxy, DASH
5. You Can't Change That, Raydio, ARISTA
6. Shake Your Body, Jacksons, EPIC
7. In The Mood, Tyrone Davis, COLUMBIA
8. Feel That Your Feelin', Maze, CAPITOL
9. Stand By, Natalie Cole, CAPITOL
10. Knock On Wood, Amii Stewart, ARIOLA

## SMN Snaps Up KNIX's Traditional Country Phoenix AM Yields Upper-Demo, Bartered Format



by Peter Ludwig

NEW YORK Satellite Music Network has signed an agreement with Phoenix country outlets KNIX-AM-FM to have the AM produce a new commercial-driven bartered country format for SMN. The deal is strikingly similar to the deal SMN has with KNIX's oldies rival KOOL-AM-FM to broadcast the outlet's traditional oldies AM signal as the KOOL Gold format.

Scheduled for a September debut, the new KNIX/SMN country format is tentatively titled **Traditional Country** and targeted to 35-64-year-old listeners. Not surprisingly, SMN's format is similar to the one that KNIX owner **Buck Owens** had predicted would splinter off from mainstream country at this winter's Country Radio Seminar.

SMN VP of programming **Robert Hall** says, "We've been canvassing our affiliates for the past year and they've been asking for an upper-demographic country format. [KNIX] had already been interested in doing this before we approached them. This format is for people who want to listen to *real* country. [SMN president] John Tyler says in this format, every song should make you thirsty."

SMN already has 260 stations on its **Country Coast To Coast**, which was one of its two original formats in 1981. Hall says that format will continue as a broad-based full-service country programming; the new format will target "the older part of the audience that thinks George Jones and Buck Owens are the best things ever recorded, and not make them sit through two or three tracks they don't relate to [to hear them]."

Hall says SMN is also looking for room to expand its affiliate base. "We're sold out geographically on Country Coast To Coast, which is what happens when you reach that level [of clearances]. This opens up opportunities for us in [country] again."

SMN will initially target country combos. Hall says, "You split the AM off into a more traditional country format and give the upper demo more of what they want, so with the same cume you get more time spent listening overall and a bigger share. This way you get bigger shares out of existing cume."

In other SMN news, the company has announced that its special meeting of stockholders to approve the proposed \$55 million merger with **Capital Cities/ABC** will not be held before May 6 (Billboard, Jan. 21). The proposal provides SMN stockholders with \$5.50 per share if the deal is consummated before May 5. After that, it will cost Cap Cities/ABC a dime more per share—an extra \$1 million.

### RTE ADDS RV AND MOVES ON

**Radio Today Entertainment and Radio Ventures** have joined forces and will work together to clear both companies' programming. RV is **Don Eberle**, who brings in his "Masters Of Rock" weekly. RTE is currently clearing four album offerings and will soon launch a new top 40 weekly/daily/specials package with **Movietime** (Billboard, April 29). RTE president **Geoff Rich** calls it "a consolidation that leaves both companies

intact. LBS will continue to sell all the shows, and both staffs will work the entire catalog."

### AROUND THE INDUSTRY

As the satellite-format activity continued, so did rumors that **Westwood One** would effect a major catalog purge. However, WW1 VP/programming **Gary Landis** says, "As of today we haven't made any decision to drop any programs. We, like anybody else, add and drop programming, and are continually evaluating both in-house and independent productions. But we have neither added or dropped [programming]."

Landis says a number of WW1 programs are doing exceptionally well, in particular the **Lon Helton**-hosted "Listen In With." He says that it's "already pushing 200 clearances" since its January debut: "A good idea still generates station support."

WW1 did change the name of its weekly "Live From Gilley's" country offering since the actual Gilley's nightclub is now closed. WW1 is using "WW1 Presents," which has been the show's subtitle for the past two years for featured performances that didn't originate from the famed country club.

**United Stations** has changed the name and marketing approach of its 3-year-old "Hot Rocks." The weekly 90-minute programs are still using the "story of" approach that "Hot Rocks" took on last year, but the show is now generically titled "Weekly Specials."

**MediaAmerica** is now the sales representative for **Cutler Productions'** top 40-targeted "Party America" and **James Paul Brown Productions'** top-40 "Hitline U.S.A." MediaAmerica also handles sales for **Emerald Entertainment's** "Nashville Live," but not for **JBPB's** "Countryline U.S.A." Emerald is now clearing and selling "Nashville"

in Canada through **TeleMedia**. And in other international news, **Radio Express** is now producing a special Spanish-language version of ABC/Watermark's "American Top 40" for Mexico with **Zaida Gerson**. Ten different Mexican radio networks are distributing the program.

### CALENDAR

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

May 5-6, Guns N' Roses, On The Radio, On The Radio Broadcasting, one hour.

May 5-7, Beverly Garland/Vanessa Williams/Surfaris, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.

May 5-7, Skyy, On The Move With Tom Joyner, CBS RadioRadio, three hours.

May 5-7, Great White, Metalshop, MJI Broadcasting, one hour.

May 5-7, The Soul Train Awards, Star Beat, MJI Broadcasting, one hour.

May 5-7, Debbie Gibson/Michael Keaton/Bobby Brown, Party America, Cutler Productions, two hours.

May 5-7, The Thirty-Eight Special Story, The Weekly Special, United Stations, 90 minutes.

May 6-7, Wendy & Lisa/Jonathon Butler/Bar-Kays, RadioScope, Lee Bailey Communications, one hour.

May 7, Traveling Wilburys/Cult, Powercuts, Global Satellite Network, two hours.

May 7, Tanya Tucker, Nashville Live, Emerald Entertainment Group, 90 minutes.

May 8, Fabulous Thunderbirds, Rockline, Global Satellite Network, 90 minutes.

May 8-14, David Crosby, King Biscuit Flower Hour, DIR Broadcasting, one hour.

May 8-14, Gatlin Brothers, Listen In With Lon Helton, Westwood One Radio Networks, one hour.

May 8-14, Outfield, Rock Over London, Westwood One Radio Networks, one hour.

May 8-14, Heart, Superstars Rock Concert Series, Westwood One Radio Networks, 90 minutes.

May 8-14, Cream/Joni Mitchell, Classic Cuts, MJI Broadcasting, one hour.

May 8-14, Bonnie Raitt, Rock Today, MJI Broadcasting, one hour.

May 8-14, Steve Wariner, Country Today, MJI Broadcasting, one hour.

May 8-14, Ronnie McDowell, Westwood One Presents, Westwood One Radio Networks, one hour.

May 8-14, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.



# Hot Picks in Tokio

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

Week of April 16, 1989

1. Like A Prayer, Madonna
2. Real Love, Jody Watley
3. Eternal Flame, Bananas
4. The Look, Roxette
5. You Got It (The Right Stuff), New Kids On The Block
6. She Drives Me Crazy, Fine Young Cannibals
7. Get Young, Cameo
8. Superwoman, Karyn White
9. More Than You Know, Milli Vanilli
10. Walk The Dinosaur, Was (Not Was)
11. Dreamin', Vanessa Williams
12. The Living End, Mike + The Mechanics
13. I'll Be There For You, Boyz II Men
14. Rhythm Nation, Bobby Brown
15. Diseno Flow, Enya
16. Forever Your Girl, Paula Abdul
17. Big Fun, Patton, Koolhaan
18. Everlasting Love, Howard Jones
19. Birthday Suit, Johnny Kemp
20. Calling You, Jevetta Steele
21. Lost In Your Eyes, Debbie Gibson
22. You're Not Alone, Chicago
23. Heaven Help Me, Deep Estee
24. My Heart Can't Tell You No, Rod Stewart
25. Second Chance, 3B Special
26. Wild Thing, Tone Loc
27. It's Only Love, Simply Red
28. Funky Cold Medina, Tone Loc



**Her Three Temptations.** A Los Angeles party for Mica Paris drew not one but two of Gannett Radio's heavyweight morning men. She is flanked here by KIIS Los Angeles' Rick Dees, WGCI-FM Chicago's Doug Banks, and Island Records' Kevin Fleming.

FM JAPAN 81.3 FM

## 'Youthquake' TV Show Includes National Promotions Tie-Ins Media Eye Focuses Lens On Local Stations

BY PETER LUDWIG

### PROMOTIONS

NEW YORK Dallas-based Media Eye is now in the process of lining up radio stations—and air personalities—to participate in its television show, "Youthquake," which the company says is cleared to run in all top 100 markets.

The show travels to a different market for each show, where local DJs are featured in road reports as their stations participate in the program's national promotions. The one-hour show is currently running as seven summer specials, and Media Eye hopes to take its "PM Magazine for 16-to-25-year-olds" to a weekly half-hour series in the fall.

If it sounds familiar, it's because "Youthquake" is the successor to "Wavelength," a similar show produced by KKDA-FM "K104" Dallas PD Michael Spears' BEAM Inc. last year—which was an evolution of "On Location." "Youthquake" host Jennifer Magin, now officially just Jennifer, heads up production as Media Eye's president.

Jennifer says the switch to New York-based TV distributor J.M. Entertainment has finally given the show the national scope she has been shooting for since the idea was launched three years ago. She says J.M. was pleased with the 100-plus TV-station lineup the summer specials added at TV's recent National Assn. of Programmers and Television Executives convention, and if ratings match expectations, Media Eye will need radio outlets in 30 more of the top 50 markets for the fall series.

Radio-station affiliation is currently on a special-by-special basis and is market exclusive. Jennifer says, "It's going to take a number of specials to get all the radio markets tied in. We're currently working with 20 stations in the top 50 markets and looking for more radio stations to affiliate with. Involvement is free for promotional consideration. We basically leave that up to the station, but we do ask for recorded promos for the week before we arrive in their cities."

Along with the weekly radio jock-hosted segments, the summer specials feature DJs giving "Coaster Reports" on giant roller coasters across the country. The promotion is a tie-in with the Six Flags amusement park chain. Lo-

cal radio stations also cast each show's dancers and audience with their own promotions. Jennifer says auditions are usually held at area malls so they can serve as additional cross-promotions and/or station remotes.

Media Eye supplies promotional giveaways and each TV show's contesting is also run through the radio affiliates via a "crawl" across the bottom of the TV screen. The crawl gives the local station's call letters, slogan, and contest line.

Jennifer says each station has customized prizes to give to the first 10 callers. The 10th caller is registered for the national grand prize, and the winner is announced on the next special. The show's first giveaway was a trip to London for a summer haircut. Media Eye also sends a film crew to the winner's hometown to tape the winner at the affiliated radio station along with the station's air personalities. Contact 214-969-6880.

**DOWN TO FUNKLY-TOWN**  
WCCO Minneapolis midday man Tim Russell invited the entire town of Funkly, Minn., the state's smallest town, to appear on his show May 1. Russell began by calling Funkly's mayor and inviting all 17 residents to the show—and two free days in Minneapolis. The whole town crowded into the studio for Russell's show, then headed out to catch a Minnesota Twins game, take in the theater, and see the sights.

While the townspeople were away, Funkly was guarded by its sheriff, who is not a local resident. This is not the first time Funkly has traveled en masse. In 1953, the residents traveled to New York to make bandages for the war effort.

**PRO-MOTION**  
Stacie Seifrit is the new promotion director at WQHT "Hot 97" New York. Seifrit had held that title, as well as MD/afternoons, at WZYQ Frederick, Md. And Rachel Spelvogel is in as marketing director at WTRY/WPYX Albany, N.Y., from cross-town WGNA-AM-FM.



**Every Rose Has Its Cost.** WDFX Detroit morning team Steve Courtney & Andy Savage egg on the contestants in their "Open Up And Say . . . Ahh!" promotion. The winner of the pie-eating contest got tickets and backstage passes to see Poison.



### ROCK 40: BORN OF RESEARCH: BACK FOR THE '90s

(Continued from page 10)

per-conservative by album rock programmers, other PDs saw it as far too loose and artist-oriented for their top 40 mindset.

"[Album rocker] WWWW had the typical Abrams list where 'Heartbreaker/Livin' Lovin' Maid' would come up only once a week, so we'd play it every four hours," recalls WIMZ Knoxville, Tenn., PD John Larson. He programmed WLLZ Detroit, one of the Doubleday-owned outlets that experienced phenomenal popularity in the 1979-82 period.

Doubleday's first station, KWK St. Louis, and Sebastian's post-KHJ outlet, KUPD Phoenix, both began as top 40s and eventually crossed the line into album rock. Yet both exerted a strong influence on rock-leaning top 40s, especially in their popularization of songs that tested well but didn't necessarily sell—something both Larson and Sebastian blame not on the records themselves but on the failure of labels to stock them in their markets or promote them nationally.

#### DISCO STRANGLER

By the early '80s, the programming forces behind rock 40 were receiving, at the very least, a strong tailwind from the anti-disco movement. KXYQ Portland, Ore., PD Jim Ryan was MD at top 40 WDRQ Detroit when WLLZ hit; that experience led him to turn on his own album/top 40 hybrid, WJXQ "Q106" Lansing, Mich. "I could see the response to WLLZ at personal appearances and on the request lines," he says. "They came in and took men and 18-to-21-year-old women away from WDRQ and it worked because of the disco backlash in Detroit."

WXKX "96KX" Pittsburgh PD Bobby Christian, now a Colorado-based consultant, remembers that the disco backlash happened even earlier in his market. "[WLUP Chicago morning man] Steve Dahl's [1979] rally was old news for us," he says. "Bob Seger's 'Old Time Rock & Roll' was a legitimate No. 1 on our chart a year before the single was released because of its anthemic nature."

Dahl's anti-disco campaigns were also felt at top 40 giant WLS Chicago, which sat out almost all black product for several years. OM Rick Lippincott recalls that when WLS finally added Stevie Wonder's "That Girl" in 1982, "it was a big deal. The whole industry was talking about how WLS had played a record by a black artist." Were there listener complaints? "Of course not, nobody would call up and complain about that; it was our research that dictated that we should be a pure suburban radio station."

#### WAS/IS IT RACIST?

Because of rock 40's rise in the early '80s and the concurrent softening that turned many of the remaining top 40s into virtual AC stations, it became nearly impossible for up-tempo black records to cross over in the early '80s, a phenomenon that some industry observers now fear will be repeated.

WLS' successor, WYTZ "Z95," is a lot faster on urban crossovers. Lippincott now allows that WLS didn't change its policies fast enough and says, "I don't think there was a more segregated market than Chicago" at the time.

But Sandusky's Sattler considers the charges of racism that have been leveled at KEGL several

times throughout the decade "a little insulting. We have a sound that we need to deliver to the audience to meet their expectations. 'Cult Of Personality' has that sound; it just so happens that Living Colour is black. There's a sound that doesn't work and it just so happens that it tends to come more from black artists. If there's a white group with that sound, we're not going to play it either."

The resurgence of mainstream top 40 nearly wiped out rock 40 stations during the mid-'80s, forcing even KEGL and much of the Doubleday chain to go top 40, at least for a while. One consultant whose top 40 clients didn't change significantly was Cincinnati-based E. Alvin Davis, whose mid-'80s clients differed little from his first rock 40 outlets of the early '80s.

Just as Sattler says that urban crossovers don't work in Dallas, despite the success of urban KKDA-FM in that market, Davis contends that "in our research, a lot of black music hasn't been nearly as popular as the industry has been led to believe" and that the traditionally strong sales figures for the genre would be less impressive if they were controlled only for purchases by top 40 listeners. Ironically, Davis *doesn't* attribute his stations' policies to a disco backlash, saying instead that the popularity of rock records has always been higher than many other stations believed.

#### CALL ME WHEN THE SPIRIT MOVES YOU

Although KXYQ's Ryan also cites the fractionalized marketplace and the lack of outlets for current rock as a force behind today's rock 40 resurgence, he is also one of the few PDs contacted

who sees another dance backlash occurring. When he launched KXYQ several years ago, he says, "I knew people wouldn't be able to take these girls and these drum machines for much longer." Ryan's reaction since then has been to daypart heavily, playing Karyn White and Jody Watley during the day, then toughening almost to a WJXQ-level at night.

With the publicity surrounding the launch of KQLZ "Pirate Radio" Los Angeles, (see separate story, page 10), Ryan anticipates a rise in the rock 40 population, but isn't sure that a lot of stations will do well in the format. "In a market like L.A., you can be No. 1 in teens and 18-to-24-year-olds and be very successful. In smaller markets, it's going to have to be tempered because we have an older population than we did 10 years ago. If somebody does this format in Albuquerque, N.M., I don't know if they'll necessarily make money."

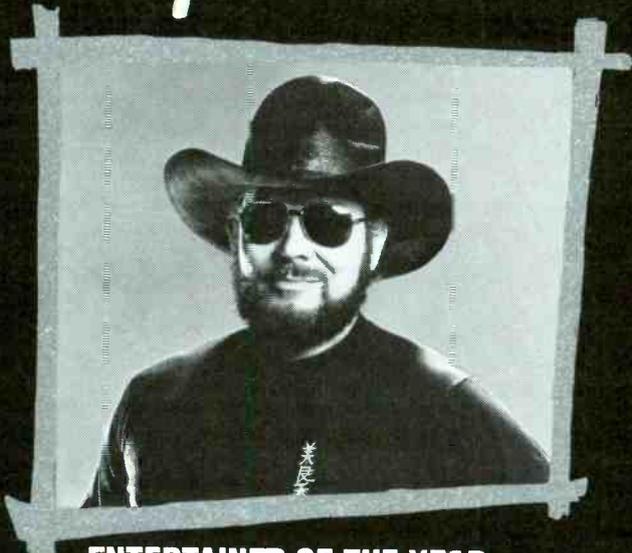
But KXXR Kansas City, Mo., PD Brian Burns thinks rock 40 "will work anywhere, as long as it's a total entertainment package," and that he'd do the format even in New York. And most of the format's proponents point out that there will always be room in a market for a station that plays new rock'n'roll, especially if the album format doesn't.

WLS' Lyons calls the format's current rise "very exciting, especially since we started leaning toward this back in October. We kind of wondered if we were doing the right thing and then somebody like Scott Shannon blows L.A. open with Pirate Radio and it's kind of an affirmation that we're doing something that's hot."

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# ACM Awards

**BMI proudly congratulates our  
1989 Academy of Country Music  
Award Winners**



**ENTERTAINER OF THE YEAR**  
Hank Williams, Jr.  
**BEST MUSIC VIDEO**  
*Young Country*



**ARTIST OF THE DECADE**  
Alabama



**SONG OF THE YEAR**  
*Eighteen Wheels And A  
Dozen Roses*  
Paul Nelson  
Gene Nelson  
Composers

Warner-Tamerlane Pub. Corp.  
Believus Or Not Music  
Screen Gems-EMI Music, Inc.

**SINGLE RECORD OF THE YEAR**  
*Eighteen Wheels And A  
Dozen Roses*  
Allen Reynolds  
Producer



**TOP VOCAL DUET**  
The Judds



**TOP VOCAL GROUP**  
Highway 101



**PIONEER AWARD**  
Buck Owens



**TOP NON-TOURING BAND**  
Nashville Now Band



**TOP TOURING BAND**  
Chris Hillman and the  
Desert Rose Band

# BMI

**INSTRUMENTALISTS  
OF THE YEAR**

John Hobbs      Mark O'Connor  
Keyboard          Fiddle  
Jay Dee Maness      Al Bruno  
Steel Guitar          Guitar  
Curtis Stone  
Bass



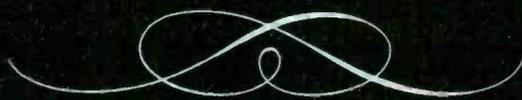


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# POWERPLAYS

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

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

### PLATINUM

**WJLA-TV**  
New York P.D.: Steve Kingston

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

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

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

**WJLA-TV**  
New York P.D.: Gary Bryan

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

**WJLA-TV**  
Chicago P.D.: Buddy Scott

- 1 Fine Young Cannibals, She Drives Me C
- 2 Tone Loc, Funky Cold Medina
- 3 Sweet Sensation (With Romeo J.D.), Si
- 4 Paula Abdul, Forever Your Girl
- 5 Jody Watley, Real Love
- 6 Madonna, Like A Prayer
- 7 Milli Vanilli, Girl You Know It's Tru
- 8 Bobby Brown, Every Little Step
- 9 Sa-Fire, Thinking Of You
- 10 Bangles, Eternal Flame
- 11 Debbie Gibson, Electric Youth
- 12 Rick Astley, Giving Up On Love
- 13 Marika, More Than You Know
- 14 Samantha Fox, I Only Wanna Be With You
- 15 Steve B, I Wanna Be The One
- 16 Ines, I'm Good
- 17 New Kids On The Block, I'll Be Loving
- 18 Neneh Cherry, Buffalo Stance
- 19 Ten City, That's The Way Love Is
- 20 Vanessa Williams, Dreamin'
- 21 Howard Jones, Everlasting Love
- 22 Lisa Lisa & Cult Jam, Little Jackie W
- 23 Aretha Franklin & Elton John, Through
- 24 Donna Summer, This Time I Know It's F
- 25 Mike + The Mechanics, The Living Year
- 26 Roxette, The Look
- 27 Michael Damian, Rock On (From "Dream")
- 28 Milli Vanilli, Baby Don't Forget My N
- 29 Bette Midler, Wind Beneath My Wings (C)
- 30 Natalie Cole, Miss You Like Crazy
- EX Donny Osmond, Soldier Of Love

**WJLA-TV**  
Chicago P.D.: Brian Kelly

- 1 Madonna, Like A Prayer
- 2 Tone Loc, Funky Cold Medina
- 3 Living Colour, Cult Of Personality
- 4 Bangles, Eternal Flame
- 5 Bon Jovi, I'll Be There For You
- 6 Milli Vanilli, Girl You Know It's Tru
- 7 Paula Abdul, Forever Your Girl
- 8 Def Leppard, Rocket
- 9 Mike + The Mechanics, The Living Year
- 10 Sweet Sensation (With Romeo J.D.), Si
- 11 Guns N' Roses, Patience
- 12 Debbie Gibson, Electric Youth
- 13 Roxette, The Look
- 14 Donny Osmond, Soldier Of Love
- 15 Jody Watley, Real Love
- 16 Deon Estus, Heaven Help Me
- 17 Paula Abdul, Straight Up
- 18 Bobby Brown, Every Little Step
- 19 Michael Damian, Rock On (From "Dream")
- 20 The Replacements, I'll Be Loving
- 21 Ministry, Every Day Is Hell
- 22 New Kids On The Block, I'll Be Loving
- 23 Madonna, Dear Jesse
- 24 Guns N' Roses, Paradise City
- 25 Sa-Fire, Thinking Of You
- 26 Waterfront, Cry
- 27 Debbie Gibson, Lost In Your Eyes
- 28 Fine Young Cannibals, Good Thing
- 29 Oef Leppard, Excitable

### PLATINUM

**KIIS-FM 102.7**  
Los Angeles P.D.: Steve Rivers

- 1 Madonna, Like A Prayer
- 2 Stevie B, I Wanna Be The One
- 3 Bon Jovi, I'll Be There For You
- 4 Bobby Brown, Every Little Step
- 5 Fine Young Cannibals, She Drives Me C
- 6 Paula Abdul, Forever Your Girl
- 7 Tone Loc, Funky Cold Medina
- 8 Deon Estus, Heaven Help Me
- 9 Sa-Fire, Thinking Of You
- 10 Thirty Eight Special, Second Chance
- 11 New Kids On The Block, I'll Be Loving
- 12 Jody Watley, Real Love
- 13 Roy Orbison, You Got It
- 14 Howard Jones, Everlasting Love
- 15 Bette Midler, Wind Beneath My Wings (C)
- 16 Sweet Sensation (With Romeo J.D.), Si
- 17 Donny Osmond, Soldier Of Love
- 18 Donny Osmond, Soldier Of Love
- 19 Debbie Gibson, Electric Youth
- 20 Michael Damian, Rock On (From "Dream")
- 21 Guns N' Roses, Patience
- 22 Living Colour, Cult Of Personality
- 23 The Belle Stars, Iko Iko (From "Rain")
- 24 Tommy Page, A Shoulder To Cry On
- 25 Lisa Lisa & Cult Jam, Little Jackie W
- 26 Neneh Cherry, Buffalo Stance
- 27 Elvis Costello, Veronica
- 28 Donna Summer, This Time I Know It's F
- 29 Cher & Peter Cetera, After All (Love)
- 30 Richard Marx, Satisfied
- EX Aretha Franklin & Elton John, Through
- EX Cyndi Lauper, Drove All Night
- EX Real Life, Send Me An Angel
- EX Fine Young Cannibals, Good Thing
- EX Lita Ford (Duet With Ozzy Osbourne),
- EX Waterfront, Cry
- EX Milli Vanilli, Baby Don't Forget My N
- EX Natalie Cole, Miss You Like Crazy

**POWER 95**  
Los Angeles P.D.: Gary Bryan

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

**POWER 95**  
Los Angeles P.D.: Gary Bryan

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

### GOLD

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

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

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

- 1 Madonna, Like A Prayer
- 2 Jody Watley, Real Love
- 3 Bette Midler, Wind Beneath My Wings (C)
- 4 Cher & Peter Cetera, After All (Love)
- 5 Deon Estus, Heaven Help Me
- 6 Sweet Sensation (With Romeo J.D.), Si
- 7 Sa-Fire, Thinking Of You
- 8 Sam Brown, Stop
- 9 Bon Jovi, I'll Be There For You
- 10 Donna Summer, This Time I Know It's F
- 11 Natalie Cole, Miss You Like Crazy
- 12 Paula Abdul, Forever Your Girl
- 13 Donny Osmond, Soldier Of Love
- 14 Boy George, Don't Take My Mind On A T
- 15 New Kids On The Block, I'll Be Loving
- 16 Steve B, I Wanna Be The One
- 17 Peter Schilling, The Different Story
- 18 Bobby Brown, Every Little Step
- 19 Tommy Page, A Shoulder To Cry On
- 20 The Belle Stars, Iko Iko (From "Rain")
- 21 Debbie Gibson, Electric Youth
- 22 Aretha Franklin & Elton John, Through
- 23 Neneh Cherry, Buffalo Stance
- 24 Rick Astley, Giving Up On Love
- 25 Roachford, Cuddly Toy (Feel For Me)
- 26 Thirty Eight Special, Second Chance
- 27 Mike + The Mechanics, Seeing Is Belie
- 28 Waterfront, Cry
- 29 Elvis Costello, Veronica
- 30 Eddie Money, Let Me In
- EX Cyndi Lauper, Drove All Night
- EX Rod Stewart, Crazy About Her
- EX Y.T. The Mayor Of Simpleton
- EX Big Bam Boo, Shooting From My Heart
- EX Guy, I Like
- EX One 2 Many, Downtown
- EX Milli Vanilli, Baby Don't Forget My N
- EX Cyndi Lauper, Drove All Night
- EX Diana Ross, Working Overtime
- EX Chicago, We Can't Stop Loving
- EX Winger, Seventeen
- EX Surface, Closer Than Friends
- EX Breathe, All This I Should Have Known
- EX The Replacements, I'll Be Loving
- EX Lisa Lisa & Cult Jam, Little Jackie W
- EX John Cougar Mellencamp, Pop Singer
- EX Hall And Oates, Love Train

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

- 1 Madonna, Like A Prayer
- 2 Jody Watley, Real Love
- 3 Bette Midler, Wind Beneath My Wings (C)
- 4 Cher & Peter Cetera, After All (Love)
- 5 Deon Estus, Heaven Help Me
- 6 Sweet Sensation (With Romeo J.D.), Si
- 7 Sa-Fire, Thinking Of You
- 8 Sam Brown, Stop
- 9 Bon Jovi, I'll Be There For You
- 10 Donna Summer, This Time I Know It's F
- 11 Natalie Cole, Miss You Like Crazy
- 12 Paula Abdul, Forever Your Girl
- 13 Donny Osmond, Soldier Of Love
- 14 Boy George, Don't Take My Mind On A T
- 15 New Kids On The Block, I'll Be Loving
- 16 Steve B, I Wanna Be The One
- 17 Peter Schilling, The Different Story
- 18 Bobby Brown, Every Little Step
- 19 Tommy Page, A Shoulder To Cry On
- 20 The Belle Stars, Iko Iko (From "Rain")
- 21 Debbie Gibson, Electric Youth
- 22 Aretha Franklin & Elton John, Through
- 23 Neneh Cherry, Buffalo Stance
- 24 Rick Astley, Giving Up On Love
- 25 Roachford, Cuddly Toy (Feel For Me)
- 26 Thirty Eight Special, Second Chance
- 27 Mike + The Mechanics, Seeing Is Belie
- 28 Waterfront, Cry
- 29 Elvis Costello, Veronica
- 30 Eddie Money, Let Me In
- EX Cyndi Lauper, Drove All Night
- EX Rod Stewart, Crazy About Her
- EX Y.T. The Mayor Of Simpleton
- EX Big Bam Boo, Shooting From My Heart
- EX Guy, I Like
- EX One 2 Many, Downtown
- EX Milli Vanilli, Baby Don't Forget My N
- EX Cyndi Lauper, Drove All Night
- EX Diana Ross, Working Overtime
- EX Chicago, We Can't Stop Loving
- EX Winger, Seventeen
- EX Surface, Closer Than Friends
- EX Breathe, All This I Should Have Known
- EX The Replacements, I'll Be Loving
- EX Lisa Lisa & Cult Jam, Little Jackie W
- EX John Cougar Mellencamp, Pop Singer
- EX Hall And Oates, Love Train

### PLATINUM

**WZOU-94.3**  
Boston P.D.: Tom Jeffries

- 1 Madonna, Like A Prayer
- 2 Fine Young Cannibals, She Drives Me C
- 3 Sa-Fire, Thinking Of You
- 4 Bon Jovi, I'll Be There For You
- 5 Deon Estus, Heaven Help Me
- 6 Thirty Eight Special, Second Chance
- 7 Tommy Page, A Shoulder To Cry On
- 8 Bette Midler, Wind Beneath My Wings (C)
- 9 Figures On A Beach, You Ain't Seen No
- 10 New Kids On The Block, I'll Be Loving
- 11 Living Colour, Cult Of Personality
- 12 Animation, Room To Move
- 13 Cher & Peter Cetera, After All (Love)
- 14 The Belle Stars, Iko Iko (From "Rain")
- 15 Roy Orbison, You Got It
- 16 Howard Jones, Everlasting Love
- 17 Bette Midler, Wind Beneath My Wings (C)
- 18 Sweet Sensation (With Romeo J.D.), Si
- 19 Donny Osmond, Soldier Of Love
- 20 Donny Osmond, Soldier Of Love
- 21 Debbie Gibson, Electric Youth
- 22 Michael Damian, Rock On (From "Dream")
- 23 Guns N' Roses, Patience
- 24 Living Colour, Cult Of Personality
- 25 The Belle Stars, Iko Iko (From "Rain")
- 26 Tommy Page, A Shoulder To Cry On
- 27 Lisa Lisa & Cult Jam, Little Jackie W
- 28 Neneh Cherry, Buffalo Stance
- 29 Elvis Costello, Veronica
- 30 Donna Summer, This Time I Know It's F
- EX Cher & Peter Cetera, After All (Love)
- EX Richard Marx, Satisfied
- EX Aretha Franklin & Elton John, Through
- EX Cyndi Lauper, Drove All Night
- EX Real Life, Send Me An Angel
- EX Fine Young Cannibals, Good Thing
- EX Lita Ford (Duet With Ozzy Osbourne),
- EX Waterfront, Cry
- EX Milli Vanilli, Baby Don't Forget My N
- EX Natalie Cole, Miss You Like Crazy

**WZOU-94.3**  
Boston P.D.: Tom Jeffries

- 1 Madonna, Like A Prayer
- 2 Fine Young Cannibals, She Drives Me C
- 3 Sa-Fire, Thinking Of You
- 4 Bon Jovi, I'll Be There For You
- 5 Deon Estus, Heaven Help Me
- 6 Thirty Eight Special, Second Chance
- 7 Tommy Page, A Shoulder To Cry On
- 8 Bette Midler, Wind Beneath My Wings (C)
- 9 Figures On A Beach, You Ain't Seen No
- 10 New Kids On The Block, I'll Be Loving
- 11 Living Colour, Cult Of Personality
- 12 Animation, Room To Move
- 13 Cher & Peter Cetera, After All (Love)
- 14 The Belle Stars, Iko Iko (From "Rain")
- 15 Roy Orbison, You Got It
- 16 Howard Jones, Everlasting Love
- 17 Bette Midler, Wind Beneath My Wings (C)
- 18 Sweet Sensation (With Romeo J.D.), Si
- 19 Donny Osmond, Soldier Of Love
- 20 Donny Osmond, Soldier Of Love
- 21 Debbie Gibson, Electric Youth
- 22 Michael Damian, Rock On (From "Dream")
- 23 Guns N' Roses, Patience
- 24 Living Colour, Cult Of Personality
- 25 The Belle Stars, Iko Iko (From "Rain")
- 26 Tommy Page, A Shoulder To Cry On
- 27 Lisa Lisa & Cult Jam, Little Jackie W
- 28 Neneh Cherry, Buffalo Stance
- 29 Elvis Costello, Veronica
- 30 Donna Summer, This Time I Know It's F
- EX Cher & Peter Cetera, After All (Love)
- EX Richard Marx, Satisfied
- EX Aretha Franklin & Elton John, Through
- EX Cyndi Lauper, Drove All Night
- EX Real Life, Send Me An Angel
- EX Fine Young Cannibals, Good Thing
- EX Lita Ford (Duet With Ozzy Osbourne),
- EX Waterfront, Cry
- EX Milli Vanilli, Baby Don't Forget My N
- EX Natalie Cole, Miss You Like Crazy

**WZOU-94.3**  
Boston P.D.: Tom Jeffries

- 1 Madonna, Like A Prayer
- 2 Fine Young Cannibals, She Drives Me C
- 3 Sa-Fire, Thinking Of You
- 4 Bon Jovi, I'll Be There For You
- 5 Deon Estus, Heaven Help Me
- 6 Thirty Eight Special, Second Chance
- 7 Tommy Page, A Shoulder To Cry On
- 8 Bette Midler, Wind Beneath My Wings (C)
- 9 Figures On A Beach, You Ain't Seen No
- 10 New Kids On The Block, I'll Be Loving
- 11 Living Colour, Cult Of Personality
- 12 Animation, Room To Move
- 13 Cher & Peter Cetera, After All (Love)
- 14 The Belle Stars, Iko Iko (From "Rain")
- 15 Roy Orbison, You Got It
- 16 Howard Jones, Everlasting Love
- 17 Bette Midler, Wind Beneath My Wings (C)
- 18 Sweet Sensation (With Romeo J.D.), Si
- 19 Donny Osmond, Soldier Of Love
- 20 Donny Osmond, Soldier Of Love
- 21 Debbie Gibson, Electric Youth
- 22 Michael Damian, Rock On (From "Dream")
- 23 Guns N' Roses, Patience
- 24 Living Colour, Cult Of Personality
- 25 The Belle Stars, Iko Iko (From "Rain")
- 26 Tommy Page, A Shoulder To Cry On
- 27 Lisa Lisa & Cult Jam, Little Jackie W
- 28 Neneh Cherry, Buffalo Stance
- 29 Elvis Costello, Veronica
- 30 Donna Summer, This Time I Know It's F
- EX Cher & Peter Cetera, After All (Love)
- EX Richard Marx, Satisfied
- EX Aretha Franklin & Elton John, Through
- EX Cyndi Lauper, Drove All Night
- EX Real Life, Send Me An Angel
- EX Fine Young Cannibals, Good Thing
- EX Lita Ford (Duet With Ozzy Osbourne),
- EX Waterfront, Cry
- EX Milli Vanilli, Baby Don't Forget My N
- EX Natalie Cole, Miss You Like Crazy

### GOLD

**Power Hits B94 FM**  
Pittsburgh P.D.: Bill Cahill

- 1 Bon Jovi, I'll Be There For You
- 2 Madonna, Like A Prayer
- 3 Eddie Money, Let Me In
- 4 Thirty Eight Special, Second Chance
- 5 Paula Abdul, Forever Your Girl
- 6 Fine Young Cannibals, She Drives Me C
- 7 Donny Osmond, Soldier Of Love
- 8 New Kids On The Block, I'll Be Loving
- 9 Living Colour, Cult Of Personality
- 10 Cher & Peter Cetera, After All (Love)
- 11 Michael Damian, Rock On (From "Dream")
- 12 Guns N' Roses, Patience
- 13 Benny Mardones, Into The Night
- 14 Bette Midler, Wind Beneath My Wings (C)
- 15 Jody Watley, Real Love
- 16 Howard Jones, Everlasting Love
- 17 Debbie Gibson, Electric Youth
- 18 Tone Loc, Funky Cold Medina
- 19 Cinderella, Coming Home
- 20 Jimmy Harnen With Synch, Where Are You
- 21 Milli Vanilli, Girl You Know It's Tru
- 22 The Belle Stars, Iko Iko (From "Rain")
- 23 Aretha Franklin & Elton John, Through
- 24 Sweet Sensation (With Romeo J.D.), Si
- 25 Tommy Page, A Shoulder To Cry On
- 26 Def Leppard, Rocket
- 27 Steve Winwood, Hearts On Fire
- 28 John Cougar Mellencamp, Pop Singer
- 29 Milli Vanilli, Baby Don't Forget My N
- 30 EX Rick Astley, Giving Up On Love
- EX Richard Marx, Satisfied
- EX Cyndi Lauper, Drove All Night
- EX Rod Stewart, Crazy About Her
- EX Steve Nicks, Rooms On Fire

**EAGLE 106**  
Philadelphia P.D.: Charlie Quinn

- 1 Madonna, Like A Prayer
- 2 Bon Jovi, I'll Be There For You
- 3 Fine Young Cannibals, She Drives Me C
- 4 Jody Watley, Real Love
- 5 Paula Abdul, Forever Your Girl
- 6 Sweet Sensation (With Romeo J.O.), Si
- 7 Animation, Room To Move
- 8 Tone Loc, Funky Cold Medina
- 9 Bobby Brown, Every Little Step
- 10 Deon Estus, Heaven Help Me
- 11 Sa-Fire, Thinking Of You
- 12 Neneh Cherry, Buffalo Stance
- 13 New Kids On The Block, I'll Be Loving
- 14 Michael Damian, Rock On (From "Dream")
- 15 Samantha Fox, I Only Wanna Be With You
- 16 The Belle Stars, Iko Iko (From "Rain")
- 17 Living Colour, Cult Of Personality
- 18 Debbie Gibson, Electric Youth
- 19 Donny Osmond, Soldier Of Love
- 20 Guns N' Roses, Patience
- 21 Donna Summer, This Time I Know It's F
- 22 Bette Midler, Wind Beneath My Wings (C)
- 23 Jimmy Harnen With Synch, Where Are You
- 24 Lisa Lisa & Cult Jam, Little Jackie W
- 25 Thirty Eight Special, Second Chance
- 26 Cinderella, Coming Home
- 27 Rick Astley, Giving Up On Love
- 28 Sweet Sensation (With Romeo J.O.), Si
- 29 Def Leppard, Rocket
- 30 EX Cher & Peter Cetera, After All (Love)
- EX Elvis Costello, Veronica
- EX Surface, Closer Than Friends
- EX John Cougar Mellencamp, Pop Singer
- EX Lita Ford (Duet With Ozzy Osbourne),
- EX Natalie Cole, Miss You Like Crazy
- EX Was (Not Was), Anything Can Happen
- EX Aretha Franklin & Elton John, Through
- EX Tommy Conwell/Young Rumbles
- EX Howard Jones, Everlasting Love

**EAGLE 106**  
Philadelphia P.D.: Charlie Quinn

- 1 Madonna, Like A Prayer
- 2 Bon Jovi, I'll Be There For You
- 3 Fine Young Cannibals, She Drives Me C
- 4 Jody Watley, Real Love
- 5 Paula Abdul, Forever Your Girl
- 6 Sweet Sensation (With Romeo J.O.), Si
- 7 Animation, Room To Move
- 8 Tone Loc, Funky Cold Medina
- 9 Bobby Brown, Every Little Step
- 10 Deon Estus, Heaven Help Me
- 11 Sa-Fire, Thinking Of You
- 12 Neneh Cherry, Buffalo Stance
- 13 New Kids On The Block, I'll Be Loving
- 14 Michael Damian, Rock On (From "Dream")
- 15 Samantha Fox, I Only Wanna Be With You
- 16 The Belle Stars, Iko Iko (From "Rain")
- 17 Living Colour, Cult Of Personality
- 18 Debbie Gibson, Electric Youth
- 19 Donny Osmond, Soldier Of Love
- 20 Guns N' Roses, Patience
- 21 Donna Summer, This Time I Know It's F
- 22 Bette Midler, Wind Beneath My Wings (C)
- 23 Jimmy Harnen With Synch, Where Are You
- 24 Lisa Lisa & Cult Jam, Little Jackie W
- 25 Thirty Eight Special, Second Chance
- 26 Cinderella, Coming Home
- 27 Rick Astley, Giving Up On Love
- 28 Sweet Sensation (With Romeo J.O.), Si
- 29 Def Leppard, Rocket
- 30 EX Cher & Peter Cetera, After All (Love)
- EX Elvis Costello, Veronica
- EX Surface, Closer Than Friends
- EX John Cougar Mellencamp, Pop Singer
- EX Lita Ford (Duet With Ozzy Osbourne),
- EX Natalie Cole, Miss You Like Crazy
- EX Was (Not Was), Anything Can Happen
- EX Aretha Franklin & Elton John, Through
- EX Tommy Conwell/Young Rumbles
- EX Howard Jones, Everlasting Love

### PLATINUM

**WJLA-TV**  
Washington P.D.: Lorrin Palagi

- 1 Madonna, Like A Prayer
- 2 Bon Jovi, I'll Be There For You
- 3 Bangles, Eternal Flame
- 4 Poison, Your Mama Don't Dance
- 5 Fine Young Cannibals, She Drives Me C
- 6 Def Leppard, Rocket
- 7 Jody Watley, Real Love
- 8 Michael Damian, Rock On (From "Dream")
- 9 Ton Loc, Funky Cold Medina
- 10 Thirty Eight Special, Second Chance
- 11 Animation, Room To Move
- 12 Roy Orbison, You Got It
- 13 Cher & Peter Cetera, After All (Love)
- 14 Howard Jones, Everlasting Love
- 15 Donny Osmond, Soldier Of Love
- 16 New Kids On The Block, I'll Be Loving
- 17 Sweet Sensation (With Romeo J.D.), Si
- 18 Milli Vanilli, Girl You Know It's Tru
- 19 Natalie Cole, Miss You Like Crazy
- 20 Guns N' Roses, Patience
- 21 Debbie Gibson, Electric Youth
- 22 Bobby Brown, Every Little Step
- 23 Information Society, Repetition
- 24 Sa-Fire, Thinking Of You
- 25 Michael Damian, Rock On (From "Rain")
- 26 Bette Midler, Wind Beneath My Wings (C)
- 27 Jimmy Harnen With Synch, Where Are You
- 28 Richard Marx, Satisfied

**WJLA-TV**  
Washington P.D.: Matt Farber

- 1 Madonna, Like A Prayer
- 2 Fine Young Cannibals, She Drives Me C
- 3 Bon Jovi, I'll Be There For You
- 4 Jody Watley, Real Love
- 5 Sa-Fire, Thinking Of You
- 6 Milli Vanilli, Girl You Know It's Tru
- 7 R.E.M., Stand
- 8 Michael Damian, Rock On (From "Dream")
- 9 Roxette, The Look
- 10 Sweet Sensation (With Romeo J.O.), Si
- 11 The Belle Stars, Iko Iko (From "Rain")
- 12 Cher & Peter Cetera, After All (Love)
- 13 Tone Loc, Funky Cold Medina
- 14 Thirty Eight Special, Second Chance
- 15 Living Colour, Cult Of Personality
- 16 Guns N' Roses, Patience
- 17 Rod Stewart, My Heart Can't Tell You
- 18 Bobby Brown, Every Little Step
- 19 Bette Midler, Wind Beneath My Wings (C)
- 20 New Kids On The Block, I'll Be Loving
- 21 Milli Vanilli, Girl You Know It's Tru
- 22 Aretha Franklin & Elton John, Through
- 23 Sweet Sensation (With Romeo J.D.), Si
- 24 Tommy Page, A Shoulder To Cry On
- 25 Def Leppard, Rocket
- 26 Steve B, I Wanna Be The One
- 27 Debbie Gibson, Electric Youth
- 28 Paula Abdul, Forever Your Girl
- 29 Jimmy Harnen With Synch, Where Are You
- 30 Oeon Estus, Heaven Help Me
- EX Richard Marx,

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Donny Osmond, Soldier Of Love' and 'New Order, Round & Round'.

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Figures On A Beach, You Ain't Seen No' and 'The Outfield, Voices Of Babylon'.

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Guns N' Roses, Paradise City' and 'Sheriff, When I'm With You'.

POWER 104 KRBE logo and station information.

BIO4 MEANS MUSIC logo and station information.

WNCI 97.9 logo and station information.

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Madonna, Like A Prayer' and 'Paula Abdul, Forever Your Girl'.

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Bon Jovi, I'll Be There For You' and 'Fine Young Cannibals, She Drives Me C'.

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Madonna, Like A Prayer' and 'Michael Damian, Rock On (From "Dream'.

KUBE 93.5 FM logo and station information.

POWER 99 FM logo and station information.

KZZP 104.7 FM logo and station information.

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Madonna, Like A Prayer' and 'Bon Jovi, I'll Be There For You'.

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Madonna, Like A Prayer' and 'Fine Young Cannibals, She Drives Me C'.

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Benny Mardones, Into The Night' and 'Donny Osmond, Soldier Of Love'.

SILVER 92.5 PRO FM logo and station information.

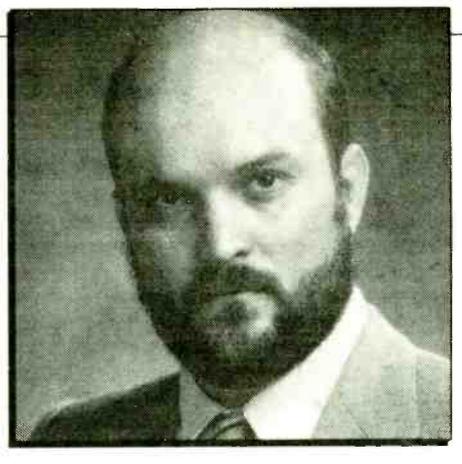
100.7 FM logo and station information.

100.7 FM logo and station information.

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Madonna, Like A Prayer' and 'Bette Midler, Wind Beneath My Wings'.

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Def Leppard, Rocket' and 'Guns N' Roses, Patience'.

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Def Leppard, Rocket' and 'Guns N' Roses, Patience'.



Billboard's PD of the week logo and text: 'Dusty Hayes KBFM Rio Grande Valley, Texas'.

"ONE" BY METALLICA; "Capital Tropical" by Two Man Sound; "Fine Time" by New Order; "Hold Me" by K.T. Oslin; and "You Belong To My Heart" by Tejano artist Little Joe with partner Willie Nelson.

Your top 40 station probably didn't play most of these songs. It certainly didn't play all of them. Top 40 KBFM "B104" McAllen/Brownsville, Texas, did play all these records—the first three were in its top 10 simultaneously during April. And its list of records that other stations do play ranges from Neneh Cherry to Winger.

In an age when fragmentation has left some markets with three top 40 stations—all of them skewed one way or another—KBFM is a rarity, a top 40 station that actually plays the hits, regardless of genre, and one that has expanded, not tightened, its music mix in recent years.

In the fall '88 Arbitron, KBFM led the Rio Grande Valley with an 18.6 share 12-plus overall, putting it more than 10 shares ahead of its nearest English-language rival, country KTXF. It has outlived its last top 40 rival, KRGE, which, despite adding an FM to its longtime AM facility, finally moved to oldies last year. But PD Dusty Hayes does expect to be down when the winter book comes back this month; this time he anticipates having only a 15-share.

Hayes' programming career began at KLUF Lufkin, Texas, nine years ago, then took him to KIXS Killeen, Texas (now Austin's KBTS "B93"), and, briefly, to mornings at WZZR Richmond, Va. (now WCDX). When KBFM consultant Ed Shane brought him in two years ago, the station's music mix was similar to many top 40s in Hispanic-oriented markets—lots of dance music, not a lot of rock.

The widening of KBFM's music policy came from a mandate to increase its adult numbers and from an unusual discovery—at least by the standards of similar markets. (The station's audience is 95% Hispanic; the area is 85% Hispanic overall, giving it the highest such ethnic concentration of the top 100 markets and putting it behind only Laredo, Texas, overall.)

"We found out that the records that were selling and getting reaction were not dance records. You need some of those songs to appeal to the passive audience, but the songs that really get people where they live are the ones with strong, emotional lyrics. Hispanics care about their homes, their families, and love in general. Songs that relate to those emotions really work."

Hayes says that songs fitting the above description "don't have to be ballads, they could be up-tempo songs where the audience is conscious of the lyrics." But they often are ballads, which is why Sam Brown's "Stop," not a record often associated with dance-leaning Hispanic-market stations, works for him. And it is one of the

reasons he was able to play K.T. Oslin. "We share a lot with the country station, just like a lot of the stations in Texas. Lots of clubs here play top 40, but they'll do a few country sets in the course of an evening. That's why I wasn't afraid to play 'Hold Me,' besides the fact that it doesn't really sound country.

"It was a strong female record. People would call and say, 'Isn't that a country record?' We'd say yes, and they'd say, 'We love that record and we're glad you're playing it.' The only complaints we got were from teens and I expected those, so we didn't play it past 4 p.m."

As for the Little Joe & Willie Nelson duet, Hayes says he is playing it because it's an English-language song from Little Joe, whose La Familia is one of the area's top Tejano acts. KBFM has played another record from a Tejano group, La Mafia's "The Fire In Your Eyes," and Hayes likens it to KKRZ "Z100" Portland, Ore., where local group Shock's "Talk About Love" went to No. 1 last year. While a market like Portland might have local top 40 bands, if

KBFM wants to support local acts, it plays the Tejano stars, Hayes says.

Could a mix this wide work in another market? Hayes admits he has the luxury of not having a top 40 competitor. But he also says, "A lot of programmers underestimate their markets,"

and that mixing in Rod Stewart, Steve Winwood, and other adult-appeal artists has made KBFM No. 1 among 18-to-34 and 18-to-49-year-olds. Like other Texas markets, the Rio Grande Valley—an 80-90-mile-long strip that includes at least five physically and culturally separate cities—has been suffering recently, from both the drop in oil prices and a 1983 freeze that hurt the citrus industry. Now, Hayes says, the area is rebounding. "Michael Dukakis made his first campaign stop here. While Lloyd Bentsen is from Mission, which is 10 miles from McAllen, he wouldn't have done it if the area hadn't been a force."

KBFM's reach also extends across the Mexican border. The station has been doing a series of live remotes from a club in Reynosa, Mexico. ("We got our papers so they don't confiscate our Marti equipment," Hayes says.) It also has a following in Monterrey, several hours away.

"When Rod Stewart did a concert there on the last day of his Latin American tour, the concert promoter told us a lot of people there listened to our station, and that we were a pipeline to the U.S. We talked to some of the PDs there and they've taken a lot of the things they do from us.

"Then one of their stations called up and we interviewed them, then sent our midday jock, Iris Hinojosa, to present them with a plaque of our two flags. When Iris was down there, everybody knew she was from B104 somehow."

SEAN ROSS

# **WELCOME GIORGIO**

**“ We’ve been friends for almost  
twenty years. I’ve always  
admired your work. ”**

**Andy**

**“ We look forward to many years  
of creative and administrative  
work together. ”**

**Best regards,  
Andy and Rolf**

**JASTIAN MUSIC INC./SEBANINE MUSIC INC.**

**BUDDE MUSIC**

**Thanks to George, Michael, and Charles**

## WINTER '89 ARBITRONS

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

Call	Format	Sp '88	Su '88	Fa '88	W '89	Call	Format	Sp '88	Su '88	Fa '88	W '89
<b>DALLAS/FT. WORTH—(8)</b>											
KVIL-AM-FM	AC	10.0	6.9	8.3	9.3	WINZ	n/t	3.7	2.8	3.3	3.1
KKDA-FM	urban	8.0	6.9	7.2	8.5	WTMI	classical	2.8	3.0	2.9	3.0
KSCS	country	6.2	6.2	7.4	6.7	WJQY	AC	4.0	3.1	4.0	2.7
KPLX	country	7.0	6.7	6.5	6.6	WQBA-FM	Spanish	2.1	1.7	2.2	2.7
WBAP	country	6.7	6.4	6.2	5.1	WEDR	urban	5.8	4.5	3.9	2.5
KHYI	top 40	5.3	6.3	5.0	4.8	WXDJ	adult alt.	1.4	1.7	2.4	1.8
KRLD	n/t	4.9	5.3	5.9	4.8	WSHE	album	2.1	1.9	2.0	1.7
KEGL	top 40	5.0	4.9	4.5	4.5	WZTA	cls rock	2.2	2.4	1.8	1.6
KMEZ	easy	1.5	2.4	1.6	4.4	WEAT-AM-FM	easy	1.4	1.7	2.1	1.3
KLUV	oldies	2.9	4.8	3.4	3.8	WCMQ	Spanish	.9	1.3	1.9	1.2
KQZY	AC	3.4	2.7	2.8	3.7	WRHC	Spanish	1.0	1.6	.6	1.0
KTXQ	album	4.0	4.3	3.4	3.6	<b>ATLANTA—(13)</b>					
KJMZ	urban	5.3	5.7	4.8	3.4	WPCH	easy	7.9	8.0	7.6	9.9
KLIF	n/t	2.3	2.8	3.3	2.6	WSB-FM	AC	8.0	9.9	10.4	9.2
KHVN	religious	2.0	1.7	1.9	2.5	WAPW	top 40	5.8	5.5	7.8	8.9
KOJO	religious	2.3	1.8	2.7	2.4	WVEE	urban	10.2	9.7	7.8	8.8
KZPS	cls rock	3.0	2.6	2.7	2.4	WKHX-FM	country	6.6	5.8	6.4	7.7
KZEW	album	2.0	2.4	2.6	2.4	WKLS	album	9.9	10.1	8.3	6.4
KMGC	AC	2.9	2.6	2.5	2.3	WSB	n/t	7.4	7.3	7.4	6.4
KOAI	adult alt	2.5	2.3	2.6	2.3	WFOX	oldies	4.8	4.1	4.2	5.3
KKDA	oldies	.6	1.6	1.7	1.7	WQXI-AM-FM	top 40	5.4	4.3	4.3	5.1
WRR	classical	1.0	1.3	1.4	1.7	WZGC	crossover	6.4	5.9	5.5	4.9
KESS	Spanish	1.8	1.6	1.0	1.5	WYAY	country	5.4	5.7	5.8	4.4
<b>WASHINGTON—(9)</b>											
WGAY	easy	6.6	6.0	6.8	7.5	WAOK	religious	3.8	2.9	2.9	3.1
WMAL	AC	5.3	4.7	5.7	6.1	WEKS	urban	2.5	2.9	2.4	2.8
WMZQ-AM-FM	country	7.3	7.6	7.1	6.1	WGST	n/t	3.5	3.5	2.5	2.5
WPQC-FM	crossover	5.6	5.0	6.0	5.7	WPBD	oldies	—	1.1	1.2	1.3
WKYS	urban	6.4	5.5	6.2	5.3	<b>SEATTLE/TACOMA—(14)</b>					
WAVA	top 40	4.8	5.2	4.5	5.2	KIRO	n/t	10.4	10.6	11.0	10.0
WHUR	urban	5.3	5.2	4.9	4.8	KPLZ	top 40	7.7	6.3	5.8	8.6
WASH	AC	3.0	2.4	3.2	4.5	KUBE	top 40	7.9	9.1	8.1	6.9
WRQX	top 40	3.8	4.4	4.5	4.5	KMPS-AM-FM	country	5.4	6.0	5.5	5.7
WCXR	cls rock	3.9	4.6	3.7	4.4	KOMO	AC	4.7	4.7	5.5	5.5
WWDC-FM	album	5.1	5.7	4.2	4.1	KBRD	easy	3.8	4.2	4.2	4.6
WLTT	AC	3.1	3.0	3.5	3.5	KISW	album	4.8	5.7	4.1	4.2
WTOP	n/t	3.8	4.1	3.7	3.5	KIXR	album	4.3	3.7	4.3	3.8
WXTR	oldies	3.2	3.2	3.4	3.0	KBSG	oldies	3.3	3.9	3.3	3.7
WGMS-AM-FM	classical	3.1	2.4	2.3	2.9	KING-FM	classical	2.4	3.9	3.6	3.6
WDJY	urban	3.4	2.5	2.4	2.5	KIXI	AC	4.1	4.6	4.2	3.1
WWRC	n/t	2.4	3.8	2.3	2.1	KLSY-FM	AC	2.7	2.0	2.2	3.1
WOL	urban	2.2	2.4	1.6	1.9	KRPM-AM-FM	country	2.2	3.3	2.6	3.0
WHFS	album	1.6	1.4	1.6	1.8	KSEA	AC	3.3	3.4	3.1	2.9
WYCB	religious	.9	1.0	1.2	1.5	KMGI	AC	3.3	3.3	2.6	2.8
WWDC	adult std	.9	.9	.9	1.1	KING	n/t	1.8	2.2	3.0	2.7
<b>HOUSTON/GALVESTON—(10)</b>											
KIKK-FM	country	8.1	7.0	6.8	8.8	KLTX	AC	1.8	1.9	2.7	2.6
KMJQ	urban	8.8	9.3	9.8	8.8	KNUA	adult alt	1.5	2.7	2.7	2.2
KKBQ-AM-FM	top 40	6.7	6.9	7.5	6.5	KZOK	cls rock	2.8	2.5	2.4	2.2
KILT-FM	country	6.7	6.2	4.6	6.4	KCMS	religious	2.3	1.1	1.6	2.1
KTRH	n/t	6.2	6.5	5.7	6.0	KEZX-AM-FM	AC	1.9	1.2	1.4	2.0
KRBE	top 40	8.4	6.0	6.0	5.8	KVI	oldies	2.6	1.9	2.0	2.0
KODA	easy	5.2	4.9	6.1	5.3	KJR	oldies	2.1	1.4	1.6	1.7
KQVE	AC	3.4	3.8	3.4	4.8	<b>ST. LOUIS—(15)</b>					
KLLO	album	5.9	5.8	5.2	4.3	KMOX	n/t	25.0	23.5	17.1	18.7
KZFX	cls rock	3.7	3.8	3.7	4.3	KSHE	album	9.5	9.9	9.9	8.3
KLTR	AC	3.3	3.8	3.8	3.7	KEZK	easy	6.0	7.0	8.4	7.7
KLDE	oldies	3.4	3.2	2.5	2.9	KLOU	oldies	4.8	5.4	5.8	7.0
KFMK	oldies	3.8	4.4	4.3	2.8	WKBQ	top 40	3.2	3.7	3.6	6.4
KPRC	n/t	2.4	3.3	4.0	2.8	KMJM	urban	6.4	5.6	6.5	5.5
KKHT	crossover	2.8	2.8	3.8	2.5	KYKY	AC	4.0	2.9	5.1	5.0
KLAT	Spanish	2.1	2.6	1.3	1.8	WIL-FM	country	6.2	5.3	5.8	4.9
KCOH	black	1.0	.8	.8	1.5	KSD	cls rock	5.3	5.6	6.8	4.7
KYOK	oldies	.9	1.5	1.1	1.4	KRIJY	AC	3.7	2.5	3.5	3.0
KHYS	urban	—	—	1.0	1.2	WKKX	country	2.1	3.0	2.4	3.0
KXYZ	Spanish	1.1	1.5	1.3	1.0	KSTZ	AC	1.2	1.7	1.6	1.8
<b>MIAMI—(11)</b>											
WHQT	crossover	2.6	2.9	4.9	8.3	KUSA	country	1.8	1.7	1.4	1.8
WLYF	easy	8.7	7.9	7.0	7.1	KATZ	black	1.9	1.6	2.0	1.6
WIOD	n/t	3.2	4.0	4.8	5.1	WMRY	album	2.3	1.5	1.6	1.4
WQBA	Spanish	4.8	5.4	3.8	5.0	KFUO	classical	1.0	1.1	1.3	1.2
WPOW	crossover	4.6	5.6	4.4	4.3	KXOK	n/t	.4	.6	1.3	1.2
WMXJ	oldies	4.2	4.3	3.9	4.2	WIL	country	1.0	1.1	.8	1.2
WGTR	album	3.9	4.1	2.8	4.0	KATZ-FM	urban	1.0	1.8	1.0	1.0
WAQI	Spanish	3.3	2.7	3.8	3.9	WEW	adult std	.8	.8	.7	1.0
WAXY	AC	3.4	3.0	3.1	3.9	<b>BALTIMORE—(17)</b>					
WCMQ-FM	Spanish	3.7	4.0	4.2	3.8	WLIF	easy	9.2	7.4	8.7	9.9
WHYI	top 40	4.3	3.9	3.6	3.8	WPOC	country	4.9	6.4	5.8	7.4
WKIS	country	3.3	2.5	3.5	3.4	AC	AC	5.3	4.9	7.0	7.1
WLVE	AC	2.5	2.9	3.4	3.3	WBAL	n/t	8.8	8.3	5.9	7.0
WNWS	n/t	3.7	4.8	3.6	3.2	WXYV	urban	6.8	8.0	8.7	6.6
						WYYV	album	4.7	4.4	4.7	6.3
						WBSB	top 40	7.3	8.6	6.0	5.7
						WCBM	n/t	1.1	0.6	2.3	4.3
						WQSR	oldies	3.9	4.0	3.7	3.4

Call	Format	Sp '88	Su '88	Fa '88	W '89	Call	Format	Sp '88	Su '88	Fa '88	W '89
WYST-FM	AC	2.6	2.8	2.8	2.8	KVOD	classical	2.2	3.5	3.2	4.2
WCAO	country	2.6	2.5	3.0	2.6	KRFX	cls rock	3.6	4.1	2.7	3.6
WGRX	cls rock	2.8	2.8	2.7	2.5	KEZW	adult std	2.0	2.0	1.9	3.4
WBGR	religious	2.6	3.3	2.4	2.4	KHHH	adult alt	2.2	1.8	3.2	2.5
WWDC-FM	album	2.7	2.4	2.5	2.3	KHOW	AC	2.7	3.0	2.7	2.4
WHFS	album	1.3	1.8	2.3	2.2	KLZ	country	3.3	2.8	2.4	2.2
WGHT	top 40	3.0	3.1	2.7	1.8	KSYU	AC	2.9	1.7	1.8	2.0
WWIN	oldies	1.7	2.0	2.1	1.8	KYGO	country	1.1	1.0	1.7	1.5
WPQC-FM	crossover	1.1	1.0	1.4	1.6	KDKO	urban	1.7	1.1	1.2	1.5
WEBB	urban	1.6	1.2	1.4	1.4	KZRZ	album	.7	.5	.9	1.4
WITH	adult std	2.8	1.9	2.1	1.4	KTCL	album	1.4	1.2	1.6	1.2
WFBR	oldies	3.9	4.0	1.3	1.3	KDEN	n/t	.8	.6	.9	1.0
WHUR	urban	2.0	1.4	1.7	1.2	<b>MILWAUKEE—(26)</b>					
WRBS	religious	1.2	.9	1.2	1.1	WTMJ	AC	13.2	14.0	13.0	9.8
WRQX	top 40	1.3	1.8	1.2	1.0	WKTI	top 40	9.9	9.4	9.3	9.0
<b>PITTSBURGH—(18)</b>											
KDKA	AC	15.4	18.9	13.4	12.3	WEZW	easy	6.3	7.0	7.5	7.8
WSHH	easy	7.4	7.7	8.2	11.1	WMIL	country	8.0	7.0	6.7	7.8
WBZZ	top 40	10.3	10.4	8.4	8.7	WLZR-AM-FM	album	7.0	6.5	6.2	6.7
WDVE	album	5.4	6.4	8.0	7.6	WKLH	cls rock	8.6	9.0	7.9	6.2
WLTJ	AC	3.0	4.8	4.9	6.1	WLUM	crossover	6.7	4.8	4.1	5.9
WAMO-FM	urban	6.2	6.3	4.6	5.5	WOKY	adult std	5.8	6.4	5.9	5.6
WWSW-FM	oldies	5.4	5.6	6.1	5.4	WLTY	AC	5.5	4.7	4.6	4.7
WMYG	cls rock	6.4	5.5	3.6	5.2	WMYX	AC	2.5	3.9	4.1	4.0
WDSY	country	3.5	3.7	4.5	3.9	WISN	n/t	2.7	3.3	3.6	3.7
WTAE	n/t	4.0	3.6	5.0	3.8	WQFM	album	3.7	3.0	2.6	3.1
WHTX	AC	3.8	4.7	4.4	3.5	WZTR	oldies	1.6</			



## TERRI ROSSI'S RHYTHM SECTION

**NIGHTMARE ON MY SHEET:** Last week, somewhere in the production process, **Peabo Bryson** was placed on a label other than Capitol. If you look at the Hot Black Singles chart, you will see we knew the correct label. OK, now that's cleared up. But, wait, that's not the worst of it. Bryson only recorded one song with the **Michael Zaeger Moon Band**: "Do It With Feeling" (Bang). All of the other songs that I credited to the studio band were solo recordings for Bryson.

Bryson states: "I worked with Michael Zaeger on my first project on Bang. He's a fine arranger and he seemed to capture what I wanted to do musically and interpreted my songs very well. It was during the disco era and a bunch of musicians got together and created 'Do It With Feeling.' The Moon Band was Zaeger, **Paul Davis**, **Ed Sea** (he was the engineer who also played bass on the session), and myself. For some reason, when I went to Capitol, I started working with **Richard Evans** and **Johnny Pate**, and everything worked out so well that I just never went back to work with Zaeger, although we worked well together."

As usual, in all of my references to factual statements about singles history, I use the most reliable and accurate source for information on R&B singles, "Joel Whitburn's Top R&B Singles: 1942-1988." Unfortunately, some of Bryson's early Bang albums were difficult for the Whitburn organization to locate and accurately research. **Kim Whitburn**, VP of Record Research Inc., says: "We do have the records now. However, this information was originally taken from our 'Bubbling Under The Hot 100: 1959-81,' and apparently in researching the pop positions that we include in the R&B book, we just carried this data forward. Sincere apologies to Peabo Bryson and we will correct this in the next printing."

While we are wiping the slate clean, a few weeks ago I wrote that all of **Bobby Brown's** singles had gone to No. 1 on the singles chart. Actually, "Roni" (MCA) was stopped at No. 2 by "Superwoman" (Warner Bros.) by **Karyn White**, which held the No. 1 spot for three weeks. Now, on to the records.

"Show & Tell" (Capitol) by Bryson earns the Power Pick/Airplay, gaining 25 stations and moving upward on 35 radio station playlists. The single is now on 88 out of 98 reporting stations.

**THE START OF SOMETHING BIG:** "Start Of A Romance" (Atlantic) by **Skyy** drives 6-2, behind this week's No. 1 single, "Real Love" by **Jody Watley** (MCA). Watley has a strong lead, but Skyy has a chance at a No. 1 record if the single continues to perform at radio.

**WHICH WAY DID THEY GO?** Two records that had previously been moving down the chart turn back up the chart. The current No. 1 record on the Hot Rap Singles chart, "Self-Destruction" by the **Stop The Violence Movement** (Jive), gains on the Hot Black Singles chart, 45-44. The single picks up two new dealer reports and an add at WEBB-AM Baltimore... "Being In Love Ain't Easy" by **Sweet Obsession** (Epic) moves 94-90 with a small gain in radio points and picks up three new dealer reports. These records, while not being actively promoted to radio, continue to sell through, as indicated by these dealer reports.

## 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
<b>WORKIN' OVERTIME</b> DIANA ROSS MOTOWN	8	21	37	66	70
<b>IT'S REAL</b> JAMES INGRAM WARNER BROS.	4	11	15	30	34
<b>BABY DON'T FORGET...</b> MILLI VANILLI ARISTA	0	9	18	27	42
<b>GOTTA GET THE MONEY</b> LEVERT ATLANTIC	4	9	14	27	27
<b>SHOW &amp; TELL</b> PEABO BRYSON CAPITOL	4	10	11	25	88
<b>TURNED AWAY</b> CHUCKII BOOKER ATLANTIC	4	7	9	20	39
<b>SHOWER ME WITH YOUR LOVE</b> SURFACE COLUMBIA	3	3	14	20	24
<b>A LITTLE ROMANCE</b> THE BOYS MOTOWN	1	6	12	19	50
<b>DARLIN' I</b> VANESSA WILLIAMS WING	2	5	12	19	43
<b>EVERY LITTLE THING...</b> CHERYL "PEPSII" RILEY COLUMBIA	1	7	10	18	38

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.

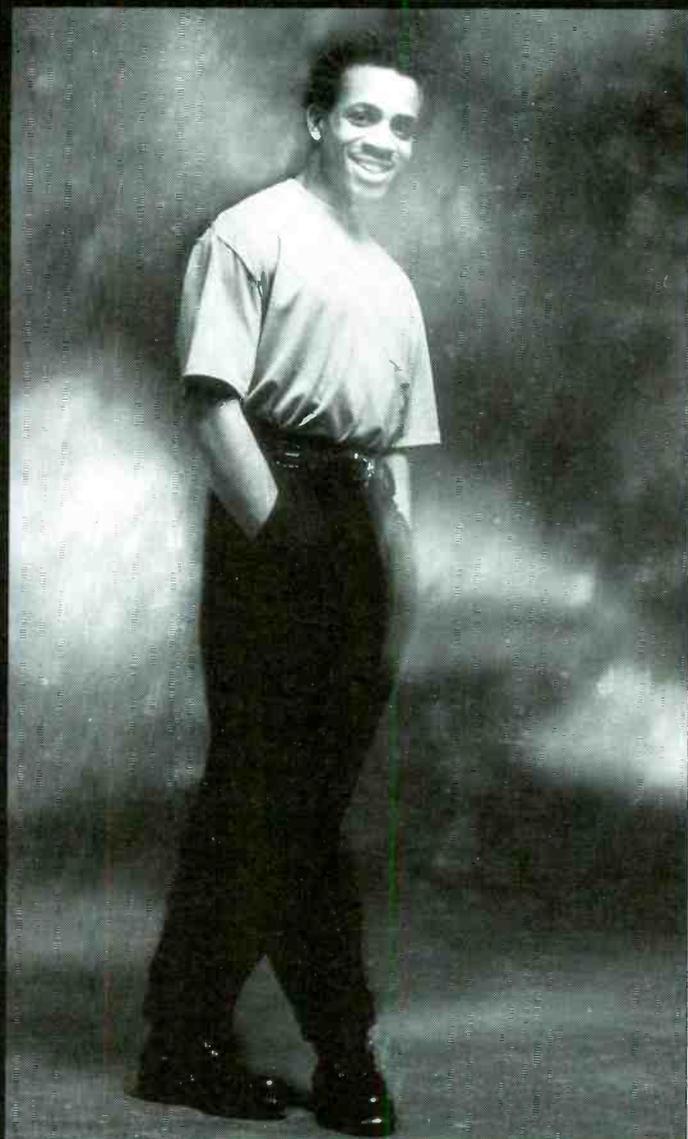
# SLAM THESE...

## LEOTIS on a mission

The first single  
from his debut Mercury LP  
**ON A MISSION.**

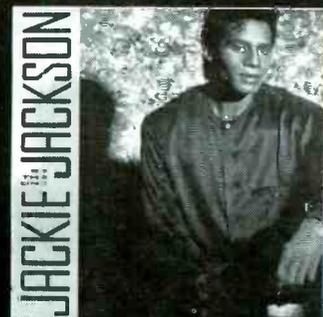


Produced by Vinnie Bell and Alvin Moody  
Direction: Lionel Job Management  
Executive Producer: Vivian Scott



# JACKIE JACKSON CRUZIN

The follow-up single to "STAY"  
from the PolyGram album  
**BE THE ONE.**



Produced by Robert Brooks for Sac/Boy Productions  
Remixed by Blaze for Last Minute Productions  
Management: Weintraub Entertainment Group; Tom Huett; Eddie Wenrick

PolyGram

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# UP-AND-COMING

## SPECIAL ISSUES

SPOTLIGHT ISSUE    IN THIS SECTION    AD DEADLINE

**JAPAN '89**    Jun 3    • Japan '89  
• Compact Disk  
• DAT  
• Hardware/Software  
• Records    May 9

**SUMMER CES '89**    Jun 10    • Countdown '89  
• Hardware/Software  
• New Products  
• Mass Merchandisers  
• Blank Tape    May 16

**THE WORLD OF BLACK MUSIC**    Jun 17    • Overview '89  
• Labels  
• Radio  
• New Artists  
• Creative Trends    May 23

**THE WORLD OF JAZZ**    Jul 1    • Overview '89  
• Labels  
• Venues  
• Reissues  
• Talent    Jun 6

### WHY THEY ARE SPECIAL:

- **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 MERCHANDISER'S GUIDE TO SELL-THROUGH VIDEO, BLANK TAPE & ACCESSORIES.
- **THE WORLD OF BLACK MUSIC** analyzes the continuing boom that has elevated a new variety of artists and styles to new heights. There's no lack of contenders and pretenders in the spreading kingdom of black music, as labels churn out new artists at a greater clip.
- **JAZZ MUSIC '89** tracks the continuing evolution of contemporary and traditional stylings and their surprising mainstream muscle. As the CD has breathed new life into "old" jazz, so has a new traditionalism risen to join with the ongoing fusion vanguard to produce sounds that bring jazz thoroughly up-to-date—more listenable and playable than ever before—on a variety of formats.
- **COMING ATTRACTIONS: GERMANY, AUSTRIA & SWITZERLAND, CHILDREN'S ENTERTAINMENT, SOUNDTRACKS.**

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FOR WEEK ENDING MAY 6, 1989

# Billboard. Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	REAL LOVE	JODY WATLEY	1
2	1	LOVE SAW IT	KARYN WHITE	4
3	6	START OF A ROMANCE	SKYY	2
4	5	I LIKE	GUY	3
5	4	SLEEP TALK	ALYSON WILLIAMS	5
6	7	FUNKY COLD MEDINA	TONE LOC	7
7	9	DON'T TAKE MY MIND ON A TRIP	BOY GEORGE	6
8	12	TRIBUTE (RIGHT ON)	THE PASADENAS	8
9	11	LOVESICK	Z'LOOKE	13
10	13	TURN THIS MUTHA OUT	M.C. HAMMER	19
11	15	BUCK WILD	E.U.	11
12	3	CRUCIAL	NEW EDITION	15
13	20	ME MYSELF AND I	DE LA SOUL	16
14	8	ROLLIN' WITH KID 'N PLAY	KID 'N PLAY	25
15	28	IF I'M NOT YOUR LOVER	AL B. SURE!	9
16	24	JOY AND PAIN	ROB BASE & D.J. E-Z ROCK	18
17	19	ROMEO AND JULIET	BLUE MAGIC	26
18	23	BABY ME	CHAKA KHAN	12
19	18	IT'S ONLY LOVE	SIMPLY RED	22
20	27	CHILDREN'S STORY	SLICK RICK	20
21	26	HEAVEN HELP ME	DEON ESTUS	10
22	22	STICKS AND STONES	GRADY HARRELL	14
23	17	NEVER SAY GOODBYE TO LOVE	RENE MOORE	28
24	14	24/7	DINO	29
25	10	EVERY LITTLE STEP	BOBBY BROWN	17
26	31	LIKE A PRAYER	MADONNA	24
27	32	SELF-DESTRUCTION THE STOP THE VIOLENCE MOVEMENT		44
28	16	I'LL BE THERE FOR YOU	ASHFORD & SIMPSON	47
29	29	ALL I WANT IS FOREVER	J.TAYLOR/R. BELLE	43
30	40	MISS YOU LIKE CRAZY	NATALIE COLE	21
31	39	MY FIRST LOVE	ATLANTIC STARR	23
32	—	IF SHE KNEW	ANNE G.	27
33	33	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI	62
34	21	AFFAIR	CHERRELLE	49
35	35	CLOSER THAN FRIENDS	SURFACE	53
36	—	EVERY LITTLE TIME	KIARA	31
37	—	MR. D.J.	JOYCE "FENDERELLA" IRBY	30
38	—	LOST WITHOUT YOU	BEBE & CECE WINANS	33
39	34	BIRTHDAY SUIT (FROM "SING")	JOHNNY KEMP	58
40	25	THAT'S THE WAY LOVE IS	TEN CITY	52

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	REAL LOVE	JODY WATLEY	1
2	3	I LIKE	GUY	3
3	5	START OF A ROMANCE	SKYY	2
4	7	IF I'M NOT YOUR LOVER	AL B. SURE!	9
5	4	SLEEP TALK	ALYSON WILLIAMS	5
6	1	LOVE SAW IT	KARYN WHITE	4
7	12	HEAVEN HELP ME	DEON ESTUS	10
8	9	DON'T TAKE MY MIND ON A TRIP	BOY GEORGE	6
9	10	TRIBUTE (RIGHT ON)	THE PASADENAS	8
10	11	BABY ME	CHAKA KHAN	12
11	14	BUCK WILD	E.U.	11
12	13	FUNKY COLD MEDINA	TONE LOC	7
13	16	STICKS AND STONES	GRADY HARRELL	14
14	18	MISS YOU LIKE CRAZY	NATALIE COLE	21
15	20	MY FIRST LOVE	ATLANTIC STARR	23
16	21	IF SHE KNEW	ANNE G.	27
17	8	EVERY LITTLE STEP	BOBBY BROWN	17
18	15	LOVESICK	Z'LOOKE	13
19	6	CRUCIAL	NEW EDITION	15
20	24	THE GOOD, BAD & UGLY	CHARLIE SINGLETON	36
21	22	LIKE A PRAYER	MADONNA	24
22	30	HAVE YOU HAD YOUR LOVE TODAY	THE O'JAYS	32
23	34	FOR THE LOVE OF YOU	TONY! TONI! TONE!	35
24	31	ME MYSELF AND I	DE LA SOUL	16
25	29	MR. D.J.	JOYCE "FENDERELLA" IRBY	30
26	32	LITTLE JACKIE WANTS TO BE A STAR	LISA LISA	34
27	28	CHILDREN'S STORY	SLICK RICK	20
28	35	JOY AND PAIN	ROB BASE & D.J. E-Z ROCK	18
29	37	EVERY LITTLE TIME	KIARA	31
30	—	LOST WITHOUT YOU	BEBE & CECE WINANS	33
31	25	IT'S ONLY LOVE	SIMPLY RED	22
32	33	DON'T TEASE ME	ROBERT BROOKINS	39
33	38	I'LL BE LOVING YOU (FOREVER)	NEW KIDS ON THE BLOCK	37
34	39	MY ONE TEMPTATION	MICA PARIS	45
35	—	FOR YOU TO LOVE	LUTHER VANDROSS	42
36	36	UH-UH OOH-OOH LOOK OUT	ROBERTA FLACK	38
37	40	I WANT YOUR LOVE	LA RUE	41
38	—	MADE TO BE TOGETHER	DE JA	46
39	—	LEAD ME INTO LOVE	ANITA BAKER	48
40	—	THROUGH THE STORM	ARETHA FRANKLIN & ELTON JOHN	40

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	ASCAP	28 NEVER SAY GOODBYE TO LOVE (Rene Moore, ASCAP)
29 24/7 (Onid, BMI) CPP		ASCAP	55 OBJECTIVE (Abana, BMI/Virgin Songs, BMI) CPP
94 4 U (Captain Z, ASCAP/Black Lion, ASCAP)		ASCAP	66 ON A MISSION (Del Jam, ASCAP/Slim City, ASCAP/KJN, ASCAP)
49 AFFAIR (Flyte Tyme, ASCAP/Avant Garde, ASCAP)		ASCAP	73 ONE MAN (Protoons, ASCAP/Greyhouse, ASCAP/Munford, ASCAP/Madip, ASCAP)
43 ALL I WANT IS FOREVER (FROM "TAP") (Realsongs, ASCAP)		ASCAP	1 REAL LOVE (SBK April, ASCAP/Ultrawave, ASCAP/Right Song, BMI)
88 ALL OR NOTHING AT ALL (Sin-Drome, BMI/SBK Blackwood, BMI/Matkosky, ASCAP/Geffen, ASCAP)		ASCAP	77 REAL LOVE (Jobete, ASCAP) CPP
69 ANIMAL (Deronde Jay, BMI/Gale Warnings, BMI/Crystal Eyes, BMI)		ASCAP	25 ROLLIN' WITH KID 'N PLAY (Hittage/Turnout Bros, ASCAP)
96 ARE YOU LONELY TONIGHT (Lucas, BMI/Desert Girl, ASCAP)		ASCAP	26 ROMEO AND JULIET (Del Jam, ASCAP/Add More, ASCAP)
70 ARE YOU MY BABY (Girl Brothers, ASCAP)		ASCAP	56 SEARCHIN' FOR A GOOD TIME (Allen-Lewis, ASCAP)
79 BABY DON'T FORGET MY NUMBER (FMP/Ed.Intro)		ASCAP	44 SELF-DESTRUCTION (Zomba, ASCAP/Willesden, BMI)
12 BABY ME (Billy Steinberg, ASCAP/Makiki, ASCAP/Knighty-Knight, ASCAP)		ASCAP	60 SHE DRIVES ME CRAZY (Virgin, ASCAP) CPP
90 BEING IN LOVE AIN'T EASY (Bush Burnin', ASCAP/La Love Lane, ASCAP)		ASCAP	65 SHE'S SO COLD (Kaptain Keyboards, BMI/Tim Tim, ASCAP)
58 BIRTHDAY SUIT (FROM "SING") (TSP, ASCAP/Triple Star, BMI) CPP		ASCAP	50 SHOW & TELL (SBK Blackwood, BMI/Fullness, BMI)
89 BLACK STEEL IN THE HOUR OF CHAOS (Def American, BMI)		ASCAP	75 SISTER ROSA (Neville, BMI/Saib, ASCAP)
11 BUCK WILD (JU House/Syce 'M' Up, ASCAP)		ASCAP	5 SLEEP TALK (Del Jam, ASCAP/Slim City, ASCAP/Rush Groove, ASCAP)
20 CHILDREN'S STORY (Def American, BMI)		ASCAP	2 START OF A ROMANCE (Alligator, ASCAP)
53 CLOSER THAN FRIENDS (Colgems-EMI, ASCAP)		ASCAP	93 STAY (Sac-Boy, ASCAP/MCA, ASCAP/Do, ASCAP/WB, ASCAP/Siggy, BMI)
72 CONGRATULATIONS (Caddaddy, ASCAP/MCA, ASCAP/Little Tanya, ASCAP/Vesta Seven, ASCAP/Almo, ASCAP)		ASCAP	14 STICKS AND STONES (Rossway, BMI/Juby Laws, ASCAP/Tuff Cookie, BMI/Virgin Songs, BMI)
15 CRUCIAL (Flyte Tyme, ASCAP)		ASCAP	51 TEMPORARY LOVER (Honey Look, ASCAP/BSamp, ASCAP)
78 OARLIN' I (RaceR-ex, ASCAP/PolyGram International, ASCAP/Tocep, BMI/Jumpin' Off, BMI)		ASCAP	52 THAT'S THE WAY LOVE IS (SBK April, ASCAP/Law Man, ASCAP/SBK Blackwood, BMI/Rude Tymz, BMI/Been Stung, BMI)
80 DAYS LIKE THIS (Kear, BMI/Hip Trip, BMI) CPP		ASCAP	95 THIS IS FOR THE HOMIES (No Remorse, BMI)
6 DON'T TAKE MY MIND ON A TRIP (Cal-Gene, BMI/Virgin Songs, BMI) CPP		ASCAP	40 THROUGH THE STORM (Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP)
39 DON'T TEASE ME (Two Tuff-Enuff, BMI/Tom & Den, ASCAP)		ASCAP	8 TRIBUTE (RIGHT ON) (CRGI, BMI)
100 DRUMS OF STEEL (.357, ASCAP/Ruffhouse, BMI)		ASCAP	19 TURN THIS MUTHA OUT (Bust-II, BMI)
84 EAZY-ER SAID THAN DUNN (Ruthless Attack, ASCAP/Irving, BMI) CPP		ASCAP	81 TURNED AWAY (Seelionsong, ASCAP/Honey Look, ASCAP)
17 EVERY LITTLE STEP (Kear, BMI/Hip Trip, BMI) CPP		ASCAP	38 UH-UH OOH-OOH LOOK OUT (HERE IT COMES) (Nick-O-Val, ASCAP) CLM
83 EVERY LITTLE THING ABOUT YOU (Forceful, BMI/Willesden, BMI)		ASCAP	82 A WOMAN'S TOUCH (Babyann, BMI)
31 EVERY LITTLE TIME (Shakin' Baker, BMI/Lily, BMI)		ASCAP	57 WORKIN' OVERTIME (Tommy Jymy, BMI/Warner-Tamerlane, BMI/Mike Chapman, ASCAP/Nations, ASCAP)
35 FOR THE LOVE OF YOU (Two Tuff-Enuff, BMI/Songs of Polygram, BMI)		ASCAP	
42 FOR YOU TO LOVE (SBK April, ASCAP/Uncle Ronnie's, ASCAP/Sunset Burgundy, ASCAP/MCA, ASCAP)		ASCAP	
54 FOREVER YOUR GIRL (Virgin, ASCAP/Oliver Leiber, ASCAP) CPP		ASCAP	
7 FUNKY COLD MEDINA (Varry White, ASCAP)		ASCAP	
59 GIRL I GOT MY EYES ON YOU (Cal-Gene, BMI/Virgin Songs, BMI) CPP		ASCAP	
62 GIRL YOU KNOW IT'S TRUE (MCA, ASCAP/Two Pieters, BMI)		ASCAP	
36 THE GOOD, BAD & UGLY (Wuntun, ASCAP/Almo, ASCAP) CPP		ASCAP	
32 HAVE YOU HAD YOUR LOVE TODAY (WE, BMI/Trycep, BMI/Willesden, BMI)		ASCAP	
10 HEAVEN HELP ME (Estus, BMI/Rok-Mil, BMI/SBK Blackwood, BMI/Morrison Leahy, ASCAP/Chappell,		ASCAP	
61 I CAN'T STOP (THIS FEELING) (DeJuan, BMI/Aruba, ASCAP)		ASCAP	
3 I LIKE (Cal-Gene, BMI/Virgin Songs, BMI/Zomba, ASCAP) CPP		ASCAP	
63 I WANT IT (Donesha, ASCAP/Bush Burnin', ASCAP)		ASCAP	
41 I WANT YOUR LOVE (Jay King IV, BMI)		ASCAP	
76 I WILL ALWAYS BE THERE FOR YOU (Pac Jam, BMI)		ASCAP	
9 IF I'M NOT YOUR LOVER (SBK April, ASCAP/Across 110th Street, ASCAP/Zomba, ASCAP/Donril, ASCAP/Cal-Gene, BMI)		ASCAP	
27 IF SHE KNEW (2560, ASCAP)		ASCAP	
37 I'LL BE LOVING YOU (FOREVER) (SBK April, ASCAP) HL		ASCAP	
47 I'LL BE THERE FOR YOU (Nick-O-Val, ASCAP) CLM		ASCAP	
22 IT'S ONLY LOVE (Mayplace, BMI)		ASCAP	
86 IT'S REAL (Virgin Songs, BMI/Cal-Gene, BMI/Yah Mo, BMI)		ASCAP	
18 JOY AND PAIN (Protoons, ASCAP/Hikim, ASCAP)		ASCAP	
92 JOY AND PAIN (Amazement, BMI)		ASCAP	
74 JUST COOLIN' (Trycep, BMI/Ferncliff, BMI/Willesden, BMI/SBK April, ASCAP/Across 110th Street, ASCAP/Way To Go, ASCAP)		ASCAP	
64 KEEP IT SIMPLE (Two Tuff-Enuff, BMI/Songs of Polygram, BMI)		ASCAP	
48 LEAD ME INTO LOVE (Creative Entertainment, BMI/Steve Evans Lane, BMI/Melaine, ASCAP) CPP		ASCAP	
87 LEAN ON ME (Interior, BMI)		ASCAP	
97 LET ME PUSH IT TO YA (Harrindur, BMI/Noiseta, BMI)		ASCAP	
71 LIFE IS... TOO SHORT (Willesden, BMI)		ASCAP	
24 LIKE A PRAYER (Webo Girl, ASCAP/WB, ASCAP/Johnny Yuma, BMI)		ASCAP	
34 LITTLE JACKIE WANTS TO BE A STAR (Forceful, BMI/Willesden, BMI/Myl' Myl, BMI)		ASCAP	
67 A LITTLE ROMANCE (Hip Trip, BMI/Kear, BMI/Mister Johnson's Jams, BMI/Tarmii, BMI/Pera, BMI)		ASCAP	
33 LOST WITHOUT YOU (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Benny's Music, BMI)		ASCAP	
4 LOVE SAW IT (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP		ASCAP	
85 LOVER'S INTUITION (FROM "TAP") (Garlic Gulch, BMI/Chuba, ASCAP/Bug, BMI/The Sea Songs, ASCAP/Jonathan Apple, ASCAP)		ASCAP	
13 LOVESICK (Pure Delite, BMI/Bright Light, BMI)		ASCAP	
91 LUCKY CHARM (Hip Trip, BMI/Kear, BMI/Gregorian Chance Music/PSO Ltd., ASCAP) CPP		ASCAP	
46 MADE TO BE TOGETHER (Virgin Songs, BMI/Cal-Gene, BMI) CPP		ASCAP	
16 ME MYSELF AND I (Tee Girl, BMI/Bridgeport, BMI)		ASCAP	
21 MISS YOU LIKE CRAZY (Prince Street, ASCAP/Lauren Wesley, BMI/Screen Gems, ASCAP/Irving, BMI/Gemina, BMI) CPP		ASCAP	
68 MORE THAN FRIENDS (Zomba, ASCAP)		ASCAP	
98 MORE THAN PHYSICAL (Mike Chapman, ASCAP)		ASCAP	
99 MOVE ON YOU (Rawsome, ASCAP/Cayman, ASCAP/Beatseekers, ASCAP)		ASCAP	
30 MR. D.J. (Divia I, ASCAP/Spectrum VII, ASCAP) CPP		ASCAP	
23 MY FIRST LOVE (Jodaway, ASCAP) CPP		ASCAP	
45 MY ONE TEMPTATION (Chappell, PRS/Abacus, PRS/Chappell & Co., ASCAP)		ASCAP	

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CPP Columbia Pictures  
HL Hal Leonard  
WBM Warner Bros.  
MSC Music Sales Corp.

## PARIS TO CONQUER U.S.

(Continued from page 27)

number of years, Paris did session and tour work in the U.K., including stints for such acts as Shakatak and Hollywood Beyond.

In an unusual move, "So Good" (which features guest appearances from label mates Will Downing and Courtney Pine) underwent a bit of corrective surgery before its release in the U.S. Several of the tracks were remixed to help "So

Good" cater to the U.S. market.

On its U.S. edition, seven of the 10 selections were postproduced by Monte Moir and one was postproduced by the group Blaze. Paris' duet with Paul Johnson, "Words Into Action," which appears on the U.K. edition, was replaced with a duet cover of "Where Is The Love" with Downing.

Bill Berger, executive VP/GM of Island Records, says, "It was a decision of Island founder Chris Blackwell, who felt the album needed more of an edge to succeed in the American market on radio. The mixes didn't really change 'So Good' that much and it also gave us the opportunity to change the cover art and begin a whole new visual campaign for Mica. She has made a transformation since her initial video and first album design."

Paris is currently putting together a band for a U.S. tour in late spring to support "So Good." She has already been confirmed for a few dates on Ashford & Simpson's current tour. "Mica is so dramatic live that the shows will be one of her biggest selling points," Berger says.

Says Paris: "Live is where it's at for me because I can express myself without restrictions."



**Magical Time.** Pam Grier, jetted from the set of a "Miami Vice" episode, prepares to appear in Blue Magic's "It's Like Magic" video. On the set, from left, are Keith Beaton, Vernon Sawyer, Grier, Ted Mills, and Wendell Sawyer.

## RHYTHM & BLUES

(Continued from page 27)

Song." Members of the "Sarafina!" cast and upcoming Mercury artist Marva Hicks guest... Word is that producers L.A. & Babyface, rumored to be about to sign with a major white management company, pulled out of their deal at the last minute and will instead handle all their business internally... Look for Louil Silas to receive a bigger, better title at MCA any day now.



Tokyo Star. Midnight Star male vocalist Bo Watson performs in one of 14 shows during a recent Japanese tour.

**A new generation of jazz players gain inspiration from Godfather of Soul James Brown... see page 53**

FOR WEEK ENDING MAY 6, 1989

## HOT RAP SINGLES™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	9	<b>SELF DESTRUCTION</b> JIVE 1178/RCA (C)	★ ★ NO. 1 ★ ★ ◆ STOP THE VIOLENCE MOVEMENT 9 weeks at No. One
2	5	15	5	<b>ME MYSELF AND I</b> TOMMY BOY 926 (C)	DE LA SOUL
3	2	3	9	<b>ROLLIN' WITH KID 'N PLAY</b> SELECT 62335 (C)	◆ KID 'N PLAY
4	3	4	5	<b>FUNKY COLD MEDINA</b> DELICIOUS VINYL 1004/ISLAND (C)	◆ TONE LOC
5	6	6	9	<b>TURN THIS MUTHA OUT</b> CAPITOL 15437 (C)	◆ M.C. HAMMER
6	8	22	5	<b>CHILDREN'S STORY</b> DEF JAM 44-68223/COLUMBIA (C)	◆ SLICK RICK
7	13	—	3	<b>JOY AND PAIN</b> PROFILE 7247 (C)	◆ ROB BASE & D.J. E-Z ROCK
8	4	2	9	<b>GIRL YOU KNOW IT'S TRUE ▲</b> ARISTA 9780 (C)	◆ MILLI VANILLI
9	10	12	7	<b>GREATEST MAN ALIVE</b> ARISTA 9749 (C)	◆ THREE TIMES DOPE
10	7	5	9	<b>PUMP IT UP</b> CAPITOL 15428	◆ M.C. HAMMER
11	9	7	9	<b>WE WANT EAZY</b> RUTHLESS 57110/PRIORITY (C) (M)	◆ EAZY-E
12	14	24	5	<b>BUCK WILD</b> VIRGIN 96572 (C)	◆ E.U.
13	22	—	3	<b>THE MAN WE ALL KNOW AND LOVE</b> ATLANTIC 86463	◆ KWAME
14	11	10	9	<b>LIFE IS... TOO SHORT</b> JIVE 1163/RCA (C)	TOO SHORT
15	18	23	5	<b>D.E.F.=DOUG E. FRESH</b> ◆ DOUG E. FRESH/GET FRESH CREW REALITY/DANYA 3110/FANTASY	
16	26	—	3	<b>YEAH, YEAH, YEAH</b> CAPITOL 15446 (C)	◆ OAKTOWN'S 3-5-7
17	16	21	7	<b>ROAD TO THE RICHES</b> COLD CHILLIN' 0-21154/WARNER BROS. (C)	◆ KOOL G RAP & D.J. POLO
18	24	—	3	<b>THIS BEAT IS MILITARY</b> ARISTA 9798 (C)	◆ K-9 POSSE
19	12	8	9	<b>WILD THING ▲²</b> DELICIOUS VINYL 1002/ISLAND (C) (M)	◆ TONE LOC
20	17	19	7	<b>THIS IS FOR THE HOMIES</b> EGYPTIAN EMPIRE 00882 (C)	◆ RODNEY O JOE COOLEY
21	NEW ▶	1	1	<b>BLACK STEEL IN THE HOUR OF CHAOS</b> ◆ PUBLIC ENEMY DEF JAM 44-68216/COLUMBIA (C)	
22	15	9	9	<b>JACK OF SPADES</b> JIVE 1169/RCA (C)	◆ BOOGIE DOWN PRODUCTIONS
23	NEW ▶	1	1	<b>MR. D.J.</b> MOTOWN 4634 (C)	◆ JOYCE "FENDERELLA" IRBY
24	NEW ▶	1	1	<b>BUFFALO STANCE</b> VIRGIN 0-96573 (C)	◆ NENEH CHERRY
25	19	16	9	<b>I'LL HOUSE YOU</b> WARLOCK 022 (C)	◆ JUNGLE BROS.
26	23	26	9	<b>MY PART OF TOWN</b> WARLOCK 020	TUFF CREW
27	NEW ▶	1	1	<b>THE BOMB HAS DROPPED</b> LUKE SKYYWALKER 125 (M)	2 LIVE CREW
28	NEW ▶	1	1	<b>RHYTHM IS THE MASTER</b> D.J. CHUCK CHILLOUT/KOOL CHIP MERCURY 872 567-1/POLYGRAM	
29	30	—	3	<b>GIVE IT HERE</b> DELICIOUS VINYL 1003/ISLAND (C)	◆ DEF JEF
30	25	20	9	<b>I'M YOUR WILD THING</b> WTG 41-68225 (C)	◆ MAMADO & SHE

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.



### PRESENTS

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The heart beat is the Gypsy Wild rebellious and free  
The love is Mother Earth  
Open your eyes and see  
The new sound is called FRASZ™  
Funk, Rock, Reggae Rap & Salsa Jazz  
The new hope is for one planet  
All people, all generations  
Living together safe & clean  
The musical raps are rippin'  
Tracks for jammin' rebels an  
Boomin' systems worldwide



#### FEATURING



"Music of the Future is here Now"

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**NASTYMIX RECORDS**  
87 Wall Street, Seattle WA 98121 USA 206.441.8902



# Physical Fitness!

# "MORE THAN PHYSICAL"

(46992)

The debut album that includes More than Physical, If It Takes Me Forever and the smash ballad I Burn For You.

Written & Produced by Christopher Max and Nile Rodgers Management: Steven Steinberg



EMI

Billboard

FOR WEEK ENDING  
MAY 6, 1989

# TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	43	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	4 weeks at No. One GUY
2	2	3	18	SLICK RICK ● DEF JAM 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
3	3	5	11	TONE LOC DELICIOUS VINYL 3000/ISLAND (8.98) (CD)	LOC'ED AFTER DARK
4	4	2	27	M.C. HAMMER ● CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
5	5	4	43	BOBBY BROWN ▲ <sup>3</sup> MCA 42185 (8.98) (CD)	DON'T BE CRUEL
6	7	8	26	SURFACE COLUMBIA 44284 (CD)	2ND WAVE
7	6	6	32	KARYN WHITE ▲ WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
8	11	15	9	DE LA SOUL TOMMY BOY 1019 (8.98) (CD)	3 FEET HIGH AND RISING
9	9	9	24	KID 'N PLAY ● SELECT 21628 (8.98) (CD)	2 HYPE
10	10	10	10	N.W.A. ● RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
11	8	7	24	LEVERT ● ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
12	12	14	11	TOO SHORT JIVE 1149/RCA (8.98) (CD)	LIFE IS... TOO SHORT
13	15	20	7	MILLI VANILLI ARISTA 8592 (8.98) (CD)	GIRL YOU KNOW IT'S TRUE
14	13	12	43	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
15	14	11	28	THE BOYS ● MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
16	24	35	3	JODY WATLEY MCA 6276 (8.98) (CD)	LARGER THAN LIFE
17	17	16	22	TODAY MOTOWN 6261 (8.98) (CD)	TODAY
18	16	13	40	PAULA ABDUL ▲ VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
19	20	18	24	EAZY-E ● RUTHLESS 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
20	19	17	28	JONATHAN BUTLER JIVE 1136/RCA (8.98) (CD)	MORE THAN FRIENDS
21	18	19	27	ANITA BAKER ▲ <sup>3</sup> ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
22	22	25	6	JUST-ICE FRESH 82010/SLEEPING BAG (8.98) (CD)	THE DESOLATE ONE
23	23	23	17	BEBE & CECE WINANS CAPITOL 90959 (8.98) (CD)	HEAVEN
24	21	21	45	VANESSA WILLIAMS ● WING 835 694/POLYGRAM (CD)	THE RIGHT STUFF
25	25	22	29	LUTHER VANDROSS ▲ EPIC 44308/E.P.A. (CD)	ANY LOVE
26	26	24	31	ROB BASE & D.J. E-Z ROCK ● PROFILE 1267 (8.98) (CD)	IT TAKES TWO
27	27	31	23	RODNEY O JOE COOLEY EGYPTIAN EMPIRE 00777/WEST COAST (8.98) (CD)	ME AND JOE
28	28	30	8	ASHFORD & SIMPSON CAPITOL 46946 (9.98) (CD)	LOVE OR PHYSICAL
29	29	32	33	KIARA ARISTA 8533 (8.98) (CD)	TO CHANGE AND/OR MAKE A DIFFERENCE
30	30	28	10	K-9 POSSE ARISTA 8569 (8.98) (CD)	K-9 POSSE
31	40	50	6	SKYY ATLANTIC 81853 (9.98) (CD)	START OF A ROMANCE
32	36	41	5	E.U. VIRGIN 91021 (9.98) (CD)	LIVIN' LARGE
33	31	26	39	FREDDIE JACKSON ● CAPITOL 48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
34	42	46	5	THREE TIMES DOPE ARISTA 8571 (8.98) (CD)	ORIGINAL STYLIN'
35	37	43	7	M.C. TWIST & THE DEF SQUAD LUKE SKYYWALKER 106 (8.98) (CD)	COMIN' THROUGH LIKE WARRIORS
36	48	69	4	KWAME ATLANTIC 81941 (8.98) (CD)	THE BOY GENIUS (FEAT. A NEW BEGINNING)
37	33	29	22	AL JARREAU REPRISE 25778/WARNER BROS. (9.98) (CD)	HEART'S HORIZON
38	32	34	22	GERALD ALSTON TAJ 6265/MOTOWN (8.98) (CD)	GERALD ALSTON
39	35	39	8	EL DEBARGE MOTOWN 6264 (8.98) (CD)	GEMINI
40	34	27	28	KENNY G ▲ <sup>2</sup> ARISTA 8457 (9.98) (CD)	SILHOUETTE
41	39	40	21	CHAKA KHAN WARNER BROS. 25707 (9.98) (CD)	C.K.
42	44	55	5	BOY GEORGE VIRGIN 91022 (9.98) (CD)	HIGH HAT
43	45	52	6	ALYSON WILLIAMS DEF JAM FC 45015/COLUMBIA (CD)	RAW
44	47	54	8	ALEX BUGNON ORPHEUS 75602/EMI (8.98) (CD)	LOVE SEASONS
45	38	36	18	GUCCI CREW II GUCCI 3309/HOT PRODUCTIONS (8.98)	WHAT TIME IS IT
46	41	37	18	Z'LOOKE ORPHEUS 75600/EMI (8.98) (CD)	TAKE U BACK TO MY PLACE
47	49	68	5	KOOL G RAP & D.J. POLO COLD CHILLIN' 25820/WARNER BROS. (9.98) (CD)	ROAD TO THE RICHES
48	46	48	23	ANQUETTE LUKE SKYYWALKER 103 (8.98) (CD)	RESPECT
49	50	49	10	TEN CITY ATLANTIC 81939 (8.98) (CD)	FOUNDATION

50	53	61	8	TAKE 6 REPRISE 25670/WARNER BROS. (8.98) (CD)	TAKE 6
51	56	44	51	AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
52	58	62	7	THE PASADENAS COLUMBIA FC 45065 (CD)	TO WHOM IT MAY CONCERN
53	67	88	4	BLUE MAGIC COLUMBIA FC 45092 (CD)	FROM OUT OF THE BLUE
54	59	60	28	NEW KIDS ON THE BLOCK ▲ COLUMBIA 40985 (CD)	HANGIN' TOUGH
55	55	70	4	MADONNA SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
56	51	38	27	CAMEO ● ATLANTA ARTISTS 886 002/POLYGRAM (CD)	MACHISMO
57	68	73	6	DINO 4TH & B'WAY 4011/ISLAND (8.98) (CD)	24/7
58	43	33	22	DONNA ALLEN OCEANA 91028/ATLANTIC (8.98) (CD)	HEAVEN ON EARTH
59	64	57	52	TONY! TONI! TONE! WING 835 549/POLYGRAM (CD)	WHO?
60	61	65	27	SWEET OBSESSION EPIC 44419/E.P.A. (CD)	SWEET OBSESSION
61	54	58	8	BETTY WRIGHT VISION 3308 (8.98) (CD)	4 U 2 NJOY
62	57	63	8	MIAMI BOYZ DN TOP 9001/JOEY BOY (8.98) (CD)	GETTING OFF
63	65	59	18	CLARENCE CARTER ICHIBAN 1032 (8.98) (CD)	TOUCH OF BLUES
64	71	77	4	DEON ESTUS MIKA 835 713-1/POLYDOR (CD)	SPELL
65	66	53	24	CHERELLE TABU 44148/E.P.A. (CD)	AFFAIR
66	60	47	26	VESTA A&M 5223 (8.98) (CD)	VESTA 4 U
67	52	42	16	CASH MONEY & MARVELOUS SLEEPING BAG 42016 (8.98) (CD)	WHERE'S THE PARTY AT?
68	63	45	12	THE BAR-KAYS MERCURY 422-836-774-1/POLYGRAM (CD)	ANIMAL
69	70	67	50	2 LIVE CREW ● LUKE SKYYWALKER 101 (8.98) (CD)	MOVE SOMETHIN'
70	72	71	7	MARCUS LEWIS AEGIS FZ 45055/E.P.A. (CD)	SING ME A SONG
71	73	81	5	WENDY AND LISA COLUMBIA FC 44341 (CD)	FRUIT AT THE BOTTOM
72	62	56	72	KEITH SWEAT ▲ <sup>2</sup> VINTERENTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
73	69	51	23	SHEENA EASTON ● MCA 42249 (8.98) (CD)	THE LOVER IN ME
74	74	79	5	SIMPLY RED ELEKTRA 60828 (9.98) (CD)	A NEW FLAME
75	NEW ▶		1	GRADY HARRELL RCA 8341 (8.98) (CD)	COME PLAY WITH ME
76	77	72	20	KING TEE CAPITOL 90544 (8.98) (CD)	ACT A FOOL
77	93	—	16	ROBERT BROOKINS MCA 42250 (8.98) (CD)	LET IT BE ME
78	78	—	2	SPECIAL ED PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE
79	79	78	23	RENE MOORE POLYDOR 837 556/POLYGRAM (CD)	DESTINATION LOVE
80	87	89	20	GEORGIO MOTOWN 6263 (8.98) (CD)	GEORGIO
81	83	75	31	ICE-T ● SIRE 25765/WARNER BROS. (8.98) (CD)	POWER
82	89	80	49	DOUG E. FRESH & THE GET FRESH CREW REALITY/DANYA 9658/FANTASY (8.98) (CD)	THE WORLD'S GREATEST ENTERTAINER
83	94	—	2	OAKTOWN'S 3-5-7 CAPITOL 90926 (8.98) (CD)	WILD & LOOSE
84	80	82	42	PUBLIC ENEMY ● DEF JAM 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
85	88	87	42	NAJEE EMI 90096 (9.98) (CD)	DAY BY DAY
86	81	83	43	SIR MIX-A-LOT ● NASTYMIX 70123 (8.98) (CD)	SWASS
87	76	66	28	MIDNIGHT STAR SOLAR 72564/CAPITOL (8.98) (CD)	MIDNIGHT STAR
88	85	90	4	JACKIE JACKSON POLYDOR 837 766-1/POLYGRAM (CD)	BE THE ONE
89	86	85	7	STEVIE B LMR 5531 (8.98) (CD)	IN MY EYES
90	90	84	16	ALEESE SIMMONS ORPHEUS 75601/EMI (8.98) (CD)	I WANT IT
91	NEW ▶		1	VARIOUS ARTISTS LUKE SKYYWALKER 5001 (8.98) (CD)	MIAMI BASS WAVES VOL. II
92	NEW ▶		1	NAPPY BROWN MELTONE 1502 (8.98)	DEEP SEA DIVER
93	92	92	24	ROBERTA FLACK ATLANTIC 81916 (9.98) (CD)	OASIS
94	97	86	38	SALT-N-PEPA ● NEXT PLATEAU 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
95	96	93	16	LITTLE MILTON MALACO 7448 (8.98) (CD)	BACK TO BACK
96	82	76	23	SWEET TEE PROFILE 1269 (8.98) (CD)	IT'S TEE TIME
97	84	64	14	VARIOUS ARTISTS PANDISC 8802 (8.98) (CD)	MIAMI BASS WARS
98	75	74	8	BILLY MITCHELL OPTIMISM 2502 (8.98) (CD)	IN FOCUS
99	95	—	2	BOB MARLEY URBAN-TEK 3002/SLAM (8.98) (CD)	BOB MARLEY
100	91	—	2	ROYAL FLUSH RAP-A-LOT 101 (8.98) (CD)	UH OH!

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.



**YOUNG BLACK PROGRAMMERS COALITION, INC.**

**Seventh Annual Award Of Excellence Scholarship Fund**

A Tribute To  
Sonny Taylor (Former P.D. of WGCI)  
and  
Sylvia Rhone, Senior Vice-President, Atlantic Records

**Saturday May 13, 1989  
8:00 P.M.**

**DOUBLETREE HOTEL**  
5410 LBJ Freeway  
Dallas, Texas

**Friday May 12, 1989  
Cocktail Reception  
7:30 P.M.**

**Saturday May 13, 1989  
Cocktail Reception  
6:30 P.M.**

**Sunday May 14, 1989  
National YBPC Meeting  
11:00 A.M.**

Tickets are \$100 each. Tables (seating 10) are \$1,000. Room rates are \$55 single or double. Call the Doubletree Hotel (214) 934-1000 for hotel accommodations. For more information on the scholarship banquet contact Marcell Lee at (504) 822-1945.

**EARLY BIRD REGISTRATION FEES**

- Members ..... \$65.00
- Non-Members ..... \$75.00
- Late Fee After October 31 ..... \$10.00
- Spouse Regular or Banquet Ticket ..... \$60.00
- CONTACT: Barbara Lewis ..... 1-504-242-3131

**SOUVENIR BOOK INFORMATION**

(Ads Based On 8½ x 11 trim)

- Full Page - inside front/back ..... \$550.00
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- Half Page ..... \$275.00
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- Eighth Page ..... \$ 75.00
- Professional Card ..... \$ 75.00
- Non-Camera Ready Artwork ..... \$100.00
- CONTACT: Henry Jefferson, 10600 So. Gassner #4  
Houston, Texas 77071, 713-271-0011

**REGISTRATION**

Young Black Programmers Coalition, Inc.  
Seventh Annual Award Of Excellence  
Scholarship Banquet - Registration  
Return to: YBPC, 10700 Santa Monica Blvd., 90025

Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_ \$ \_\_\_\_\_

(CHECKS OR MONEY ORDERS ONLY)

## CLUB PLAY

Compiled from a national sample of dance club playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>★★ NO. 1 ★★</b>					
1	2	2	7	<b>REAL LOVE</b> MCA 23928	◆ JODY WATLEY
2	1	3	7	<b>BUFFALO STANCE</b> VIRGIN 0-96573	◆ NENEH CHERRY
3	4	7	7	<b>WE CALL IT ACIEED/TRANCE DANCE</b> FFRR 886 517-1/POLYGRAM	◆ D.MOB
4	5	10	4	<b>ELECTRIC YOUTH (REMIX)</b> ATLANTIC 0-88918	◆ DEBBIE GIBSON
5	3	1	7	<b>LIKE A PRAYER</b> SIRE 0-21170/WARNER BROS.	◆ MADONNA
6	11	24	4	<b>ROUND &amp; ROUND</b> QWEST 0-21062/WARNER BROS.	◆ NEW ORDER
7	9	12	6	<b>JUST GOT BACK FROM HEAVEN</b> FINE ART RNTW 70412/RHINO	SPARKS
8	6	6	7	<b>MUSIC LOVER</b> CAPITOL V-15454	◆ S-EXPRESS
9	10	13	5	<b>FREEMASON</b> NETTWERK (IMPORT, CANADA)	BOXCAR
10	13	16	5	<b>PLANET E</b> RCA 8897-1-RD	KC FLIGHTT
11	16	17	5	<b>STOP</b> SIRE PROMO/WARNER BROS.	◆ ERASURE
12	14	20	5	<b>VOODOO RAY</b> WARLOCK WAR-038	A GUY CALLED GERALD
13	15	19	5	<b>JOY AND PAIN</b> PROFILE PRO-7247	◆ ROB BASE & D.J. E-Z ROCK
14	8	9	6	<b>FUNKY COLD MEDINA</b> DELICIOUS VINYL DV1004/ISLAND	◆ TONE LOC
15	17	23	4	<b>ME, MYSELF &amp; I</b> TOMMY BOY TB-926	◆ DE LA SOUL
16	20	28	4	<b>VOICES IN MY HOUSE/BASS GIRL</b> EASY STREET EZS-7546	HARDHOUSE
17	19	22	5	<b>EVERY LITTLE STEP</b> MCA 23933	◆ BOBBY BROWN
18	32	—	2	<b>UH-UH OOH OOH LOOK OUT (HERE IT COMES)</b> ATLANTIC 0-86435	ROBERTA FLACK
19	23	36	4	<b>LET'S WORK</b> INVASION PAL-7248	CASANOVA'S REVENGE
20	7	5	7	<b>STAND UP FOR YOUR LOVE RIGHTS</b> ELEKTRA 0-66711	◆ YAZZ
21	28	42	3	<b>JACK TO THE SOUND OF THE UNDERGROUND</b> NEXT PLATEAU NPS0094	HITHOUSE
22	26	39	3	<b>OBSESSION/HITCHHIKER'S DANCE GUIDE</b> WING 871 707-1/POLYGRAM	◆ XYMOX
23	21	25	5	<b>NEVER STOP/FIRST IN, FIRST OUT</b> WAX TRAX WAX 9070	FRONT 242
24	22	35	4	<b>VICTIM OF PLEASURE</b> ATLANTIC 0-86440	MANDY SMITH
25	25	38	4	<b>JUST STARTED</b> MOVIN' MR005	LACHANDRA
<b>★★★ POWER PICK ★★★</b>					
26	43	—	2	<b>SECRET RENDEZVOUS (REMIX)</b> WARNER BROS. PROMO	KARYN WHITE
27	35	50	3	<b>RHYTHM IS THE MASTER</b> MERCURY 872 567-1/POLYGRAM	D.J. CHUCK CHILLOUT AND KOOL CHIP
<b>★★★ HOT SHOT DEBUT ★★★</b>					
28	<b>NEW</b>	1	1	<b>THIS TIME I KNOW IT'S FOR REAL</b> ATLANTIC 0-86415	◆ DONNA SUMMER
29	41	—	2	<b>TIED UP</b> MERCURY 872 761-1/POLYGRAM	◆ YELLO
30	18	15	8	<b>REAL LOVE</b> MOTOWN MOT-4618	◆ EL DEBARGE
31	<b>NEW</b>	1	1	<b>IKO IKO</b> CAPITOL V-15475	◆ THE BELLE STARS
32	40	48	3	<b>CRUCIAL</b> MCA 23934	◆ NEW EDITION
33	12	4	10	<b>SLEEP TALK</b> DEF JAM 44 68193/COLUMBIA	◆ ALYSON WILLIAMS
34	27	34	5	<b>ONE STEP AT A TIME</b> SUTRA SUD 083	NAISHA
35	34	37	5	<b>TURN THIS MUTHA OUT</b> CAPITOL V-15437	◆ M.C. HAMMER
36	44	—	2	<b>DOWNTOWN</b> A&M SP-12297	ONE 2 MANY
37	<b>NEW</b>	1	1	<b>AIN'T NOBODY BETTER</b> VIRGIN 0-96559	INNER CITY
38	46	—	2	<b>I CAN'T HIDE</b> BIG BEAT BB-0005	TARAVHONTY
39	38	44	4	<b>CRUCIFY ME</b> ATLANTIC 0-86454	MOEV
40	49	—	2	<b>TOO MUCH TOO LATE</b> VENDETTA VE-7015	DENISE LOPEZ
41	45	49	3	<b>I LIKE</b> UPTOWN 23927/MCA	GUY
42	<b>NEW</b>	1	1	<b>BRING ME EDELWEISS</b> ATLANTIC 0-86423	EDELWEISS
43	<b>NEW</b>	1	1	<b>SUBOCEANA</b> SIRE 0-21198/WARNER BROS.	TOM TOM CLUB
44	29	18	7	<b>AFFAIR</b> TABU 429 68199/E.P.A.	◆ CHERRELLE
45	<b>NEW</b>	1	1	<b>HEARTS AND MINDS</b> Geffen 0-21193/WARNER BROS.	◆ NITZER EBB
46	<b>NEW</b>	1	1	<b>RUNAWAY LOVE</b> COVERT COV006	DONNA MARIE
47	37	40	4	<b>THAT SMILING FACE</b> ATLANTIC 0-86436	CAMOUFLAGE
48	<b>NEW</b>	1	1	<b>MR. D.J.</b> MOTOWN 4634	◆ JOYCE "FENDERELLA" IRBY
49	<b>NEW</b>	1	1	<b>EVERYTHING COUNTS (REMIX)</b> SIRE 0-21183/WARNER BROS.	◆ DEPECHE MODE
50	24	8	12	<b>ONE MAN</b> PROFILE PRO-7241	CHANELLE
<b>BREAKOUTS</b>				1. FASCINATION STREET THE CURE ELEKTRA 2. SEND ME AN ANGEL REAL LIFE (CURB, WEST GERMANY) 3. BAMBOLEO GIPSY KINGS ELEKTRA 4. FOREVER YOUR GIRL PAULA ABDUL VIRGIN	

## 12-INCH SINGLES SALES

Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>★★ NO. 1 ★★</b>					
1	1	1	5	<b>LIKE A PRAYER</b> SIRE 0-21170/WARNER BROS.	◆ MADONNA
2	4	6	6	<b>FUNKY COLD MEDINA</b> DELICIOUS VINYL DV1004/ISLAND	◆ TONE LOC
3	2	5	7	<b>REAL LOVE</b> MCA 23928	◆ JODY WATLEY
4	3	2	10	<b>THIS IS ACID</b> VENDETTA VE-7016	MAURICE
5	5	3	12	<b>SHE DRIVES ME CRAZY</b> I.R.S. 23926/MCA	◆ FINE YOUNG CANNIBALS
6	7	9	6	<b>EVERY LITTLE STEP</b> MCA 23933	◆ BOBBY BROWN
7	9	16	5	<b>BUFFALO STANCE</b> VIRGIN 0-96573	◆ NENEH CHERRY
8	15	33	3	<b>ME, MYSELF &amp; I</b> TOMMY BOY TB-926	◆ DE LA SOUL
9	10	15	6	<b>I LIKE</b> UPTOWN 23927/MCA	GUY
10	8	8	8	<b>DON'T TAKE MY MIND ON A TRIP</b> VIRGIN 0-96577	◆ BOY GEORGE
11	14	24	6	<b>REAL LOVE</b> MOTOWN MOT-4618	◆ EL DEBARGE
12	12	18	6	<b>TRIBUTE (RIGHT ON)</b> COLUMBIA 44 68203	◆ THE PASADENAS
13	22	34	4	<b>FOREVER YOUR GIRL</b> VIRGIN 0-96565	◆ PAULA ABDUL
14	6	4	14	<b>THAT'S THE WAY LOVE IS</b> ATLANTIC 0-86464	◆ TEN CITY
15	19	26	5	<b>I ONLY WANNA BE WITH YOU</b> JIVE 1193-1-JD/RCA	◆ SAMANTHA FOX
16	23	28	5	<b>MUSIC LOVER</b> CAPITOL V-15454	◆ S-EXPRESS
17	13	13	7	<b>SLEEP TALK</b> DEF JAM 44 68193/COLUMBIA	◆ ALYSON WILLIAMS
18	24	27	7	<b>THE LOOK</b> EMI V-56133	◆ ROXETTE
<b>★★★ HOT SHOT DEBUT ★★★</b>					
19	<b>NEW</b>	1	1	<b>ELECTRIC YOUTH (REMIX)</b> ATLANTIC 0-88918	◆ DEBBIE GIBSON
20	27	38	6	<b>TURN THIS MUTHA OUT</b> CAPITOL V-15437	◆ M.C. HAMMER
21	32	35	5	<b>ONE MAN</b> PROFILE PRO-7241	CHANELLE
22	25	32	4	<b>VOODOO RAY</b> WARLOCK WAR-038	A GUY CALLED GERALD
23	11	7	15	<b>GIRL YOU KNOW IT'S TRUE</b> ARISTA ADI-9780	◆ MILLI VANILLI
24	35	44	3	<b>JOY AND PAIN</b> PROFILE PRO-7247	◆ ROB BASE & D.J. E-Z ROCK
25	16	11	9	<b>OPEN UP YOUR HEART</b> SLEEPING BAG SLX-40140	◆ RAIANA PAIGE
<b>★★★ POWER PICK ★★★</b>					
26	45	—	2	<b>TOO MUCH TOO LATE</b> VENDETTA VE-7015	DENISE LOPEZ
27	30	31	4	<b>CRUCIAL</b> MCA 23934	◆ NEW EDITION
28	18	17	13	<b>SELF DESTRUCTION</b> JIVE 1178-1-JD/RCA	◆ THE STOP THE VIOLENCE MOVEMENT
29	28	30	6	<b>ENDLESS NIGHTS</b> MCMAC 510	CYNTHIA
30	44	—	2	<b>START OF A ROMANCE</b> ATLANTIC 0-86444	◆ SKYY
31	38	—	2	<b>THINKING OF YOU</b> CUTTING 872 503-1/POLYGRAM	SA-FIRE
32	17	20	9	<b>YOU AIN'T SEEN NOTHING YET</b> SIRE 0-21131/WARNER BROS.	FIGURES ON A BEACH
33	48	—	2	<b>EVERYTHING COUNTS (REMIX)</b> SIRE 0-21183/WARNER BROS.	DEPECHE MODE
34	20	21	5	<b>STAND UP FOR YOUR LOVE RIGHTS</b> ELEKTRA 0-66711	◆ YAZZ
35	36	39	4	<b>JUST STARTED</b> MOVIN' MR005	LACHANDRA
36	39	42	3	<b>LET'S WORK</b> INVASION PAL-7248	CASANOVA'S REVENGE
37	41	—	2	<b>WE CALL IT ACIEED/TRANCE DANCE</b> FFRR 886 517-1/POLYGRAM	◆ D.MOB
38	46	50	3	<b>VICTIM OF PLEASURE</b> ATLANTIC 0-86440	MANDY SMITH
39	<b>RE-ENTRY</b>	2	2	<b>CLOSER THAN FRIENDS</b> COLUMBIA 44 08184	SURFACE
40	47	49	3	<b>THAT SMILING FACE</b> ATLANTIC 0-86436	CAMOUFLAGE
41	49	—	2	<b>PLANET E</b> RCA 8897-1-RD	KC FLIGHTT
42	<b>NEW</b>	1	1	<b>ROUND AND ROUND</b> QWEST 0-21062/WARNER BROS.	◆ NEW ORDER
43	<b>NEW</b>	1	1	<b>JUST GOT BACK FROM HEAVEN</b> FINE ART RNTW 70412/RHINO	SPARKS
44	40	37	9	<b>ROLLIN' WITH KID 'N PLAY</b> SELECT 62335	◆ KID 'N PLAY
45	<b>NEW</b>	1	1	<b>OBSESSION/HITCHHIKER'S DANCE GUIDE</b> WING 871 707-1/POLYGRAM	◆ XYMOX
46	<b>NEW</b>	1	1	<b>UH-UH OOH OOH LOOK OUT (HERE IT COMES)</b> ATLANTIC 0-86435	ROBERTA FLACK
47	29	19	12	<b>JUST COOLIN'</b> ATLANTIC 0-86459	◆ LEVERT FEATURING HEAVY D
48	50	48	3	<b>BUCK WILD</b> VIRGIN 0-96572	◆ E.U.
49	37	22	11	<b>YO NO SE'</b> 23 WEST 0-86478/ATLANTIC	PAJAMA PARTY
50	26	12	10	<b>DON'T TURN YOUR BACK ON LOVE</b> VENDETTA VE-7011	KRISTIN BAI0
<b>BREAKOUTS</b>				1. FASCINATION STREET THE CURE ELEKTRA 2. MR. D.J. JOYCE "FENDERELLA" IRBY MOTOWN 3. AIN'T NOBODY BETTER INNER CITY VIRGIN 4. MY FIRST LOVE ATLANTIC STARR WARNER BROS.	

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.

# Hip-House's Blend Of Rap & Rhythms Catches On

**DANCING ON THE CEILING:** The term hip-house is a phrase catching on for those rap-oriented releases utilizing house-tempoed, R&B, and club rhythms as their musical base. With the success of **Rob Base & D.J. E-Z Rock**, **Jungle Bros.**, **Wee Papa Girls**, **Tyree & Kool Rock Steady**, **kc: Flightt**, and **Fast Eddie** as examples, this trend is a natural development and is sure to become even more popular as the year progresses.

Hottest on the turntable in the genre this week is "Definition Of A Track" b/w "In Motion" (Big Beat, 212-691-8805) by newcomer **Precious**. The 12-inch contains the pumping original, untouched instrumental of "Definition Of A Track" from the now deleted "Back To Basics" EP, a new mix of that track featuring a sly female rap, a host of dubs, a capellas, and bits for programmers, in addition to the same rap with an alternate, Jomanda-ish rhythm track. All of the cuts were produced by **Dwayne "Spen" Richardson**, **Derek-A-Jenkins**, and **Cassio Ware**, aka **Backroom Music Productions**. Also of interest: **T-La Rock's** "Housin' With The T's" (Fresh, 212-724-1440) with **Todd Terry**; "Get Up On This" (Jive), the flip of the single "On Stage," courtesy of the **She Rockers**, mixed by **Adonis**; "To The Bone" (Tuff City, 212-262-0385) from suggestive female

**MC Wanda Dee**, production by the **45 King**; "It's Not Over Yet" (Easy Street, 212-254-7979) by **Bassment Crew** featuring **MC KT**; new "Let's Go" remixes (D.J. International, 312-559-1845) by **Fast Eddie**; and the pumping D-Train-inspired instrumental "Adding On" (ripe for use with your choice of a capellas) from **Lakim Shabazz's** album "Pure Righteousness" (Tuff City, 212-262-0385).

**ONE STEP AT A TIME:** Out domestically and the talk of the town is the brilliant "Keep On Movin'" (Virgin) from **Soul II Soul**. The 12-inch includes the original extended version we raved about in March, a sultry instrumental dub courtesy of **Big Beat's Craig Kallman & Nelson "Paradise" Roman**, and some busy, too fast, not very complementary dub and bonus beat treatments from **Teddy Riley & Gene Griffin**. Also up for the downstroke is the new **Frankie Knuckles'** treatment of the rereleased single "M.P.B. (Missing Persons Bureau)" (Island, 212-995-7800) from **Womack & Womack**. New versions retain the original's soulful



by *Bill Coleman*

shuffle with new highlights. There's even a folk-styled acoustic mix... **Joyce Sims** has returned with "Looking For A Love" (Sleeping Bag, 212-724-1440), a tasty Latin-inspired R&B number that percolates nicely. Radio should pick up on this as well... **Was (Not Was)** has rerecorded "Anything Can Happen" (Chrysalis) for its 12-inch release. Along with the original pop album version is a new, familiar-sounding, acidic club mix and dub. We prefer the "Rock The Condo" version. Incidentally, the 12-inch video features a guest appearance by **Richard Pryor**.

**BEATS & PIECES:** **Gail Brusewitz** (formerly of Columbia) has popped up at Crossover Marketing and will be serving as VP to a new division

called **White-Brueser Dance Consultants**, an independent dance consultancy firm. The infamous "Brueser Backpage" will be reinstated shortly, so if you've got some industry dirt feel free to contact **Brusewitz** at Crossover Marketing, 30 Bond St., New York, 10012, or call 212-353-3600... **Frankie Knuckles & David Morales** are mixing **Dada Nada's** next single, "Deep Love," for **One Voice Records** (212-840-1234). For those who don't know, **Dada Nada** is really **Robert Ozn**, ex-**Ebn-Ozn** ("A.E.I.O.U.")... While the **Beastie Boys** ready a new album for **Capitol**, it's been rumored that the three-some's old homestead, **Def Jam**, will be taking liberties with a few old **Beastie** vocal tracks, placing club tracks under them and releasing the package under the title "The Whitehouse"... **Charley Casanova** has remixed **Keith Richards'** "Big Enough" for **Virgin** and will also be working with the female rap duo **Frick & Frack** for **Invasion Records**. Also on the rumor mill: Is fave **Chic** giving it another go?... Apparently yet another **Bananarama** greatest-hits package is in the works in the U.K. This time it will be a compilation of entirely new remixes... **Justin Strauss** has done mixes on the **Pasadenas'** "Riding On A Train" and is

completing mixes on **Information Society's** **Abba** cover, "Lay All Your Love On Me"... **Mandy Smith** has covered the **Human League's** "Don't You Want Me" and **Sinitta** has tackled **Maxine Nightingale's** classic "Right Back Where We Started From" for U.K. single release, both produced by **Pete Hammond**... **M/A/R/R/S** boys **C.J. Mackintosh & Dave Dorrell** are scheduled to remix **Alyson Williams'** "My Love Is So Raw" and are also reported to be doing some postproduction and mixes for **Prince protégé Cat's** forthcoming album... **Shep Pettibone** has completed new versions of "Express Yourself" from **Madonna's** "Like A Prayer" album. Belated kudos to **Madonna** for enclosing a "Facts About AIDS" pamphlet with each album.

Trivia, trivia: **Cookie Crew's** **Susie Q** is the sister of **Pasadenas** member **John Andrew Banfield**.

**FUTURE EAR CANDY:** You'll be pleasantly surprised when you hear the fab new album from the **B-52's**, "Cosmic Thing," produced by **Nile Rodgers** and **Don Was**. The party remains out of bounds and should be out June 13.

## Sparks Fan Pop Flames Duo Eyes Mainstream Acceptance

BY JIM BESSMAN

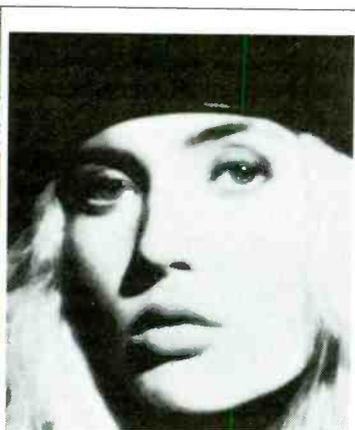
**NEW YORK** While they've long been respected and appreciated for their 15-year career and its influence, **Sparks** have never fully caught fire commercially in the U.S.

With two successive club hits, "So Important" and "Just Got Back From Heaven," from their **Fine Art/Rhino** album "Interior Design," brothers **Ron** and **Russell Mael**—the duo that makes up **Sparks**—are poised for pop success as never before.

"They've always been ahead of their time," says **Rhino's A&R VP Gary Stewart**, who credits **Sparks'** 1974 **Island** album, "Kimono My House," with heightening an "obsession for outside-the-mainstream records" that eventually led him to **Rhino**.

"They pioneered Eurodisco and predated groups like **Duran Duran** and **Spandau Ballet**," adds **Stewart**, recognizing the **Los Angeles** act's long-term popularity in **Europe**. "They've always been in the grooves—now time is finally

(Continued on page 56)



MANDY SMITH

## NEW ON THE CHARTS

Although "Victim Of Pleasure" has introduced newcomer **Mandy Smith** to both of **Billboard's** dance charts, the singer is no stranger to success abroad; her debut album was a top 10 hit in **Japan**, and **Smith** has enjoyed similar achievement with singles released throughout **Europe**.

Before recording, the provocative **English-born 18-year-old** took on a career in modeling and appeared on countless magazine covers. A much-publicized romance with **Rolling Stone Bill Wyman** also raised her notoriety. **Smith's** stunning print exposure soon led to television appearances, first in jeans commercials and later in **Bryan Ferry's** "Kiss And Tell" video.

**Smith** recently finished touring **Germany** and is currently busy promoting "Victim Of Pleasure," her first U.S. release.

JIM RICHLIANO

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(3 Column Format)

**... BLACK MUSIC**  
**A Billboard Spotlight**

# Osmond's 'Soldier' Leads Comeback Attack

BY MELINDA NEWMAN

NEW YORK A quote on the inner sleeve of Donny Osmond's first U.S. album in more than a decade reads "Perception versus reality is deceiving."

False perception is what Osmond is fighting against. Although "Soldier Of Love" on Capitol, his first single to go top 20 in 13 years, is still racing up the charts, some programmers first played it without identifying the artist, fearing a backlash against the former teen idol.

"The past 10 years I've had to break this perception with the public and the industry based on what I did before, since some of those things were quite bubblegum and sugary," says Osmond, 31.

Osmond was turned down by virtually every record company in the nation before Epic signed him. However, the label dropped him early last year, after he had already begun working on new material, Osmond says. He retreated to England where he met with friend Peter Gabriel, who introduced him to George Acogny, remix producer on Gabriel's "Sledgehammer."

Gabriel also introduced him to representatives at Virgin U.K., who signed Osmond after hearing tracks produced by Acogny. Other producers working on the album were Carl Sturken, Evan Rogers, and Osmond.

Acogny enlisted a star roster of musicians to play on the album, including Sting bassist Darryl Jones, Gabriel's drummer Manu Katche,

and saxophonist Michael Brecker.

"George called up Michael and asked him to play on the album. There was a long pause and Michael said, 'You want me to play on *whose* record?'" Osmond says, laughing. "But after he heard the music, he had no problem. Same thing with Darryl Jones. Everyone was convinced it wasn't like anything from the past."

Although "Soldier Of Love" went top 30 in the U.K., Virgin opted not to release it on its U.S. label. The initial reluctance of both musicians and Virgin executives didn't discourage Osmond, who rolls with the punches. "I don't take myself too seriously," he says. "If a person can laugh at himself—and you have to be able to laugh quite hard when you're Donny Osmond—you get through this."

Osmond also is having the last laugh. After Virgin's rejection, heavy bidding for his U.S. release followed by Capitol, Profile, Orpheus, Enigma, and others.

Now Osmond is dealing with a

lawsuit filed against him and Capitol by Mike Curb, who claims he had an oral agreement to distribute Osmond's material. Capitol, in turn, has won a temporary restraining order against Curb's release of Osmond recordings on his label.

Capitol's strategy with the first single from the album "Donny Osmond" has been to win programmers and retailers over by the power of the music and Osmond's willingness to work the record. The label held parties with six different branch offices and Osmond did interviews and appearances nationwide.

"There are the teens who like the record and who don't even remember the Osmonds, and then there's another core of fans who are just thrilled Donny's back," says Capitol VP of promotion John Fagot. "Those [are] folks who were 14 when the whole thing first happened and who still have a crush on him."

However, Fagot knows that if only the first single is a hit, Osmond will be perceived as little more than a novelty act. The next single will be a ballad, "Sacred Emotion." "I'm counting on the music," Fagot says. "What's going to happen is that people are going to judge him on the second and third records and the whole image thing will be buried forever."

Osmond, who hasn't signed with a booking agency yet, has no immediate plans to tour. But when he does, one thing is for certain. "Whatever I do, it won't be 'Look, little Donny's come back.' I won't be doing any of the old stuff. I'm doing a whole new thing."



**Fresh Snow.** Showcasing "Something Real," her first album in eight years, Elektra Records artist Phoebe Snow sang before a sold-out audience at the Bottom Line in New York. (Photo: Chuck Pulin)

## Who's Going On Tour? Yes. But Why?; Thirty Eight Special Gets 'Second Chance'

**W**ON'T GET FOOLED AGAIN: "We *did* our farewell tour," recalled Pete Townshend at the Who's press conference, explaining that *this* stadium swing by the band will be an *anniversary* tour. His distinction drew a few snickers from the press.

"It's not a f---ing joke," Townshend shot back. Flanked by Roger Daltrey and John Entwistle, he reminded those gathered at Radio City Music Hall for the announcement of the band's summer tour that the Who never forswore performing live—despite the billing of the 1982 "farewell" tour and the live album called "Who's Last." Said Townshend: "We reserve the right to do what we like." That includes, apparently, a silver anniversary tour.

But why? Well, consider the best reasons first. Key dates on the tour will be performances of the rock opera "Tommy" in New York and Los Angeles to benefit the Nordoff-Robbins Music Therapy Foundation, which aids autistic children. With or without a tour, the Who would have played those shows, said Townshend.

Further, Townshend maintained the tour decision was essentially "sentimental," inspired by his visit to New York for the Rock and Roll Hall of Fame dinner in January. Comments there by a member of the Soul Stirrers reminded him that British rock had American roots, specifically in America's black heritage. "We're coming back to the States," he said, "because it's where the Who were properly born."

Lots of other people—including many in the media crowd who attended the Who's announcement—will get sentimental about this reunion. After witnessing the band's last New York performance at Shea Stadium in 1982, I'm as eager as any aging rock fan to hear those pioneering power chords resound once more.

Yes, the stadium tour will net the band and others a small fortune (although, surprisingly, a corporate sponsor has not been named—yet). Yes, despite the Who history hook, the shows are designed to expose and sell solo albums, including Townshend's upcoming Atlantic release, "The Iron Man." But it is simplistic to suggest the members of the Who are just cashing in on their history one more time.

No, that's not why—fan enthusiasm aside—I wish the Who had decided to stay home.

Even with new solo tunes and the promised lineup of horns, percussion, keyboards, and second guitar, these shows will essentially be exercises in nostalgia. And the pop scene suffers enough of that on "classic rock" radio, discouraging listeners from discovering and supporting acts of the '80s.

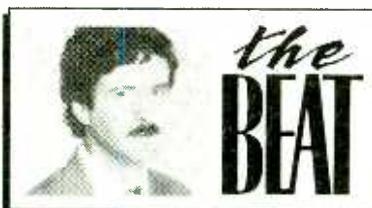
The benefit shows are laudable. But the reality of the concert marketplace also assures that a massive stadium tour such as this will drain ticket-buying bucks from less-established acts on the road this summer, acts with something new to say. And that's because young and old fans alike will probably opt for one more chance to see Townshend pick up his guitar and play—just like yesterday.

"'SECOND CHANCE' really has given us a chance to start all over again," manager Mark Spector says of the aptly named single that has brought Thirty Eight Special back to pop radio after a long hitless spell. "We worked very hard to break this band the first time around," Spector says of the band's early-'80s heyday. "The challenge was to do it twice and not be denied." Despite personnel and style

changes, Thirty Eight Special not only has scaled the Hot 100 Singles chart but made it to the upper reaches of the Hot Adult Contemporary chart for the first time in the band's career. "Here was a case where a good song and performance transcended [format] preconceptions," says Spector. "The band will take it from here." But slowly. Two band members, Donnie Van Zant and Danny Chauncey, recently suffered broken ankle and leg bones, respectively. A new single, "Comin' Down Tonight," will precede summer tour dates.

**FUNK AND FRIENDS:** Keyboardist Bernie Worrell, the rhythm master, writer, and arranger of Parliament and Funkadelic fame, who has played in the '80s with bands from the Talking Heads to the Pretenders, is preparing his first solo album in 11 years with all-star assistance. Among those co-writing or performing on the tracks are P-Funk partner Bootsy Collins, Jack Bruce, Vernon Reid, Keith Richards, Sly & Robbie, Herbie Hancock, and David Byrne. Distribution is not yet set.

**FAST TRACKS:** Neil Diamond has sold out an unprecedented nine shows at the Great Western Forum in Los Angeles between June 28 and July 10 . . . Icebreaker '89 will showcase the Minnesota music scene with a week-long series of concerts and seminars in Minneapolis May 8-14. For details, call 612-870-1351 . . . One year after ZZ Top launched an effort to establish a Delta Blues Museum in Clarksdale, Miss., the drive continues. Warner Bros. act Duke Tumble and the Power Trio played small-venue benefits April 23 and 25 in Detroit and Lansing, Mich., for the museum.



by Thom Duffy

## The Outfield Is Back At Bat With 'Babylon'

BY THOM DUFFY

NEW YORK The Outfield, newly groomed by ace producer David Kahne, is back in the game, ready for the hits to roll from "Voices Of Babylon," the band's third release on Columbia Records.

The unusual chemistry and combined talents of the California producer and the British trio already have sent the record's title tune to No. 2 on the Album Rock Tracks chart and into the top 40 on the Hot 100 Singles chart.

It is a reassuring performance for this band. After a 1985 debut, "Play Deep," which gained double-platinum status and yielded four hit singles, the Outfield failed to match that success with its follow-up, "Bingin'," in 1987.

Despite that setback, the Outfield—comprised of John Spinks, singer Tony Lewis, and drummer Alan Jackman—were ready for a new move. The threesome, who came up together from London's tough East End, kept the elements that made "Play Deep" a winner—the bright pop songwriting, the propulsive rock tempos, and sharp harmonies. But a new touch also was needed. It came from Kahne, a Columbia staff producer best known for his work on the Bangles' multi-platinum breakthrough, "Different Light." Co-producer David Leonard engineered the sessions.

"We had done two records which we thought were very similar in content," says Spinks, "and when we started doing this project, we tried to generate a different feel for the music. Times are changing. So basically we set out to make a record that had much more of a groove feel to it."

(Continued on next page)

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## 25th-Anniversary Trek To Include 'Tommy' For Charity The Who, What, When Of The Who Tour

BY THOM DUFFY

NEW YORK Seven years after their North American "farewell" tour, the members of the Who are reuniting for a 25th anniversary summer stadium tour that will hit 25 cities in the U.S. and Canada and include two gala performances of the rock opera "Tommy" to benefit autistic children and other charities.

"We're looking forward to the whole thing," said Pete Townshend, who appeared with his arms draped around band mates Roger Daltrey and John Entwistle at a Radio City Music Hall press conference here April 24. The session was broadcast nationwide by the Westwood One Radio Networks.

The tour will open June 24 at the Canadian National Exhibition stadium in Toronto, the city where the Who gave its farewell performance Dec. 17, 1982. The tour is scheduled to close Aug. 30 at Oakland Stadium in California.

The stadium concerts will offer a three-hour retrospective of the Who's career as well as material from the band members' solo work, including Townshend's new Atlantic album, "The Iron Man," due in June.

The band has tapped drummer Simon Phillips, keyboardist John Bundrick, and a guitarist still to be named. Townshend explained that his hearing disability will prevent him from playing lead guitar on tour. Percussion and horn sections

and backup singers will further expand the musical style of the shows.

No new Who album is planned in conjunction with the tour, al-

**'The tour is a celebration of the music'**

though MCA has tentatively scheduled a seven-record retrospective set for the end of the year. Daltrey would not rule out the possibility of an album of new or newly recorded Who material. "The tour is a celebration of the music," he said, "and the album

might come and it might not."

The tour is also a celebration of the 20th anniversary of "Tommy." The Who will perform the rock opera in its entirety for the first time in many years during a benefit concert June 27 at Radio City Music Hall. A second "Tommy" performance, featuring guest artists, will take place in Los Angeles at a date and venue to be announced. No plans for video or cable exposure of the "Tommy" shows has yet been announced. The "Tommy" performances will be presented by the Rock and Roll Hall of Fame to benefit the Nordoff-Robbins Music Therapy Foundation for autistic children and other children's charities.

### TALENT IN ACTION

#### THE FABULOUS THUNDERBIRDS

Zilker Park  
Austin, Texas

**HOT LICKS AND COLD** breezes did battle at the seventh annual River Fest, where the Fabulous Thunderbirds played in the face of an unseasonable cool front.

Under the circumstances, you had to give the Thunderbirds the nod over the elements. They had a new album to premiere, and they lost little time in churning up a musical gale of their own. (The new record's title track, "Powerful Stuff," already hit the Hot 100 Singles chart last fall as a single from the "Cocktail" soundtrack.)

The revelation came in the sting and the punch with which the T-

Birds infused such newly minted tracks as "One-Night Stand" and "Close Together." Guitarist Jimmie Vaughan played notes in furious volleys, while front man Kim Wilson's impassioned harp on the likes of "Emergency" and "Pretty Baby" provided a potent counterweight to the rhythm section of drummer Fran Christina and bassist Preston Hubbard.

For this gig (and ensuing tour) the quartet was fleshed out with keyboardist Austin DeLone and guitarist Doyle Bramhall, who added their own shadings to the T-Birds' palette of blues.

The rest of the music during the daylong show ran the gamut from John Hiatt's wrenching and evocative solo turns on guitar and piano to the Dixie-fried pyrotechnics of Little Feat. Ivan Neville's set, with its world beat and urban dance inflections, fell somewhere in the middle. Lou Ann Barton, Colin James, and Bramhall contributed sets earlier in the day.

One of the day's big surprises was Dennis Quaid, who acquitted himself well in a zydeco-tinged set

with the Eclectics, a group of journeyman blues and rock musicians. Quaid could make a living at music but he probably won't give up his day job.

The event ended after 10 p.m., with Neville, members of the Eclectics, James, blues guitarist Buddy Guy, and other guests joining the T-Birds for a series of jams, including a workout on the Junior Parker chestnut, "Mother-In-Law-Blues."

JOHN T. DAVIS

#### MIKE + THE MECHANICS

Beacon Theatre  
New York, N.Y.

**LIKE A SPARK** that never turns to a flame, Mike + the Mechanics' performance here April 4, the first of two New York shows, never quite caught fire.

That's not to say Mike Rutherford and his band of merry music men didn't give the audience what it wanted. What was missing was that spirit that turns just another concert into a memorable event.

The group roamed from one hit to the next, interspersing them with

## Drumming Up Success Carrington Plays Jazz And Pop

BY CHRIS MCGOWAN

LOS ANGELES Black female jazz drummers are not exactly commonplace. And Terri Lyne Carrington is downright unique when you consider that she is a former musical child prodigy, a current member of the house band on TV's "The Arsenio Hall Show," and a recording artist whose new album, "Real Life Story," is being marketed both to jazz and pop audiences.

"Pigeonholes are for pigeons," comments Carrington, whose major-label debut album on PolyGram/Verve Forecast is a top five hit on the Contemporary

Jazz Albums chart. "I don't want to be stereotyped as just a jazz musician or as just a drummer. The main thing is that there are two types of music: good and bad," adds Carrington, echoing Duke Ellington's classic quote.

Born in Medford, Mass., Carrington began to play drums at age 7 and from age 10 on was sitting with such jazz musicians as Dizzy Gillespie, Rahsaan Roland Kirk, and Betty Carter. At the age of 12 she had a full scholarship to the Berklee College of Music and by 16 she had released her first album, "TLC And Friends."

(Continued on page 40)

Catch the latest news on the U.K. talent scene ... page 76

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### THE OUTFIELD IS BACK AT BAT WITH 'BABYLON'

(Continued from preceding page)

Spinks credits the role of John Mrvos, director of A&R East Coast for Columbia, who guided the Outfield through the evolution of its sound and suggested producers.

"I was so grateful that John [Spinks] was open to discussion," says Mrvos. "We talked about the difference between the first two records and what needed to be changed on this one. John had a great sense of music. All he had to do was make some adjustments; to step out a little more. What we needed was someone to put a cutting edge on the sound of the Outfield. Look, we had sold two million [of 'Play Deep'] and the mandate from the label was clear."

That someone turned out to be Kahne, who understood the band's musical strengths and needs—even if he did have trouble understanding its members' cockney accents. He began working long-distance with the band, reviewing demo tapes sent by Spinks, then agreed to

co-produce "Voices Of Babylon."

"This [record] is very different," says Spinks, explaining the aural textures that color the album's 10 tracks. "Any guitar player loves to hear his guitar in the mix. But I'm much more into the [overall] color of the track and David was the kind of person who was into that."

In that mix, Kahne wanted to emphasize the harmonies the Outfield offered on "Play Deep." The engaging musical textures on "Voices Of Babylon" arise from something of a sonic sleight-of-hand. Harmony and guitar lines are enhanced by complementary keyboard parts that Kahne plays but which seldom stand out.

"They have really locked into a musical pocket they feel very comfortable with," says Mrvos.

And the success of the "Voices Of Babylon" single will allow the Outfield to mount a U.S. summer tour that Columbia hopes will send album sales out of the park.

album cuts from its two Atlantic records without effective sequencing.

However, the musicianship was first-rate. Rutherford alternated between bass and guitar, trading off

(Continued on page 40)



MICHAEL MORALES

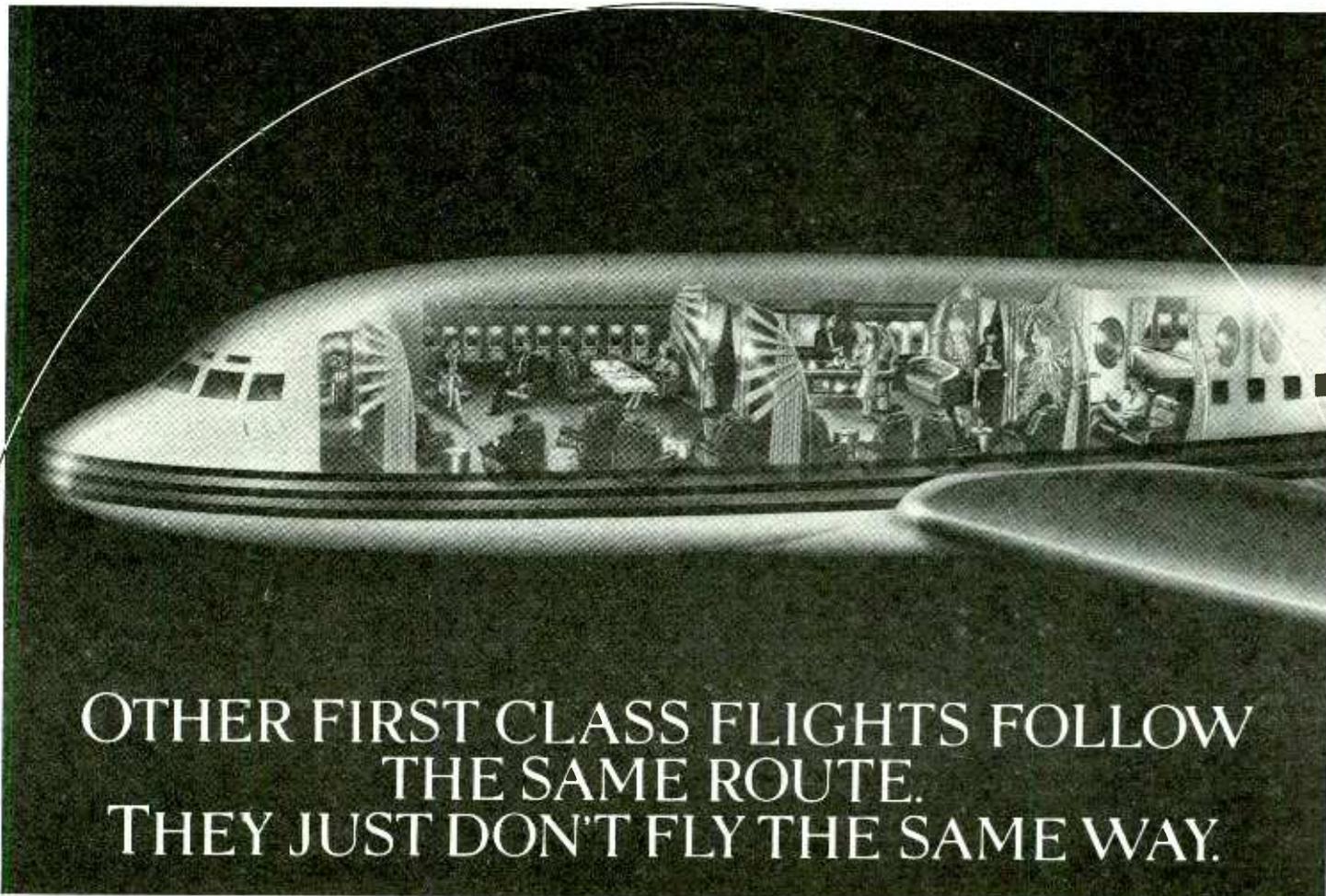
## NEW ON THE CHARTS

Twenty-five-year-old Michael Morales captures a slot on Billboard's Hot 100 Singles chart for the first time with "Who Do You Give Your Love To?," the initial single from his self-titled Wing/Polydor album, due out May 9.

A native of San Antonio, Texas, Morales began performing as a teenager in bands he formed. At the age of 15, he won a local songwriting contest and, as a grand prize, was given the opportunity to record his song, which later received local airplay. With help from his brother, the singer eventually built a makeshift 48-track studio at home, where he recorded most of his current material.

Although Morales plays all of the instruments on his debut album, he invited guitarist Elliot Easton of the Cars to perform with him on two tracks. Except for a cover of the 1980 Romantics song, "What I Like About You," Morales wrote each of the songs on the album himself.

JIM RICHLIANO



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## ARTIST DEVELOPMENTS

(Continued from page 38)

with Tim Renwick. And Paul Carrack's low-key vocal delivery balanced perfectly with Paul Young's cock-of-the-walk cheerleading. They both excelled at different times: Carrack on "Don't" and Young on the new single, "Seeing Is Believing."

But the real star of the show was the lighting. Genesis concerts have always been notable for their incredibly effective use of the medium, and Rutherford, to his credit, has managed to create similar impact on a smaller basis with a gorgeous light show seldom seen in a theater setting.

Opener and label mate, The Escape Club, turned in a laudable effort considering the near-empty house that greeted the band. However, by the time the band got to its No. 1 hit, "Wild Wild West," and the audience had grown, the group sounded fine. MELINDA NEWMAN

**JOHN PRINE**  
Palace Theatre  
Cleveland, Ohio

THINK OF VETERAN songwriter John Prine and the word "personal" comes to mind. That was precisely the tone of his April 6 show at this

venerable downtown venue.

Prine tore into his 90-minute set with "Lulu Walls," a Carter Family chestnut. Then it was all originals, including such gems as "Angel From Montgomery" and "Hello In There."

Prine spun anecdotal songs refined through 18 years and 11 albums. The set paralleled "John Prine Live," the double album he released on his own Oh Boy label last winter. Despite the spare solo acoustic arrangements, the tunes rang with emotion. Prine's talent lies in illuminating the dark corners of small lives and bringing fantasy down to earth. His songs paint memorable pictures of a rapidly receding America.

Prine used his tender drawl and tight, cautious melodies to enthrall 1,100 fans in the 2,850-capacity Palace. Prine tours intermittently. This leg began March 30 in Florida and concluded April 23 in California.

The acoustics at the Palace were crisp, the atmosphere friendly, and Prine was at ease, lacing his songs with asides and tying them together with humorous patter. He even unveiled a new tune, the bittersweet "All The Best."

After he capped his set with "Sovenirs" and "Hello In There," the audience brought him back for "One Red Rose," a rowdy "Please Don't Bury Me," and a rousing "Paradise." CARLO WOLFF



**Just Friends.** Paul Stanley, left, and his date, Samantha Fox, schmooze with heavyweight champ Mike Tyson and rocker Billy Squire at the China Club in New York. (Photo: Chuck Pulin)

## CARRINGTON DRUMS UP SUCCESS

(Continued from page 38)

Now a seasoned 23, Carrington already has 16 years of professional experience behind her and has backed David Sanborn and Wayne Shorter on world tours. PolyGram is hoping that Carrington's national exposure on "The Arsenio Hall Show" will help take "Real Life Story" beyond the jazz market. In that strategy, Carrington has at least one peer: GRP's Omar Hakim, who plays drums on David Sanborn's "Sunday Night" show and who also fuses various styles on his new "Rhythm Deep" album.

"Real Life Story" is an eclectic contemporary jazz effort. It features three Carrington vocal tracks in a pop style, eight pieces written or co-written by her, an instrumental version of the Beatles' "Blackbird," hints of calypso and Brazilian music, and such guests as Shorter, Patrice Rushen, John Scofield, Gerald Albright, Don

Alias, Grover Washington Jr., Hiram Bullock, and Dianne Reeves.

In the wake of the album's success in the jazz market, the vocal cut "More Than Woman" is being promoted to black radio by the Mercury urban promotion department.

For such a versatile drummer/composer/singer, one might think Carrington's duties in the Hall house band could seem limiting. But Carrington enjoys the work. "It's fun because different artists come through and it's a challenge to learn somebody's music in one afternoon and have to play two songs that night."

"Sure, the show has raised my visibility," Carrington says. "Basically, people recognize me a little more and it's helping build the momentum of the new record."

Richard Seidel, VP of PolyGram Jazz, says, "The Arsenio Hall

Show" has been a launching pad for a major publicity campaign that's under way and already bearing significant fruit. We're putting a lot behind it and the entire company from Dick Asher down has shown tremendous commitment to the project.

"We see Terri Lyne as a developing artist, period, not as a developing jazz artist. I don't think this album will please jazz purists, and I think Terri realizes it. But with her albums she has decided to pursue a more contemporary direction."

Adds Carrington: "Not too many people criticize me to my face [for mixing jazz and pop], but those types are closed-minded people. They're not people I'm really concerned with."

"She crosses genre boundaries," comments David Weyner, senior VP and GM for PolyGram Classics and Jazz. "We are working Terri as an artist valuable in her own right as opposed to being from a certain category."

No tours are set for the near future since Carrington's commitment to "The Arsenio Hall Show" precludes leaving Los Angeles for long stretches.

Carrington's next album will probably move more into the pop realm. "I want to sing more and the next album will probably be 80 percent vocals," says Carrington. "I'm not trying to compete with Whitney Houston or Aretha Franklin as a belting-type singer, but I think my voice matches my songs and interprets them well."

## AB BOXSCORE TOP CONCERT GROSSES

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD	MECCA Milwaukee	April 15-16	\$405,446 \$18.50	22,304 sellout	Stardate Prods. Monarch Entertainment Bureau John Scher Presents
SALT+PEPA GUY M.C. HAMMER TONY/TONTONE! KID N' PLAY KWAME, CHRIS THOMAS	Joe Louis Arena Detroit	April 16	\$330,365 \$17.50	19,868 sellout	G Street Express Brass Ring Prods.
LOS YONKS LOS FREDDY'S	Los Angeles Sports Arena Los Angeles	April 22	\$322,795 \$25/\$20	15,410 16,000	Jalisco Promotions
SALT+PEPA GUY E.U. TODAY TONY/TONTONE! KID N' PLAY, KWAME, D.J. KOOL, CHRIS THOMAS	Capital Center Landover, Md.	April 14	\$308,123 \$17.50	18,363 sellout	G Street Express
GRATEFUL DEAD	Met Center Bloomington, Minn.	April 17	\$277,315 \$18.50	15,482 16,001	Rose Prods. Monarch Entertainment Bureau John Scher Presents
R.E.M. DRIVIN' & CRYIN'	Spectrum Philadelphia	April 20	\$267,369 \$17.50/\$15.50	15,952 sellout	Electric Factory Concerts
METALLICA QUEENSRYCHE	Met Center Bloomington, Minn.	April 21	\$240,993 \$17.50	13,771 sellout	Jam Prods.
SALT+PEPA GUY M.C. HAMMER TONY/TONTONE! KID N' PLAY KWAME, CHRIS THOMAS	Richfield Coliseum Richfield, Ohio	April 15	\$240,678 \$16	15,941 sellout	G Street Express Brass Ring Prods.
RANDY TRAVIS K.T. OSLIN TAMMY WYNETTE	Coliseum Seattle Center Seattle	April 12	\$217,648 \$17.50	12,437 sellout	Special Moments Promotions
ROD STEWART	Cajundome Lafayette, La.	April 22	\$187,110 \$17.50	10,933 sellout	Beaver Prods.
BON JOVI SKID ROW	Pan American Center New Mexico State Univ. Las Cruces, N.M.	April 16	\$186,025 \$17.50	10,863 12,547	Evening Star Prods.
BON JOVI SKID ROW	Tingley Coliseum New Mexico State Fairgrounds Albuquerque, N.M.	April 18	\$184,345 \$17.50	10,656 sellout	Evening Star Prods.
METALLICA QUEENSRYCHE	Montreal Forum Montreal	April 12	\$181,215 (\$214,559 Canadian) \$19.50	11,003 12,500	Donald K. Donald Prods.
THE TEMPTATIONS/THE O'JAYS	Westbury Music Fair Westbury, N.Y.	April 21-22	\$172,633 \$20	9,757 11,448 sellout	Music Fair Prods.
RANDY TRAVIS K.T. OSLIN TAMMY WYNETTE	Portland Memorial Coliseum Portland, Ore.	April 13	\$162,400 \$17.50	9,280 10,000	Special Moments Promotions
RANDY TRAVIS K.T. OSLIN TAMMY WYNETTE	John M. Huntsman Center Univ. of Utah Salt Lake City	April 15	\$150,317 \$17.50	8,609 9,708	Special Moments Promotions
R.E.M. INDIGO GIRLS	Montreal Forum Montreal	April 14	\$149,816 (\$173,783 Canadian) \$22.50	7,857 9,500	Donald K. Donald Prods.
GEORGE STRAIT BILLY JOE ROYAL BAILLIE & THE BOYS	Salt Palace Convention Center Salt Lake City	April 21	\$149,143 \$16.50	9,510 sellout	Varnell Enterprises
CONWAY TWITTY GEORGE JONES SKIP EWING	Charlotte Coliseum Charlotte, N.C.	April 22	\$134,475 \$16.50	8,610 9,669	Jayson Promotions
METALLICA QUEENSRYCHE	Dayton Hara Arena, Conference & Exhibition Center Dayton, Ohio	April 16	\$130,620 \$16.50	8,000 sellout	Jam Prods.
RANDY TRAVIS K.T. OSLIN TAMMY WYNETTE	Pavilion Boise State Univ. Boise, Idaho	April 14	\$128,010 \$17.50	7,321 8,200	Special Moments Promotions
JOAN RIVERS PAT COOPER DONNA THEODORE	Westbury Music Fair Westbury, N.Y.	April 14-15	\$127,797 \$25	5,724 sellout	Music Fair Prods.
METALLICA QUEENSRYCHE	Peoria Civic Center Peoria, Ill.	April 18	\$126,654 \$16.50	7,676 11,435	Jam Prods.
RANDY TRAVIS K.T. OSLIN	John F. Savage Hall Univ. of Toledo Toledo, Ohio	April 23	\$122,868 \$17.50	7,021 9,662	Special Moments Promotions

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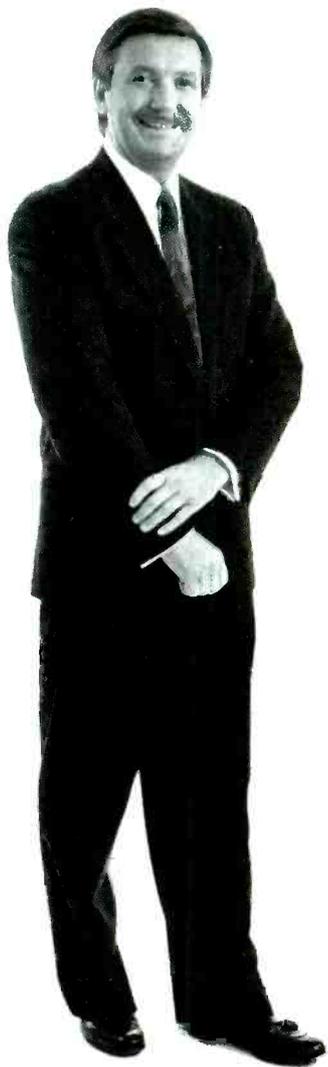
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FOR WEEK ENDING MAY 6, 1989

# Billboard® 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	4	4	11	<b>YOUNG LOVE</b> B.MAHER (P.KENNERLEY, K.ROBBINS)	THE JUDDS CURB/RCA 8820-8/RCA
★★ NO. 1 ★★ 1 week at No. One					
2	3	3	13	<b>HEY BOBBY</b> H.SHEDD (K.T.OSLIN)	K.T. OSLIN RCA 8865-7
3	5	8	9	<b>IS IT STILL OVER</b> K.LEHNING (K.BELL, L.HENLEY)	RANDY TRAVIS WARNER BROS. 7-27551
4	9	11	9	<b>IF I HAD YOU</b> B.BECKETT, A.LABAMA (K.CHATER, D.MAYO)	ALABAMA RCA 8817-7
5	6	6	14	<b>DON'T TOSS US AWAY</b> T.BROWN (B.MACLEAN)	◆ PATTY LOVELESS MCA 53477
6	11	13	11	<b>AFTER ALL THIS TIME</b> T.BROWN, R.CROWELL (R.CROWELL)	◆ RODNEY CROWELL COLUMBIA 38-68585/CBS
7	10	12	11	<b>BIG DREAMS IN A SMALL TOWN</b> T.DUBOIS, S.HENDRICKS, RESTLESS HEART (D.ROBBINS, V.STEPHENSON, T.DUBOIS)	RESTLESS HEART RCA 8816-7
8	8	10	14	<b>SHE DESERVES YOU</b> K.LEHNING (K.BAILLIE, M.BONAGURA, D.SCHLITZ)	BAILLIE AND THE BOYS RCA 8796-7
9	12	16	10	<b>WHERE DID I GO WRONG</b> J.BOWEN, S.WARINER (S.WARINER)	STEVE WARINER MCA 53504
10	13	18	12	<b>BETTER MAN</b> M.WRIGHT, J.STROUD (C.BLACK, H.NICHOLAS)	◆ CLINT BLACK RCA 8781-7
11	14	17	12	<b>LOVE WILL</b> J.STROUD, B.BECKETT (D.PFRIMMER, B.GALLIMORE)	THE FORESTER SISTERS WARNER BROS. 7-27575
12	2	2	14	<b>TELL IT LIKE IT IS</b> N.LARKIN (G.DAVIS, L.DIAMOND)	◆ BILLY JOE ROYAL ATLANTIC AMERICA 7-99242/ATLANTIC
13	16	20	10	<b>I GOT YOU</b> P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-27567/WARNER BROS.
14	7	9	13	<b>SETTING ME UP</b> P.WORLEY, E.SEAY (M.KNOPFLER)	HIGHWAY 101 WARNER BROS. 7-27581
15	17	22	8	<b>LOVE OUT LOUD</b> E.GORDY, JR., R.L.SCRUGGS (T.SCHUYLER)	EARL THOMAS CONLEY RCA 8824-7
16	1	1	15	<b>THE CHURCH ON CUMBERLAND ROAD</b> R.HALL, R.BYRNE (B.DIPIERO, J.S.SHERRILL, D.ROBBINS)	◆ SHENANDOAH COLUMBIA 38-68550/CBS
17	20	24	8	<b>SHE DON'T LOVE NOBODY</b> P.WORLEY, E.SEAY (J.HIATT)	◆ THE DESERT ROSE BAND MCA/CURB 53616/MCA
18	19	23	10	<b>THE GOSPEL ACCORDING TO LUKE</b> J.BOWEN, S. EWING (S. EWING, D.SAMPSON)	◆ SKIP EWING MCA 53481
19	22	26	7	<b>I DON'T WANT TO SPOIL THE PARTY</b> R.CASH, R.CROWELL (J.LENNON, P.MCCARTNEY)	ROSANNE CASH COLUMBIA 38-68599
20	21	25	12	<b>LIKE FATHER LIKE SON</b> T.BROWN, S.SMITH (P.OVERSTREET, D.SCHLITZ)	LIONEL CARTWRIGHT MCA 53498
21	23	28	8	<b>THEY RAGE ON</b> K.LEHNING (B.MCDILL, D.SEALS)	◆ DAN SEALS CAPITOL 44345
22	24	30	10	<b>IF I EVER GO CRAZY</b> W.WALDRIDGE (W.WALDRIDGE, S.ALDRIDGE)	◆ THE SHOOTERS EPIC 34-68587/CBS
23	25	31	6	<b>CALL ON ME</b> J.CRUTCHFIELD (G.E.SCRUGGS)	TANYA TUCKER CAPITOL 44348
24	28	33	8	<b>BACK IN THE FIRE</b> P.WORLEY, E.SEAY, G.BROWN (R.M.BOURKE, M.REID)	GENE WATSON WARNER BROS. 7-27532
25	31	40	5	<b>LOVIN' ONLY ME</b> R.SKAGGS, S.BUCKINGHAM (E.STEVENS, H.KANTER)	RICKY SKAGGS EPIC 34-68693/CBS
26	32	41	4	<b>COME FROM THE HEART</b> A.REYNOLDS (S.CLARK, R.LEIGH)	◆ KATHY MATTEA MERCURY 872 766-7
27	30	38	6	<b>BEYOND THOSE YEARS</b> J.BOWEN (T.SEALS, E.SETSER)	◆ THE OAK RIDGE BOYS MCA 53625
28	29	35	7	<b>WINE ME UP</b> R.BAKER (F.YOUNG, B.DEATON)	LARRY BOONE MERCURY 872 728-7/POLYGRAM
29	15	7	14	<b>YOU GOT IT</b> J.LYNNE (J.LYNNE, R.ORBISON, T.PETTY)	◆ ROY ORBISON VIRGIN 7-99245
30	38	52	3	<b>HOLE IN MY POCKET</b> S.BUCKINGHAM (B.BRYANT, F.BRYANT)	RICKY VAN SHELTON COLUMBIA 38-68694/CBS
31	36	46	5	<b>SOWIN' LOVE</b> J.STROUD (P.OVERSTREET, D.SCHLITZ)	PAUL OVERSTREET RCA 8919-7
32	44	57	3	<b>IN A LETTER TO YOU</b> B.BECKETT (D.LINDE)	EDDY RAVEN UNIVERSAL 66003
33	37	43	7	<b>I KNOW WHAT I'VE GOT</b> J.LEOL, M.LEE (J.C.CROWLEY, J.SILBAR)	J.C. CROWLEY RCA 8822-7
34	41	49	5	<b>5:01 BLUES</b> M.HAGGARD, M.YEARLY (J.TWEE, M.GARVIN)	MERLE HAGGARD EPIC 34-68598/CBS
35	40	45	7	<b>DON'T QUIT ME NOW</b> T.BROWN (J.HOUSE, W.WALDMAN)	JAMES HOUSE MCA 53510
36	18	5	15	<b>FAIR SHAKE</b> B.LLOYD, R.FOSTER, R.WILL (G.CLARK, R.FOSTER, B.LLOYD)	FOSTER AND LLOYD RCA 8795-7
37	39	44	8	<b>I WONDER WHAT SHE'S DOING TONIGHT</b> S.BUCKINGHAM (G.NICHOLSON, J.JARRARD)	◆ RUSSELL SMITH EPIC 34-68615/CBS
38	26	15	16	<b>I'M NO STRANGER TO THE RAIN</b> G.FUNDIS, K.WHITLEY (S.CURTIS, R.HELLARD)	◆ KEITH WHITLEY RCA 8797-7
★★★ POWER PICK/AIRPLAY ★★★					
39	56	—	2	<b>WHAT'S GOING ON IN YOUR WORLD</b> J.BOWEN, G.STRAIT (D.CHAMBERLAIN, R.PORTER)	GEORGE STRAIT MCA 53648
40	46	55	4	<b>UP AND GONE</b> P.WORLEY, E.SEAY (B.CASWELL, V.THOMPSON)	THE MCCARTERS WARNER BROS. 7-22991
41	27	14	18	<b>WHO YOU GONNA BLAME IT ON THIS TIME</b> B.MONTGOMERY (H.COCHRAN, V.GOSDIN)	VERN GOSDIN COLUMBIA 38-08528/CBS
42	51	62	3	<b>SHE'S GOT A SINGLE THING IN MIND</b> J.BOWEN, C.TWITTY, D.HENRY (W.ALDRIDGE)	CONWAY TWITTY MCA 53633
43	47	50	7	<b>MUCH TOO YOUNG (TO FEEL THIS DAMN OLD)</b> A.REYNOLDS (R.TAYLOR, G.BROOKS)	GARTH BROOKS CAPITOL 44342
44	59	—	2	<b>HOUSTON SOLUTION</b> R.MILSAP, R.GALBRAITH, T.COLLINS (P.OVERSTREET, D.SCHLITZ)	RONNIE MILSAP RCA 8868-7
45	52	58	6	<b>SEA OF HEARTBREAK</b> R.MCDOWELL, J.MEADOR (H.DAVID, P.HAMPTON)	RONNIE MCDOWELL CURB 10525
46	50	54	6	<b>OLD FLAME, NEW FIRE</b> D.JOHNSON (B.MCDILL, P.HARRISON)	◆ BURCH SISTERS MERCURY 872 730-7
47	54	60	4	<b>DEAR ME</b> B.BECKETT (C.WHITSETT, S.MATEER)	◆ LORRIE MORGAN RCA 8866-7
48	34	39	9	<b>I NEED A WIFE</b> J.BOWEN, J.STROUD (J.HARMS, D.TYLER)	JONI HARMS UNIVERSAL 53492
49	57	66	4	<b>IF I NEVER SEE MIDNIGHT AGAIN</b> S.BUCKINGHAM (D.SCHLITZ, C.BICKHARDT)	◆ SWEETHEARTS OF THE RODEO COLUMBIA 38-68684/CBS
50	58	63	5	<b>FELLOW TRAVELERS</b> B.LOGAN (J.RUSHING, W.PATTON)	JOHN CONLEE 16TH AVENUE 70427

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	35	21	18	<b>OLD COYOTE TOWN</b> D.WILLIAMS, G.FUNDIS (G.NELSON, L.BOONE, P.NELSON)	DON WILLIAMS CAPITOL 44274
52	42	29	16	<b>BABY'S GOTTEN GOOD AT GOODBYE</b> J.BOWEN, G.STRAIT (T.MARTIN, T.MARTIN)	◆ GEORGE STRAIT MCA 53486
53	45	37	21	<b>FROM THE WORD GO</b> S.GIBSON, J.E.NORMAN (C.WATERS, M.GARVIN)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-27668
54	55	59	6	<b>BLUES STAY AWAY FROM ME</b> G.BROWN (A.DELMORE, R.DELMORE, W.RANEY, H.GLOVER)	CHRIS AUSTIN WARNER BROS. 7-27531
55	61	75	3	<b>ONE GOOD WELL</b> D.WILLIAMS, G.FUNDIS (K.ROBBINS, M.REID)	DON WILLIAMS RCA 8867-7
56	33	19	14	<b>MY TRAIN OF THOUGHT</b> T.COLLINS (B.BURCH, M.WOODY)	BARBARA MANDRELL CAPITOL 44276
57	65	67	5	<b>FRONTIER JUSTICE</b> A.ROBERTS, C.BLACK, B.FISCHER (B.FISCHER, C.BLACK, A.ROBERTS)	CEE CEE CHAPMAN CURB 002
58	77	—	2	<b>YA BA DA BO DO (SO ARE YOU)</b> B.SHERRILL (R.FERRIS)	GEORGE JONES EPIC 34-68743/CBS
59	79	—	2	<b>YOU AIN'T GOING NOWHERE</b> R.SCRUGGS, NITTY GRITTY DIRT BAND (B.DYLAN)	CHRIS HILLMAN & ROGER MCGUINN UNIVERSAL 66006
60	62	69	5	<b>PUT A QUARTER IN THE JUKEBOX</b> J.SHAW (B.OWENS)	BUCK OWENS CAPITOL 44356
61	48	34	11	<b>MANY MANSIONS</b> J.KENNEY (A.RANDALL, M.D.SANDERS, C.A.ETHERIDGE)	MOE BANDY CURB 10524
62	64	71	4	<b>YOU'VE STILL GOT A WAY WITH MY HEART</b> L.BUTLER (R.MOORE, M.PARKER)	◆ MICKEY GILLEY AIRBORNE 10016
63	80	—	2	<b>NEVER SAY NEVER</b> R.CHANCEY (T.BRASFIELD, W.ALDRIDGE)	T. GRAHAM BROWN CAPITOL 44349
64	71	77	4	<b>HOW DO</b> J.JENNINGS, M.C.CARPENTER (M.C.CARPENTER)	MARY CHAPIN CARPENTER COLUMBIA 38-68677/CBS
65	76	90	3	<b>MIDNIGHT TRAIN</b> J.STROUD (C.DANIELS, T.DIGREGORIA, T.CRAIN, C.HAYWARD, J.CALVIN)	◆ THE CHARLIE DANIELS BAND EPIC 34-68738/CBS
66	88	—	2	<b>HEAVEN ONLY KNOWS</b> R.BENNETT, E.HARRIS (P.KENNERLEY)	EMMYLOU HARRIS REPRISE 7-22999/WARNER BROS.
67	72	76	4	<b>HOMETOWN ADVANTAGE</b> B.MONTGOMERY (T.MENZIES, T.HASELDEN)	TIM MENSY COLUMBIA 38-68676/CBS
68	43	27	15	<b>THE HEART</b> J.BOWEN, J.STROUD, L.J.DALTON (K.KRISTOFFERSON)	LACY J. DALTON UNIVERSAL 53487/MCA
69	49	36	15	<b>I'LL BE LOVIN' YOU</b> J.BOWEN, L.GREENWOOD (D.SCHLITZ, P.OVERSTREET)	LEE GREENWOOD MCA 53475
70	78	82	3	<b>JOHNNY LUCKY AND SUZI 66</b> N.LARKIN (D.GOODMAN, S.DAVIS)	JEFF STEVENS & THE BULLETS ATLANTIC AMERICA 7-99259/ATLANTIC
71	86	—	2	<b>I CAME STRAIGHT TO YOU</b> P.WORLEY, E.SEAY (J.JARVIS, K.WELCH)	KEVIN WELCH WARNER BROS. 7-22972
72	53	32	13	<b>GOODBYE LONESOME, HELLO BABY DOLL</b> B.BROMBERG, W.REESE (L.EMERSON)	THE LONESOME STRANGERS HIGHTONE 508
73	60	47	20	<b>NEW FOOL AT AN OLD GAME</b> J.BOWEN, R.MCENTIRE (S.BOGARD, R.GILES, S.STEPHEN)	REBA MCENTIRE MCA 53473
★★★ HOT SHOT DEBUT ★★★					
74	NEW ▶	1	1	<b>HILLBILLY HELL</b> T.BROWN (D.BELLAMY, B.BRADDOCK)	THE BELLAMY BROTHERS MCA/CURB 53642/MCA
75	75	65	9	<b>SOMEWHERE BETWEEN</b> W.WALDMAN (M.HAGGARD)	◆ SUZY BOGGUSS CAPITOL 44270
76	82	88	3	<b>I'VE HAD ENOUGH OF YOU</b> G.KENNEDY (J.BURTON)	DEBBIE RICH DOOR KNOB 321
77	85	—	2	<b>BLUE SUEDE BLUES</b> J.KENNEDY (FAGAN, RYAN, JAMES)	MEL MCDANIEL CAPITOL 44358
78	63	48	18	<b>BIG LOVE</b> R.BOWEN, J.STROUD (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 53478/MCA
79	NEW ▶	1	1	<b>I MIGHT BE WHAT YOU'RE LOOKIN' FOR</b> J.BOWEN (L.GATLIN)	LARRY GATLIN/GATLIN BROTHERS UNIVERSAL 66005
80	NEW ▶	1	1	<b>WHEN LOVE COMES AROUND THE BEND</b> J.LEO (J.LEO, P.TILLIS, M.WRIGHT)	JUICE NEWTON RCA 8815-7
81	99	—	2	<b>BUT YOU WILL</b> R.BAILEY (R.BAILEY, C.FULLAM)	RAZZY BAILEY SOA 006
82	70	72	4	<b>NOT LIKE THIS</b> J.STROUD, J.RUTENSCHROER, T.MALCHAK (T.MALCHAK, A.GARDNER)	TIM MALCHAK UNIVERSAL 66004
83	NEW ▶	1	1	<b>(BLUE, BLUE, BLUE) BLUE, BLUE</b> B.HALVERSON, R.BENNETT (T.SEALS, E.SETSER)	JO-EL SONNIER RCA 8918-7
84	NEW ▶	1	1	<b>WHY'D YOU COME IN HERE LOOKIN' LIKE THAT</b> R.SKAGGS (B.CARLISLE, R.THOMAS)	◆ DOLLY PARTON COLUMBIA 38-68760/CBS
85	69	56	21	<b>HEARTBREAK HILL</b> R.BENNETT, E.HARRIS (E.HARRIS, P.KENNERLEY)	EMMYLOU HARRIS REPRISE 7-27635/WARNER BROS.
86	84	91	3	<b>DAYDREAM</b> J.GIBSON (J.SEBASTIAN)	CERRITO SOUNDWAVES 4818/NSD
87	74	64	20	<b>DON'T YOU EVER GET TIRED (OF HURTING ME)</b> R.MILSAP, R.GALBRAITH, T.COLLINS (H.COCHRAN)	RONNIE MILSAP RCA 8746-7
88	92	74	7	<b>WHO BUT YOU</b> K.LEHNING (BLACK, BOURKE, OSLIN)	ANNE MURRAY CAPITOL 44341
89	93	78	13	<b>EXCEPTION TO THE RULE</b> B.LOGAN (JONES, WATERS, SHAPIRO)	MASON DIXON CAPITOL 44331
90	95	83	9	<b>WAITING FOR YOU</b> J.BOWEN, G.DAVIES (G.DAVIES)	GAIL DAVIES MCA 53505
91	NEW ▶	1	1	<b>LAY ME DOWN CAROLINA</b> H.BRADLEY (R.MURRAH, R.ALVES)	MARK TRIBBLE PALOMA 5
92	68	42	14	<b>THERE'S A TEAR IN MY BEER</b> H.WILLIAMS, JR., B.BECKETT, J.E.NORMAN (H.WILLIAMS)	◆ HANK WILLIAMS, JR. WARNER/CURB 7-27584/WARNER BROS.
93	NEW ▶	1	1	<b>LABOR OF LOVE</b> G.KENNEDY (K.MILLS, M.SANDFORD)	ANDY AND THE BROWN SISTERS DOOR KNOB 323
94	NEW ▶	1	1	<b>IT'S ALL IN THE TOUCH</b> J.ALLISON, D.CHAUVIN (R.BOURKE, S.BOGARD, R.GILES)	BRUCE VAN DYKE ARIA 688
95	NEW ▶	1	1	<b>POISON SUGAR</b> N.WILSON (D.KNUTSON, A.LOWENS)	MELISSA KAY REED 1123
96	NEW ▶	1	1	<b>CALIFORNIA WINE</b> L.MAINES (M.MURPHEY)	MARK MURPHEY TRAVELER ENTERPRISES 108
97	66	51	20	<b>DOWN THAT ROAD TONIGHT</b> J.LEO (J.HANNA, J.LEO, W.WALDMAN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-27679
98	98	—	2	<b>SHE HAD EVERY RIGHT TO DO YOU WRONG</b> R.PENNINGTON (J.LANSOWNE, T.MARTY)	JERRY LANSOWNE STEP ONE 400
99	81	79	4	<b>LIBYAN ON A JET PLANE</b> PINKARD & BOWDEN, J.E.NORMAN (J.DENVER, S.PINKARD, R.BOWDEN, T.WILSON)	PINKARD & BOWDEN WARNER BROS. 7-2987
100	96	87	3	<b>WHEN DID YOU STOP</b> N.B.RATNER (E.PRESTON)	◆ EDDIE PRESTON PLATINUM 101/AIRBORNE

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

"I LOVE THOSE chicken-pickin' hot licks." So says MD Jim West, KEBC Oklahoma City, Okla., about the instrumentation on Ricky Skaggs' "Lovin' Only Me" (Epic), charted this week at No. 25. "The folks here are really knocked out with this one," says West.

"This is one of the best things—maybe the best thing—Skaggs has ever done," says MD Phil Williams, KYKR Beaumont, Texas. "To me, it is just right."

Skaggs' career is taking off in another direction, too. He is the producer of the soon-to-be-released Dolly Parton album, "White Limozeen." The first single from that package, "Why'd You Come In Here Lookin' Like That," is being highly touted, with several network TV appearances kicking off its release. "I think Dolly has a tremendous record here," says PD Ken Johnson, WYRK Buffalo, N.Y. "The song is real good and the video is cute. It will do very well."

EDDY RAVEN'S debut release on the Universal label, "In A Letter To You," is generating early calls at KSOP Salt Lake City. Says MD Joe Flint, "After the first day on the air, I got three or four calls wanting to know if the album is out yet. It looks like it's going to be a big one for him."

"The fact that his name is so recognizable and he is singing this toe-tap-pin' music gives him a head start with our audience," says MD Van Mac, WOKK Meridian, Miss. "It's working well for us." Raven's record climbs to No. 32 in its third week on the Hot Country Singles chart.

Mac points out good response, too, for newcomers Jeff Stevens & the Bullets' "Johnny Lucky And Suzi 66" (Atlantic America), charted this week at No. 70. "I'm moving it into heavy rotation," says Mac. "The kicker line, 'there's nothing in the world that love can't fix,' is the crux of the whole song. The music is infectious and it has a real good beat."

"WE'RE HAVING SOME FUN with the George Jones record," says MD Jim Kramer, WKCQ Saginaw, Mich., of "Ya Ba Da Ba Do (So Are You)" on Epic. "We featured it in the morning show and the phones rang off the hook. One guy who called said if we didn't play it right then, he'd take my firstborn." Jones is charted at No. 58.

Kramer is also seeing strong audience reaction to Rosanne Cash's "I Don't Want To Spoil The Party" (Columbia), currently charted at No. 19 on the Hot Country Singles chart. "This is one of the best Beatles remakes I've heard," he adds.

"Rosanne is nearing the point of genius with what she can do with a Beatles song and make it palatable to the country audience, and you can quote me on that," says MD Mac Daniels, KPLX Dallas. "It's a fresh sound and she does a heck of a job on it."

"SOMEBODY NEEDS TO SHOOT MCA for not coming out with 'Cathy's Clown' before now," says MD Reggie Neel, WXBQ Bristol, Tenn. "Our audience saw Reba McEntire do the song on television, both live and on video, for days and wanted to hear it on the radio before we got a copy. It's going to be a mover." "Cathy's Clown" was a No. 1 pop hit for the Everly Brothers in 1960.

## HOT COUNTRY SINGLES ACTION

### RADIO MOST ADDED

WHAT'S GOING ON IN...	GOLD ADDS		SILVER ADDS		BRONZE/SECONDARY ADDS		TOTAL ADDS		TOTAL ON	
	31 REPORTERS	65 REPORTERS	63 REPORTERS	159 REPORTERS	ADD	ON	ADD	ON		
GEORGE STRAIT MCA	9	20	18	47	117					
HOUSTON SOLUTION RONNIE MILSAP RCA	6	19	20	45	99					
YOU AIN'T GOING NOWHERE C.HILLMAN/R.MCGUINN UNIV	1	11	22	34	56					
HEAVEN ONLY KNOWS EMMYLOU HARRIS REPRISE	0	7	24	31	46					
HILLBILLY HELL THE BELLAMY BROTHERS MCA	1	8	20	29	29					
YA BA DA BA DO (SO ARE YOU) GEORGE JONES EPIC	2	12	14	28	50					
IN A LETTER TO YOU EDDY RAVEN UNIVERSAL	7	13	7	27	129					
HOLE IN MY POCKET RICKY VAN SHELTON COLUMBIA	6	11	7	24	134					
NEVER SAY NEVER T. GRAHAM BROWN CAPITOL	2	9	13	24	46					
I MIGHT BE WHAT YOU'RE... L.GATLIN/GATLIN BROS. UNIV	0	10	14	24	24					

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 record reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

FOR WEEK ENDING MAY 6, 1989

# Billboard POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations

**WPOC FM 93.1**  
P.D.: Bob Moody

Baltimore

1	1	K.T. Oslin, Hey Bobby
2	6	Randy Travis, Is It Still Over
3	4	Patty Loveless, Don't Toss Us Away
4	2	Billy Joe Royal, Tell It Like It Is
5	9	Alabama, If I Had You
6	11	The Judds, Young Love
7	10	Clint Black, Better Man
8	12	Rodney Crowell, After All This Time
9	13	Restless Heart, Big Dreams In A Small Town
10	7	Shenandoah, The Church On Cumberland Road
11	14	Steve Wariner, Where Did I Go Wrong
12	15	Dwight Yoakam, I Got You
13	19	The Forester Sisters, Love Will
14	16	Lionel Cartwright, Like Father Like Son
15	18	The Shooters, If I Ever Go Crazy
16	20	Dan Seals, They Raze On
17	22	Rosanne Cash, I Don't Want To Spoil The Party
18	21	The Desert Rose Band, She Don't Love Nobody
19	23	Earl Thomas Conley, Love Out Loud
20	24	James House, Don't Quit Me Now
21	25	Mary Chapin Carpenter, How Do
22	26	Joni Harris, I Need A Wife
23	27	Skip Ewing, The Gospel According To Luke
24	28	Gene Watson, Back In The Fire
25	29	Cee Cee Chapman, Frontier Justice
26	30	Ricky Van Shelton, Hole In My Pocket
27	31	Kathy Mattea, Come From The Heart
28	33	Ricky Skaggs, Lovin' Only Me
29	32	Tanya Tucker, Call On Me
30	34	Paul Overstreet, Sowin' Love
31	35	George Jones, Ya Ba Da Ba Do (So Are You)
A32	—	The Oak Ridge Boys, Beyond These Years
A33	—	Dolly Parton, Why'd You Come In Here Lookin' Li
A34	—	Eddy Raven, In A Letter To You
A35	—	Sweethearts Of The Rodeo, If I Never See Midni

**WAMZ**  
P.D.: Coyote Calhoun

Louisville

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25	27	Russell Smith, I Wonder What She's Doing Tonight
26	28	Ricky Van Shelton, Hole In My Pocket
27	29	Conway Twitty, She's Got A Single Thing In Mind
28	30	Merle Haggard, 5:01 Blues
29	31	J.C. Crowley, I Know What I've Got
A30	—	Paul Overstreet, Sowin' Love
A31	—	George Jones, Ya Ba Da Ba Do (So Are You)
A32	—	Burch Sisters, Old Flame, New Fire
A	—	Sweethearts Of The Rodeo, If I Never See Midni
A	—	Ronnie Milsap, Houston Solution
A	—	Kathy Mattea, Come From The Heart
EX	—	Ronnie McDowell, Sea Of Heartbreak
EX	—	James House, Don't Quit Me Now
EX	—	John Conlee, Fellow Travelers
EX	—	Garth Brooks, Much Too Young (To Feel This Damn
EX	—	Chris Christie, Blues Stay Away From Me
EX	—	Shane Barnby, Let's Talk About Us

**WVTV FM 90.7**  
P.D.: Mike Carta

Knoxville

1	2	Lionel Cartwright, Like Father Like Son
2	3	Restless Heart, Big Dreams In A Small Town
3	5	Randy Travis, Is It Still Over
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10	11	Suzy Bogguss, Somewhere Between
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20	23	Kathy Mattea, Come From The Heart
21	23	The Oak Ridge Boys, Beyond These Years
22	26	Paul Overstreet, Sowin' Love
23	28	Lorrie Morgan, Dear Me
24	13	Vern Gosdin, Who You Gonna Blame It On This Tim
25	29	The McCarters, Up And Gone
26	27	K.T. Oslin, Hey Bobby

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16	18	Rosanne Cash, I Don't Want To Spoil The Party
17	19	Gene Watson, Back In The Fire
18	20	Tanya Tucker, Call On Me
19	21	Lionel Cartwright, Like Father Like Son
20	22	Dan Seals, They Raze On
21	23	The Shooters, If I Ever Go Crazy
22	24	Ricky Skaggs, Lovin' Only Me
23	25	Larry Boone, Wine Me Up
24	26	Skip Ewing, The Gospel According To Luke
25	27	Russell Smith, I Wonder What She's Doing Tonight
26	28	Ricky Van Shelton, Hole In My Pocket
27	29	Conway Twitty, She's Got A Single Thing In Mind
28	30	Merle Haggard, 5:01 Blues
29	31	J.C. Crowley, I Know What I've Got
A30	—	Paul Overstreet, Sowin' Love
A31	—	George Jones, Ya Ba Da Ba Do (So Are You)
A32	—	Burch Sisters, Old Flame, New Fire
A	—	Sweethearts Of The Rodeo, If I Never See Midni
A	—	Ronnie Milsap, Houston Solution
A	—	Kathy Mattea, Come From The Heart
EX	—	Ronnie McDowell, Sea Of Heartbreak
EX	—	James House, Don't Quit Me Now
EX	—	John Conlee, Fellow Travelers
EX	—	Garth Brooks, Much Too Young (To Feel This Damn
EX	—	Chris Christie, Blues Stay Away From Me
EX	—	Shane Barnby, Let's Talk About Us

**KZLA 93.9 FM**  
P.D.: Bob Guerra

Burbank

1	3	Randy Travis, Is It Still Over
2	1	The Judds, Young Love
3	6	Alabama, If I Had You

**KIX 106 FM**  
P.D.: Bill Jones

Memphis

1	3	K.T. Oslin, Hey Bobby
2	11	The Judds, Young Love
3	9	Billy Joe Royal, Tell It Like It Is
4	5	Highway 101, Setting Me Up
5	6	Lee Greenwood, I'll Be Lovin' You
6	7	Restless Heart, Big Dreams In A Small Town
7	8	Baillie And The Boys, She Deserves You
8	10	Rodney Crowell, After All This Time
9	12	Alabama, If I Had You
10	15	Steve Wariner, Where Did I Go Wrong
11	16	Dwight Yoakam, I Got You
12	13	Patty Loveless, Don't Toss Us Away
13	17	Randy Travis, Is It Still Over
14	19	Earl Thomas Conley, Love Out Loud
15	20	The Desert Rose Band, She Don't Love Nobody
16	18	Rosanne Cash, I Don't Want To Spoil The Party
17	21	Tanya Tucker, Call On Me
18	22	Dan Seals, They Raze On
19	23	Clint Black, Better Man
20	25	The Shooters, If I Ever Go Crazy
21	27	Lionel Cartwright, Like Father Like Son
22	24	The Forester Sisters, Love Will
23	28	Gene Watson, Back In The Fire
24	31	Skip Ewing, The Gospel According To Luke
25	32	John Conlee, Fellow Travelers
26	33	Ricky Van Shelton, Hole In My Pocket
27	34	Conway Twitty, She's Got A Single Thing In Mind
28	35	Russell Smith, I Wonder What She's Doing Tonight
29	30	Joni Harris, I Need A Wife
30	36	Eddy Raven, In A Letter To You
A31	—	Ronnie Milsap, Houston Solution
A32	—	Ricky Skaggs, Lovin' Only Me
A33	—	George Strait, What's Going On In Your World
A34	—	T. Graham Brown, Never Say Never
A35	—	Kathy Mattea, Come From The Heart
A36	—	J.C. Crowley, I Know What I've Got
A37	—	Cee Cee Chapman, Frontier Justice

**KIX 106 FM**  
P.D.: Bill Jones

Memphis

1	3	K.T. Oslin, Hey Bobby
2	11	The Judds, Young Love
3	9	Billy Joe Royal, Tell It Like It Is
4	5	Highway 101, Setting Me Up
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8	10	Rodney Crowell, After All This Time
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19	23	Clint Black, Better Man
20	25	The Shooters, If I Ever Go Crazy
21	27	Lionel Cartwright, Like Father Like Son
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23	28	Gene Watson, Back In The Fire
24	31	Skip Ewing, The Gospel According To Luke
25	32	John Conlee, Fellow Travelers
26	33	Ricky Van Shelton, Hole In My Pocket
27	34	Conway Twitty, She's Got A Single Thing In Mind
28	35	Russell Smith, I Wonder What She's Doing Tonight
29	30	Joni Harris, I Need A Wife
30	36	Eddy Raven, In A Letter To You
A31	—	Ronnie Milsap, Houston Solution
A32	—	Ricky Skaggs, Lovin' Only Me
A33	—</	

## N.Y. Retailers Report Sales Growth

NEW YORK Just as clubs and concert promoters here see increased interest in country music, so too do retailers report growth in the genre.

Ana Gibert, country and folk buyer for the downtown Tower Records store (one block from the Bottom Line), says that country sales are "definitely" increasing, especially in "older stuff" like Hank Williams Sr. and "newer stuff" like Lyle Lovett, k.d. lang, Nancy Griffith, and Foster & Lloyd.

Gibert says "country doesn't sell because of concerts," but does ac-

knowledge seeing "some" shows that have helped sales, especially the Lyle Lovett/k.d. lang pairing at the old Ritz, and to a lesser degree, Rodney Crowell. She also is seeing increased interest in Townes Van Zandt and Guy Clark in advance of their May 7 Bottom Line show.

At Tower's uptown store (near the Beacon Theatre), country buyer Dennis Elinski says that the "really big superstar acts of the last couple years," such as Randy Travis, the Judds, Dwight Yoakam, and Hank Williams Jr., are among the "certain

artists" who sell particularly well.

"Concerts definitely affect sales," says Elinski, singling out Yoakam, who appeared at the Beacon last September. In that instance and others, the store has announced shows in window bin displays.

Chris Botta, album buyer for J&R Music World, observes a "big resurgence" in country music here, but feels that it is hard to credit the trend to any one factor. Still, he notes, "People seem to be going to other formats of music because rock is becoming so weak." **JIM BESSMAN**

## ARTISTS FILL NEW YORK VENUES

(Continued from page 42)

Boyer: "We can't offer the kind of money they could make at [Long Island's] Westbury Theater or the country fair circuit, but in exchange for the hassle and expense of coming to New York, we tape the show and play it back later, providing great exposure to the No. 1 market in the world."

The heavily promoted WYNY/Ritz shows, which are continuing with the club's move uptown, have been held in conjunction with Montclair, N.J.-based promoter John Scher and his Monarch Entertainment Bureau.

Monarch's McKay, who appeared

on a country panel here at last fall's CMJ Music Marathon, also salutes the Country Music Assn.'s heightened visibility at that college radio confab, as well as at the New Music Seminar.

He rejoices in drawing new audiences to such traditional rock establishments as the Ritz. "Seventy percent of the crowd at Highway 101/Sweethearts Of The Rodeo [the first 'Captured Live' show] had never been to the Ritz before," McKay guesses. "Let's face it: There are 20 million people in the market. I guarantee a lot of them listen to country music."

FOR WEEK ENDING MAY 6, 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	2	1	10	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III 5 weeks at No. One
2	1	2	10	GEORGE STRAIT MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
3	3	4	40	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
4	4	5	29	RICKY VAN SHELTON ● COLUMBIA 44221/CBS (CD)	LOVING PROOF
5	5	3	11	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
6	6	6	33	K.T. OSLIN ● RCA 8369 (8.98) (CD)	THIS WOMAN
7	7	9	30	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
8	11	11	7	ROSANNE CASH COLUMBIA 45054/CBS (CD)	HITS 1979 - 1989
9	8	7	51	REBA MCENTIRE ● MCA 42134 (8.98) (CD)	REBA
10	12	13	53	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
11	9	10	37	THE JUDDS ● RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
12	10	8	37	DWIGHT YOAKAM ● REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
13	13	14	7	GEORGE JONES EPIC 44078/CBS (CD)	ONE WOMAN MAN
14	14	12	12	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
15	15	15	9	BILLY JOE ROYAL ATLANTIC AMERICA 91064/ATLANTIC (8.98) (CD)	TELL IT LIKE IT IS
16	29	—	2	THE JUDDS CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
17	17	21	8	ROY ORBISON VIRGIN 90158 (9.98) (CD)	MYSTERY GIRL
18	18	20	11	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
19	16	17	102	RANDY TRAVIS ▲ <sup>3</sup> WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
20	22	19	36	TANYA TUCKER CAPITOL 48865 (8.98) (CD)	STRONG ENOUGH TO BEND
21	21	22	40	DAN SEALS CAPITOL 46976 (8.98) (CD)	RAGE ON
22	19	16	14	EMMYLOU HARRIS WARNER BROS. 25776 (8.98)	BLUEBIRD
23	20	18	24	STEVE EARLE UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
24	23	23	65	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
25	26	27	92	K.T. OSLIN ● RCA 5924-1 (8.98) (CD)	80'S LADIES
26	24	25	113	RICKY VAN SHELTON ● COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
27	30	30	36	HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD)	101 2
28	25	24	7	RONNIE MILSAP RCA 9587 (8.98) (CD)	STRANGER THINGS HAVE HAPPENED
29	27	26	46	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
30	36	32	150	RANDY TRAVIS ▲ <sup>2</sup> WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
31	33	29	37	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
32	31	34	10	LACY J. DALTON UNIVERSAL 42264/MCA (8.98) (CD)	SURVIVOR
33	67	—	2	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
34	32	33	11	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE
35	35	35	90	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
36	34	31	34	THE OAK RIDGE BOYS MCA 42205 (8.98) (CD)	MONONGAHELA
37	38	36	167	ALABAMA ▲ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
38	37	37	50	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	28	28	76	KATHY MATTEA MERCURY 832 793-1 (CD)	UNTASTED HONEY
40	40	58	3	STEVE WARINER MCA 42272 (8.98) (CD)	I GOT DREAMS
41	45	40	47	ALABAMA ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
42	39	38	29	WILLIE NELSON COLUMBIA 44331/CBS (CD)	WHAT A WONDERFUL WORLD
43	46	43	12	GENE WATSON WARNER BROS. 1-25832 (8.98) (CD)	BACK IN THE FIRE
44	41	46	33	THE DESERT ROSE BAND MCA/CURB 42169/MCA (8.98) (CD)	RUNNING
45	43	42	84	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
46	42	44	6	TAMMY WYNETTE EPIC 44498/CBS (CD)	NEXT TO YOU
47	48	45	27	THE STATLER BROTHERS MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS
48	57	47	58	GEORGE STRAIT ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
49	44	41	50	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS (CD)	ONE TIME, ONE NIGHT
50	47	39	29	THE CHARLIE DANIELS BAND EPIC 44324/CBS (CD)	HOMESICK HEROES
51	59	—	2	FOSTER AND LLOYD RCA 9587 (8.98) (CD)	FASTER & LOUDER
52	49	50	8	LARRY BOONE MERCURY 836 710 1 (CD)	SWINGIN' DOORS, SAWDUST FLOORS
53	51	52	29	ANNE MURRAY CAPITOL 48764 (8.98) (CD)	AS I AM
54	52	49	104	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
55	56	54	234	HANK WILLIAMS, JR. ▲ <sup>2</sup> WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
56	53	53	21	BARBARA MANDRELL CAPITOL 90416 (8.98) (CD)	I'LL BE YOUR JUKEBOX TONIGHT
57	54	51	6	CHARLEY PRIDE 16TH AVENUE 70554 (8.98) (CD)	MOODY WOMAN
58	50	48	43	HANK WILLIAMS, JR. ● WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
59	58	56	24	MICKEY GILLEY AIRBORNE 0103 (8.98) (CD)	CHASING RAINBOWS
60	55	55	14	NITTY GRITTY DIRT BAND WARNER BROS. 25830 (8.98)	MORE GREAT DIRT: THE BEST OF (VOL. II)
61	64	59	56	RICKY SKAGGS EPIC 40623/CBS (CD)	COMIN' HOME TO STAY
62	NEW	—	1	JOHN CONLEE 16TH AVENUE 70555 (8.98) (CD)	FELLOW TRAVELERS
63	65	67	79	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
64	61	57	73	MERLE HAGGARD EPIC 40986/CBS (CD)	CHILL FACTOR
65	62	61	93	ROSANNE CASH COLUMBIA 40777/CBS (CD)	KING'S RECORD SHOP
66	66	60	21	JOHNNY CASH MERCURY 834 778-1 (CD)	WATER FROM THE WELLS OF HOME
67	71	66	44	CANYON 16TH AVENUE 70552 (8.98)	I GUESS I JUST MISSED YOU
68	60	64	107	THE JUDDS ▲ RCA/CURB 5916-1/RCA (8.98) (CD)	HEARTLAND
69	63	62	93	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
70	RE-ENTRY	—	178	ALABAMA ▲ <sup>2</sup> RCA AHL-1-4939 (8.98) (CD)	ROLL ON
71	70	65	35	THE FORESTER SISTERS WARNER BROS. 25746 (8.98) (CD)	SINCERELY
72	72	—	139	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GITARS, CADILLACS, ETC., ETC.
73	73	63	183	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
74	68	69	51	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
75	74	75	29	EARL THOMAS CONLEY RCA 6824-1 (8.98) (CD)	THE HEART OF IT ALL

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

# Marketing Veteran Urges Vid Stores To Add Music

BY EARL PAIGE

**NEW ORLEANS** That sprinkling of video stores and chains that have diversified with prerecorded music represents the fluttering eyelids of a "sleeping giant" that could seriously challenge today's combo retailers, delegates were told April 15 at the sixth annual American Video Assn. convention here at the Fairmont Hotel.

John Maioriello, president of JD

Store Equipment, used a pointed reference to prove that some combo store operators already realize that video specialty retailers have the potential to become "total home entertainment software" merchandisers.

Citing a visit he had made to Jack Eugster, president and chairman of The Musicland Group, the music industry's largest chain, Maioriello said, "Jack can't believe it's taken this long for you people to make the

move. He and some others think that the video retailers en masse are ultimately going to cut into their [combo stores'] profit margins and customer base."

In a 90-minute presentation, Maioriello drew on his 28 years in retail merchandising, which date back to his youth, when he worked for Sears. In his challenge to video retailers, he said JD clients who had added music are the ones who first alerted him to the product's potential in the video store. "Herb and Dawn Weiner in Austin, Texas, told me the Musiclands and the Wherehouses will rue the day they entered video," he said, referring to the co-owners of 11-unit Home Video Plus Music.

Maioriello claimed more AVA members "than ever before" are expressing an interest in music, but also harshly criticized halfhearted attempts that some video stores have made when they added music. "Our research was directed at how and why certain video specialty chains have failed. They failed because there are certain parameters necessary. They only put in 100 CDs, the top 40 in some cases, and just 300-500 cassette albums."

Maioriello warned that video chains are approaching a point of

saturation, a contention borne out by AVA research that was presented during this convention (Billboard, April 29). He also said that in the face of continuing encroachment by Blockbuster Video and other superstore chains, video specialists must diversify into music, along with newer, non-VHS video configurations and software for personal computers.

"Take any marketing course. It's as true today as it was 28 years ago: The best prospect is the existing customer base. Your customer is going to change right in front of your eyes, and start buying high-resolution TV, CD, and laserdisk players, and PCs."

Maioriello, whose 12-year-old firm manufactures its store racks in Taiwan, made several references to the changing hardware picture and claimed that camcorders, laserdisk players, and PCs are fast eclipsing VCRs. "All over Asia, [in] Taiwan, Japan, Korea, and Hong Kong, there are warehouses full of VCRs as far as the eye can see."

He added that manufacturers in Japan, Taiwan, and Korea have recently "donated" 250,000 PCs to U.S. public and parochial schools to "create a new generation of PC users."

Maioriello is bullish on laserdisks and camcorders. "In the next 60 days, the price on laserdisk players is going to drop 50%," he predicted. He also forecast a geometric increase in camcorder sales—from a current estimate of 14% U.S. household penetration to "56% by 1991."

These new configurations, said Maioriello, are growing, "even before any of us have become ready" to capitalize on more established products such as CDs and audiocassettes. The former Sears employee pointed to that department store's recent change toward a discount-oriented strategy as an illustration that video specialists can change the consumers' impression that the video store is "only a place to rent video."

In his talk, titled "Keep Up Or Get Left Behind," Maioriello covered myriad points about merchandising philosophies. Among his observations:

- He pointedly criticized video store operators who do not present new releases on their walls. "The walls are your toughest sell, so that's where you put your new releases, because they're going to find [new titles] even if you hide them."

(Continued on page 51)

## COMING SOON

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

TITLE (MPAA RATING) STARS STUDIO/LIST PRICE	PREBOOK CUTOFF (STREET DATE)	BOX OFFICE IN MILLIONS (# OF SCREENS)	P-O-P AVAIL- ABILITY
<b>ANOTHER WOMAN (PG)</b> Gena Rowlands, Gene Hackman Orion/\$89.95	5/9/89 (5/25/89)	\$1.2 (24)	Poster
<b>CAMERON'S CLOSET (R)</b> Mel Harris, Cotter Smith SVS/\$89.95	5/2/89 (5/25/89)	\$0.0957 (23)	Poster, Brochure, Ad Mats
<b>DISTANT THUNDER (R)</b> John Lithgow, Ralph Macchio Paramount/NA	5/10/89 (5/24/89)	\$0.1561 (31)	Poster, Standee, Promo Cassette And Kit
<b>FAR NORTH (PG-13)</b> Jessica Lange, Charles Durning Nelson/\$89.98	5/9/89 (5/25/89)	\$0.1472 (14)	Poster
<b>HIGH SPIRITS (PG-13)</b> Peter O'Toole, Darryl Hannah, Steve Guttenberg Media/\$89.95	5/10/89 (5/22/89)	\$8.5 (826)	Poster, Standee, Mobile, Counter- card
<b>WE THINK THE WORLD OF YOU (PG)</b> Alan Bates, Gary Oldman Nelson/\$79.98	5/9/89 (5/25/89)	NA (1)	Poster
<b>WITHOUT A CLUE (PG)</b> Michael Caine, Ben Kingsley Orion/\$89.95	5/9/89 (5/25/89)	\$8.4 (505)	Poster

\* INFORMATION FURNISHED BY VIDEO FORECASTER.

### OTHER TITLES

<b>THE AMERICAN SCREAM</b> Pons Maar, Jennifer Darling 21st Genesis/\$59.95 Prebook cutoff: 3/20/89; Street: 4/21/89	<b>NATIONAL GEOGRAPHIC VIDEO: AFRICA'S STOLEN RIVER</b> Documentary Vestron/\$29.98 Prebook cutoff: 5/3/89; Street: 5/24/89
<b>BUTTERFIELD 8</b> Elizabeth Taylor, Eddie Fisher MGM/UA/\$29.95 Prebook cutoff: 5/1/89; Street: 5/23/89	<b>NATIONAL GEOGRAPHIC VIDEO: MYSTERIES OF MANKIND</b> Documentary Vestron/\$29.98 Prebook cutoff: 5/3/89; Street: 5/24/89
<b>THE CROWD</b> James Murray, Eleanor Broadman MGM/UA/\$29.95 Prebook cutoff: 5/1/89; Street: 5/23/89	<b>NATIONAL GEOGRAPHIC VIDEO: THE SOVIET CIRCUS</b> Documentary Vestron/\$29.98 Prebook cutoff: 5/3/89; Street: 5/24/89
<b>THE FLESH AND THE DEVIL</b> Greta Garbo, John Gilbert MGM/UA/\$29.95 Prebook cutoff: 5/1/89; Street: 5/23/89	<b>MIKE NICHOLS COLLECTION: THE GRADUATE/CARNAL KNOWLEDGE/SILKWOOD</b> Dustin Hoffman, Jack Nicholson, Meryl Streep Nelson/\$49.98 Prebook cutoff: 5/4/89; Street: 5/24/89
<b>GREENPEACE'S GREATEST HITS</b> Documentary J2/\$29.95 Prebook cutoff: 5/4/89; Street: 5/18/89	<b>OFFERINGS</b> Loretta Leigh Bowman Southgate/\$89.98 Prebook cutoff: 5/2/89; Street: 5/26/89
<b>I COULD GO ON SINGING</b> Judy Garland, Dirk Bogarde MGM/UA/\$29.95 Prebook cutoff: 5/1/89; Street: 5/23/89	<b>PAT AND MIKE</b> Spencer Tracy, Katherine Hepburn MGM/UA/\$29.95 Prebook cutoff: 5/1/89; Street: 5/23/89
<b>I'LL CRY TOMORROW</b> Susan Hayward MGM/UA/\$29.95 Prebook cutoff: 5/1/89; Street: 5/23/89	
<b>THE MAGIC OF PAPER FOLDING VOL. 1.4</b> Instructional Brightyear/\$27.95 Prebook cutoff: none; Street: none	

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.

## CONVENTION CAPSULES

**AVA MULLS GROWTH:** Tom Daugherty, newly elected chairman of buying co-op group American Video Assn., sums up the organization's sixth annual convention in New Orleans April 13-16 by looking at some areas of growth. The organization is at a crossroads "where we will be looking at whether we want to be bigger or smaller. We have always looked at 100 exhibit booths as a top end point. Now we're seeing where we could go after 150 booths and 1,000-1,500 attendance. We're also aware that we have been a small, intimate group, and we're concerned about losing that kind of daily touch with our membership," says the co-owner of two-store North of Hollywood, in Hayden Lake, Idaho.

**WHERE NEXT?** Two cities were identified as possible sites for AVA's 1990 affair, with Nashville and San Diego almost tied in an informal poll conducted by Daugherty. Phoenix, site of AVA's conventions until the 1988 meet in Palm Springs, Calif., drew the fewest votes. Orlando, Fla., was also mentioned.

**USED-PRODUCT CYCLE:** A top conversation item among attendees at AVA's confab was how to dispose of used and often never-viewed excess copies quickly enough to capture some value left in them. Word spread fast on **Compusen**, a New Jersey used-tape broker that uses a computer network to place used products it purchases from stores. William Patterson, head of the Georgia-based five-store Columbus Tape & Video, an AVA director, and also head of the Atlanta Video Software Dealers Assn. chapter, alerted fellow VSDA chapter presidents to Compusen, which charges no sign-up fee to chapter presidents. John English, head of single-store MultiVideo in suburban Los Angeles, and head of the Southern California VSDA group, had not been offered a free sign-up. Patterson also likes Trade-A-Flick out of Canada. "They give you five movies for seven and take everything," he said.

**AVA AWARDS:** The Chandler, Ariz.-based trade group handed out its first awards, honoring Commtron Corp., Walt Disney Home Video, Vestron's "Dirty Dancing," accessory manufacturer Kinyo, and Bellflower, Calif., retailer John English. Accepting for Commtron, AVA's endorsed supplier, was John Farr,

VP of sales, and Jerry Parker, national accounts manager. In typical style, Farr said he would expect an award from Applause Video staff "for getting Allan Caplan out of the office for 27 days"—a reference to a seminar series Commtron co-sponsored with Video Store and that featured the controversial president of the Omaha-based chain. Al Reuben, senior VP of marketing, accepted the Vestron award for the most profitable 1988 release in both rental and sales. A Great Gizmo award went to sales manager Daniel Bodine, representing Kinyo, for developing a tape rewriter shaped like a model automobile. Richard Cohen, senior VP of Buena Vista Home Video, accepted the Pinnacle award for Disney's efforts with independent retailers. Cohen said the award was somewhat of a surprise, given the blasts he had received the day before from an angry audience complaining about all the discounting on "Cinderella" (and, more pointedly, "E.T. The Extra-Terrestrial"). AVA's award to English as retailer of the year is in honor of AVA pioneer store operator Jerry Gansle.

**RAINED ON PARADE:** Of all the convention's successes, John Power, president and AVA founder, was most pleased about being able to have the city block off Canal Street for a parade to the dock, where delegates enjoyed a boat ride. A steady but light rain failed to dampen the affair.

**NO RERUN:** AVA might not repeat its special mock version of "The Hollywood Squares," the popular TV game show. An altogether ambitious effort was mounted with an elaborate stage structure built to accommodate nine "personalities," among them several trade magazine representatives. Reaction was mixed. A highlight: all the digs back and forth between Farr and Caplan, causing both riotous laughter and some complaints about certain ribald comments. "There were children in the audience," said one attendee.

**VSDA PRESENCE:** Aside from Caplan, one other VSDA national director attended—panelist Jim Salzer, head of Salzer's Video, Ventura, Calif. Playing a little politics during the introduction of the panel, Caplan announced from the audience that Salzer is running again (though as an independent). VSDA also had a

(Continued on page 50)



**Blockbuster McVideo.** Blockbuster Video donated VCRs and video collections to two Ronald McDonald Houses—one in New York and a new one in London, where Blockbuster recently opened its first U.K. store. The McDonald's hamburger chain has built 120 Ronald McDonald Houses to support the families of children with serious illnesses. Making the presentation in New York are Tom Gruber, left, the former McDonald's executive who is now senior VP and chief marketing officer for Blockbuster, and Paul Schrage, senior executive VP of McDonald's Corp.

## Trans World Tries Out Vid Specialty Stores Movies Plus Outlets Operate As A Separate Division

BY GEOFF MAYFIELD

ALBANY, N.Y. Trans World Music Corp., the firm that holds the second highest store count among U.S. record chains, has made a quiet entrance into the video rental arena.

Since November, the web has been operating three Movies Plus stores, based in North Tonawanda, N.Y. Trans World VP of finances Jim Williamson says Movies Plus is operated as a separate division, although the three stores' performances are included in Trans World's overall financial reports.

Don Desmarchais, who previously owned the video chain, has been retained by Trans World as president of Movies Plus. Trans World video buyer Brian Bishop, who was lured away from The Musicland Group (see Retail Track, page 68), is "not directly responsible" to the video store division, says Williamson, although Bishop does assist with some Movies Plus

tasks. "We all share responsibilities around here," says Williamson.

Movies Plus is not Trans World's sole video rental venture. The company has long operated music/video combos with rental departments, and currently has 30 such locations in operation under various store logos.

It is still too early to determine whether Trans World will expand its involvement in the video specialty field, says Williamson. "We're still in the experimental

stages," he says.

All three Movies Plus stores are in the greater Buffalo, N.Y., area. Trans World has not opened any additional Movies Plus shops since buying the web from Desmarchais in November.

Trans World has more than 420 music stores operating under at least 21 logos, including Record Town, Tape World, Coconuts, Great American Music, and Good Vibrations. Most of Trans World's units are in the East, the Midwest, and the South.

FOR WEEK ENDING MAY 6, 1989

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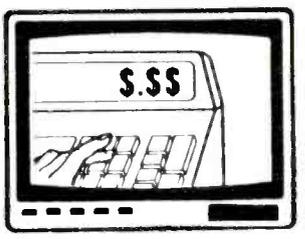
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## TOP KID VIDEO SALES™

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		Year of Release	Suggested List Price
			TITLE	Copyright Owner, Manufacturer, Catalog Number		
			★★ NO. 1 ★★			
1	1	29	<b>CINDERELLA</b> Walt Disney Home Video 410		1950	26.99
2	2	81	<b>LADY AND THE TRAMP</b> Walt Disney Home Video 582		1955	29.95
3	3	27	<b>TEEN MUTANT NINJA TURTLES: HEROES ...</b> Family Home Entertainment 23978		1988	14.95
4	8	12	<b>TEEN MUTANT NINJA TURTLES: HOT RODDING ...</b> Family Home Entertainment 23980		1989	14.95
5	4	132	<b>SLEEPING BEAUTY ♦</b> Walt Disney Home Video 476		1959	29.95
6	7	151	<b>ALICE IN WONDERLAND ▲ ♦</b> Walt Disney Home Video 36		1951	29.95
7	5	46	<b>MICKEY COMMEMORATIVE EDITION</b> Walt Disney Home Video 690		1988	14.95
8	6	188	<b>DUMBO ▲ ♦</b> Walt Disney Home Video 24		1941	29.95
9	11	26	<b>RAFFI IN CONCERT WITH THE RISE &amp; SHINE BAND ◇</b> Troubadour Records Ltd./A&M Video VC6179		1988	19.98
10	13	6	<b>BUGS AND DAFFY WARTIME CARTOONS</b> MGM/UA Home Video M201494		1989	19.95
11	10	85	<b>AN AMERICAN TAIL ◇</b> Amblin Entertainment/MCA Home Video 80536		1986	29.95
12	9	151	<b>WINNIE THE POOH AND TIGGER TOO ♦</b> Walt Disney Home Video 64		1974	14.95
13	14	19	<b>THE JETSONS MEET THE FLINTSTONES</b> Hanna-Barbera Prod. Inc./Worldvision Home Video 1119		1987	29.95
14	16	100	<b>DISNEY'S SING ALONG SONGS: HEIGH-HO!</b> Walt Disney Home Video 531		1987	14.95
15	17	4	<b>BUGS BUNNY CLASSICS</b> MGM/UA Home Video M201497		1989	14.95
16	15	147	<b>WINNIE THE POOH AND THE BLUSTERY DAY ♦</b> Walt Disney Home Video 63		1968	14.95
17	12	137	<b>WINNIE THE POOH AND THE HONEY TREE ♦</b> Walt Disney Home Video 49		1965	14.95
18	22	46	<b>MICKEY AND THE BEANSTALK</b> Walt Disney Home Video 691		1988	14.95
19	18	175	<b>PINOCCHIO ♦</b> Walt Disney Home Video 239		1940	29.95
20	21	28	<b>THE THREE CABALLEROS</b> Walt Disney Home Video 411		1945	29.95
21	25	13	<b>DINOSAURS, DINOSAURS, DINOSAURS</b> Twin Tower Video		1988	14.95
22	23	130	<b>THE SWORD IN THE STONE ♦</b> Walt Disney Home Video 229		1963	29.95
23	19	13	<b>TEEN STEAM</b> J2 Communications J20029		1988	19.95
24	24	5	<b>BUGS BUNNY'S HARE-RAISING TALES</b> Warner Bros. Inc./Warner Home Video 11831		1988	14.95
25	20	6	<b>BUGS BUNNY IN KING ARTHUR'S COURT</b> Warner Bros. Inc./Warner Home Video 11850		1977	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.

## STORE MONITOR



by Earl Paige

**COMPANY STORE:** Debbie and Don Cahail have installed a mock store at the company headquarters of 23-store **Applause Video**—the Kansas City, Mo., franchise operation—complete with six computer terminals, rental receipt printers, etc. Of the single-room training lab, Don says, "This will make us more money than anything else we do in the chain" in terms of screening potential store clerks and providing special instruction.

**NAME GAME:** It's now **RKO Warner Video**, a name change for the New York-based firm formerly operating under **RKO Warner Theatres Video Inc.** The new name will more directly reflect the firm's total involvement in video retailing, says **Steven Berns**, president and chief operating officer. The company was founded in 1984 as one store in a theater, later acquiring the **Video Shack** operation of **Arthur Morowitz** and **Howard Farber**. Last year, RKO grew 40% and had revenues exceeding \$21 million in its 25 stores.

**BERG BROWSERS:** What do you do with an 18,000-title rental selection when you want your store to be nearly 100% devoted to sell-through? **Lou Berg**, patriarch of **Audio/Video Plus** in Houston and current **Video Software Dealers Assn.** president, has an answer for those stores increasingly space-starved. The rental stock disappears—literally.

Berg uses 5-by-8-inch cards that present the front and back of the movie box. Customers browse through these "flats" and either bring them to the counter or copy the number off the card. The rental stock, sequenced in genre groups, is presented on the walls of an essentially long narrow store. Only new releases are presented in empty-box form, in rows above and below the browser bins. The effect is that the customer's eye is drawn to a series of genre sections and the new-release empty boxes. Then the waist-level browser bins are invitingly at hand. The sales floor is all sell-through on racks from **J.D. Store Equipment**, all wired for theft prevention. More surprising to visiting store operators is the store's rental fee—\$6 for two days.

**DINWOODIE DUO:** Many VSDA pioneers remember **John and Ann Dinwoodie** of **Video Specialties** in Houston. John served on the VSDA board. Their sons continue in the business, though John and Ann wrapped up their own operation. **Dave and Doug** work at the two stores operated by **Lou Berg** and **Susan Gee**. One store is a Beta-oriented outlet stocking sell-through only.

**EROL'S PPT:** **Erol's** is still mulling over its 25-title, pay-per-transaction test in nine Chicago stores, plus a trial with four movies throughout the 190-unit chain (Billboard, April 15). Of the more full-scale test, **William Nuhn**, new release-buying manager, says, "We brought in 17,000 of 'Colors,' or about five times more than we normally do"—or an average of 90 copies per store. Another title handled similarly was "Cherry 2000," with 1,000 copies spread chainwide. "We brought in 3,600 of 'Unbearable Lightness Of Being,' or about three times normal depth, and 6,400 on 'Monkey Shines,' again three times the normal depth."

As can be seen, the mix here is of both A and B from **Orion Home Video**, the one supplier **Erol's** will identify.

"We deliberately made the total mix of about half B, anything from Pam Grier titles to horror movies," **Nuhn** says. On B titles, **Erol's** is finding, "They are very consistent with A titles, about the same results. One theory has been with PPT, B titles would languish. The B title is more likely to be taken as a second choice" if presented in quantity and promoted, says **Nuhn**.

On A product, **Erol's** sees that PPT vastly changes "the activity curve"—an **Erolese** phrase that means rental life. Whereas normally it requires nine to 12 weeks before 28% of **Erol's** regular customers have viewed the release, under PPT, "we see it hit 28% in three weeks," says **Nuhn**. But despite all the upbeat indications, **Erol's** can't go with PPT yet; **Nuhn** says, "It's just not a PPT world yet. There are so many changes you have to make."

**MORE TESTS:** Reports are circulating of impending tests of the so-called self-erasing or limited-play tape. **Tom Burnett**, VP of sales for **Virgin Vision**, reviewed this new distribution option at a recent VSDA Los Angeles chapter gathering (Billboard, April 1). The leading developer is **S. Roberts Co.**, a consulting firm working with **Rank Video Services America**.

(Continued on page 51)

michael nesmith presents

# TAPE HEADS



a  
fast  
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music  
comedy.

starring

**john CUSACK**

("eight men out")

**tim ROBBINS**

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junior walker**  
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jessica walter

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## TOP VIDEOCASSETTES RENTALS™

Compiled from a national sample of retail store rental reports.



**Not So Dangerous.** Fran O'Keefe, regional sales manager for Warner Home Video, left, observes a pair of models costumed to portray characters from the Oscar-winning "Dangerous Liaisons" at Artec's second annual Academy Awards Gala in Boston (Billboard, April 1), an event that drew almost 300 New England retailers.



**Night At The Oscars.** The Erol's chain attracted a flock of stars to its Night At The Oscars party at a Washington, D.C.-area hotel, with "hosts" Ken and Barbara Oscar, area residents who are Erol's club masters (Billboard, Feb. 18). The soiree was held on the same night the Academy Awards were doled out in Hollywood; a remote feed brought the action at the Oscar party back to the Erol's party. Shown, from left, are "Star Trek" cast member James Doohan, Donald O'Connor, Gloria De Haven, Erol's founder Erol Onaran, and June Allyson.

### CONVENTION CAPSULES

(Continued from page 47)

booth.

**MORE, MORE:** Some attendees grumbled because store display manufacturer **John Maioriello** was yanked off early in what was a one-man-show presentation that went into myriad aspects of merchandising and many areas of management.

**RENTRAK, RENTRAK:** Held concurrently with AVA in rooms adjacent to AVA's own seminars were a several of presentations by **Rentrak**, the distribution company headed by

**Ron Berger** and now involved in a large marketing effort. Some attendees worried that it appeared AVA is endorsing Rentrak, despite some uncompromisingly critical remarks of the concept in AVA's Power Zoom house publication. On the final day, Rentrak switched to a site near the airport—a planned move because of a longer format, but which found one AVA director saying, "They're an exhibitor and we appreciate their support, but the [Rentrak] sessions [at the convention] could have the appearance of endorsement."

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ NO. 1 ★ ★			
1	1	4	BIG	CBS-Fox Video 4754	Tom Hanks	1988	PG
2	2	8	A FISH CALLED WANDA	CBS-Fox Video 4752	John Cleese Jamie Lee Curtis	1988	R
3	3	5	CROCODILE DUNDEE II	Paramount Pictures Paramount Home Video 32147	Paul Hogan Linda Kozlowski	1988	PG
4	4	12	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R
5	5	8	BIG BUSINESS	Touchstone Pictures Touchstone Home Video 605	Bette Midler Lily Tomlin	1988	PG
6	9	4	BETRAYED	MGM/UA Home Video M800945	Debra Winger Tom Berenger	1988	R
7	6	8	MIDNIGHT RUN	Universal City Studios MCA Home Video 80810	Robert De Niro Charles Grodin	1988	R
8	7	8	MARRIED TO THE MOB	Orion Pictures Orion Home Video 8726	Michelle Pfeiffer Matthew Modine	1988	R
9	8	12	BULL DURHAM	Orion Pictures Orion Home Video 8722	Kevin Costner Susan Sarandon	1988	R
10	<b>NEW</b>		TUCKER: THE MAN AND HIS DREAMS	Paramount Pictures Paramount Home Video 32144	Jeff Bridges Martin Landau	1988	PG
11	11	5	PUNCHLINE	RCA/Columbia Pictures Home Video 6-25010	Sally Field Tom Hanks	1988	R
12	10	5	CLEAN AND SOBER	Warner Bros. Inc. Warner Home Video 11824	Michael Keaton Kathy Baker	1988	R
13	19	2	MYSTIC PIZZA	Samuel Goldwyn Virgin Vision 70035	Annabeth Gish Julia Roberts	1988	R
14	<b>NEW</b>		GORILLAS IN THE MIST	Universal City Studios MCA Home Video 80851	Sigourney Weaver Bryan Brown	1988	PG
15	16	2	BAT 21	Tri-Star Pictures Media Home Entertainment M012021	Gene Hackman Danny Glover	1988	R
16	17	2	HELLBOUND: HELLRAISER II	New World Entertainment New World Video A88045	Claire Higgins Ashley Laurence	1988	R
17	14	12	THE PRESIDIO	Paramount Pictures Paramount Home Video 31978	Sean Connery Mark Harmon	1988	R
18	12	5	MOON OVER PARADOR	Universal City Studios MCA Home Video 80802	Richard Dreyfuss Raul Julia	1988	PG-13
19	13	13	THE DEAD POOL	Warner Bros. Inc. Warner Home Video 11810	Clint Eastwood	1988	R
20	<b>NEW</b>		CROSSING DELANCY	Warner Bros. Inc. Warner Home Video 11826	Amy Irving Peter Riegert	1988	PG
21	25	2	STEALING HOME	Warner Bros. Inc. Warner Home Video 11818	Mark Harmon Jodie Foster	1988	PG-13
22	15	6	IRON EAGLE II	IVE 63258	Louis Gossett Jr.	1988	PG
23	29	3	MAC AND ME	Orion Pictures Orion Home Video 8728	Christine Ebersole Jonathan Ward	1988	PG
24	18	15	YOUNG GUNS	Morgan Creek Productions Vestron Video 5267	Emilio Estevez Kiefer Sutherland	1988	R
25	<b>NEW</b>		DEAD RINGERS	Media Home Entertainment M012168	Jeremy Irons Genevieve Bujold	1988	R
26	24	4	PLATOON LEADER	Cannon Films Inc. Media Home Entertainment M012011	Michael Dudikoff	1988	R
27	<b>NEW</b>		COCKTAIL	Touchstone Pictures Touchstone Home Video 606	Tom Cruise Bryan Brown	1988	R
28	20	16	RED HEAT	IVE 66057	A. Schwarzenegger James Belushi	1988	R
29	21	23	THREE MEN AND A BABY	Touchstone Pictures Touchstone Home Video 658	Tom Selleck Steve Guttenberg	1987	PG
30	22	14	THE GREAT OUTDOORS	Universal City Studios MCA Home Video 80811	Dan Aykroyd John Candy	1988	PG
31	<b>NEW</b>		THEY LIVE	Carolco International MCA Home Video 80843	Roddy Piper	1988	R
32	23	6	MESSENGER OF DEATH	Cannon Films Inc. Media Home Entertainment M012022	Charles Bronson	1988	R
33	27	7	FEDS	Warner Bros. Inc. Warner Home Video 11828	Rebecca DeMornay Mary Gross	1988	PG-13
34	31	10	CADDYSHACK II	Warner Bros. Inc. Warner Home Video 11791	Jackie Mason Chevy Chase	1988	PG
35	30	10	THE GOOD MOTHER	Touchstone Pictures Touchstone Home Video 610	Diane Keaton	1988	R
36	26	8	HERO AND THE TERROR	Cannon Films Inc. Media Home Entertainment M012020	Chuck Norris Steve James	1988	R
37	35	16	MONKEY SHINES	Orion Pictures Orion Home Video 2766	Jason Beghe John Pankow	1988	R
38	28	16	THE UNBEARABLE LIGHTNESS OF BEING	Orion Pictures Orion Home Video 8721	Daniel Day-Lewis Juliette Binoche	1988	R
39	40	6	BLACK EAGLE	Imperial Entertainment 1802	Sho Kosugi Jean Claude Van Damme	1988	R
40	34	10	ELVIRA MISTRESS OF THE DARK	New World Entertainment New World Video A88002	Elvira	1988	PG-13

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## STORE MONITOR

(Continued from page 48)

**IS IT LIVE?** Video retailers continue to debate open display—which puts live prerecorded videocassettes on the sales floor. The method has long replaced the practice of displaying empty boxes and maintaining stock behind the counter in plastic cases now known almost generically as Amarays.

Out in Los Angeles, even **Wherehouse Entertainment**, regarded as the pioneer in what it terms “floor display,” has pulled back in certain stores, opting for behind-the-counter for some titles. A persistent problem, say several retailers, is the effectiveness of the various theft alarms and the question of how efficiently store employees will police them. One retailer, **John English**, head of single superstore **MultiVideo** in the Los Angeles suburb of Bellflower, Calif., says, “We have a prominently positioned video camera trained right on the entrance/exit, and [shoplifters] still have the nerve to walk through with tapes. None of the systems work 100%; they’re a deterrent.”

All this is highly interesting for **Music Plus**, the 60-store chain about to launch its first experiments with open display, widely employed because it increases rental volume. **Odyssey**, a two-store firm in Los Angeles that also pioneered “wired” live copies, has opted to offer new releases in empty-box form only. “We were losing five to 10 copies on every new A title. It’s obviously a very sophisticated booster ring. Our losses stopped immediately,” says owner **Steve Gabor**.

## VID RETAILERS REBUKED

(Continued from page 47)

- Although **JD** has serviced **Wherehouse** stores, **Maioriello** took issue with the elaborate **Concept 600** stores that the chain opened in 1985 in Torrance, Calif., and on Sunset Boulevard in Los Angeles under the previous management of **Lou Kwiker**. “They spent \$250,000 more than they had to. You can go too far. The consumer is oblivious to ambiance that costs a fortune and frequents stores [that are] in close proximity to home, with ample parking.”

- As chains to watch, he applauded **Crown Books** for merchandising impulse items near the cash wrap: “This is the most critical spot, where there are only 5-15 seconds that he or she has the cash or credit card at hand.”

- **Maioriello** also lauded the **Hallmark** greeting card web for its quick signage transition. “The day after Christmas, they’re remerchandised for Valentine’s Day.” He added that **Hallmark** also places its name on store signs, a common failure that he observed when he showed slides of several video and combo chains.

**Maiorello** praised music/video combo stores for entering the video rental arena and for their ability to persevere “during the agony of the vinyl phase-out.” He also encouraged **AVA** members to study music chains, saying that they refocused 20 years ago to recapture a market that had been dominated by mass merchandisers.

**BAD TASTE**

“Will do for video what ‘ROCKY HORROR’ did for midnight shows.”  
—Tony Timpone, FANGORIA

“This year’s Re-Animator”  
—GOREZONE MAGAZINE

“I’ve never seen a movie that’s so disgusting—It’s great!”  
—HOLLYWOOD REPORTER

WINGNUT FILMS PRESENTS  
PETE O’HERNE • MIKE MINETT • TERRY POTTER • CRAIG SMITH • PETER JACKSON • DOUG WREN • DEAN LAWRIE  
in **BAD TASTE**  
written and directed by **PETER JACKSON** • additional script **TONY HILES, KEN HAMMON** • music **MICHELLE SCULLION**  
pos-production supervisor **JAMIE SELKIRK** • sound mix **BRENT BURGE** • consultant producer **TONY HILES** • producer **PETER JACKSON**

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Europe Ron Betist 31-20-662-8483

## TOP INSPIRATIONAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★				
1	1	41	AMY GRANT A&M SP 5199	33 weeks at No. One LEAD ME ON
2	2	33	MICHAEL W. SMITH WORD WR 8412/A&M	I 2 (EYE)
3	6	17	BEBE & CECE WINANS SPARROW SPR1169	HEAVEN
4	5	57	CARMAN BENSON R2463	RADICALLY SAVED
5	20	5	SANDI PATTI IMPACT C3818	LIVE-MORE THAN WONDERFUL
6	10	5	SANDI PATTI WORD 701 905 9503	SANDI PATTI AND THE FRIENDSHIP COMPANY
7	9	49	TAKE 6 REUNION 7010032-726	TAKE 6
8	4	25	PETRA SPARROW/STARSONG SSC8106	ON FIRE
9	3	57	SANDI PATTI WORD WR 8412/A&M	MAKE HIS PRAISE GLORIOUS
10	7	29	RAY BOLTZ DIADÉM 790 113 0296	THANK YOU
11	11	141	AMY GRANT MYRRH SP 3900/A&M	THE COLLECTION
12	30	5	DEGARMO & KEY BENSON PW01092	D&K
13	8	33	RICH MULLINS REUNION 7010036527	WIND'S OF HEAVEN, STUFF OF EARTH
14	14	181	SANDI PATTI IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
15	16	45	STEVE GREEN SPARROW SPC-1164	FIND US FAITHFUL
16	25	53	LARNELLE HARRIS IMPACT R02370	THE FATHER HATH PROVIDED
17	12	9	THE MARANATHA SINGERS MARANATHA MUSIC 7-10-0251182-6	PRAISE 11
18	13	29	TWILA PARIS STARSONG SSR8102/SPARROW/STARSONG	FOR EVERY HEART
19	21	25	WHITE CROSS PURE METAL 7900603689/SPECTRA	HAMMER & NAIL
20	17	161	SANDI PATTI WORD WR 8325/A&M	MORNING LIKE THIS
21	22	5	SHOUT FRONTLINE C09048	IN YOUR FACE
22	26	21	WAYNE WATSON DAYSRING WR 8422/A&M	THE FINE LINE
23	31	153	CARMAN WORD WR 8321/A&M	THE CHAMPION
24	NEW▶		ALLIES WORD 701 4174576	LONG WAY TO PARADISE
25	NEW▶		BRYAN DUNCAN WORD 701 460256X	STRONG MEDICINE
26	38	145	CARMAN PRIORITY 38713	SUNDAY'S ON THE WAY
27	24	49	GLAD BENSON R02445	THE ACAPELLA PROJECT
28	NEW▶		MCKANEYS MORNINGSTAR MST 4089/IND	GONE TO MEETIN'
29	32	17	COMMISSIONED LIGHT 7115720193	WILL YOU BE READY?
30	NEW▶		ACAPPELLA CLIFTY RECORDS 0029	SWEET FELLOWSHIP
31	37	33	THE NEW JERSEY MASS GOSPEL CHOIR LIGHT 7115720118	HOLD UP THE LIGHT
32	19	29	THE IMPERIALS MYRRH 701-687-8066	FREE THE FIRE
33	15	9	STEVE CAMP SPARROW SPC 1172	JUSTICE
34	27	13	KINGDOM LIGHT 7115720061	AMAZING
35	18	41	STRYPER ENIGMA R02449	IN GOD WE TRUST
36	RE-ENTRY		MIKE WARNKE MYRRH 701-417-3014	ONE IN A MILLION
37	28	33	SECOND CHAPTER OF ACTS LIVE OAKS 7010012210	HYMNS 2
38	RE-ENTRY		THE BRENTWOOD SINGERS BRENTWOOD R25027	KIDS SING PRAISE
39	NEW▶		VINEYARD MERCY/FRONTLINE 9105/IND	DRAW ME CLOSER
40	NEW▶		RON WINANS SPARROW SLR 7502	FAMILY AND FRIENDS CHOIR

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LECTERN

by Bob Darden

This is the first of a two-part interview with Grammy- and Dove-nominated artist Wayne Watson.

WAYNE WATSON is the classic overnight success story—a decade later. Along with Larnelle Harris, he has all but ruled the contemporary Christian music awards scene for the past two years—at least from the male side. His previous release, “Watercolor Ponies,” garnered a Grammy nomination and a Dove Award for contemporary album of the year. Watson was nominated for four more Doves this year. Along with the peer recognition has come a huge increase in sales as well.

It's at this point that Watson's story veers from the familiar. Instead of playing it safe and releasing “Watercolor Ponies II” for his ever-increasing family audience, Watson instead released “The Fine Line,” a challenging album that addresses everything from AIDS to idolatry.

The second single from “The Fine Line,” “Untouched By Human Hands,” has drawn particular attention for its—in contemporary Christian music circles, anyway—straightforward look at AIDS victims and the rest of society's “Untouchables.”

“Actually, the response to that song has not been as rambunctious as one part of me would like it to be,” Watson says almost wistfully. “I just saw a concert by White Heart and the people went crazy. I wish they'd do that when I perform songs like ‘No Other Gods,’ ‘The Fine Line,’ or ‘Untouched’—but they don't. The responses are sober, not rambunctious.”

“I guess I could get that if I ended them by hitting the highest notes with a cast of thousands on background vocals. Instead, I want them to be intense and then taper

off at the end to leave audiences in a thoughtful mood. I think that lasts longer than just emotionalism.”

It's hard to imagine anyone remaining unmoved by “Untouched By Human Hands.” It features a powerful lyric that implies that most Christians are telling AIDS victims, “We love you, be warm and be filled ... but keep your distance.”

“It's not just about AIDS victims,” Watson says. “It's about the homeless, the unemployed—anybody, really, we have trouble physically placing our arms around.”

“It's funny, but I've really gotten very little negative feedback from the song. I've received more flak from the first single, ‘That's Not Jesus.’ It was not greeted with open arms by radio stations. Some Christian stations said it was too aggressive musically. But perhaps they were really more uncomfortable with the lyric. Still, audiences have responded strongly to it, even though it has a pretty serious message.”

Even more than “Watercolor Ponies” (which scored

Wayne Watson's new album  
tackles AIDS, idolatry

the rare double feat of having two songs nominated as Gospel Music Assn. song of the year: “Friend Of A Wounded Heart” and the title track), “The Fine Line” is more aggressive musically, lyrically, and vocally than anything Watson has ever recorded.

“Well, I attribute some of that just to increased confidence,” he says. “When I did my first few albums for the Milk & Honey label nearly 10 years ago, I was just timid. I didn't write much. I believe you have to write a lot to get through to the good stuff ...”

“But even though I was timid and didn't have much focus, I was committed to good material from the beginning—whoever wrote it. Since I didn't want flippant and fluffy stuff, I turned to writers like Phil McHugh, Mike Hudson, Mickey Cates, and Gary Driskill. They wrote some very touching things. Since then, as I've felt more confident, I've listened to my own heart to write songs I've felt strongly about.”

Jazz  
BLUE  
NOTES

by Jeff Levenson

EVEN BEFORE SOULSTER JAMES BROWN entered prison (still can't figure what that's all about), a number of new-guard jazz artists were citing his contributions to their own musical development. Players like pianist Geri Allen and saxophonists David Murray and Arthur Blythe not only mentioned Brown in various fanzine interviews but incorporated his stylistic (mostly rhythmic) innovations in their play. Clearly, Brown's contributions are now basic vocabulary in black music.

Trombonist Craig Harris, whose solos swing tellingly when set against a funk bottom groove, has issued “Cold Sweat Plays J.B.,” an homage album that features Harris' originals along with Brown compositions. It is the third release in JMT's series of tributes to the masters (Paul Motian's “Monk In Motian” and Herb Robertson's “Shades Of Bud Powell” are the others).

Harris, who acknowledges studying Brown's horn-rich arrangements while first learning the trombone, has organized a band that includes keyboardist Clyde Criner, guitarist Brandon Ross, and a number of special guests, including Blythe, Murray, and trumpeter Olu Dara.

STUFF: The Candid label, originally owned and operated by critic Nat Hentoff in the early '60s, has waxed two new recordings, its first studio activity in 28 years. Tenorist Ricky Ford (with help from pianist Jaki Byard, bassist Milt Hinton, and drummer Ben Riley) has one of the titles; like-minded instrumentalist Erica Lindsay (aided by trombonist Robin Eubanks and drummer Newman Baker, among others), has another. The label has also reissued “Memphis Slim, U.S.A.,” a collection of traveling blues by the expatriate pianist ...

ECM has added five new titles to its Works collection, the midline series on CD and cassette that highlights best-of material from the label's most respected musicians. The current releases include a second edition by guitarist Pat Metheny, and first-time offerings from trumpeter Lester Bowie, percussionist Colin Wolcott, and guitarists John Abercrombie and Bill Frisell ... DRG is preparing for release a double CD of three jazz symphonies with a strong anti-drug message. The pieces, titled “Riding High,” “Solo Brothers,” and “Professor Jive,” were composed by Charles Schwartz and performed by Freddie Hubbard and friends; trumpet pals include Clark Terry and Jon Faddis. This should offer a different-sounding Hubbard than the one we hear on his current “Times Are Changing” (Blue Note) ... Chuck Mangione has formed his own label, Feels So Good Records, to be distributed by Intersound International. Expect two new releases in the next four

James Brown stirs the souls  
of new-guard jazz players

months, as well as a digital recording pairing the flugelhornist with a major U.S. symphony orchestra.

MORE: The Leningrad Dixieland Jazz Band, one of the oldest trad ensembles in the Soviet Union, embarks on an 18-city U.S. tour in mid-May. The group's book includes classic tunes by Louis Armstrong, Joe King Oliver, Jelly Roll Morton, and Fats Waller, arranged by saxophonist and group leader Oleg Kuvaitsev ... Song stylist Maureen McGovern, whose latest CBS Masterwork, “Naughty Baby,” premieres two recently discovered works by George Gershwin, will make her Carnegie Hall debut in New York Monday (1). The concert benefits the Northern Lights Alternatives, a program for children with AIDS ... ASCAP has selected altoist Ornette Coleman as this year's recipient of the ASCAP Duke award. Named after Duke Ellington, the citation recognizes extraordinary achievement in music, with an added emphasis on writing and performing.

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*Spotlight*

# Heavy Metal & HARD ROCK '89

**In the Music Business of the Future, Heavy Metal Heroes May Perform in Packed Opera Houses Before Interplanetary Royalty— But Who Will Rule the Streets?**

By ELIANNE HALBERSBERG

**A**sk 100 people to define heavy metal and you'll probably get 100 different answers. But one thing they will all agree upon: It's LOUD! Stacks of Marshall amps, decibel levels beyond human tolerance, screaming guitars, and mammoth drums—heavy metal is a sound, an attitude, and for some, even a lifestyle. And in 1989, it is stronger than ever. Metal tours steadily fill venues and set boxscores, retailers welcome new releases in addition to restocking catalogs, even the Grammy Awards have stepped into the picture. War rages on between major and independent labels to snap up new talent. Levels of acceptance are changing, boundaries are expanding, talent keeps on coming, and metal fans, the most loyal of any genre, keep on buying. Things show no signs of letting up.

"It's exploding," explains Tracy Barnes, operations manager/PD of metal radio syndicate Z-Rock. "It's unbelievable that bands like Metallica are largely side-stepping the old, conservative AOR and moving directly to contemporary hits radio. So many of our 'exclusive' hard rockers are showing up on aggressive AOR and contemporary hits radio. It's about time these programmers woke up. This form of music has been around since 1965, has always been huge in record sales, as well as these bands consistently performing to packed arenas."

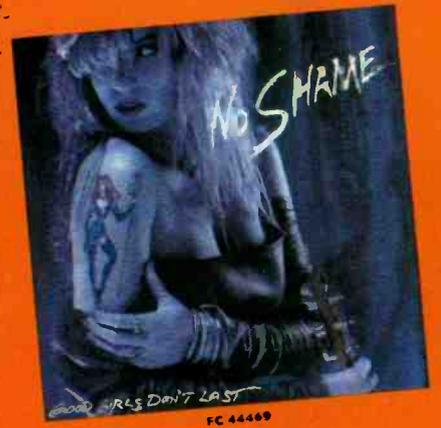
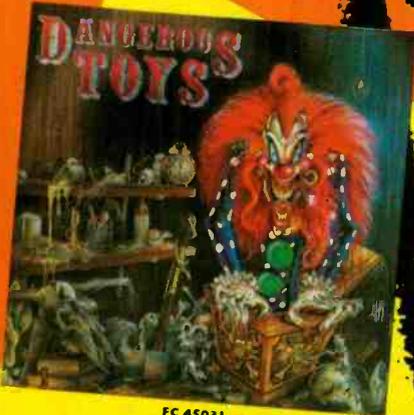
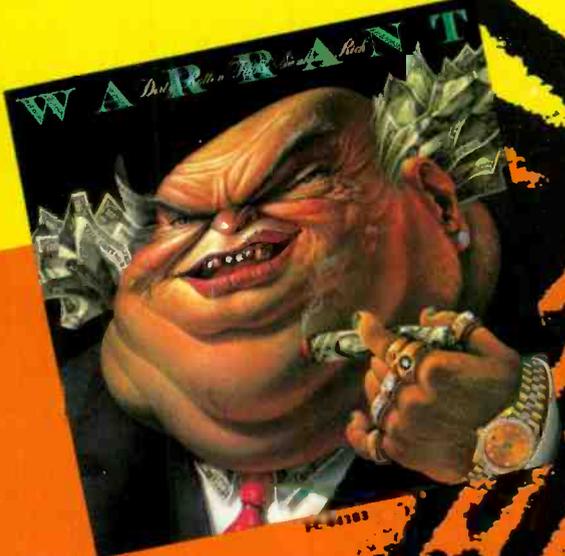
According to KNAC Long Beach PD Tom Marshall, "Some crossover into the mainstream is inevitable as more people are exposed to it, buy it, and the songs get better. 'Mainstream' means what is popular at a certain level—sales, exposure, popularity. The whole idea of heavy metal/hard rock is rebellion. If parents don't like it, that makes it cool, so how mainstream can it become?"

"There is more crossover of metal than any time before. Metallica on the Hot 100 for a single—it's unbelievable! They get very little AOR airplay. Def Leppard and Guns N' Roses at No. 1, incredible sales—it's a move toward the mainstream for some artists."

Wesley Hein, president of the Enigma Entertainment Corp., remarks, "With Def Leppard at 10 million, Metallica over 2 million, Guns N' Roses, and of course, Jethro Tull, doing so well! . . . we see these bands come from seemingly nowhere, a 'new act,' but people who follow metal have known them for two or three years. Metallica has been

*(Continued on page H-18)*

# MUSIC THAT SCREAMS



Big noise is being made in the hard-rock arena with the gold plus success of **BRITNY FOX** and the explosive activity of **WARRANT!** With up and coming heavyweights, **DANGEROUS TOYS** and **NO SHAME**, the hard-rock action continues with the future release of **LOVE/HATE** and more... It's all part of Columbia Records' ongoing commitment to developing the best hard rock out there—and breaking it wide open! **WE CAN'T KEEP IT QUIET ANY LONGER!** On Columbia Cassettes, Compact Discs and Records.

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# THE MAJORS: Labels Deploy Raw-Metal Detectors to Seek and Sign More Men (and Women) of Steel

By ELIANNE HALBERSBERG

**A**lthough a great percentage of today's biggest metal bands got their start on independent labels, the trend at the end of the decade is a concentrated seek-and-sign effort on behalf of the majors. In addition to hunting new talent, there is a steady rise in major/indie alliances. Opinions are split as to whether indies still rule the streets, or majors now command upcoming product.

According to Michael Schnapp, Epic's director of metal marketing & promotions, "Majors realize there is a lot of talent out there. In the past, a lot of bands were signed, then no one knew what to do with them. Now, majors know and give them more attention. Metal suddenly started selling and they realize it's not just a joke. I wouldn't call it a signing spree, but they're signing as much as they can handle."

With years of experience working the indie market, Schnapp sees both sides. "Instead of letting indies sign and put out the first product, majors are now on the streets looking. Epic released the debut of Meliah Rage, a street-type power metal band. But there's only so much room for so many. Indies sign a lot and see which ones stick. The good news is they try to break a lot of bands, but when you sign 50, you can't promote all of them efficiently. Majors know there's only so much they can do, or they end up competing against themselves."

"Situations have presented themselves over the last five years where indie labels have proven a street sense majors didn't have at the time," says Atlantic VP of A&R Jason Flom. "Therefore, majors look at them as a farm system. They develop talent to a point where majors can break it wide open. It's healthy for both parties."

"Without a doubt, indies have the most credibility in finding and establishing new acts," says Enigma president Wesley Hein. "Unfortunately, in the real world, it's tougher to break a band without major distribution. To make something happen, you need that access. There are a couple of indie labels who, when they release something, I'll listen to it seriously. It will be interesting to see if they can keep doing it in the face of increasing competition from majors. But you never know when majors will decide metal is not in vogue and it will all slip back to indies."

Rob Gordon, EMI's manager of A&R observes, "Majors are scouting on the streets and from indies. You can't keep your eyes closed to anything. Indies have the great ability to spend a little money and come up with the rawness. Majors want to hit big on the first album and that can be dangerous. They'll put a new band in God's studio with God producing. Artists must learn the power of their medium and the problem today is they skip over the steps, going straight from kindergarten to college. Indies give them the time to develop their talent."

The impact of metal bands is being felt in all capacities. MTV's "Headbangers' Ball" has expanded its format to three hours. The Concrete Foundation dedicated three days in September to metal seminars, panels and showcases, attracting heavyweights from all areas of the music industry. Last year's attendance of more than 1,000 is expected to double this year. Metal records remain among top-selling catalogs and have made a serious dent in the CD market. Even the most conservative of commercial television programs, Casey Kasem's "American Top 10 Countdown," recently featured a special on "Top Metal Bands Of The 1980s." And of course, the Grammy Awards . . .

Do the major labels, generally used to working recognizable, "acceptable" names, know how to make, break, and market a genre of music that lends itself to left-field, over-the-top, often questionable subject mat-

(Continued on page H-23)



Cinderella



Metallica



Def Leppard



Anthrax



Megadeth



Warrant



Poison



Bon Jovi



Guns N' Roses

## BUZZ BANDS: Who Will Bust Through in '89-'90?

**B**uzz bands—signed or unsigned—the industry is full of them, and each label has their own personal picks to hit big every year. Narrowing the choices down to a few is no easy feat, as for every one selected, another dozen merit mention. Among the many names noted in the surveying process, contenders included: Cycle Sluts From Hell, Raging Slab, Watchtower, Slave Raider, Roxx Gang, Little Caesar, Mother Love Bone, Testament, King's X, Soundgarden, Kreator, Jetboy, Girlschool, Junkyard, Sacred Reich, Fates Warning, Princess Pang, Extreme, Dark Angel, Violence, Crisis Party, Icon, Circus Of Power, Rock City Angels, Masters Of Reality, Meanstreak, Exodus, Marchello, Brighton Rock, Wrathchild, Saraya, etc., etc., etc.

Certain names, however, kept recurring and these ultimately became the top names to watch out for in 1989.

**Bullet Boys**—Hailed by many as “the new Van Halen,” their Ted Templeman-produced debut began racing up the charts upon release. In addition to their melodic metal assault, the Bullet Boys are another example of rock's return to its blues roots.

**Dogs D'Amour**—PolyGram has high hopes for this British quartet, whose street-sleaze sound and attitude have pegged them as the illegitimate offspring of Hanoi Rocks and the New York Dolls. Once again, the heavy blues influence.

**Femme Fatale**—It's about time heavy metal unleashed a woman who could smack the \*\*\*\* out of all her male contenders. Compared to both David Lee Roth and Tina Turner, Lorraine Lewis has elements of each, but is definitely in a class by herself. Backed by four of the hottest, most professional musicians to ever pick up instruments, Lewis is determined to let nothing stand in her way. MCA pushed this band to the point of hype and overkill in 1988, but despite their efforts, Femme Fatale is still “Waiting For The Big One.” Expect them to claim their prize this year.

**Kix**—Atlantic's A&R VP calls them, “the greatest band to never make a platinum album.” He's right. It has taken them four albums and a decade of clubs to finally land an opening slot on a national tour. Meanwhile, colleagues praise them as “the best live band around.” Is this an example of good things coming to those who wait?

**Living Colour**—Simply the most important band to emerge in the 1980s, Living Colour has been long-awaited and long overdue. “Vivid” has surpassed gold status and has no place to go but up from here. Mixing the finest elements of rock, metal, folk, and funk with a message that literally explodes on stage, their appeal is beyond any demographic or market research. Living Colour is “everyman's band.”

**Meliah Rage**—Epic snapped up this Boston group and made them reportedly the first speed metal band to debut on a major label. Already on tour, they're gathering rave reviews for more than energy—the five-piece group also boasts notable musical training and theory, which explains their flair for dynamics as opposed to non-stop rifferama.

**Metal Church**—After a year of circling their wagons and revamping their lineup, the Seattle-based group returned with new guitarist, new vocalist, and new album. Word on Metal Church is that they are the “next big thing.” “Blessing In Disguise” may be the one to get them there.

**Skid Row**—There's really no point introducing this band. By now, even mom and dad are probably joining in the chorus of “Youth Gone Wild.” Mention new bands and the first name on everyone's lips is Skid Row. Enough said.

**Warrant**—They were headline news in the national press before signing a record deal. Darlings of the Los Angeles club scene, Warrant was breaking attendance scores and being featured in major magazines without  
(Continued on page H-12)



Mr. Big



Dogs D'Amour



Living Colour



Kix

Bullet Boys



Winger



Skid Row



Meliah Rage



White Lion

## VIDEO: Rocky Road to Sell-Through Paved With Hot Metal

By JIM McCULLAUGH

**B**efore the confluence of Michael Jackson's “Moonwalker,” the Bruce Springsteen anthology, and Paramount's “U2 Rattle And Hum” heralded the second coming of music video there was metal.

From a programming and retail point of view, heavy metal was always a hot home video ticket. Groups like Iron Maiden, for example, had no trouble shipping gold at 25,000 units four or five years ago.

A glance at a recent edition of Billboard's Top Music Videocassettes chart underscores the sales legs metal acts can produce. “Def Leppard: Historia”—35 weeks. Metallica's “\$19.98 Home Video Cliff'Em All!”—65 weeks. Bon Jovi's “Slippery When Wet”—63 weeks. Observers say these videos, and others, are easily doing more than 100,000 copies each in today's marketplace environment.

“The fans are loyal,” says one retailer, “and you just don't have the mass amount of releases that you have on records.

The shelf life is long because there are not that many titles coming along to replace earlier ones.

“And, increasingly, more and more kids have taken over their parents' VCRs. You also have the phenomenon now that kids are expecting that other configuration—video—to be there. The artists also appear to be driving it. You wouldn't have this business unless the artists wanted to support it and were behind it.

“Until recently, home video was not a very viable business for any record label to be in. It will continue to be an artist-driven business. If Guns N' Roses elected to put out a longform, you would probably blow out over the 200,000 unit range. That should be the next big metal video.”

Several factors in the last 10 years has turned music video into *the* genre in home video. Among them: labels taking over their own home video distribution of artists, the lowering of cassette prices, more same-day and date release of albums and videos; record/tape combo stores devoting more retail estate to the category; and the longform video release of mainstream superstar acts.

One main factor why metal has done so well on home video over the years, say retailers, is the audience simply couldn't get that type of programming any other way. MTV, until lately with its “Headbangers Ball” feature, as well as other cable outlets, simply shied away from the genre.

“Video was the only place the kids could see the artists,” says Peter Blachley of MPI Home Video. “Also, hard rock and heavy metal bands to their audience are like sports teams to sports junkies. When you watch a pitcher you want to see his style. Kids want to see how certain members of metal groups play their guitar. They want to see his chops. They want to see the theatrics as well. The kids also want complete honesty with these bands and that's what the videos have been giving them.”

The latest wrinkle in the metal video phenomenon is the debut of the heavy metal video magazine as two companies—MPI and International Harmony—have launched editions.

“Hard 'n Heavy” is MPI's version with issue one, volume one, billed as “60 minutes plus of uncensored volume video ... music, interviews and more.” Among acts featured on the first \$19.95 tape are Vince Neil of Motley, Bruce  
(Continued on page H-22)

# U.S. DECLARES VICTORY IN '89

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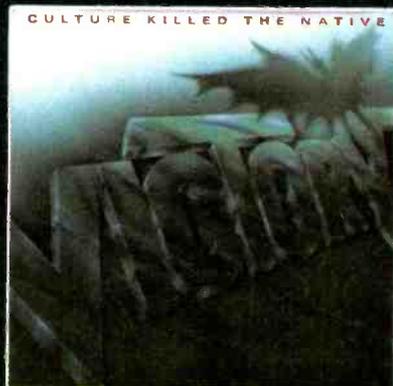


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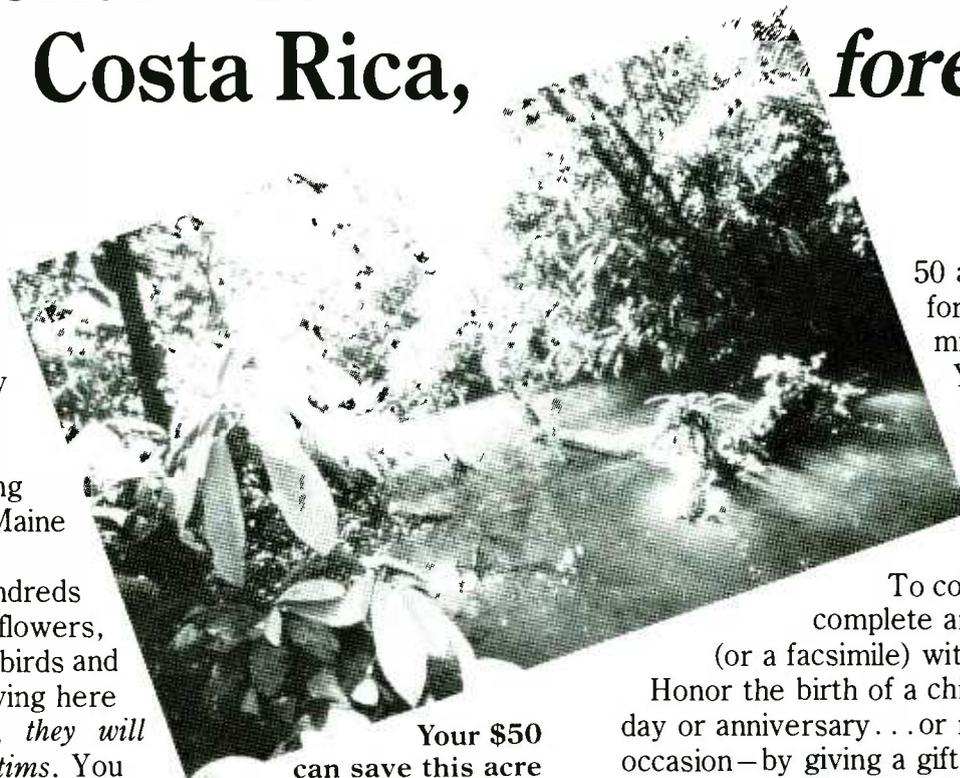
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## TOP 40 TO HARD ROCKERS—Welcome to the Mainstream

By TERRY WOOD

**F**or a new generation of hard rock and metal-minded bands, frequently shunned by adult-driven programming philosophies at album-rock radio, an encouraging new message is coming from top 40 radio programmers: Welcome to the mainstream.

"We're a mainstream radio station," says Joel Folger, PD at hard-edged top 40 outlet KEGD Dallas, "and for this market and a lot of others, bands like Bon Jovi and Winger and Van Halen and Poison are mainstream rock'n'roll megabands, not just 'hard rock' or 'heavy metal' bands. They fit right in with everything else we play."

After enduring chilly receptions at album-rock stations for much of the 1980s, the climate at top 40 radio has become increasingly warmer for harder-rocking acts. Stations such as KXXR Kansas City and WDFX Detroit have startled adult-rock programmers by loading their playlists with high-powered acts such as Skid Row and Def Leppard and, in the words of one album-rock PD, "sucking the teens right out from under us."

In March, Scott Shannon arrived in Southern California and installed a hard-rocking top 40 approach at "Pirate Radio" KQLZ Los Angeles, giving this new variation on hit-recording programming its most visible platform yet. His chances for success seem good when you consider Los Angeles is the home of the nation's only locally programmed, all-hard rock outlet, "pure rock" KNAC Long Beach. Despite a weak, 3,000-watt Class A signal, head-banging KNAC scored an impressive 1.6 12-plus share in the fall '88 Arbitrons, ranking it among the market's top 20 stations.

Meanwhile, the 5-year-old MJI "Metalshop," with more than 100 subscribers nationwide (including WNEW New York and KRQR San Francisco) now has competition on the hard rock syndication front from Westwood One, which this winter introduced "High Voltage," hosted by KNAC's Tawn ("The Leather Nun") Mastrey. And veteran programmer Lee

Abrams has assumed command of Satellite Music Network's Z-Rock format and shaped it into a bug-eyed "boss radio" top 40 approach to hard-core rock and metal. Though just three of its 11 affiliates are FM stations, Z-Rock has already generated impressive gains for KSJD-AM San Antonio and KZRC-AM, a Portland, Ore., daytimer.

As traditional album-rock outlets have aged with their core listeners, PDs regularly face delicate decisions regarding their stations' energy and aggression levels. Their pursuit of the advertiser-pleasing 25-54 adult demo often causes them to bypass harder-rocking bands that are unfamiliar, wear too much hair or sport a cantankerous image—afflictions that have hindered platinum-plus bands such as Cinderella and Guns N' Roses.

"As these bands have been exposed on [top 40] radio in the last several years, they appear less renegade and more

palatable to mainstream listeners," says consultant Jeff Pollack. "Album rock should not ignore these groups, and the decision as to the appropriateness of each act should be based on how it sounds, not on its image."

"Ownership and managers have been demanding the best possible results in the money demos, and this is totally understandable," Pollack adds. "However, you can't afford to be so conservative that you fail to reflect an exciting undercurrent in your marketplace. Album-rock stations don't have to reclaim these bands as much as they need to embrace them so that the younger portion of your audience feels you have a stake in new music."

Two album-rock stations with a hard-rocking heritage, KISS San Antonio and KJJO Minneapolis, have both recently returned to grittier music mixes after unsuccessful forays into middle-of-the-road adult rock.

"KISS has a history of rocking hard in what is largely a blue-collar market," says PD Ken Anthony. "When I got here [early '89] the sound was a lot softer, like playing the Byrds and 'Takin' It To The Streets' by the Doobies in afternoon drive. We were trying to force the station to become a 25-49 station and it didn't make sense. It confused our core and drove them away."

Anthony says he has "balanced" the presentation and focused the sound on 18-34 adults. "We're not a blistering, flame-throwing rock station; instead, we're dayparted selectively." A popular feature is local legend Joe Anthony's midnight "Lights Out" show, a self-programmed hour of random hard rock that features newcomers (House Of Lords, Dogs d'Amour) and cherished obscurities (Legs Diamond, Crack The Sky).

PD Wes Davis says KJJO (which beams Z-Rock on its sister AM, KZOW) will crank GNR's "Paradise City" or Tesla's "Heaven's Trail" long before 8 a.m., though its approach is not as wild-eyed as it was in the past. "In the past, this station used to play 70 currents," he says. "Today, it's more

*(Continued on page H-10)*



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## RADIO ROCKERS

(Continued from page H-9)

like 40. This is the right position for us in this market since KQRS has sewed up 25-plus and KTCZ supervises 25-34. We're focused on 18-34 with a lot of appeal for 18-24. That is the group that we expect to be the best-educated, best-paid generation in history. Their individual incomes could equal that of their parents. As they grow with us, they will be very attractive to advertisers."

Album-rocks WLZR Milwaukee has already flourished [scoring a high-flying 6.2 12-plus share for its AM-FM combo in the fall book] by focusing on adults 18-34 and feeding the faithful a regular diet of current hard rock. PD Greg Ausham surrounds cuts from traditional album-rock artists with fresh talent such as Warrant, Jon Butcher Axis, Skid Row, the Bulletboys and TNT.

"This market has always rocked a little louder and rougher, and that's reflected in the station," Ausham says. "We're more uptempo than a mainstream station like the Loop [WLUP Chicago], but it's a misconception to say we're



Metal Church

some heavy-metal maggot on the dial. We also play people like Steve Miller and Julian Lennon, not just wall-to-wall metal.

"I do recognize, though, that this country is getting older and, unfortunately for a lot of stations, management dictates that they have to be attractive for agency time buys. As long as advertisers are geared toward 25-plus, some programming is going to be victimized. You could succeed in building a large 12-plus share by targeting just 12-24 listeners, but could you succeed financially? It's not likely."

PD Tom Marshall says KNAC, a station that will go five cuts deep on Iron Maiden and Metallica albums, has beaten those long odds in the sprawling Los Angeles market. "We're true to our core," he says, referring to men 18-34, "and we're profitable. It can be a tough sell, and we're not making money hand over fist, but we have a sales staff that understands the format and knows how to sell it in this market."

Lee Abrams is hoping for similar success with his version of the nationwide Z-Rock format. "This reminds me of AOR in the '70s," says Abrams. "In the same way a 19-year-old then wanted to hear Jethro Tull, new fans want to hear everything they can from a new generation of bands.

"Historically," he says, "the years between age 16 and 20

are our musically formative years, and the music people like then they like for life. We going to express the same commitment to this music the listeners feel for it. The spirit reminds me of old progressive AOR, but these listeners are not mellow, so we'll give it a supercharged, anything-can-happen presentation. Our attitude here is that it's always morning. No doom and gloom this time. We want to be appreciated as the Mad magazine of radio."

While Z-Rock will present a broad sampling of hard rock and metal bands, the playlist will be more controlled than the format's original presentation, which Abrams regards as "bizarre free-form." The mix will include 40% big-name bands, 40% "up-and-comers" and 20% classic hard rock cuts.

Rather than try to obscure Z-Rock's satellite feed, Abrams says he will exploit it. "We're national and proud of it," he says. "We're already presenting live concert feeds from around the country. We have a top 50 countdown and have artists drop in [in Dallas, where Z-Rock originates] and play live or play records. We had Ozzy Osbourne spend a week hosting the 7-to-midnight shift. This format will be able to

(Continued on page H-12)



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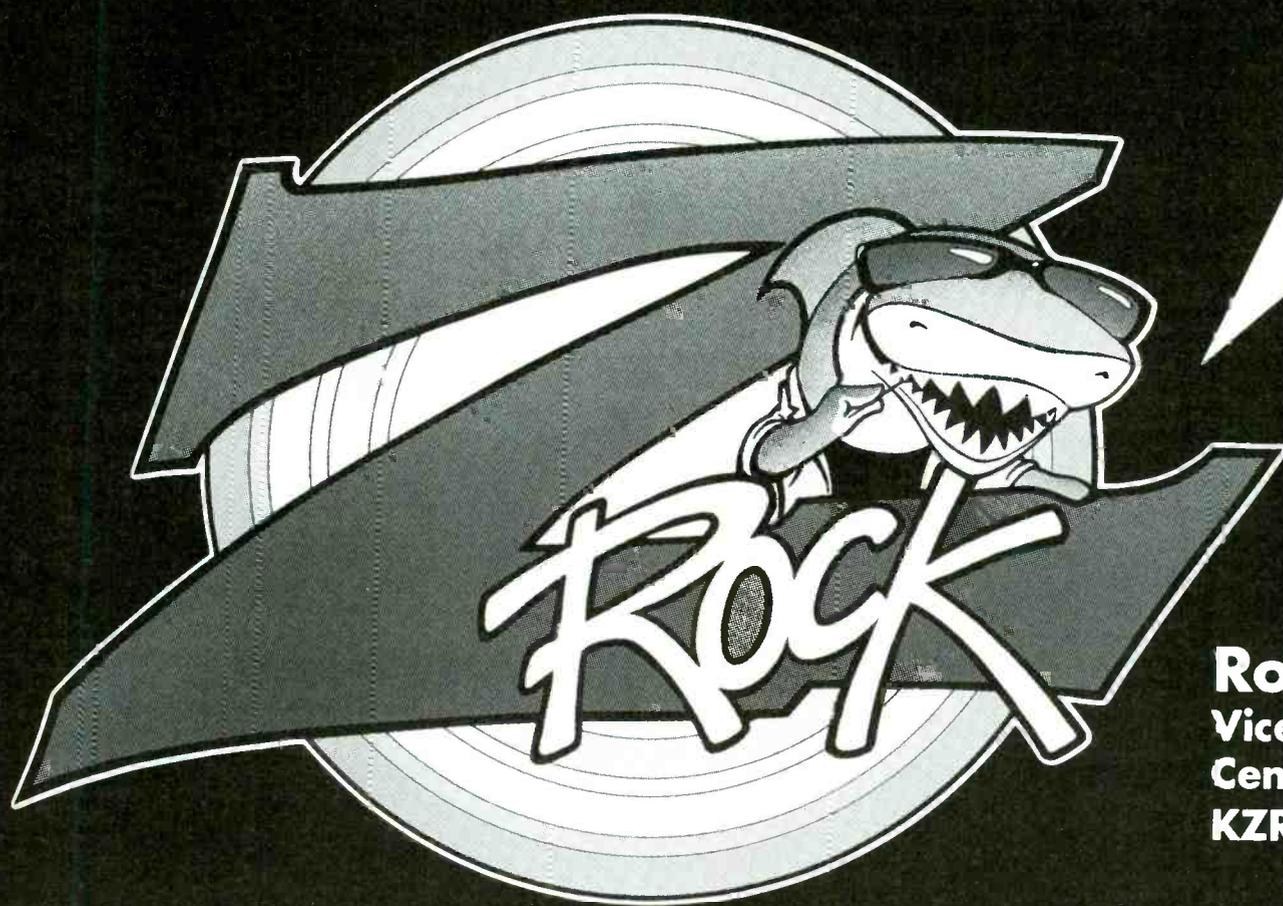
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## BUZZ BANDS

(Continued from page H-6)

so much as one A&R person in sight. Finally on vinyl, they held the coveted opening spot during Paul Stanley's recent solo tour, which pretty much speaks for itself concerning Warrant's credibility and future.

**Winger**—What on earth is Dixie Dregs drummer Rod Morgenstein doing in a metal band in front of squealing 13-year-old girls? Did anyone really expect Winger to come on with such a roar? MTV embraced this group the minute they hit videotape, advance promotion on the record was astronomical, and even the press has been kind. Radio loves them, fans are snapping up albums at an alarming clip, and having Morgenstein in the fold was enough to earn them respect-

by-association out of the box. Once the adolescent swooning moderates, Winger is expected to increase their following based solely on musical credibility.

**Mr. Big**—This pedigree (David Lee Roth, Racer X, Eric Martin Band) L.A.-based band features superbass Billy Sheehan, vocalist Eric Martin, guitarist Paul Gilbert and drummer Pat Torpey—and if this lineup can't shake up the charts "big" with its June debut on Atlantic, who can? Martin, who still resides in San Francisco, has described the band as a cross between Bad Company and Stevie Ray Vaughan. Word is already out on this one.

**Guardian**—No superstars here, just tight, grind-it-out rock from the trenches. Hard but not hard-hearted, bent on power but not without a sense of humanity, this Enigma foursome based in Orange County, Calif. reblends its Van Halen influences and erects a thick wall of sound that could rivet national attention on their new album, "First Watch."

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Guardian

## RADIO ROCKERS

(Continued from page H-10)

deliver big TSL and a bigger than expected come.

"I know the music sounds alien to a lot of people, but so did the progressive rock of the '60s. I remember people saying it would be over their dead body before they let anyone play that acid-rock band Chicago. It's a tough sell now, just like that eight-minute Hendrix song was a tough sell in the '60s, but it will become easier every day. When six or seven of the top 10 selling albums are hard rock, you can see something is happening here."

KXXR PD Brian Burns has seen his ratings jump (from a 2.8 12-plus share in Kansas City to a glittering 6.0, while rock WYYS dropped 8.5-7.0) due in large part to heavy doses of hard rock on his top 40 playlist. Burns tends to daypart his station's very hardest cuts in the evening, preferring to spotlight only the hottest proven currents earlier in the day.

"Arbitron has dealt this, and any top-of-the-line format, a blow with the new diary," Burns says. "Because of the 'at work' category, a disproportionate amount of listening goes to AC, so a lot of people find themselves programming to diary-holders. [Album-rock] radio today is nothing more than AC radio for males. Meanwhile, we detected a hole in this market and by playing these types of records, we created an attitude to fill it. We've proven we can be aggressive and still be mass appeal."



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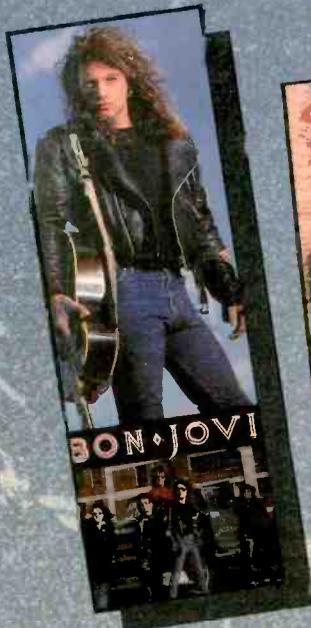
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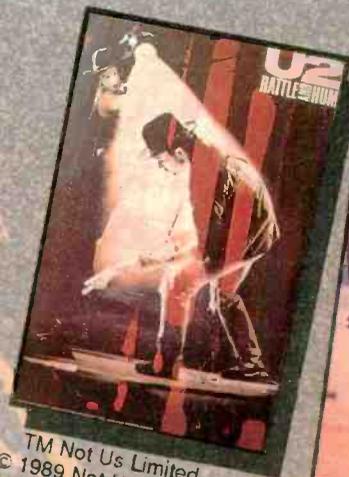
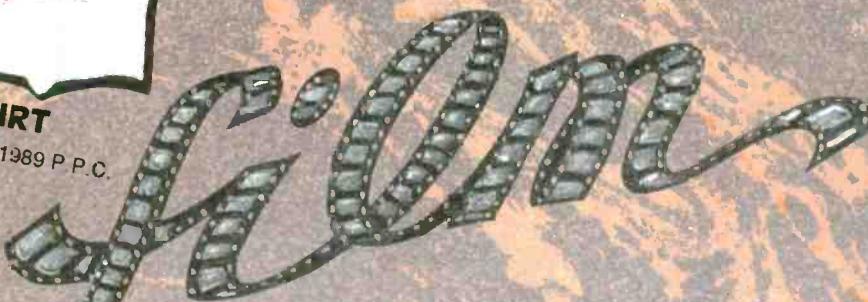
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**THE INDIES**

(Continued from page H-4)

press-oriented; band history, producer, where they are recording, the sound. You get the journalists involved and they follow through to completion. Advance tapes go to distributors so the field staff knows there's a new piece of product happening. We cover every area from retail, press, radio, ads, flats, posters, trinkets. There is a tour to coincide four-to-six weeks after album release. We have fan- and newsletters to let consumers know, because there is loyalty to our label. People buy our product."

Conner agrees. "The key is definitely getting a buzz on the street when the band is signed, not waiting until the record comes out. We sign the band, get 300-500 copies of their demo, circulate it to fanzines, magazines, radio, and promoters. We get reviews happening in the underground, and if they don't review it, they recognize the name when the album is out. The recognition factor is worth it to us. We compile a list of fans—tape traders—and send them demos to get the word out. We believe very much in fanzines. If a kid



Kreator

in Iowa reaches 20 people with his fanzine, it's worth reaching him, because he's active. He hears a new band and talks about it."

"We're really into the acts," says Slagel, "totally behind them from day one. They can call the president of the company. They have commitment, a family to rely on. At a major, they have only one A&R person who signed them. Sometimes that person leaves and the band is stuck out there. So it's a tradeoff. They get less money with an indie, but they get that commitment."

Nctes Givens, "It's a matter of being able to move your bands along. Indies hang on by being able to take each group to the next level. We will not sell another Combat band to a major [as we did with Megadeth, when we weren't half the operation we are now]. Let me clarify that Exodus' contract ran out and they moved to Capitol. We won't sell our acts. We have Forbidden for five more albums, Faith Or Fear for six, Death for four. We're in it for the long run. If bands trust us and sign for that long, we'll give them the support they need."

"At some points, you really can't hold on," states Waldman. "The band sees their only way to grow is to go with a major. We lost Metallica to Elektra. In 1985, we didn't have the capabilities to offer what a major could, break them on

the scale they wanted. It's real hard. A lot of bands leave. We're in a unique situation because we are with a major—everything we do is through Atlantic."

"The indies must be financially secure and have the money required to get behind a band," adds Conner, "but a vital requirement is major distribution. As long as the cash and distribution are in place, there is no reason why an indie can't do an equal if not better job than a major. I feel we have done a major label job for King Diamond [who had MCA distribution] and can do the same for our other artists when their time comes."

Bonilla continues, "The benefit of distribution is they can penetrate, give much more coverage. The strength associated with a major gives implied respect. It is a very bottom line: Distribution creates awareness in many more places. A smart label will work out a long-term deal to allow licensing on a major while still handling day-to-day affairs. It's the best of both worlds."

"Majors can't get to college radio, 'mom-and-pop' record stores, kids," Slagel remarks. "They also don't mean much because majors worry about selling 300,000-to-400,000 (Continued on page H-16)



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## THE INDIES

(Continued from page H-14)

copies. Our forte is selling that first 100,000. We give them an EP and take it from there. The key for us is we have major distribution. We now sign longer deals. We're also doing a development thing for Capitol. They find bands, we do indie EPs and create the buzz."

"A lot of labels are setting up deals," says **Concrete Marketing** president Bob Chiappardi. "The beauty is majors and indies know their limitations. They make arrangements to develop the first record underground, build and take it up to a major. It helps with recording and promotion costs and there's a piece of the action when they pass it along. Trying to break these acts on mainstream would go nowhere because they wouldn't have the underground push to force mainstream to deal with it. It becomes cost prohibitive for majors to deal with records selling on a 15,000-to-20,000 base, whereas indies can make money on that type of record. Indies are good training ground for the majors."

As majors sign indies and pump their once-scarce logos



King Diamond



Precious Metal

through major distribution pipelines, the indies create new labels to reach the newest, unmined street sounds that feed the cycle. **Relativity/Combat** president Barry Kobrin explains their new In-Effect label: "We wanted music that wasn't relegated to commercial rock or heavy metal scenes, but was just as viable. We wanted In-Effect to encompass the urgency of different varieties of music, while still appealing to people who are looking for exciting, aggressive music. We felt there was a need for this within our company and certainly within the consumer market."

Whatever backlash the majors' quest for the 'next big thing' may hold for the state of independent distribution, Kobrin believes **Important Record Distributors** will "persevere unscathed."

"Independent distribution has always worked well for us in that we are a national distribution company and metal is our forte. We're a company with 30 salesmen spread over the U.S. and those salesmen have been selling this music for the last 10 years. Selling metal, hardcore and hard rock comes second nature to Important. The problem is that the major chains are taking over the country and when there's a lack of advertising, a lack of promotion or marketing with this product, it doesn't stick."

"You really have to buy your way into this marketplace," states Kobrin. "That means buying spots with chain stores, buying advertising and promotion. It takes a while."

Agrees **Combat/Relativity** VP of marketing **Howie Gabriel**, "If you want to have the big numbers you have to show commitment to the retailers. They're very happy to work with you as long as they see that you're on the right track. Getting that confidence takes time and a lot of labels don't realize the time it takes. This is the establishment of relationships and we've worked hard on those relationships."

Among Kobrin, Gabriel and crew's top priorities at the moment are two tours: the **MTV Headbangers Ball Tour**, on which **Combat's Exodus** holds the middle slot on a bill featuring **Island** headliners **Anthrax** and **RCA's Helloween**; and a tour in support of **Combat's** new "Ultimate Revenge II" video (the first video showcased **Venom**, **Slayer** and **Exodus**) with **Dark Angel** and **Death** making up the package. "On the **MTV Headbangers Ball Tour**, **Combat** has been working with **Island** and **RCA** putting together complete co-op ad packages, marketing plans, in-store tapes, national TV and radio spots," says Gabriel. "That's a major arena tour. 'Ultimate Revenge II' is a club tour of key national markets. As everybody in the industry knows, a good tour is incredibly hard to come by. We're lucky enough to have two going simultaneously."

ELIANNE HALBERSBERG



Forbidden

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**RULE THE STREETS**

(Continued from page H-1)

around a long time, and many people were exposed to them for the first time on the Grammys.

"The labels are more aggressive than ever to sign metal bands. The good thing is this furthers the genre and its consistency, acceptance. The negative side is that a lot of bands who shouldn't get signed, do, or get signed too soon to six-figure deals. It's no different from any other trend. A classic example is disco. Labels released product until there was a backlash and it's still a dirty word. It's always a little dangerous when everyone wants to jump in."

"Everyone is trying to cash in because they know it's selling," states Michael Schnapp, director of metal marketing & promotion for Epic Records. "The top portion of the charts have a lot of metal. People know they can make money. Retailers are more than happy to stock. Radio is still a little scared—I'm surprised to see Metallica getting airplay."

"MTV doesn't have a lot in rotation; once in a while they decide to break someone like Winger. But with three hours a week of 'Headbangers' Ball,' we can't complain. It's a quality show that satisfies kids, helps companies and bands. Sur-



Fastway

crowns weren't unexpected with the first year of a category; we expected [it] to be ultra-conservative. But in general, it's great to see more eyes being opened and metalheads not being ignored."

Despite recent inroads, metal has only scratched the surface of becoming a respected household word.

"Radio needs to quit being lazy, get aggressive and go back to the mentality that put AOR on the maps—taking chances and having fun," states Barnes. "Playing it safe makes you vulnerable, and that's where AOR stands being beaten to the punch by contemporary hits radio."

Marshall agrees. "There needs to be more willingness to be open-minded and accept the fact that metal is valid musically and socially. Some of these bands have something to say above and beyond sex and parties, for instance, Metallica and Queensryche."

Whether or not AOR, NARAS, and Tipper Gore ever learn to appreciate—if not accept—heavy metal, the fans will never be deterred. Likewise, no matter how polished, produced, and streamlined metal is, its underground charm will never fade away.

"It's because of the type of music it is," says Concrete's president Bob Chiappardi. "Aggressive, very intelligent for the most part, dealing with subjects kids dealt with in the 1950s and will deal with in the 1990s. It's an awkward situation; they're frustrated. That's what metal is about—growing up in a world of nuclear threats and insanity. It expresses how kids feel. Most of the metal that sells real well—Megadeth, Metallica—is political stuff, nuclear annihilation and the threat of death 24 hours a day."

"It's still not accepted by a majority of America—older America," explains Brian Slagel, chairman/owner of Metal Blade Records. "Metal remains on the outside. Even though four or five bands are on contemporary hits radio, 100 aren't even close. Metallica, despite commercial success, are still an underground band. They have that attitude and feeling. As long as attitudes stay the same, we'll have an underground as it is now."

Though the existence of a metal underground may suggest constant and therefore unharnassable change to some, there's apparently more stability in the heavy music marketplace than is rarely given credit for, or even understood, especially within the industry.

Richard Griffiths, president of Virgin Music in America (Winger, Warrant, Circus Of Power, Jane's Addiction, Metal Blade Records), believes there's enough mainstream potential in heavy metal/hard rock to aggressively seek publishing rights to metal bands and songs, once thought to have few additional uses and less afterlife. "The great thing about heavy metal bands is that you are not subject to changes in fashion to the same extent that you are with pop bands. The

(Continued on page H-20)



Roxx Gang



Vixen

prisingly enough, metal sells a lot of CDs, mostly cassettes, but everyone—indies, little bands—comes out with CDs. The music is more sophisticated and recorded better."

Despite the fact that bands like Bon Jovi and Def Leppard are now appreciated by mom and dad, metal still frightens and/or confuses the status quo. Case in point: The Grammy Awards pitting Metallica and AC/DC against Jane's Addiction, Iggy Pop, and Jethro Tull with Jethro Tull taking the prize. Although unanimous opinion is that the category opened doors, the outcome amused and frustrated some industry officials.

"Most people watching the Grammys barely know who Whitney Houston is," observes Walter O'Brien, head of Concrete Marketing's marketing division, "and anybody who saw the metal category is probably more confused by Jethro Tull winning. It's great we had a category, but Tull winning showed how little they know or care. It was a joke, and not a funny one. I don't like segregating music, but for exposure, having a metal category is good. And if anybody should represent metal on national television, thank God it was Metallica. It did more for the Grammys than for metal, because a lot of kids who never watch the Grammys watched to see Metallica and maybe saw them for the first time outside of magazines."

"The general consensus was that Metallica was favored with 53%," says Tracy Barnes, "However Tull taking the

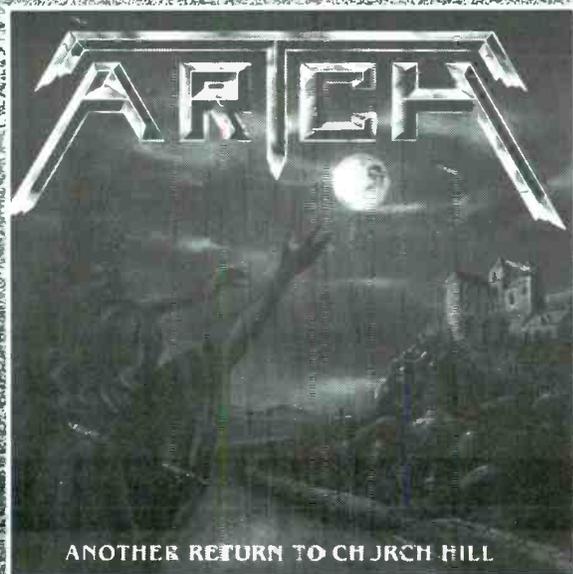
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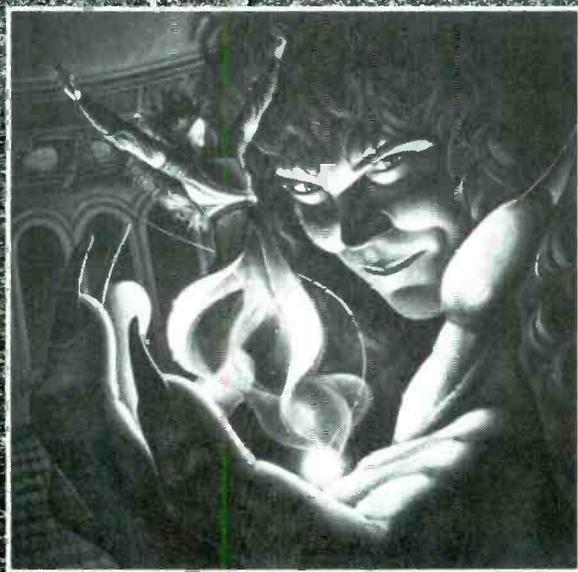
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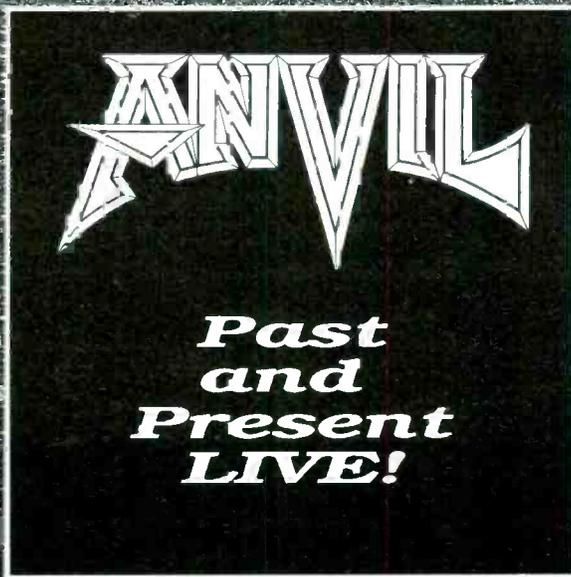
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**RULE THE STREETS**

*(Continued from page H-18)*

other great thing about signing these bands is that you can build real and long-term careers. The lifespan of a successful rock/metal band is generally far longer than, say, its black or pop contemporary.

"We don't shop our heavy metal songs in the traditional sense. Having said that, we have just got a Spanish cover of a Gary Moore hit, and we have a lot of success in placing our acts in Japanese TV commercials. What we are far more likely to do is to have one of our more conventional writers work with one of our metal/rock bands if the record company feels they still need a song for contemporary hits radio. Joan Jett has been wonderfully successful with her collaborations."

As for the actual publishing potential of metal/rock songs, Griffiths says, "Luckily for us not too many other publishers either like or understand it! The importance of this music to publishing companies is growing as the success becomes more and more international. The 18 Virgin companies around the world are to enjoy the income and market share we're generating [by signing metal/rock writers]."

"People are waking up to the enormous sales potential of metal acts," says Griffiths. "I'm sure that we shall see far greater use of the songs in film and maybe even in commercials. 'Welcome To The Jungle' was used very prominently in the promotion clips for 'The Dead Pool.' That was no coincidence; they were using Guns N' Roses to help sell the film. Firms are becoming very aware that they can hit certain target audiences with the sponsorship of metal/rock bands."

Heavy metal videos may not have changed much from their original scenarios of drugs, sex and rock'n'roll, but they have been instrumental in expanding the audience for heavy metal music, helping to push it further into the mainstream marketplace. As demand for product escalates, record companies are rushing to fill the pipeline, signing "clone" bands that depend heavily on MTV and other video venues for the exposure that would normally have taken years of touring to achieve.

Probably more than any type of music, heavy metal is now subject to a type of music-video assembly-line production treadmill that is designed to sell 'the look' that sells, and sells well.

Gorilla Films' director Rick Friedberg (Van Halen's "Hot For Teacher," W.A.S.P.'s "Summertime Girl") looks at heavy metal with a filmmaker's eye. "To me, it's just a look. What's inherent in heavy metal is that they have to do something to get noticed, by nature, and a lot of the garage bands who could have gone glam rock decided, 'Well, let's go Motley Crue because it's working.'

"So, yes they are derivative, but on the other hand there's an attitude that I really like, and that is 'We're different, we're not going to make any bones about it, and even though we're not different from each other's heavy metal/hard rock bands, we are different from mainstream.'

"In terms of originality in heavy metal videos," adds Friedberg, "I think they have become mainstream and boring recently because everyone wants the look of everyone else, rather than the image that will make them not the next Guns N' Roses or Bon Jovi, but the next whoever they are."

Penelope Spheris, director of "The Decline Of Western Civilization, Pt. II—The Metal Years" and now a director with The Foundry, sees videos as "an extension of the band's music," adding, "I think heavy metal is an extremely creative form of music, and yes, it is original, and just as valid today as it was before MTV. But the bands have become more aware of the visuals because they have had to be, while I think that the record companies are only recognizing this kind of music now, because there is more money to be made with heavy metal than ever before."

"My job is to translate the music into images that appeal to the band, to myself, and to the fans who love heavy metal. With 'Decline,' I appealed to the consumer who had to pay to see the movie or rent the video, but the reason I pushed to

*(Continued on page H-26)*

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## VIDEO HOT METAL

(Continued from page H-6)

Dickinson of Iron Maiden, Ozzy Osbourne, Alice Cooper, Dio, W.A.S.P., Anthrax, Motorhead, Voivod, Death Angel and others."

Initially, the plan is to 'publish' a cassette every two months. Volume Two, coming in June, will feature Quiet Riot, Nuclear Assault, Vixen, Scorpions, Sea Hags and Great White.

"It's a chance to not only to see a lot of music and performances but it's a chance to discover new artists on the edge," says Blachley. "There's a lot of information in 'Hard 'n' Heavy, but it's at least 50% music. And we don't editori-

alize. We let the artists speak for themselves."

Blachley says MPI will do a lot of consumer advertising to establish the series as well as promotional tie-ins with metal radio stations. Commercials have been cut featuring artists such as Ozzy Osbourne and Judas Priest touting the cassette.

"It's more the artists selling it, not us," says Blachley. The bulk of distribution and sales, says Blachley, is expected to be in U.S. record/tape combo stores. "We're also telling our accounts," he says, "to position it as a collectible series."

"The Metal Monthly" is the name of producer Stuart S. Shapiro's creation from International Harmony.

This "publication" is billed as "capturing the uncensored, the raw energy, humor and bone-crushing perversity of heavy metal rock'n'roll music."

Shapiro—producer/creator of the USA Network series "Night Flight" and other cult films such as "Mondo New York"—says a cassette will be issued every month at \$14.95. Running time for each is 60 minutes.

"For the first time," he says, "this scene will be presented in all its manic authenticity. Even more important, I am going to give this publication a stylized look by shooting most of the segments in 16mm film. Because of the groundbreaking nature of videocassette magazine releases, as a bonus, I am offering record companies the chance to have free advertising for their latest releases at the end of each edition in exchange for their support."

Each edition, he adds, will be in "in-depth guide to who's who and a what's what in heavy metal and rock'n'roll music. Each edition will boast exclusive concert footage, shot in film, of four bands performing from the early days of metal and crash-and-burn videos featuring today's most thunderous music wed to vintage footage.

Regular features, he says, will also include the ventriloquist team of Otto & George interviewing rock'n'rollers, cooking classes from music masters, and a series of Japanese animated cartoons, written by Alex Winter and Tom Stearn and overdubbed with tracks of heavy metal music.

Additional segments are a viewer video mail corner, prospective "metalers" getting their chance to audition, and features on fashion and concert information.

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## THE MAJORS

(Continued from page H-3)

ter?

Steve Kleinberg, director of product development for **PolyGram**, explains: "Bon Jovi and Def Leppard have opened doors on radio that weren't previously available. On the other hand, L.A. Guns are almost gold now without airplay. The bottom line is, metal has an active audience in terms of purchasing records, if something sounds good. If you sign a band on the basis of good music, there is tremendous potential because there is a built-in sales base for hard rock acts. The market is as healthy as it's ever been, absolutely. Sales of our metal records are staggering and the demographic has spread because of new avenues. For Def Leppard to sell 10 million copies of 'Hysteria'—there's a wide

aware, but wanted the record to speak for itself. The fan club distributed 10,000 flyers on windshields at each 'Monsters Of Rock' show saying, 'One of the Monsters is missing—Queensryche—new album.' For the New York show, we pressed several hundred cassettes of the title track that I handed out after the show on the highway traffic jam. We did 250,000 flyers at general concerts in the next six or seven months across the U.S., bumperstickers, banners. So many people responded! The album is now over 450,000, the video is top 10 everyday on-Dial-MTV, and 80% of the audience is there for each show, which is unusual for an opening act."

"When you make a great record, a true hit," says Flom, "it doesn't matter if it's metal, dance, or anything else. It will transcend normal crossover barriers. A top 3 song—mom and dad like it because the kids play it all the time. It's like the power of suggestion. A record that sells 10 million

depends on the act: Van Halen, Bon Jovi, Def Leppard, and to some degree, Metallica this time. Poison, but they're not metal—just a rock band. They're not playing real hardcore, or much of the real metal of bands such as Megadeth, Iron Maiden, all the way back to Black Sabbath."

MCA's manager of A&R Bret Hartman agrees. "Pop metal is totally mainstream. To define metal, you have to broaden the boundaries to encompass everything from pop metal to speed and death. Some are very accessible, some are totally inaccessible, but all are still under that category. It covers such a broad spectrum. There is a wide variety nowadays."

"I still don't feel that the industry is fully aware of where metal is going," states Paul Burton, east coast director of A&R, **Chrysalis Records**. "What people categorize as metal, what vein—pop, speed, thrash—there are certain bands I just call rock'n'roll and they appeal to the metal market. There is definitely a surge right now among major labels.



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audience. MTV and AOR have a lot to do with it. That's where the base is built, but CHR has power. Guns N' Roses broke through touring, sales, and MTV, then CHR took them to an enormous level."

"You have to let the kids know first," says Bob Chiappardi, president of **Concrete Marketing**, who has worked most of metal's top acts. "Make kids aware. Friends tell friends, they swap tapes. The avenues are limited for hard rock: 'Headbanger's Ball,' fanzines, retail metal shops. Guns N' Roses were gold before MTV or radio ever dealt with them on a serious level. You make kids aware, build on that, and take it to the next level: MTV, bigger publications, radio."

Gordon agrees, "Queensryche is a great example. Their independent EP sold 50,000 copies through word-of-mouth. That's the success to any true metal band. With 'Operation: Mindcrime,' their fourth album, we made people

copies—it can't be just kids buying it. It's because of the quality of the music."

"There's always a danger when using a label like heavy metal," says Hein. "It's useful in the most general sense—referring to the way a record is marketed, initial target. Bon Jovi crossed over to such a degree that half the people buying it don't know the term 'heavy metal' or consider themselves metal fans. It's an amalgamation of image, marketing, their past. Is the Cult heavy metal? It doesn't matter. If Bowie does a metal song, is he metal? If a metal band makes a slick record, are they no longer metal?"

According to **Capitol's** VP of A&R Tom Whalley, "There are different degrees of what we define as metal, from very hardcore to the pop side. Once metal bands are accepted more on radio and in sales, people call them pop acts. Millions and millions of records are being sold, and on the road, these are the bands that are doing business. Radio, again, it

They're signing metal left and right. The market is getting flooded. But as it keeps progressing and bands keep coming out from under the umbrella, other types of music will come out of metal."

Getting a metal band from point A to point B, in theory, is no different from the A&R and marketing strategies of any other genre. There are some restrictions, however, as well as optional avenues.

"Promoting and marketing metal has a different philosophy because there's no radio play," says Schnapp. "You think about alternative means. This music won't break on radio. You must be very strong with press and available radio—a 50-watt station is important if people are listening. Retail is very important—p-o-p, stickers, posters, stand-ups. It's covering the bases, being innovative, trying new techniques, alternative marketing."

(Continued on page H-24)

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Slayer

## THE MAJORS

(Continued from page H-23)

John Mrvos, east coast director of A&R/talent acquisitions for **Columbia**, explains: "First and foremost, you've got to look at the band's status as a live act. That's your strongest marketing tool. You can't rely on radio. AOR has turned its back and ultimately, it's to their own detriment.

"Your ducks must be in a row," he continues. "Can the band sell it live? Do they have musicianship? Showmanship? Charismatic qualities to win over an audience, with the com-

petition out there? You need song sensibility—that can develop in a strong band. They've got to have visual presentation, although that is not an ultimate prerequisite, as you can see in harder bands, where kids go for the music, and the attraction is the bands look like the audience.

"But," he says, "the basis is the same: Star quality, song craftsmanship, and live musicianship. Those factors vary with other genres because it can develop as you go along. But hard rock has to have it out of the box because you've got to put it on the road—it's the No. 1 concert attraction."

"These bands, before they're signed, they work so hard!" says Burton. "It's 100%. It's their live shows; they develop themselves into arena acts, and in other areas. It's all through exposure, how well you expose them. That's the most important thing—how many people can see them so you can build an audience."

"The number one source is the fanzines," Hartman remarks. "A lot of A&R people overlook the importance of going to the stores to see what's selling—imports, indies. Getting demos with good songs is the bottom line, but the sources to expose the band are word of mouth, fanzines, and magazines, especially for metal."

"I tend to look at strength and weaknesses in a band, but a lot of things can be made strengths," Gordon admits. "It boils down to, are they a credible act or not? Will kids get into it and buy it? It's a difficult issue to approach—they either like it or they don't. To the industry, in the beginning, Kiss looked like a major 'don't' from the outside perspective. Who knew they would have such an impact? We're in a business that has no rules. Precedence means nothing."

"It's no different from any other act," says Whalley. "Do they have talent? Will they make a difference? You go from there. The marketing and promotional approaches are different. There is a hardcore following for metal and that's not going to change. Kids go through that period and this is what they want to listen to. With the help of MTV and radio, there are more ways to expose it."

"L.A. Guns for example, before they signed, had done a home-made video of a song eventually released on their debut," Kleinberg explains. "It was fantastic. You could tell they were sincere. We knew kids would turn on to it. We signed them, put them in the studio. Months prior to release, we sent advance cassettes to key retailers, not just buyers, but kids behind the cash registers. We duped the video to clubs, college radio, and retail. We sent questionnaires asking what they thought about the record. We sent posters. The album shipped 70,000 and kept the band on tour for 16 months, from clubs to AC/DC and Def Leppard. MTV played two videos, we had ads in magazines, a lot of tour press, great groundswell, and sold literally with no CHR or AOR. L.A. Guns' credibility always rang true."

"Marketing campaigns differ," says Concrete PR manager Kim Kaiman. "Junkyard starts on the street level like Guns N' Roses. They first broke on 15,000 copies of 'Lies.' It wasn't an accident. Geffen knew it would catch on because they were one of the strongest 'buzz' bands in L.A. Whereas House Of Lords gave an impression of epic size. AOR music doesn't start on the street. It only works on a large level—arenas or theaters, not clubs."

"Basically a new band doesn't have name recognition, so you have to break the band and the name," says Schnapp. "Suicidal Tendencies broke in a different sense, but the name is there. Meliah Rage—we have to break the name, band, and music. It's tough. The secret is: Do the right things for the right reasons, prethink a lot, and be thorough."

"In metal, credibility is everything," Kleinberg asserts. "Word-of-mouth is fast and furious. The press is fantastic. You can't put together a contrived, corporate package—the kids know it. I spend months before a record is in the stores making sure the word is out. By sales time, everyone knows, and there is a built-in customer. The audience is so in-tune, word spreads like wildfire. Companies have to keep up and constantly revise marketing schemes because bands blossom over night."

(Continued on page H-26)

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## RULE THE STREETS

(Continued from page H-20)

do the movie and then got it done, was because of the music."

Suzy Noel, executive producer at Gorilla Films, says she produces video with the end consumer in mind, "even if it wasn't the original plan of the record company. I try to push our directors to create a video that will become a classic... I know that if a band has enough great clips, the record company is going to put a compilation tape together for retail

sale, and I want our clips on that reel. It helps us, the record company and especially the band."

Anne-Marie Mackay, head of the music video division of Propaganda Films and creator of metal-video oven The Foundry (Queensryche, Def Leppard, Cinderella), Propaganda's heavy metal division, agrees. "Our loyalty is to the artist, artist management and the record company. If we were only thinking about MTV we would be doing videos in a formula and just doing performance videos. We want to do something different—trying to make the music more accessible to the public, not just the hardcore fans. We don't want to restyle the music, but open it up a little. Integrity of what

the fans want is essential.

"I don't think that heavy metal is the most creative form of video making, but it is getting there," Mackay asserts. "It's beginning to be more experimental."

Not everyone agrees that video totally dominates the metal mandate.

"Heavy metal has always had a devoted, well-defined audience with strong appetites," says Stuart S. Shapiro, producer of "Metal Head," one of the first heavy metal monthly video magazines, "but it has always been music driven, not video driven. Our new video magazine is geared to that audience on a consumer level, because that market demands more of its music than MTV dares supply, but I think if it's not 'in the grooves' the kids won't buy it."

## THE MAJORS

(Continued from page H-24)

Hein observes, "Everytime the formula on breaking a band gets old, somebody does something different and everyone scrambles to emulate. It used to be tour, press, build a base, go to AOR, cross to top 40. Then Metallica came along, tours and press, no video or radio, and everyone said, 'Oh! We'll do that!' There are no secrets or tricks. Just work all the avenues and the record will sell. For new acts, look at fanzines, magazines, and radio like KNAC and Z-ROCK.. They are friends of metal. Service metal retail shops. Build credibility. Never take an unknown to top 40. Number one, it probably won't be successful. Number two, if it is, it will be difficult to get it the second time around."

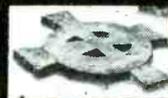
"We worked Winger before anyone knew them," says Walter O'Brien, head of Concrete's management division. "We had them call 300 stores and radio stations, autographing posters, before the record was released. That matters. Don't sit back and let the record come out. Take every interview you can get. No fanzine is too small. If it influences regional or local sales, it all counts. It's a grassroots campaign. The bottom line for any label, major or indie, is hard work."

"We're seeing the genre itself fragmenting," Mrvos concludes, "from speed to pop to harder metal to poodle rock. The great thing about that is overall, it gives legitimacy to the format. Those who think it's a passing phase—it's been here over 20 years and carved such a mark that it's obviously here to stay."

"It's youth-oriented music that parents hate. Ultimately, it's the most proletariat music, truest to the outlaw element of rock'n'roll, which has always been outside the mainstream. It speaks to the disenfranchised members of the population, those who feel they don't have a voice. It's loud, raucous, powerful, and escapist. At the end of the day, you can't deny—there are new names, but it's still the same thing it was 25 years ago—rock'n'roll."

**CREDITS:** Editorial by Billboard editors and writers; Elianne Halbersberg is a freelance writer based in Augusta, Ga.; Design, Steve Stewart; Cover illustration by Jonathan D. Smith.

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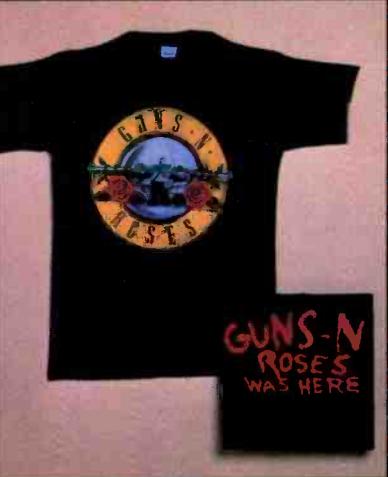


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# Latin Notas



by Carlos Agudelo

**BETTER LATE THAN NEVER:** "25 Años De Lucha" (WEA Latina), the silver anniversary album of the great Mexican singer **Lucha Villa**, is an outstanding production of some old and some new recordings. The old ones were co-produced with **Jose Alfredo Jiménez**. Singer/composer **Juan Gabriel** co-produced and composed three of the 11 songs included in the album. Villa, who is considered one of Mexico's top ranchera performers besides being an award-winning actress, recorded this, her 25th album, with the **Mariachi Vargas De Tecalitlán**, the **Symphonic Orchestra Of The City Theater (México D.F.)**, and the **Mariachi Sol De México**.

**MORE THAN 100,000** people attended the eighth annual Caribbean Music Festival in Cartagena, Colombia, March 16-21. Crossover Concerts, the Miami Beach, Fla., concert production company headed by **Paco De Onis**, who founded the festival in 1981, acted as talent and production consultant for the fest, which has become one of the premier music events of the Caribbean area. Some 20 acts, representing Colombia and countries in the Caribbean and Africa, participated. Such rhythms as salsa, calypso, reggae, cumbia, *vallenato merengue*, and soca were showcased.

**SINCE LEAVING EMI IN FEBRUARY**, **Oscar Llord** has set up a company to negotiate product endorsements, tour sponsorships, and related business opportunities for music, TV, and motion picture celebrities of Hispanic origin. The concept ties into the increased participation of major corporations in the Latin market. Llord's company, **Las Olas Entertainment Marketing**, which he operates with former CBS executive **Ralph**

**Caputo**, is based in Coral Gables, Fla. According to **Llord**, the company is considering opening branches in New York, Puerto Rico, and Los Angeles.

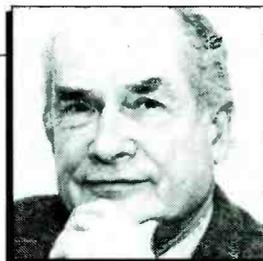
**THE MILLER GENUINE DRAFT** Maquina Musical, which took off in 1986, opens this year's series of concerts with a **Cinco De Mayo** celebration in Los Angeles. The May 7 event will feature such traditional, crossover, and contemporary Latin music acts as **Sheila E**, the **Pete Escovedo Orchestra**, the **Latin Rascals**, the **Cruzados**, **Denise Lopez**, **Tierra, Malo**, and the **Mariachi Sol De México**. A total of 12 free concerts in 10 cities is scheduled. Proceeds raised from sales of concessions and promotional items will go to community groups in the different areas where the concerts take place. The concert series moves from city to city via a 67-foot semi-tractor/trailer that converts into a 32-foot concert stage equipped with lights and sound.

## Mexico's Lucha Villa marks 25th year with WEA album

**"TENGO DERECHO A SER FELIZ"** is the new album by **Jose Luis Rodríguez**, also known in entertainment circles as "El Puma." The album was co-produced by **Emilio Estefan**, the mastermind behind **Miami Sound Machine**, **Jorge Casas**, and **Clay Oswald**. Sounds like a winning combination.

**MY MEMORY** of **Franco De Vita** goes back to one music awards show sponsored by a radio station in Miami. Everything was going sideways, the tracks were misplaced, the slides were wrong, the microphone failed several times in the middle of performances before it was replaced, and the orchestra had an identity crisis. Suddenly somebody installed a synthesizer on stage and out came De Vita. His mesmerizing live performance of "Solo Importas Tú" saved the show—for me, anyway. De Vita's new album, "Al Norte Del Sur," has just been released by CBS. It is highly recommended.

# Classical KEEPING SCORE



by Is Horowitz

**STUDIO FUTURES:** **Midori's** performance of the **Dvorak Violin Concerto** with the **New York Philharmonic** under the direction of **Zubin Mehta**, scheduled for early in May, will be recorded live by **CBS Masterworks**. The disk is scheduled for release in August, along with another **Midori** album, the **Paganini Caprices**, which has already been recorded.

Other **CBS** recording projects scheduled for May include a **Schumann** set by pianist **Cecile Licad**. "Carnaval" and the fearsome **Toccata in C** are programmed. Another series of sessions that month will bring in the **Juilliard Quartet** for works by **Verdi**, **Debussy**, and **Hindemith**. **Gary Schultz** will produce both the **Licad** and **Juilliard Quartet** disks.

Heavy recording activity continues into June when **CBS** will conclude its **Mahler** cycle with **Loren Maazel** and the **Vienna Philharmonic** playing the 8th Symphony. **Steven Epstein** will produce. Also on the label's orchestral platter is a continuation of the **Nielsen** series with **Esa-Pekka Salonen** and the **Swedish Radio Symphony**. **David Mottley** will hold the production reins as the 4th Symphony is put to tape.

On the **CBS** crossover side, cellist **Yo-Yo Ma** will be joined by violinist **Stéphane Grappelli** and pianist **Roger Kellaway** in a "Mostly Porter" album. **Ettore Stratta** will produce this package.

**Philips** VP **Nancy Zannini** has returned from an international marketing meeting in Milan during which **Riccardo Muti's** recent association with the label was celebrated. And back in Philadelphia last week, **Muti** cut deeper into his **Brahms** cycle for the

label with a recording of the 3rd Symphony and the "Alto Rhapsody," with **Jessye Norman** as soloist. The cycle with the **Philadelphia Orchestra** will be completed in June, with the 4th Symphony.

**PASSING NOTES:** **Philips** has awarded premiere broadcast rights to its live concert recording of **Strauss' "Elektra"** to **WCRB Boston**. The **Seiji Ozawa/Boston Symphony** performance, starring **Hildegard Behrens** in the title role, will be aired Friday (5), a week before the album's in-store release date.

The U.S. premiere of **Lully's** opera, "Atys," will be presented at the **Brooklyn (New York) Academy of Music** May 17-21 by **Les Arts Florissantes**, the same company that performed the 17th century work on the award-winning **Harmonia Mundi** album last year. "Atys," said to have been the favorite op-

## CBS slates 2 Midori, Licad, Juilliard Quartet albums

era of **Louis XIV**, will be directed here by **William Christie**, who also led the disk performance.

**Avery Fisher** career grants have been awarded to cellist **Allison Eldridge**, clarinetist **Daniel McKelway**, and violinist **Paul Neubauer**. The cash value of each grant is \$10,000. . . The **Chamber Music Society of Lincoln Center** will bid farewell to retiring artistic director **Charles Wadsworth** May 7, during a live telecast on the **PBS** network. Participating are violinist **Pinchas Zukerman**, violist **Walter Trampler**, and cellist **Leslie Parnas**, as well as **Wadsworth** on piano, all of whom appeared in the society's first concert 20 years ago.

FOR WEEK ENDING MAY 6, 1989

Billboard

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# TOP LATIN ALBUMS™

			Compiled from a national sample of retail store and one-stop sales reports.	
THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE LABEL & NUMBER/DISTRIBUTING LABEL
1	1	55	ISABEL PANTOJA	DESDE ANDALUCIA RCA 6956
2	2	15	RICARDO MONTANER	RICARDO MONTANER TH-RODVEN 2538
3	9	35	ROBERTO CARLOS	ROBERTO CARLOS 88 CBS 80002
4	3	5	JOSE JOSE	QUE ES EL AMOR ARIOLA 9666-4
5	5	9	VIKKI CARR	ESOS HOMBRES CBS 80057
6	8	53	BRAULIO	CON TODOS LOS SENTIDOS CBS 10534
7	10	17	EDNITA NASARIO	FUERZA DE GRAVEDAD FONOVISA 8811
8	6	17	GIPSY KINGS	GIPSY KINGS ELEKTRA 60845
9	4	25	ROCIO DURCAL	COMO TU MUJER ARIOLA 8574
10	7	11	JOSE FELICIANO	LOS 15 ESPECIALES DE JOSE FELICIANO GLOBO 8671
<b>POP</b>				
11	12	17	CHAYANNE	CHAYANNE CBS 80051
12	13	35	YOLANDITA MONJE	VIVENCIAS CBS 10552
13	16	13	ANA GABRIEL	TIERRA DE NADIE CBS 80054
14	11	11	VIARIOS ARTISTAS	DON FRANCISCO PRESENTA CBS 80033
15	17	7	JOSE LUIS PERALES	15 EXITOS CBS 80375
16	15	7	MARISELA	YA NO ARIOLA 9577
17	18	65	LOS BUKIS	SI ME RECUERDAS LASER 3044/FONOVISA
18	—	1	LUIS MIGUEL	EN BUSCA DE UNA MUJER WEA LATINA 56119/WEA
19	14	31	ANGELA CARRASCO	BOCA ROSA EMI 8469
20	25	49	JUAN GABRIEL	DEBO HACERLO ARIOLA 7619/RCA
21	—	15	MIJARES	UNO ENTRE MIL EMI 8436
22	21	13	MENUDO	SOMBRA Y FIGURAS MELODY 007
23	19	37	EYDIE GORME	DE CORAZON A CORAZON CBS 69305
24	—	1	LUNNA	SERE TUYA ESTA NOCHE CBS 80077
25	23	21	GLENN MONROIG	APASIONADO WEA LATINA 506025-1/WEA
<b>TROPICAL/SALSA</b>				
1	1	17	EDDIE SANTIAGO	INVASION DE LA PRIVACIDAD TH-RODVEN 2575
2	2	43	LUIS ENRIQUE	AMOR Y ALEGRIA CBS 10546
3	12	3	VIARIOS ARTISTAS	SALSA EN LA CALLE 8 TH-RODVEN 2605
4	8	23	LA PATRULLA 15	SOLO SE QUE FUE EN MARZO TTH 010
5	7	9	TONY VEGA	YO NO ME QUEDO RMM 1677
6	4	17	TOMMY OLIVENCIA	EL JEQUE TH-RODVEN 2577
7	6	53	LALO RODRIGUEZ	UN NUEVO DESPERTAR TH-RODVEN 2517
8	11	9	VITIN RUIZ	SEDUCEME COMBO 2058
9	13	29	GILBERTO SANTARROSA	AMOR Y SALSA COMBO 2053
10	9	17	JOHNNY Y RAY	SALSA CON CLASE POLYGRAM LATINO 836647/POLYGRAM
11	3	33	MAX TORRES	SENSUALMENTE TROPICAL EMI 8463
12	19	5	LAS CHICAS DEL CAN	CARIBE SONOTONE 1422
13	10	21	VIARIOS ARTISTAS	JUNTOS PA' GOZA TH-RODVEN 2549
14	23	41	FRANKIE RUIZ	EN VIVO Y A TODO COLOR TH-RODVEN 2531
15	5	23	HANSEL Y RAUL	BLANCO Y NEGRO CBS 80016
16	15	5	WILLIE COLON	TOP SECRET FANIA 655
17	17	7	LOS HERMANOS ROSARIO	OTRA VEZ KAREN 118
18	22	29	RUBEN BLADES	ANTECEDENTES ELEKTRA 60795
19	14	13	LOS SABROSOS DEL MERENGUE	ROMANTICO Y SABROSO SONOTONE 1167
20	20	27	CELIA CRUZ/RAY BARRETTO	RITMO EN EL CORAZON FANIA 651/SONIDO
21	21	5	LAS CHICAS DEL CLAN	ZAPE PA' LLA SONOTONE 1001
22	—	35	FANIA ALL STARS	BAMBOLEO FANIA 650/SONIDO
23	—	1	LA BANDA SHOW	LA BANDA SHOW ALFA 8332
24	—	49	EL GRAN COMBO	ROMANTICO Y SABROSO COMBO 2054
25	16	15	GRUPO NICHE	TAPANDO HUECOS LA CLAVE 13380
<b>REGIONAL MEXICAN</b>				
1	1	23	LOS YONICS	SIEMPRE TE AMARE FONOVISA 8809
2	7	11	LOS TIGRES DEL NORTE	LOS CORRIDOS PROHIBIDOS FONOVISA 8815
3	2	25	BRONCO	UN GOLPE MAS FONOVISA 8808
4	4	13	LA MAFIA	EXPLOSIVO CBS 80072
5	6	71	LINDA RONSTADT	CANCIONES DE MI PADRE ELEKTRA 60765
6	9	5	RAMON AYALA	LA RAMA DEL MEZQUITE FREDDIE 1461
7	10	27	LOS CAMINANTES	INCONTENIBLES ROMANTICOS LUNA 1173
8	5	13	GRUPO MAZZ	STRAIGHT FROM THE HEART CBS 80010
9	3	67	LOS BUKIS	SI ME RECUERDAS LASER 3044/FONOVISA
10	8	17	VIARIOS ARTISTAS	15 IDOLOS SUPERPOPULARES FONOVISA 8813
11	14	25	LITTLE JOE	AUNQUE PASEN LOS ANOS CBS 80004
12	15	7	VICENTE FERNANDEZ	LO MEJOR DE LA BARAJA CBS 80056
13	5	5	JUAN VALENTIN	ARBOLES DE LA BARRANCA CBS 80081
14	11	39	JOAN SEBASTIAN	CON TAMBORA MUSART 90014
15	17	27	GRUPO PEGASO	ADOLESCENTE Y BONITA REMO 10119
16	18	33	FITO OLIVARES	EL CABALLITO GIL 2012
17	12	13	ALBERTO VASQUEZ	ALBERTO VASQUEZ MUSART 1870
18	16	9	JOAN SEBASTIAN	NORTENO MUSART 90041
19	—	23	GRUPO LA SOMBRA	CHICAGO'S WILD SIDE FREDDIE 1427
20	—	21	ANTONIO AGUILAR	CON BANDA MUSART 2021
21	24	65	BRONCO	SUPERBRONCO ARIOLA 6618/RCA
22	—	71	FITO OLIVARES	LA GALLINA GIL 20001
23	19	7	CIELO AZUL	SI TUS CELOS WEA LATINA 55163/WEA
24	—	7	DAVID LEE GARZA	TOUR 88 CBS 84350
25	—	109	LOS BUKIS	ME VOLVI A ACORDAR DE TI LASER 3025/FONOVISA

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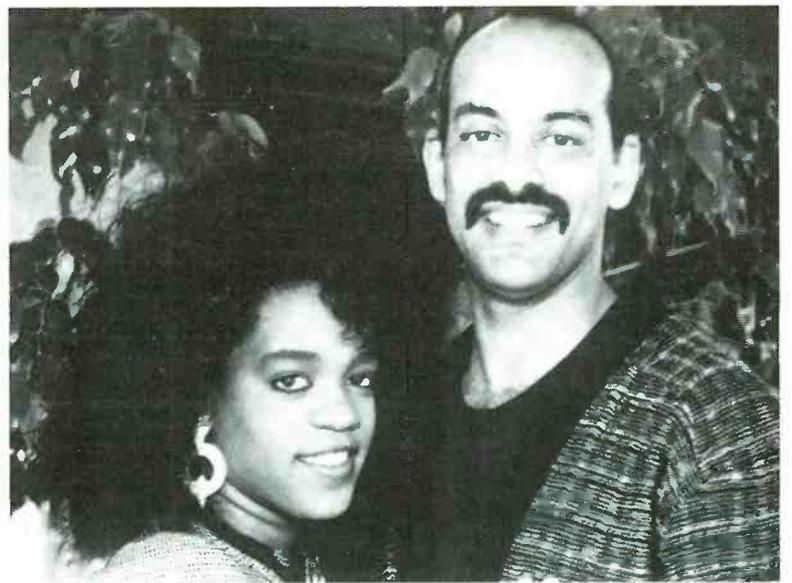
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**Hits Don't Lie.** EMI recording artist Evelyn "Champagne" King has once again teamed with producer Leon Sylvers to record tracks for a project scheduled for release later this year. Sylvers produced the singles "Hold On To What You've Got" and "Flirt" for King's last album.

## **SPARKS FAN POP FLAMES**

*(Continued from page 35)*

catching up to them here."

Timely moves by the brothers Mael—like forming their own label and building a studio—have also proved beneficial.

"So many times we've followed other people's suggestions and

### **'They've always been ahead of their time'**

didn't go anywhere anyway," says Ron Mael, adding that Sparks' Rhino-distributed Fine Art label allows them complete artistic freedom. On the self-produced "Interior Designs," this translates into a slight cutback on the duo's customary humor, due to the concern that their music was being ignored.

"People often refer to our lyrics as 'tongue in cheek' but we're usually smirking," continues Ron. "We've taken a different slant here, a little less of a cartoon show. But there's still enough to alienate most people!"

Musically, however, Sparks knew that to attract listeners, they had to "skirt" reluctant commercial radio programmers by targeting the college radio and dance markets. The top 10 dance chart success of "So Important," followed by the similar response to "Just Got Back From Heaven," which holds at No. 7 on this week's Club Play chart, has not only increased the life of "Interior Design," it has afforded Sparks the chance to cross over as well.

"It's given the album a longer lifespan than would have been possible with a major label, which would have gone on to the next thing after four to six weeks," says Russell Mael.

"But it's a means to an end for us," adds Ron. "The next step is to convince [pop radio] programmers that the songs mean something for them, too, even though it's a dance mix."

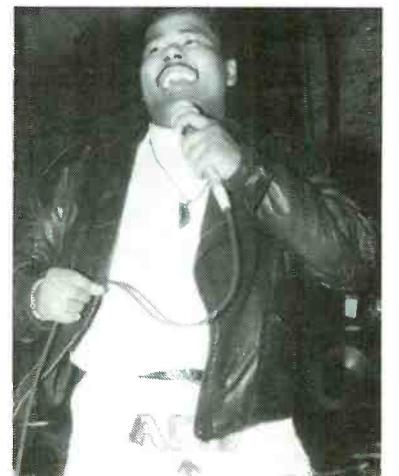
Having built their own digital studio, The Pentagon, out of their computerized touring equipment, Sparks are no longer financially constrained from working and reworking their material. Thus, in ad-

dition to taking the regular album version of "Just Got Back From Heaven" to top 40, a same-length edit of the first 12-inch dance mix has been created for the "power" stations.

Besides using The Pentagon to produce alternate mixes of their own songs (there are six versions of "Just Got Back From Heaven"), Sparks have also been heavily involved in outside projects. These include composing "Mai, The Psychic Girl," a novel movie musical based on a Japanese comic book serial; writing for, producing, and shopping an unsigned female duo, Universe Of Love; and working on the forthcoming album from Virgin recording artists Les Rita Mitsouko.

Meanwhile, work is commencing on a video for the current single, which also requires Sparks' 100% input.

"We've found an alternative way to work in the business while continuing to be creative and work on the edge of the system," says Russell. As a reward, Rhino plans a double-CD career retrospective, to include the earliest Todd Rundgren-produced material recorded for Bearsville.



**Electric Kool-Aid Test.** Vendetta recording artist Maurice makes his U.S. debut appearance at New York nightspot the Tunnel, performing his No. 1 club hit, "This Is Acid." (Photo: Chris Ross)

## MPI Vid Mag Hits 'Hard'N'Heavy' Promos Promise Uncensored Clips

BY MOIRA McCORMICK

CHICAGO "Hard'N'Heavy," a bi-monthly video magazine showcasing the world of hard rock and heavy metal, has hit the streets with an ambitious marketing campaign from MPI Home Entertainment.

Released in April, the first issue features sections on such head-

banger heavyweights as Ozzy Osbourne, Anthrax, Iron Maiden, Vince Neil, Alice Cooper, and Ronnie James Dio. "Hard'N'Heavy," which runs approximately 70 minutes and is priced at \$19.95, promises "totally uncensored" videos, and carries a warning label urging parental discretion.

The video magazine's "nudity and

adult subject matter," as described on the label, "aren't any worse than what you see in 'Fatal Attraction,'" says Peter Blachley, MPI Home Entertainment president. "Retailers sometimes don't understand that. One thing's sure: Satan is not here—though I haven't played it backwards, either," he cracks.

"Hard'N'Heavy," a product of London-based Directors International Video, was brought to MPI's attention by the members of Iron Maiden, according to Blachley. (MPI released Iron Maiden's "Twelve Wasted Years" last November.)

"We knew [the producers] were looking for a distributor," says Blachley, "so I went to their [U.S.] studio in Culver City, Calif., two months ago to check out the project. I saw a number of promos featuring popular metal artists urging, 'Get 'Hard'N'Heavy,' we love it.' When there's that kind of grass-roots support from the artists, that will carry through to the consumer."

Blachley characterizes initial sales as "good—sharing the same sales pattern as Iron Maiden did," and says that the video is carried by "all the major record stores. We're also getting orders from major video chains."

"Hard'N'Heavy" opens with a video segment, featuring clips from Ozzy Osbourne and Rhet Forrester (the latter is "pretty racy," according to Blachley). A segment called "NU4U," which highlights new bands, focuses on British groups Mammoth (each of whose members,

(Continued on page 59)



Iron Maiden is among the head-banger heavyweights appearing in the first volume of "Hard'N'Heavy," a bi-monthly video magazine from MPI Home Entertainment that focuses on hard rock and heavy metal. Each volume in the series will have a list price of \$19.95. Pictured, from left, are Iron Maiden members Adrian Smith, Steve Harris, Bruce Dickinson, Nicko McBrain, and Dave Murry.

## 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.

**Robert J. Morick** is named VP of merchandising and marketing for Erol's, the 180-store Springfield, Va.-based retail chain. Most recently Morick was executive VP of marketing for Munford Inc., a chain of convenience stores based in Atlanta.

Orion Home Video makes the following announcements: **Bill Bridges** is named West central regional sales manager and **Bill Sondheim** becomes Eastern regional sales manager. Most recently, Bridges was Western zone manager for CBS/Fox Home Video and Sondheim was regional sales manager for RCA/Columbia pictures home video.



SONDHEIM



BRIDGES



GAFFNEY



JUSTICE

**John Gaffney** is named director of sports and music marketing for CBS/Fox Home Video. He was editor of Video Business, a weekly trade publication.

**Emma Justice** becomes a postproduction sales representative for Allied Film & Video.

The Video Software Dealers Assn. makes the following announcements: **John Butler** is named editor of VSDA Reports, the trade group's monthly publication, and **Sherri Hill** is named director of VIDNEWS, a media service.

**Dana Plautz** joins Connoisseur Video Collection as director of marketing. Formerly, she was director of business development and operations for Nelson Home Entertainment.

Kino on Video names **Laurence Lerman** director of sales. The video supplier is a division of Kino International and specializes in rare and restored films.

**Thomas Schon** is named executive VP of Arcade Video Distributors. Previously, Schon was national sales manager for Crocus Entertainment. Before that, he was manager of sales administration for Prism Entertainment.

Goldstar names **Kenn H. Suh** VP of sales and marketing and **J.B. Kim** VP of marketing. Most recently, Suh was director of microwave ovens and Kim was VP of the company's Los Angeles regional office.

## A&M Tests LD Waters; Image Sees Sales Soar

BY CHRIS McGOWAN

**A&M LAUNCHES MUSIC LDS:** On May 26, A&M Video releases its first crop of 12-inch laserdisks: "Sting The Videos, Part One" and "... Nothing Like The Sun" on one disk, R.E.M.'s "Succumbs," "Amy Grant In Concert: The Age To Age Tour," "Raffi: A Young Children's Concert," and UB40's "CCCP: The Video Mix" (\$29.98 each).

**IMAGE HITS** \$20 million mark: Image

Entertainment garnered some \$20 million in sales for the fiscal year ending March 31, according to senior marketing VP Lee Kasper. It was a dramatic increase over the Los Angeles-based distributor's sales of \$6.6 million for the previous 12-month period. Kasper projects sales of \$30 million for the coming fiscal year and \$70 million for the following 12 months (ending March 31, 1991). Image is currently concluding a deal (pending quality-control tests) with a mainland China laserdisk factory in Shenzhen. Kasper predicts the new pressing plant will provide some 20% of Image's disk production when it is completed in October.

Among Image's 43 exclusively licensed May releases are "Mac-

beth" (starring and directed by Orson Welles), "Dominick And Eugene," "The Magic Christian" (with Peter Sellers and Ringo Starr), "How I Won The War" (with John Lennon), "Thief," "Who'll Stop The Rain," Ken Russell's "Lair Of The White Worm," and the star-studded concert release, "Nelson Mandela 70th Birthday."

## LASER SCANS

**THE Digital Golfer:** Two new LD sports releases include Paramount's "Greg Norman: The

Complete Golfer" (\$39.98) and CBS/Fox's "Jack Nicklaus: 18 Favorite Holes" (\$29.98). Both are in the CAV format, which means viewers can watch Nicklaus' and Norman's swings at various picture-perfect slow-motion speeds (1/2-speed, 1/4-speed, 1/8-speed, etc.) to fathom their tournament-winning techniques.

**MGM/UA KEEPS IT WIDE:** "We will letterbox every cinema-scope title that we bring out in laserdisk," says George Feltenstein, director of programming for MGM/UA Home Video. The letterbox configuration, which preserves the original theatrical dimensions of a film by placing a black band at the top and bottom

(Continued on next page)

FOR WEEK ENDING MAY 6, 1989

Billboard

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# TOP VIDEODISKS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price	
									Compiled from a national sample of retail store sales reports.
				★ ★ NO. 1 ★ ★					
1	2	5	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	39.95	
2	1	5	EMPIRE OF THE SUN	Warner Bros. Inc. Warner Home Video 11753	Christian Bale John Malkovich	1987	PG	39.98	
3	4	3	MIDNIGHT RUN	Universal City Studios MCA Home Video 80810	Robert De Niro Charles Grodin	1988	R	39.98	
4	NEW ▶		JOHN LENNON: IMAGINE	Warner Bros. Inc. Warner Home Video 11819	John Lennon Yoko Ono	1988	R	24.98	
5	3	7	THE DEAD POOL	Warner Bros. Inc. Warner Home Video 11810	Clint Eastwood	1988	R	24.98	
6	9	3	BULL DURHAM	Orion Pictures Image Entertainment 6399	Kevin Costner Susan Sarandon	1988	R	39.95	
7	NEW ▶		WILLOW	Lucas Film Ltd. Image Entertainment 11819	Val Kilmer Joanne Whalley	1988	PG	39.95	
8	5	3	MOONWALKER	Ultimate Production Image Entertainment 6322	Michael Jackson	1988	NR	39.95	
9	10	13	DOCTOR ZHIVAGO	MGM/UA Home Video 900003	Ornar Sharif Julie Christie	1965	PG	49.95	
10	7	17	E.T. THE EXTRA TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	39.98	

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

## LASER SCANS

(Continued from preceding page)

of the picture, is a favorite of film buffs. Upcoming letterboxed releases from MGM/UA will include "2010" in August, "The Apartment" and "The Magnificent Seven" in October, and "You Only Live Twice" and "Thunderball" in November. After the latter two, MGM/UA will eventually release nine other cinemascope James Bond films in letterbox LD versions. Regarding MGM/UA's relatively low prices for letterboxed LDs, Feltenstein says letterbox LDs should not be priced higher than the traditional video configuration. "The customer shouldn't have to pay extra for that; it doesn't cost that much more to letterbox."

**RESTORED WITH THE WIND:** In August, MGM/UA will bow a laserdisk "Wizard Of Oz" transferred from the original negative and packed with supplementary footage, for \$34.95 or less. A "Gone With The Wind" LD, made from a newly restored negative and with digital sound, will be launched in September at \$49.95; "The Making Of Gone With The Wind" (\$39.95) will also bow at that time, and the two disks will be sold together at a reduced price during the fourth quarter.

**BON JOVI ON FIVE:** As of March 31, Bon Jovi's "Never Say Goodbye" was the top-seller among PolyGram's five-inch CD video titles, at 4,619 units sold, according to the label. Eight other PolyGram five-inchers have also passed the 3,500-unit mark. In 12-inch CDV, PolyGram's two hottest disks are "Def Leppard: Historia" (2,600 units) and "Rigoletto: Pavarotti" (2,360 units).

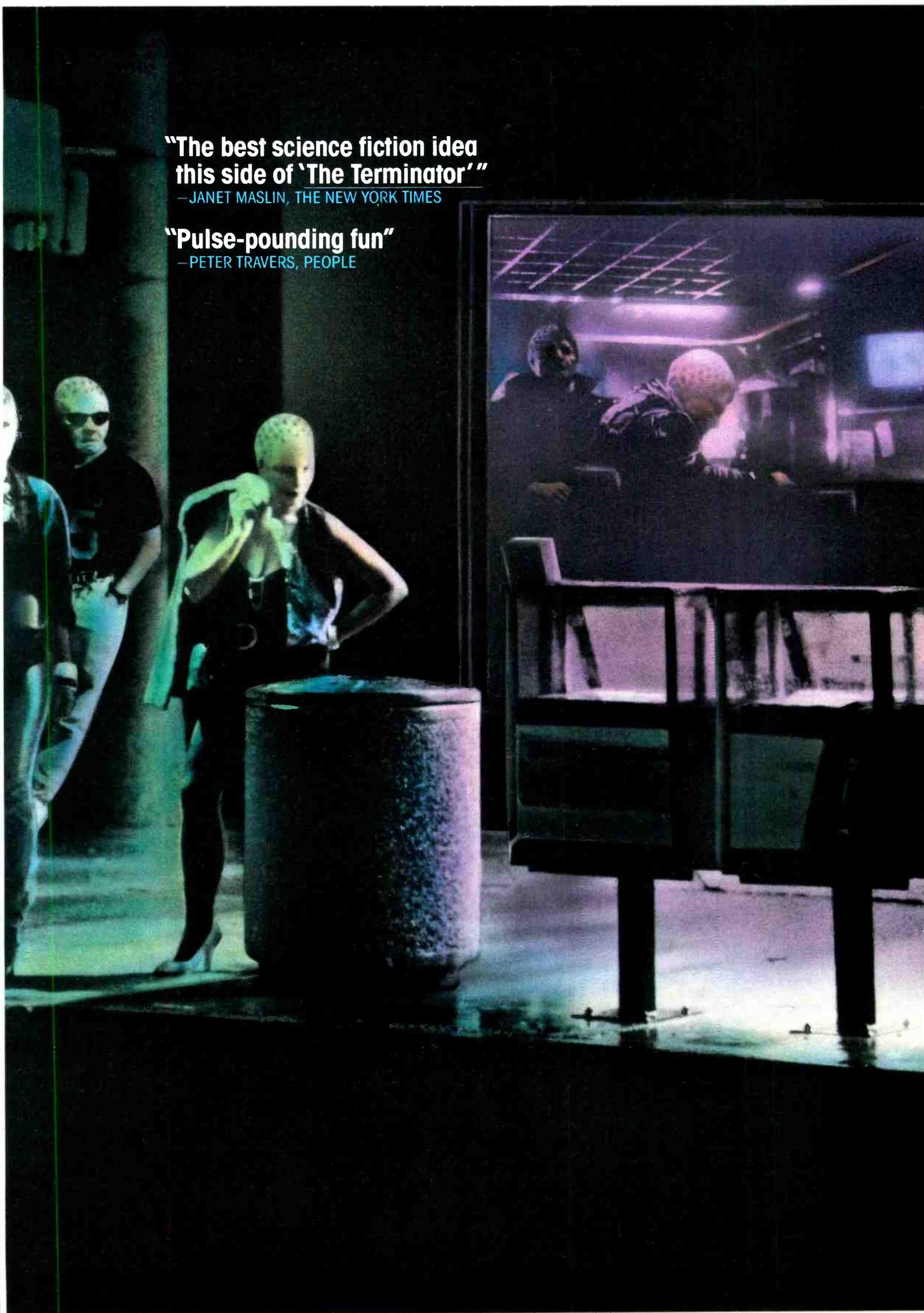
**SPRING HARVEST:** Some of May's top LD releases include Paramount's "The Accused" (\$34.95), "Coming To America" (\$24.95), and "Crocodile Dundee II" (\$24.95); CBS/Fox's letterboxed "The Longest Day" and "The Blue Max" (\$69.98 each); Pioneer Artists' "Madonna: Ciao Italia" (\$29.95) and "A.B.T. At The Met" (\$39.95); PolyGram's "Banarama: Greatest Hits" and "Les Miserables: Stage By Stage" (\$24.95 each); RCA/Columbia's "Things Change" (\$34.95); Warner's Clint Eastwood flicks "Bronco Billy," "The Gauntlet," and "Every Which Way But Loose" (\$24.98 each), and "Honkytonk Man" (\$29.98); and Criterion Collection's CLV editions of "The River" and "Invasion Of The Body Snatchers" (\$44.95 each), and "High Noon," "Hard Day's Night," and "Black Orpheus" (\$49.95 each).

**"The best science fiction idea this side of 'The Terminator'"**

—JANET MASLIN, THE NEW YORK TIMES

**"Pulse-pounding fun"**

—PETER TRAVERS, PEOPLE



Now that you've got the scoop on the hottest video titles, check out retail news in Store Monitor... see page 48

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	18	19	20
21	22	23	24
25	26	27	
28	29	30	31

**JUNE**

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	15	16	17
	22	23	24
	29	30	

**JULY**

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27	28	29	
30	31		

**AUGUST**

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				11	12
				18	19
				25	26



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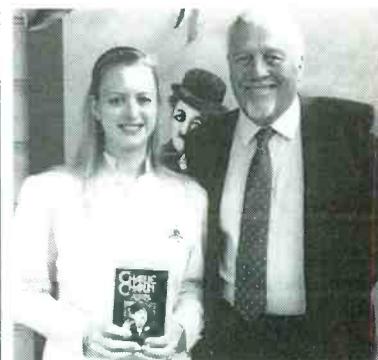
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**Silence Is Golden.** Sydney Chaplin (Charlie's son) and Mindy Pickard, marketing manager for CBS/Fox Home Video, celebrate Charlie Chaplin's 100th birthday during a recent Hollywood party. The bash was held at A&M Records to commemorate the location of Chaplin's original studio. Key Video, a division of CBS/Fox, is offering a Charlie Chaplin Centennial Collection of 11 Chaplin videos for a list price of \$19.98 each. (Photo: Attila Csupo)

## MPI VID MAG HITS 'HARD'

(Continued from page 57)

says Blachley, check in at 350 pounds), Warrant, and the Quire Boys. In "Behind Closed Doors," Ronnie James Dio takes viewers on a tour of his house à la Robin Leach, and in "Legends On Film," Alice Cooper's history is examined.

In other segments, "Hard'N'Heavy's Uncensored Cartoons" are presented; Iron Maiden vocalist Bruce Dickinson talks about his all-time favorite track, a bit called "Classic Trax"; Motley Crue's Vince Neil is observed on the set of the movie "Police Academy VI"; heavy metal superstars the Party Ninjas' Santa Monica (Calif.) Civic Center benefit for missing children is featured; and in "Trick Or Treat," Motorhead leader Lemmy "pulls things out of a bag—things like flavored condoms—and explains what they are," according to Blachley.

Blachley says he doubts "Hard'N'Heavy" will ever have a corporate sponsor, as "this is a very neutral publication, and the bands can say anything they want. We could never guarantee a sponsor [that the material would not be objectionable to someone.]"

MPI says it is launching a particularly thorough marketing blitz to push "Hard'N'Heavy," "since the magazine is an identity itself, rather than being one identifiable artist," according to Blachley. "It's the largest consumer campaign MPI has ever mounted for a music title." "Hard'N'Heavy" ads were featured on MTV's weekly metal show, "Headbanger's Ball," on April 15 and 22, and will be tied in to MTV's new five-day-a-week hard-rock countdown show, "Heavy 30."

Ads are running on MTV, as well as on selected album rock stations. "We're doing a number of radio station promos," says Blachley, "including giveaways through KNAC-FM [Long Beach, Calif.]. We're also putting together point-of-purchase materials, like posters, T-shirts, and buttons."

Blachley says the next issue of "Hard'N'Heavy," due out in June, will feature the Scorpions, Black Sabbath, Vixen, and others.

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# 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.						
<b>HEALTH AND FITNESS™</b>						
★ ★ NO. 1 ★ ★						
1	1	121	<b>CALLANETICS</b> ◊	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
2	2	13	<b>JANE FONDA'S COMPLETE WORKOUT</b>	Lorimar/LightYear Ent. Warner Home Video 650	Her first all-around regimen designed to accommodate all fitness levels.	29.98
3	5	27	<b>SUPER CALLANETICS</b>	Callan Productions Corp. MCA Home Video 80809	Advanced version of the Callanetics deep-muscle movement program.	24.95
4	3	121	<b>JANE FONDA'S NEW WORKOUT</b> ◆	Lorimar/LightYear Ent. Warner Home Video 069	Beginner and advanced routines designed to strengthen and tone.	29.98
5	6	9	<b>ANGELA LANSBURY: POSITIVE MOVES</b>	Wood Knapp Video WK1016	Celebrity Angela Lansbury gives tips on becoming a success.	29.95
6	4	121	<b>JANE FONDA'S LOW IMPACT AEROBIC WORKOUT</b> ◆	Lorimar/LightYear Ent. Warner Home Video 070	A fun and effective alternative to traditional dance aerobics.	29.98
7	7	15	<b>RAQUEL: LOSE 10LBS. IN 3 WEEKS</b>	Total Video, Inc. HBO Video 9892	This combination of exercise and proper diet gets you in top shape fast.	19.99
8	12	121	<b>KATHY SMITH'S BODY BASICS</b>	JCI Video Inc. JCI Video 8111	Fitness video gets down to basics and is designed for the beginner.	14.95
9	8	59	<b>START UP WITH JANE FONDA</b>	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
10	9	25	<b>KATHY SMITH'S FAT-BURNING WORKOUT</b>	Fox Hills Video FH1059	This unique program emphasizes burning fat and losing weight.	19.95
11	16	3	<b>SHIRLEY MACLAINE'S INNER WORKOUT</b>	Vestron Video 5270	Shirley MacLaine teaches several ways to lead a calm and peaceful life.	29.98
12	10	107	<b>A WEEK WITH RAQUEL</b>	Total Video, Inc. HBO Video 9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	19.99
13	14	103	<b>JANE FONDA'S P. B. &amp; R. WORKOUT</b>	Lorimar/LightYear Ent. Warner Home Video 046	Designed for pregnant women who want to keep in shape.	29.98
14	13	121	<b>KATHY SMITH'S ULTIMATE VIDEO WORKOUT</b>	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	14.95
15	20	107	<b>THE JANE FONDA'S WORKOUT CHALLENGE</b>	Lorimar/LightYear Ent. Warner Home Video 051	Strenuous exercise program designed for experienced exercisers.	29.98
16	15	121	<b>RICHARD SIMMONS AND THE SILVER FOXES</b>	Lorimar Home Video Warner Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
17	11	121	<b>JANE FONDA'S EASY GOING WORKOUT</b> ◆	Lorimar/LightYear Ent. Warner Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	29.98
18	17	63	<b>KATHY SMITH'S STARTING OUT</b>	Fox Hills Video FH1027	Kathy Smith's easy-to-do workout for beginners.	19.95
19	19	107	<b>20 MINUTE WORKOUT</b>	Vestron Video 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
20	18	117	<b>RAQUEL, TOTAL BEAUTY AND FITNESS</b> ▲ ◊	Total Video, Inc. HBO Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.99
<b>BUSINESS AND EDUCATION™</b>						
★ ★ NO. 1 ★ ★						
1	3	117	<b>CAREER STRATEGIES 1</b>	Polaris Communication	Development of managerial skills & mental exercises are taught.	19.95
2	5	73	<b>AMERICAN HISTORY: THE CIVIL WAR</b>	Increase Video IV015	Famous events from the Civil War are recounted and analyzed.	29.95
3	1	43	<b>INC. MAGAZINE: HOW TO REALLY START YOUR OWN BUSINESS</b>	Warner Home Video 081	Topics include getting the idea, finding investors and making the deals.	29.95
4	10	25	<b>SAT-PSAT VERBAL REVIEW</b>	Video Aided Instruction, Inc.	This tape presents experienced instructors giving test-taking techniques.	29.95
5	6	79	<b>DRUG FREE KIDS: A PARENT'S GUIDE</b>	LCA	A look at drug abuse and the techniques parents can use to solve it.	29.95
6	8	9	<b>INTRODUCTION TO LOTUS 1-2-3</b>	The Video Professor	Design & print spreadsheets, Lotus screen format, cells and rows.	19.95
7	4	117	<b>PERSUASIVE SPEAKING</b>	Polaris Communication	Successful public speaking through use of body language & eye contact.	19.95
8	7	17	<b>SAT-PSAT MATH REVIEW</b>	Video Aided Instruction, Inc.	This valuable test aid will help students review for important exams.	29.95
9	13	7	<b>INTRODUCTION TO WORDPERFECT</b>	The Video Professor	Learn use of boldface and under-line modes, space settings, etc.	19.95
10	9	77	<b>CAREER STRATEGIES 2</b>	Polaris Communication	Learn when and how to move to get the most out of a new position.	19.95
11	2	121	<b>STRONG KIDS, SAFE KIDS</b>	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
12	11	117	<b>SAY IT BY SIGNING</b>	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
13	12	3	<b>INTRODUCTION TO DBASE III PLUS</b>	The Video Professor	Learn to control inventory, sales leads, invoices, and orders.	19.95
14	14	109	<b>THE VIDEO SAT REVIEW</b>	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
15	15	39	<b>HELLO WORDSTAR</b>	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.

## Playboy Predicts Big Sales For Latest Playmate Video

**C**ENTERFIELD FOR Centerfold: **Playboy Video** figures its new "1989 Playmate Of The Year Video Centerfold," featuring soon-to-be Mrs. Hugh Hefner **Kimberly Conrad**, can hit the 100,000-unit-plus level, the highest in the nine-tape series to date. Playboy named Conrad its Playmate of the Year at an April 25 shindig at the Los Angeles mansion and she will be prominently highlighted in the new issue. She and Hefner will also dominate the promotional airwaves in the next few weeks. The video hit stores April 26.

Each of the previous eight Centerfold tapes, which retail for \$19.95 each, according to Playboy Video executive **Jeff Jenest**, has averaged about 80,000 units each, while the collection, he notes, is now the fourth-largest nontheatrical series in home video. Jenest says the company has become increasingly more market oriented and will heighten such techniques as video/magazine day-and-date releases

and magazinelike box art. After Coca-Cola, Playboy is the second-most-recognized brand name in the world, say company execs.

HBO Video's **Steven Zales** says his company has been continuing to gain both traditional and nontraditional distribution for nontheatrical titles, as evidenced by a recent pact with Warner Communications' publishing distribution arm to cultivate newsstands. Jenest, a former Lorimar Home Video executive, also says Playboy is conducting some of the most sophisticated research to date in the home video industry and, based upon the results, is likely not only to expand its programming offerings for "additional ideas that will work" but to refine its marketing further.

**E**VEN AS RETAILERS and other industry observers are anticipating \$14.95 as being 1989's hot sell-through price point (Billboard, April 1), the demise of the \$19.95 price tag is "greatly exaggerated," according to some suppliers. **Eric Doctorow**, senior VP/GM, Paramount Home Video, said during a recent Kagan Seminars-sponsored home video panel in L.A. that during January/February the studio sold more than 1 million copies of "The Untouchables," "Fatal Attraction," and "Beverly Hills Cop II" at \$19.95. "It's the product that drives the marketplace and not necessarily the price points," he said. "\$14.95 is a price point, but that doesn't mean that \$19.95 is going away. \$19.95 is going to continue to be there and we'll continue to support it."

Just how low will prices go and how pervasive will they be? **Alan Saffron**, CEO of KVC Home Video, said the industry will see more \$10 pricing but warns that, "In the end,

unless quality improves, it is something customers will eventually complain about. The key is quality. If the sell-through market continues to grow, poor-quality cassettes will generate a negative reaction."

"Part and parcel to the \$14.98 and \$9.98 price points are shrinking margins," said **Rand Bleimeister**, executive VP of Nelson Entertainment. "The open question is whether unit volumes will increase satisfactorily to make up for those shorter profit margins and provide for profitable growth."

**N**OW LENSING; Curious as to what recent Oscar winners are doing next? According to **Baseline**, an entertainment industry service, best-actor **Dustin Hoffman** is teaming with actors **Sean Connery** and **Matthew Broderick** and director **Sidney Lumet** for "Family Business." He's also going to appear on the London stage in "The Merchant Of Venice" and, after that, hook up with director **Ivan Reitman**



by Jim McCullaugh

("Twins," "Ghostbusters II") for "Random Hearts." Best-actress **Jodie Foster** will appear later this year in "Backtrack," directed by **Dennis Hopper** and also starring **Dean Stockwell**, **Charlie Sheen**, **Bob Dylan**, and **Vincent Price**.

Best-supporting-actor **Kevin Kline** is reuniting with "Big Chill" director **Lawrence Kasdan** and actor **William Hurt** for "I Love You To Death." **Geena Davis**, best supporting actress, is doing a PBS television production called "The Hit List." And "Rain Man" best-director **Barry Levinson** is doing "False Labor" for Warner Bros. and then will do the sequel to "Good Morning, Vietnam," called "Good Morning, Chicago."

**B**OX OFFICE BITS: Paramount's "Major League" is scoring big in theaters, having racked up \$18 million in its first week, according to Billboard sister publication The Hollywood Reporter. Other first-week films attracting significant audiences: MCA/Universal's "The Dream Team" at \$11.5 million; 20th Century Fox's "Say Anything" at \$4 million; Cannon's "Cyborg" at \$5.9 million; and Warner Bros.' "Dead Calm" at \$5 million. Also look for MCA/Universal's "Field Of Dreams" and Paramount's "Pet Sematary" to make impressive debuts.

**S**HORT SCAN: MCA Home Video will release the highly controversial film "The Last Temptation Of Christ" after all on June 29. There has been some speculation that the studio might pact with a third-party distributor, preferring not to see a home video version of the firestorm surrounding the theatrical release.

## Fries Pacts With PVI To Build Sports-Vid Lineup

BY CHRIS MCGOWAN

LOS ANGELES With an eye toward the burgeoning sports video market, Fries Home Video has revamped its starting lineup to include the likes of Babe Ruth and Kareem Abdul-Jabbar.

The company says it has inked an exclusive production and distribution agreement with Producer's Home Video Inc. (PVI) that will give Fries at least 12 new titles during the first year of the deal.

Under the arrangement, Fries will bankroll the various features produced by PVI, a company that

**'We feel strongly about the potential of people wanting to own sports videos, which have a broad appeal'**

has been heavily involved in sports-related programming since its inception in mid-1988.

The initial shipment of PVI-made titles will be released by Fries in September. They include "Babe Ruth: The Man, The Myth, The Legend" (hosted by longtime baseball broadcaster Mel Allen), "The Fighting Irish And Knute Rockne" (hosted by Paul Hornung, formerly of Notre Dame and the Green Bay Packers), and "The History Of Great Black Ball Players" (hosted by Chicago Cubs legend Ernie Banks). Each tape will have a list price of \$19.95 and a running time of 60 minutes.

Additional titles include "Fitness For Men Over 40" with Abdul-Jabbar, "Danny Sullivan: The History Of Motor Sports In The U.S.," "Jack Dempsey And Gene Tunney: Boxing Immortals," "Carling Bassett: Tennis My Way," and "Karch Kiraly/Steve Timmons: Winning Volleyball."

"This will be a major extension of our involvement in sell-through," says Len Levy, executive VP and chief operating officer

of Fries. "We started out [in sell-through] with primarily children's product, such as our 'Care Bears' tapes, and we've added to that as we've gone along with sports videos such as our Harlem Globetrotters title.

"The sell-through segment of the video business is poised to take off, and we feel very strongly about the potential of people wanting to own a videocassette in the sports category, which has a broad appeal over a long period of time."

Fries was initially approached by PVI. "After various conversations and after we'd reviewed what they'd done and what they were proposing as a package, it became more and more interesting to us, and we finally entered into a specific agreement," says Levy. "And they were interested in us because they knew we were involved in sports programming via our Harlem Globetrotters tape and that we had a commitment to the sell-through market."

Tie-ins will play a big role in the PVI/Fries projects. "Our intent is to have all these videos headlined by well-known sports personalities or well-known personalities in general. And we intend to align ourselves in sponsorship or premium affiliation," comments Levy.

PVI is headed by Mel Bergman and Bill Speckin. Bergman has produced or co-produced several sports video titles, including a 10-part golf instructional series in association with Golf Digest magazine, "Jan Stephenson's How To Golf," for Lorimar, and "The Dodgers Way To Play Baseball" and "Pete Rose: Reach For The Sky" for Morris Video. He also executive produced such feature films as "Remo Williams: The Adventure Begins," "Steel Arena," and "Truck Stop Women."

Speckin founded a sports-management and consulting firm, Speckin Sportservice (later acquired by Charter Sports and Entertainment).

In addition to providing Fries with programming, PVI also helps Fries in the areas of corporate sponsorship, commercial tie-ins, and marketing of the entire Fries catalog.

2, No. 4) examines prime diving locations off the coast of St. Vincent in the eastern Caribbean as well as offshore sites near Belize and Guam. Other features include a segment on underwater video equipment and a special look at diving in Lake Michigan.

Hosted by Jimmy Ibbotson of the Nitty Gritty Dirt Band and Lynne Eisaguirre, this program is certain to appeal to the ever-growing number of scuba enthusiasts. At the same time, lovers of the sea will appreciate the panoramic underwater photography, which is really quite spectacular. Available on a subscription basis or in single issues, "Sea Fans" has the potential to make waves in the market-  
(Continued on next page)

FOR WEEK ENDING MAY 6, 1989

Billboard®

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# TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	15	MOONWALKER	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	NR	24.98
2	2	9	U2 RATTLE AND HUM	Paramount Pictures Paramount Home Video 32228	U2	1988	PG-13	24.95
3	3	14	JANE FONDA'S COMPLETE WORKOUT	Lorimar/LightYear Ent. Warner Home Video 650	Jane Fonda	1989	NR	29.98
4	8	29	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
5	9	26	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
6	5	120	CALLANETICS ▲ ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
7	4	12	BRUCE SPRINGSTEEN ANTHOLOGY: 1978-1988	CBS Music Video Enterprises 49010	Bruce Springsteen	1989	NR	24.98
8	6	10	SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT VIDEO	HBO Video 0234	Various Artists	1989	NR	19.98
9	7	67	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
10	12	7	RUSH: A SHOW OF HANDS	PolyGram Music Video 041760-3	Rush	1989	NR	24.95
11	16	4	SHIRLEY MACLAINE'S INNER WORKOUT	Vestron Video 5270	Shirley MacLaine	1989	NR	29.98
12	14	10	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	Michael Jordan	1989	NR	19.98
13	10	26	FATAL ATTRACTION	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R	19.89
14	17	40	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	NR	24.95
15	13	24	KATHY SMITH'S FAT BURNING WORKOUT	Fox Hills Video FH1059	Kathy Smith	1988	NR	19.95
16	11	133	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◆	Lorimar/LightYear Ent. Warner Home Video 070	Jane Fonda	1986	NR	29.98
17	18	27	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R	19.89
18	32	3	DEBBIE GIBSON: LIVE IN CONCERT.	Atlantic Records Inc. Atlantic Video 50133-3	Debbie Gibson	1989	NR	19.98
19	23	5	MEET THE RAISINS	Will Vinton Prod. Inc. Atlantic Video 50132-3	The California Raisins	1988	NR	14.98
20	24	109	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
21	19	24	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R	19.89
22	15	81	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
23	21	6	PLAYBOY'S SEXY LINGERIE	HBO Video 0156	Various Artists	1989	NR	19.99
24	34	2	ANTHRAX: ODIVNIKUFESIN N.F.V.	Megaforce Worldwide Island Visual Arts 50135-3	Anthrax	1988	NR	19.98
25	30	72	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
26	20	21	PLAYMATE VIDEO CALENDAR 1989	HBO Video 0510	Various Artists	1988	NR	19.99
27	22	44	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
28	NEW ▶		THE MAKING OF A LEGEND: GONE WITH THE WIND	MGM/UA Home Video M301527	Various Artists	1988	NR	29.95
29	28	8	JANE'S ADDICTION: THE FAN'S VIDEO	Warner Bros. Records Warner Reprise Video 38151	Jane's Addiction	1989	NR	9.98
30	39	30	DOCTOR ZHIVAGO	MGM/UA Home Video 900003	Omar Sharif Julie Christie	1965	PG	29.95
31	37	129	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
32	26	111	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
33	36	196	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
34	31	118	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
35	27	33	GEORGE MICHAEL-FAITH ▲	CBS Music Video Enterprises 49000	George Michael	1988	NR	15.98
36	33	18	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	Tim McCarver	1988	NR	14.99
37	25	28	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Callan Pinckney	1988	NR	24.95
38	40	38	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 660	Robin Williams	1987	R	29.95
39	38	14	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	Angela Lansbury	1988	NR	29.95
40	29	15	RAQUEL: LOSE 10LBS. IN 3 WEEKS	HBO Video 9892	Raquel Welch	1988	NR	19.99

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

## VIDEO 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.

"Sea Fans Video Magazine," Passage Home Video Communications, 90 minutes, \$19.95.

Issued quarterly, this videozine will make a splash with serious divers. This particular issue (Vol.

## VIDEO REVIEWS

(Continued from preceding page)

place.

RICHARD T. RYAN

**"Yellowstone Fire,"** MNTEX Entertainment, 30 minutes, \$9.95.

In the hot, dry summer of 1988, lightning ignited a series of devastating fires throughout Yellowstone National Park. A limited "let it burn" policy was adopted for a while, but high winds, a prolonged heat wave, and large amounts of dead wood and other "fuel" (partly accumulated during a century of fire suppression) whipped the separate blazes into an inferno of nightmarish proportions. More than \$100 million was eventually spent in battling the flames, but by the time rain and snow finally halted the conflagration in September, 1.6 million acres of forest had been scorched. This excellent documentary chronicles the life of this awesome fire and shares ecological and public-policy perspectives. More important, it shows what we lost, gained, and learned from the great fire of '88.

CHRIS MCGOWAN

**"Sky Fury,"** Showmasters/Mitchell Productions Inc., 105 minutes, \$29.95.

Even the most ardent aviator is going to feel like bailing out midway through this program. Although there is a great deal of outstanding aerial footage—more than 60 performers are featured—there is also a never-ending stream of interruptions touting all the earlier programs in the series. In fact, the "commercials" for the other programs more often than not serve as the transition from one segment to the next.

Viewers who can overlook the plugs and get past the self-indulgent narration by Jim Mitchell will enjoy seeing the aerial acrobatics of the U.S. Air Force Thunderbirds, the Canadian Snowbirds, and the U.S. Navy's Blue Angels flying both A-4 Skyhawks and the new F-18A Hornets. At the same time, classic-plane lovers will enjoy seeing Bearcats, Mustangs, Corsairs, and even the mammoth B-52. Although the potential is here—based on the footage—it is hard to envision this title ever really taking off.

R.T.R.

**"The Magnificent Whales,"** Smithsonian, 60 minutes, \$29.95.

With whales riding a new wave of popularity since three of their kind became trapped in Arctic ice and drew worldwide attention to their plight, the timing of this video may well be no fluke. Whales are fast becoming Nature's most photogenic creatures, and for those who wish to practice whale-watching in the comfort of their homes, the Smithsonian has wisely packaged a presentation that is informative, visually arresting, and won't get you seasick. The awesome grandeur of whales and the sprightly vigor of their brethren, seals and dolphins, is captured in outstanding photography both above and below the surface, including rare footage of whales nursing their young. Strangely, for a show about animals that live

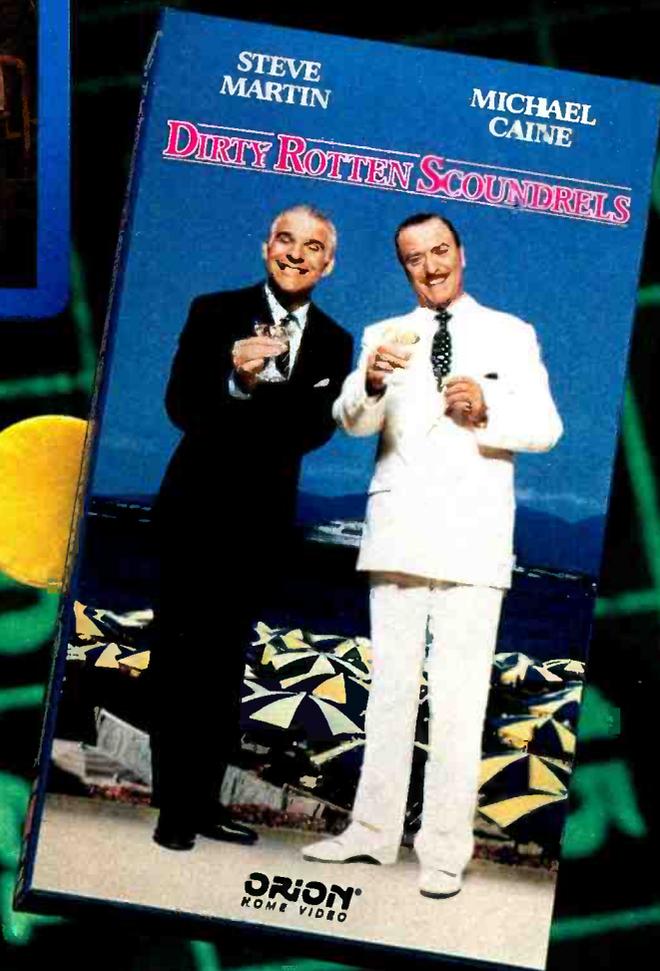
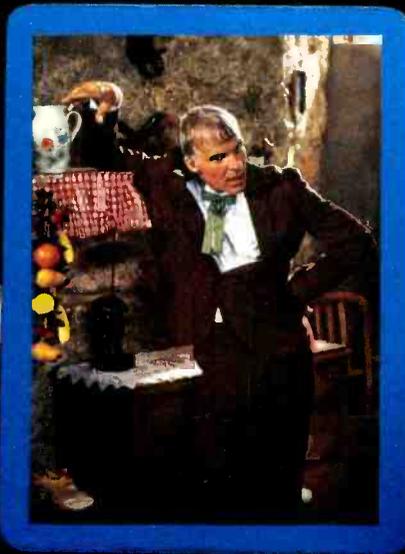
(Continued on next page)

## STEVE MARTIN

## MICHAEL CAINE

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—Vincent Canby, The New York Times



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# DIRTY ROTTEN SCOUNDRELS

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 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  
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## JVC Sponsoring 12th Int'l Tokyo Video Festival

TOKYO JVC is accepting entries through Sept. 10 for its 12th Tokyo Video Festival, the only fully international event of its kind here. The competition is open to both amateurs and professionals and video programs of all types are welcome. There is no restriction on the age or nationality of participants.

Details and entry forms are available at JVC distributors and dealers worldwide. The winners

### Winners of the two top awards will receive \$2,500

will be announced at a ceremony here in November.

Winners of the two top awards, the Video Grand Prize and the JVC President's Award, will each receive \$2,500. If top honors go to entrants from outside Japan, they also receive an expenses-paid 15-day trip to Japan. In addition to the cash award, domestic winners receive video equipment worth \$2,500 or a trip to Europe.

The two categories for this year's festival include a "video-letter exchange" that invites entrants to use videotape as a form of correspondence. The other category has no restrictions. Earlier festivals have attracted a total of 11,383 entries from 53 countries.

Forty-two of last year's entries are now being publicly screened at JVC Information Centers in 19 Japanese locations. Last year's Grand Prize went to Kiyoshi Yamamoto from Japan and the President's Award to Jocelyn Banasan, from the Philippines, for her "Sidewalks" package.

SHIG FUJITA

### VIDEO REVIEWS

(Continued from preceding page)

in water, the narration is decidedly dry—all textbook facts and no poetry. Ten species of whales are highlighted, along with 12 other marine mammals, making this a more comprehensive survey than most and a good study aid for younger whale enthusiasts.

ED BURKE

"Salsa, Latin Pop Music In The Cities," Shanachie Records Corp., 60 minutes, \$19.95.

"In Puerto Rico, politics and music go hand-in-hand," says the narrator of this documentary, which is indeed as much about Puerto Ricans' pull for independence from U.S. domination as it is about salsa. Performances by such noted artists as Celia Cruz and Tito Puente are intercut with discussion of the sources of salsa's rhythms, footage of political and cultural events, and shots of the urban landscape. A must for Latin music fans and educators alike.

K. SILBERGER

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Director of Photography PETER BIZIOU, B.S.C. Written by CHRIS GEROLMO Produced by FREDERICK ZOLLO and ROBERT F. COLESBERRY

Directed by ALAN PARKER

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# Acclaimed Motion Picture.

## Former S.I. Exec Designs ESPN Video Catalog

BY CHRIS MCGOWAN

LOS ANGELES Patricia Leonard, who resigned as president of S.I. Video last September, has jumped back into the special-interest video business with the ESPN Video Catalog and with door-to-door video marketing through Avon.

Her Los Angeles-based home video marketing and distribution company, Leonard & Associates, designed the ESPN catalog as part of an overall direct-marketing program for the sports-dedicated cable company. "We will also be overseeing fulfillment," says Leonard.

Some 1 million copies of the 24-page sports-oriented catalog were mailed out in February; it features more than 300 video titles in such areas as auto racing, golf, fitness, baseball, basketball, football, soccer, martial arts, fishing, hunting, camping, wrestling, boxing, skating, and skiing.

About 10% of the titles are from ESPN Home Video, with the rest coming from such labels as CBS/Fox, J-2, Coliseum, HBO, Golf Digest, Kodak, Orion, Media, McGraw-Hill, Vestron, VidAmerica, Wood-Knapp, and Warren Miller Films, according to Leonard. Both instructional and spectator sports titles are included. Leonard expects the catalog to appeal to "men and women of all ages."

Not surprisingly, the catalog will be promoted on the ESPN cable channel and in ESPN's "TV Sports," an end-of-the-month freestanding insert placed in a number of Sunday newspapers. Six other ESPN Video Catalog mailings will take place this year, with the next coming in late April, aimed at Father's Day.

"It's an area of great potential," says Leonard. "And it's a good extension of what ESPN already is and a chance to capitalize on their name in direct mail. They have spent millions [of dollars] developing their name and this catalog is a great vehicle [for the sports tapes featured in it]. The response so far has been as good as expected."

Besides the ESPN catalog, Leonard & Associates is also working with Avon on door-to-door home video sales. A recent tape, "Shape Up With Mary Hart" (on the Avon Video Enterprises label), bowed in early March and has posted strong sales through Avon distribution, according to Leonard.

"In the fourth quarter we will get into video distribution more aggressively. There will be up to 50 videos available at any one time, so your Avon representative will have the opportunity to be a video retailer, so to speak, with no capital investment."

Leonard sees such sell-through efforts as an improvement over many specialty video stores, "where you're lucky if the high-school kid manning the register even looks at you, let alone tries to sell you a tape. We will have half a million Avon ladies each knocking on approximately 60 doors within any two-week period."

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## Trans World Series Heats Up On Saraya's 1st Act

BY GEOFF MAYFIELD

ALBANY, N.Y. The new New Jersey band had just landed its first videoclip on MTV; its debut album was grabbing the attention of tip-sheets and radio programmers while entering Billboard's Top Pop Albums chart at a bulleted No. 162. So where did Saraya choose to play its first-ever public performance?

At a Jersey club before friendly home fans? At a showcase club like New York's Bottom Line? As a warm-up for a big-name artist? No. None of the above.

The answer will surprise you—and may one day qualify for inclusion in a rock trivia quiz—because the Polydor act played its very first gig here at the distribution center of Trans World Music Corp., the retail chain that holds the music industry's second-largest store count.

Although this marked the 11th time that a major-label act had visited Trans World to perform before and sign autographs for the chain's office and distribution center staffs, Saraya's set marked the first electronic performance—complete with amplifiers and full drum kit—to be played in the company's year-old Distribution Center World Tour series (Billboard, June 11). Electric bands that had visited previously had to settle for acoustic sets.

Since this was the first time Trans World's warehouse had been wired for concert-hall sound, and since this was the first time Saraya would play for an audience, the crews on the night shifts at the distribution center were also treated to entertainment during their shifts, because the event required a 40-minute sound check and full rehearsal the night before the actual April 13 lunchtime set.

Saraya comprises parts of two erstwhile Jersey bands; some of its members had played live together before, which might explain one of the reasons this young band was not bothered by the jitters to be expected at a rookie act's first concert fling. Several of the more than 150 Trans World associates assembled here remained remarkably subdued, but it was obvious that the band's friendly, driving rock and the polished stage presence and energetic delivery of lead singer Sandi Saraya lifted the spirits of many on this chilly and gray Albany workday.

In addition to providing the band, distributor PolyGram supplied the day's lunch. And each of Trans World's employees received autographs.

Saraya, like Polydor's Waterfront, represents a pet project for PolyGram, as the distributor seeks to break developing acts by enlisting the support of retail chains. Jeff Brody, PolyGram VP of national accounts, is seeking exposure for both bands, either through visits at music-chain headquarters or performances at chain conventions.

Brody, who flew to Albany for the Saraya session, also says that PolyGram has seen encouraging success stories result from the flood of formalized new-artist programs that have come into vogue among retail chains during the last year. Retailers' renewed interest in sup-

porting developing artists has led PolyGram to formulate several of its own support mechanisms.

The distributor has enacted special terms of sale for new artists' ti-

### Saraya's act marks first electronic gig at Trans World

ties, in which selected albums are dealt at a 5% discount for LPs and at a 9% discount for CDs and cassettes, with 100% returns protection and a 120-day billing window. CDs in the program feature a reduced wholesale of \$7.74, to which the 9% discount applies. PolyGram also services key retail buyers with advance promo CDs that offer tastes of PolyGram's priority acts.

Meanwhile, Trans World, which

operates more than 420 stores, continues its up-close-and-personal World Tour series. After Saraya finished its set, head buyer Dave Roy told associates that three more concerts were already being planned for the next three months.

In the year the program has been running, Trans World has also hosted Bob "Bobcat" Goldthwait, Melissa Etheridge, Cheap Trick, Europe, the Replacements, Stealin Horses, Extreme, Big Bam Boo, John Kilzer, and Show Of Hands.

Gary Arnold, VP of merchandising, says response to the series "has been phenomenal. The Trans World Music associates have been treated to some of the best new talent in the business and we've had terrific support from the artists and the labels to make this program happen. It gives our distribution center and corporate office employees a chance to get closer to the music."



Fronted by the mighty voice of Sandi Saraya, rookie Polydor act Saraya played its debut show in the distribution center of Trans World Music Corp. as part of the Albany, N.Y.-based chain's continuing World Tour series.

## Hastings Buy Adds 5 To Record Bar's Florida Total

BY JIM BESSMAN

NEW YORK Record Bar is putting the final touches on its acquisition of Western Merchandisers' five Hastings record outlets in Florida (Billboard, April 29).

The deal goes down Sunday (30), according to Record Bar's VP of marketing, Steve Bennett. He says that after a couple of weeks' worth of "minor changes," the 2,000-square-foot mall stores—four are in the Tampa/St. Petersburg market, one in Tallahassee—will reopen under Record Bar's Tracks logo.

This gives the 155-store Durham, N.C.-based chain 10 stores in the Tampa/Clearwater/St. Petersburg area—seven in malls, and three freestanding stores. The

new mall location in Tallahassee joins an existing freestander.

The acquisition also gives Record Bar a total of 28 Florida outlets, with another freestander due in Jacksonville within a month and a Miami mall location scheduled to open by the end of the year.

"Everybody wants to be in Florida," says Bennett, citing the state's "very good" and improving retail environment. Noting that the regional supervisory structure is already in place to handle the newly acquired stores, he adds that the Hastings units will bolster the areas' advertising base.

Bennett doesn't expect further store acquisitions this year, but says another 16-18 new stores are on line, which will shoot the chain up to about 170 outlets by the end

of the year. He says that two-thirds of the new stores will be in malls, which continue to be the company's focus.

"We're using freestanding to give us flexibility—to give us opportunities to expand, especially in markets where there are no new malls being built but where we know we can still do business," says Bennett.

Besides the Florida expansion, Bennett notes that Record Bar is now "fairly active" in Texas and is "moving back" to the Southwest, having "reconsolidated" its position in its Southeast home base in 1986 when it sold its Western U.S. outlets to The Musicland Group.

"You'll see us spread out west a

little bit," he says, adding that the total stores opened this year will mark the chain's biggest swelling since the 35 openings in 1981 (not including Record Bar's purchase of the Licorice Pizza group in 1984).

Terming the Hastings buy a "fair deal" and "mutual win," Bennett notes that it also allows Western Merchandisers to refocus on its own Texas home base, which the five Florida outlets—the company's entire Florida holdings—are far from. Bob Schneider, Western Merchandisers' executive VP, declined comment on the sale other than to say that the Amarillo, Texas-headquartered company has no current plans to sell other stores.

## In-Store Videos Pull Buyers—& Viewers Retailvision Is Concrete Hit

BY BRUCE HARING

NEW YORK Concrete Management of New York says there's only one problem with Retailvision, its new video sales tool: Too many people want to watch it.

Concrete, a marketing firm that specializes in heavy metal, developed Retailvision as a video answer to in-store music play. The firm has just begun mailing a monthly compilation of 13-18 videos to chain stores, hoping to gain attention for music that doesn't get widespread radio or television exposure.

Starting with heavy metal (Metalvision) in March, and branching out to alternative music in April (Alternavision), the tape has already caused a stir at retail. Concrete reports store aisles sometimes clog up with fans eager to catch the next video.

"The clogging happens especially in parts of the Midwest, in places where they don't get MTV," says Bob Chiappardi, Concrete's

president of marketing. "These kids are seeing the videos for the first time. Some chains report having to turn off the monitors at times."

Because certain mall locations don't allow stores to play hard rock music in-store, resulting in the unique juxtaposition of seeing "Metal Church on the monitor, [while hearing] Debbie Gibson on the PA system," Chiappardi says. "[Director of purchasing] Cindy Barr at [Florida chain] Spec's says when Metalvision is on without sound, kids will still stand around watching."

The identifying chyrons remain on screen at all times during Retailvision's in-store play, allowing consumers instant identification of the artist, title of song and album, and record company of a favored clip. Metalvision I featured such bands as Kix, Queensryche, Skid Row, and Anthrax, among others. The Alternavision compilation offers videos by the Replacements, (Continued on page 70)



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## RETAIL TRACK



by Geoff Mayfield

**SEARCHIN':** "Have you been approached?" That, without a doubt, is the question that has music merchandisers buzzing these days, as **LIVE Entertainment** searches for a president to head **Strawberries Records, Tapes & Compact Disks**. Headhunters have apparently been retained by **LIVE**, the company that signed a letter of intent to land **Morris Levy's** Milford, Mass.-based chain (*Billboard*, Jan. 28). The result is the most aggressive and far-reaching executive search this end of the music business has seen in recent memory. **LIVE's** recruiters have been ambitious, shooting for highly placed officers at megachains like **The Musicland Group** and **Camelot Music**, but the net has also been extended to VPs at several chains, including some who work for smaller regional operations. Candidates hail from the East Coast and the West Coast, from the South and the Midwest.

**LIVE's** strategy appears shrewd. True enough, it's unlikely that the Los Angeles-based operation will shake loose someone like, say, one of **Musicland's** top brass. "If you're talking about a senior VP or an executive VP at **Musicland**, you may have to talk very large numbers, because management got a piece of the chain in the [February 1988] buyout," is the warning one target offered to a recruiter. But, on the other hand, if recruiters don't at least make a pitch to those top-flight execs who appear to be untouchable, they'll never land one. And, as an insurance policy, **LIVE's** headhunters have also taken aim at a batch of sharp VPs, capable and savvy people who might well be enticed by the lure of a chain presidency. Without mentioning any names here, let's just

say that each and every one of the prospective candidates **Retail Track** has learned of are certainly worthy of consideration.

So, whether **LIVE** lands a big cheese or an up-and-coming music retail star, it will not be surprising if the new **Strawberries** topper ends up being someone who appears to be quite content with his or her current position. As one candidate says, "You kind of go back to what **Russ Bach** said when he went over to [become president of] **CEMA**, that there's only so many jobs like this out there and they don't come along too often. You're talking about a chain that's close to 100 stores, and they're saying they'll take it to 300 stores before too long, so if you're into music retailing, this is a rare career opportunity."

You'll recall that when **LIVE** first announced its intention to pick up **Strawberries**, **LIVE** chairman **Jose Menendez** pledged he would retain **Levy's** management team. The search for a chain president does not contradict that promise because indications are that **VP/GM Ivan Lipton** and his staff will stay on for the long haul. To that end, when **LIVE** recently revealed that the takeover will cost \$40.5 million, it also announced that **Strawberries' senior officers** will hold 4% of the chain under the new regime (*Billboard*, April 22). That piece of the pie will no doubt be used to enhance compensation for the president, as well as other high-ranking officers.

**ROOMIER QUARTERS:** **Retail Track** recently ventured to **Albany, N.Y.**, to visit the headquarters of **Trans World Music Corp.** Like most first-time visitors, I was shocked to learn that the chain has been servicing more than 400 stores with a mere 60,000 square feet of warehouse/distribution space. Not surprising is that **Trans World** is in the process of adding 68,000 square feet to its distribution center. Also not surprising is the fact that the distribution is in operation 24 hours a day.

Current construction will expand the total office/warehouse area to 150,000 square feet. Also coming soon is an addition to the parking lot, because it is often

(Continued on next page)

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FOR WEEK ENDING MAY 6, 1989

**Billboard**

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## TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★★ NO. 1 ★★	
1	2	2	9	FINE YOUNG CANNIBALS THE RAW & THE COOKED	I.R.S. D-6273/MCA
2	1	1	5	MADONNA LIKE A PRAYER	SIRE 2-25844/WARNER BROS.
3	4	4	11	TONE LOC LOC-ED AFTER DARK	DELICIOUS VINYL CCD 3000/ISLAND
4	8	12	4	BONNIE RAITT NICK OF TIME	CAPITOL C2 91268
5	3	3	26	TRAVELING WILBURYS TRAVELING WILBURYS	WILBURY 2-25796/WARNER BROS.
6	22	—	2	THE CULT SONIC TEMPLE	SIRE 2-25871/REPRISE
7	5	6	10	ELVIS COSTELLO SPIKE	WARNER BROS. 2-25848
8	7	7	13	LIVING COLOUR VIVID	EPIC EK 44099/E.P.A.
9	9	8	14	ENYA WATERMARK	GEFFEN 2-24233
10	6	5	12	ROY ORBISON MYSTERY GIRL	VIRGIN 2-91058
11	14	—	13	GUNS N' ROSES G N' R LIES	GEFFEN 2-24198
12	16	23	10	SOUNDTRACK BEACHES	ATLANTIC 2-81933
13	12	14	4	JODY WATLEY LARGER THAN LIFE	MCA MCAD 6276
14	11	19	4	ANDREAS VOLLENWEIDER DANCING WITH THE LION	COLUMBIA CK 45154
15	24	9	13	DEBBIE GIBSON ELECTRIC YOUTH	ATLANTIC 2-81932
16	19	13	12	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
17	10	10	9	MIKE + THE MECHANICS LIVING YEARS	ATLANTIC 2-81923
18	20	11	15	LOU REED NEW YORK	SIRE 2-25829/WARNER BROS.
19	23	21	30	BOBBY BROWN DON'T BE CRUEL	MCA MCAD 42185
20	15	27	3	ROXETTE LOOK SHARP!	EMI GEP 7-91098
21	13	17	4	MILLI VANILLI GIRL YOU KNOW IT'S TRUE	ARISTA ARCD 8592
22	21	22	7	MELISSA ETHERIDGE MELISSA ETHERIDGE	ISLAND 2-90875/ATLANTIC
23	25	18	13	COWBOY JUNKIES THE TRINITY SESSION	RCA 8568 2-R
24	27	24	25	EDIE BRICKELL & NEW BOHEMIANS SHOOTING RUBBERBANDS AT THE STARS	GEFFEN 2-24192
25	17	15	24	R.E.M. GREEN	WARNER BROS. 2-25795
26	26	26	3	THE NEVILLE BROTHERS YELLOW MOON	A&M CD 5240
27	18	16	8	XTC ORANGES AND LEMONS	GEFFEN 2-24218
28	28	20	61	GUNS N' ROSES APPETITE FOR DESTRUCTION	GEFFEN 2-24148
29	29	—	2	BANGLES EVERYTHING	COLUMBIA CK 44056
30	30	28	31	BON JOVI NEW JERSEY	MERCURY 836 345 2/POLYGRAM

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## Waxie's Earnings, Sales, Store Count On The Rise

WASHINGTON If earnings per share posted by Waxie Maxie's over the last six months ending Jan. 31—up 34% over the same period last year—are any indication, 1989 will be a banner year for the Washington, D.C., metro area's longtime record and tape chain.

In addition to the earnings leap from \$348,085 (70 cents per share) to \$468,015 (90 cents per share), Waxie Maxie's also posted sales of \$12.8 million, up from \$10.8 million, and the gross profits percentage for the period jumped to 35.2% from 34.1% last year.

Mark Silverman, president of the 31-store firm, says that Waxie Maxie's also plans to increase its store count this year. "Three have already opened," he says. "One in Annapolis, [Md.], one in Baltimore, and another in Leesburg, Va."

He adds that the company has further plans to add yet another store in the Baltimore area before the end of the year, as well as one in Waldorf, Md.

In order to handle the increase in sales, Waxie Maxie's has also modernized and replaced its fleet of trucks, and has added another 4,000 square feet to its already-expanded warehouse in Northeast D.C. Also, new updated hardware has been ordered for the firm's computer system. The chain uses the inventory management system offered by Atlanta-based Young Systems Ltd.

Waxie Maxie's is a publicly owned company trading shares on the local over-the-counter market here, and was once again featured in the annual Washington Post business section as one of the D.C. area's top 100 firms. **BILL HOLLAND**

## Grass Gripes About Awards, A Bad Rap . . . And Bo Diddley Grumbles About Small Turnout

BY BRUCE HARING



AS THE FIRST warm weather of the year hits the East Coast, Grass Route feels inspired to get out the soapbox and turn the spotlight on two items of injustice. Like:

• 1) Why are the first **International Rock Awards** almost exclusively honoring major-label artists? The awards, which will air May 31 on ABC-TV, were purportedly created to recognize the most important and creative rock of the previous year, surely not an exclusive province of the majors. This is the awards program that will grant an "Elvis" statuette to its victors. Maybe they should give out one of Col. Parker instead, since sales seems to be the main criterion for inclusion. **Relativity's Joe Satriani** is the award ceremony's lone indie nominee, appearing among guitar slingers nominated for the all-star band of the year.

• 2) Why are New York's newspapers determined to link every crime to rap music? Grass Route has been aghast at recent attempts to pull **Tone Loc's "Wild Thing"** and other rap music tracks into several reprehensible city crimes. Could it be that rap itself is so new to the writers that it is the only parallel they can draw?

**BO DIDDLEY:** Grass Route recently had the pleasure of seeing one of Bo Diddley's most intimate performances in several years. The legendary guitarsmith performed before approximately 100 fans at the **Brook Theatre** in Bound Brook, N.J., just one stop on Diddley's latest lightly promoted tour. Nonplussed by the sparse turnout, Diddley took a timeout to set the world straight.

"When you see your friends Monday morning, you tell them what they missed," he said, his voice stinging with defiance. "They're out somewhere getting drunk, when they could have been here, with all this clean rock'n'roll. I ain't somebody who's going out trying to imitate somebody—I am the real thing, in living color." That said, Diddley fired off a few blues licks, and kicked the crowd out of their seats in a scene that reminded Grass Route of one of those old '50s movies where the kids put on a show. The only thing missing was the rolling credits.

Incidentally, Diddley has been working on a new album for **Triple X Records**, and plans a tour of Japan later this year.

**SEEDS AND SPROUTS:** **Caroline Records** has moved to new offices. Change your rolodex entry to 114 W. 26th St., New York, N.Y. 10001 . . . **Rough Trade**, which operates a retail store and record label, is expanding its San Francisco music outlet, moving from the Mission District to larger quarters at 1529 Haight St. at Ashbury. Ask for your commemorative **Kool-Aid** when you stop in . . . **Airborne Records** of Nashville has inked a licensing deal for **Mickey Gilley** and **Stella Parton** with **Emerald Records** of Ireland. The first overseas pact for the company covers the U.K.

**ADVANCE WORD:** **Bob Margolin's "The Old School"** showcases the lessons Margolin learned as a member of **Muddy Waters'** band. One of the better re-creations of the Delta sound, available on **Powerhouse Records**, P.O. Box 2455, Falls Church, Va. 22042 . . . Germany's **Mekong Delta** delivers vintage thrash from the **AAARRG** label, now licensed in the U.S. on **GWR Records** through **Restless Records**, 213-390-9969 . . . **The Ex** runs a vacuum cleaner through your brain with "Aural Guerrilla," a double album that melds gut-slammng true punk with fist-in-face politics. One of the year's fiercest records, on **Homestead Records**, 516-764-6200 . . . **Hamell On Trial's "Conviction"** offers **Ed Hamell's** mainstream music mixed with tales from the dark side. Available on **Blue Wave Records**, 315-638-4286 . . . **Bill Drummond's "The Man"** is memorable for "Julian Cope Is Dead," which details a plan to make the **Teardrop Explodes** mainstay bigger than the Beatles. A killer from **Bar/None Records**, 201-795-9424.

### RETAIL TRACK

(Continued from preceding page)

impossible for daytime visitors and employees to find a space. Later, the chain has its eye on adding another 30,000 square feet of office space, probably in a separate but adjacent building . . . **Trans World** has been adding bodies, too. A couple of months ago, the web attracted video buyer **Brian Bishop** from The Musicland Group. **Trans World** also found a couple of key staff additions when it bought the Boston area's **Good Vibrations** chain in November (Billboard, Nov. 26). Since that buyout, the giant chain has hired **Bill Gerstein** as director of advertising and **Dan Croce** as singles buyer. And VP of finances **Jim Williamson** says the company will soon add a senior VP of store operations.

**OPERATING:** The Operations Committee of the National Assn. of

**Recording Merchandisers** and the **Video Software Dealers Assn.** will hold its next conference June 28-29 in the Chicago area, checking in at the **Deerfield Hyatt**. The meeting, open to all members of both trade groups who are interested in juicing up their inventory management systems, will feature a tour of **Rank Video Service's** duplication and distribution facility.

The Operations Committee concentrates on computerized systems and programs that facilitate more efficient vendor-to-account transactions. Originally a NARM task force, the group became a joint committee of both organizations when it added **VSDA** members last summer. The committee, one of several NARM groups that huddled in New York in the days just prior to the April 15 dinner for the **T.J. Martell Foundation For Cancer, Leukemia & AIDS Research**, is reportedly looking to revise the Operations Conference format this time around.

**CONVENTION** season update: **National Record Mart** will return to **Seven Springs Resort**, an hour outside of its Pittsburgh base, for its annual meet. Dates are July 23-26. Those on diets should stay away from this one because of *all* the conventions on the music retail trail (including those held by trade groups), **NRM** serves the best food . . . From Sept. 20-23, **Camelot Music** will send its managers and field leaders to **Trade Winds Resort** in St. Petersburg, Fla. **Camelot** has 30 stores in that state. Management thinks the revamped Wednesday-Saturday schedule will be less disruptive to store activities than its previous Friday-Monday agendas.

**A SURE SIGN OF SUCCESS** is when you find competitors hiring away your troops. That has been happening to 688-store **The Musicland Group**. As mentioned previously, video buyer **Brian Bishop** has moved on to **Trans World Music Corp.** More recently, the Minneapolis headquarters

of **LIVE Entertainment** rack subsidiary **Lieberman Enterprises** reached across town to attract **Bob Langer**. **Langer** is retail manager for **Lieberman's** branch field services division. He was director of corporate purchases at **Musieland**.

**FAST TRACK:** **National Record Mart** has become an official **Ticket Master** vendor for Pittsburgh **Pirates** games, selling the ducats at 25 area stores . . . **Buffalo, N.Y.-based Cavages** tied in with **Wave station** **BMW** on behalf of the **Gypsy Kings** and their self-titled **Elektra** debut. A CD player was top prize for the chainwide contest. Besides the Buffalo market, **Cavages** also has shops in **Rochester** and **Syracuse, N.Y.** . . . **Malaco Records** brought jazz flutist **Bobbi Humphrey** to New York for an in-store at **J&R Music World**, supporting her recently released album, "City Beat."

**TARGET FOR TAKEOVER?** There's heavy talk in the rumor mill that **Dayton-Hudson** giant **Target** Stores chain will absorb St. Louis-based discounter **Venture**. The 72-store **Venture** is currently held by **Campeau Corp.**, the Toronto-based company that has been gobbling up department store chains. Since **Campeau** is not crazy about discount operations—as it proved last year when it sold off the successful **Gold Circle** web right after taking over **Federated Department Stores**—selling off **Venture** would not be unexpected.

**Target** would be a likely buyer, but an informed source says the chain generally will not buy stores at premium prices. If **Campeau** and **Target** are indeed talking, look for **Target** to wait patiently for a price that is to its liking. If a **Target/Venture** deal goes through, **Target's** internal rack **Jetco** will supply music and video product to the acquired stores. Currently, **Venture** buys its own video stock.

To reach Retail Track, call Geoff Mayfield at 212-536-5240, or fax him at 212-536-5358.

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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

**BATFISH**  
Batfish Brew  
▲ LP GWR 71406-1/NA  
CA 71406-4/NA

**THE CONNELLS**  
Fun & Games  
▲ LP Tee Vee Tunes 2550/NA  
CA 2550/NA

### THE DICKIES

Second Coming  
▲ LP Enigma 73289-1/NA  
CA 73289-4/NA

### FLAMING LIPS

Telepathic Surgery  
▲ LP Restless 72350-1/NA  
CA 72350-4/NA

### GREEN ON RED

Here Come The Snakes  
▲ LP Restless 72351-1/NA  
CA 72351-4/NA

### HOLY MOSES

Finished With The Dogs  
▲ LP GWR 71411-1/NA  
CA 71411-4/NA

### HOLY MOSES

Queen Of Siam  
▲ LP GWR 71410-1/NA  
CA 71410-4/NA

### JACK RUBIES

Fascinatin' Vacation  
▲ LP Tee Vee Tunes 2560/NA  
CA 2560/NA

### LIVING DEATH

Protected From Reality  
▲ LP GWR 71412-1/NA  
CA 71412-4/NA

### DELBERT McCLINTON

Live From Austin  
▲ LP Alligator 4773/NA  
CA 4773/NA

### MEKONG DELTA

Mekong Delta  
LP GWR 71413-1/NA  
CA 71413-4/NA

### MOJO NIXON & SKID ROPER

Root Hog Or Die  
▲ LP Enigma 73335-1/NA  
CA 73335-4/NA

### THE PRESIDENT

Bring Yr Camera  
▲ LP Elektra 60799-1/NA  
CA 60799-4/NA

### RAKATAN

You Floor Me  
CA Auriga AU21/NA

### RAS MICHAEL & SONS OF NEGUS

Rastafari Dub  
CA ROIR A-162/NA

### THE SAINTS

Prodigal Son  
▲ LP Tee Vee Tunes 2121/NA  
CA 2121/NA

### SCIENTIFIC AMERICANS

Load & Go!  
CA ROIR A-111/NA

### SEX GANG CHILDREN

Ecstasy & Vendetta Over New York  
CA ROIR A-127/NA

### SHOX LUMANIA

Shox Lumania Live At The Peppermint Lounge  
CA ROIR A-105/NA

### SKATALITES

Stretching Out  
CA ROIR A-141/NA

### SKIP & THE EXCITING ILLUSIONS

Skip & The Exciting Illusions  
CA ROIR A-132/NA

### KATE SMITH

God Bless America  
▲ CD Pickwick PMTD-16007/NA  
CA PMTD-16007/NA

### STIMULATORS

Loud Fast Rules!  
CA ROIR A-109/NA

### SUICIDE

Ghost Riders  
CA ROIR A-145/NA

### SUICIDE

1/2 Alive  
CA ROIR A-103/NA

### TELEVISION

Blow Up  
CA ROIR A-114/NA

### JOHNNY THUNDERS

Stations Of The Cross  
CA ROIR A-146/NA

### THE UNTOUCHABLES

Agent Double O Soul  
▲ LP Restless 72342-1/NA  
CA 72342-4/NA

## RETAILVISION IS CONCRETE HIT

(Continued from page 67)

Violent Femmes, New Order, Living Colour, and others.

"It was made to sell records," Chiappardi says. "The main thing we're going after is the type of music that only has limited play on normal outlets, that won't get on 'Friday Night Videos' and only gets on MTV's 'Headbanger's Ball.' I saw a major push in retail chains to use video and in-store monitors. The record companies were sending out mixed tapes, or one or two clips, and they had to be rewound. Some chains were putting together their own tapes, but

that's expensive and time-consuming."

Record companies pay a set fee of \$1,000 for inclusion on the tape, which runs for 90 minutes, Chiappardi says. "For them to do what we're doing would cost four times as much than to have them included with us," Chiappardi says. "The advantage we have is we can deal with all the labels." Of the titles featured on Concrete's video, 15% are distributed through independents.

Already using Retailvision are Camelot Music, Tower Records,

Hastings, Budget Tapes & Records, Spec's Music & Video, Waxie Maxie's, Record World, Record Bar, Peaches, Strawberries Records, Tapes & Compact Discs, Sound Warehouse, and The Musicland Group, among others.

Concrete compiles marketing reports on the tapes that are distributed to the record companies, detailing the reaction to the tapes at certain times of the day. Alternative and metal will alternate every week, with rap and pop the next Concrete projects, Chiappardi says.

## FOR WEEK ENDING MAY 6, 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	13	3	★ ★ NO. 1 ★ ★ <b>DANCING WITH THE LION</b> COLUMBIA OC 45154	ANDREAS VOLLENWEIDER
2	1	29	<b>CRISTOFORI'S DREAM</b> NARADA LOTUS 61021/MCA	DAVID LANZ
3	2	29	<b>DEEP BREAKFAST</b> MUSIC WEST MW-102	RAY LYNCH
4	5	7	<b>WINDHAM HILL SAMPLER '89</b> WINDHAM HILL 1082	VARIOUS ARTISTS
5	3	13	<b>WATERMARK</b> GEFFEN 24233	ENYA
6	4	29	<b>CHAMELEON DAYS</b> PRIVATE MUSIC 2043	YANNI
7	8	13	<b>WORLD DANCE</b> GLOBAL PACIFIC ZK 40734/CBS ASSOCIATED	DO'AH
8	7	9	<b>ISLAND</b> NARADA EQUINOX N-63005/MCA	DAVID ARKENSTONE
9	6	29	<b>OPTICAL RACE</b> PRIVATE MUSIC 2042	TANGERINE DREAM
10	11	11	<b>EVERY ISLAND</b> SILVER WAVE SW 505/OPTIMISM	DANNY HEINES
11	9	29	<b>DOLPHIN SMILES</b> GLOBAL PACIFIC ZK 40719/CBS ASSOCIATED	STEVEN KINDLER & TEJA BELL
12	12	29	<b>RIVERS GONNA RISE</b> PRIVATE MUSIC 2029	PATRICK O'HEARN
13	10	29	<b>NEVERLAND</b> PRIVATE MUSIC 2036	SUZANNE CIANI
14	14	9	<b>CELESTIAL NAVIGATIONS</b> NOUVEAU A-683/K-TEL	CELESTIAL NAVIGATIONS
15	15	9	<b>VANISHING POINT</b> SONIC ATMOSPHERES 80023	DON HARRISS
16	NEW ▶		<b>A JOURNEY HOME</b> GLOBAL PACIFIC ZK 45152/CBS ASSOCIATED	G.KELLY/D.BOGDANOVIC
17	16	25	<b>THE NARADA COLLECTION</b> NARADA 39100/MCA	NARADA ARTISTS
18	17	15	<b>DUSK</b> MUSIC WEST MW-132	JIM CHAPPELL
19	18	25	<b>IMAGINARY ROADS</b> WINDHAM HILL 1078	WILLIAM ACKERMAN
20	19	11	<b>WINTER INTO SPRING ▲</b> WINDHAM HILL 1019	GEORGE WINSTON
21	RE-ENTRY		<b>ENYA</b> ATLANTIC 81842	ENYA
22	20	11	<b>INSIDE THE SKY</b> SILVER WAVE SW 504/OPTIMISM	STEVE HAUN
23	21	15	<b>LEGENDS</b> NARADA LOTUS N61022/MCA	ERIC TINGSTAD & NANCY RUMBEL
24	RE-ENTRY		<b>AUTUMN ▲</b> WINDHAM HILL 1012	GEORGE WINSTON
25	22	21	<b>AFTER THE RAIN</b> NARADA LOTUS 61020/MCA	MICHAEL JONES

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## Sarnoff Lab Vies For FCC Acceptance U.S.-Compatible HDTV Demonstrated

BY STEVEN DUPLER

**NEW YORK** The recent demonstration by the David Sarnoff Research Center in Princeton, N.J., of the first high-definition television system compatible with existing U.S. broadcast TV standards could mean the ultra-high-resolution video technology is one step closer to becoming a reality in U.S. consumer homes by the early '90s.

Since its early development in the mid-'80s, high-definition television, in its original Japanese-developed format, has been extensively used professionally in shooting several music videos, television miniseries, and commercial spots. Clip director Zbig Rybczynski has been one of the pioneers in the HDTV field, which allows unprecedented use of special effects and unique matting techniques. Industry observers say the technology holds great promise for home video applications as well.

Japan has been at the vanguard of researching and promoting HDTV; in fact, NHK, the Japanese broadcast company, recently began one-hour-per-day direct satellite broadcasts of HDTV programming (despite the fact that few people, even in that highly technologically advanced country, have the high-resolution television receiving gear capable of making the most of such programming).

To gain a sense of perspective on the qualitative differences between HDTV and other existing worldwide TV broadcast standards, one television engineer points to the figures:

"U.S. broadcast television [NTSC] is set up for 525 lines per inch of resolution, which is basically the lowest in the world. Europe's basic standard is PAL [625 lines]. The Japanese-developed MUSE system for HDTV boasts 1,125 lines of resolution, which rivals 35mm film in terms of clarity and depth. The Sarnoff system features 1,050 lines, but unlike the NHK system, is compatible with current American TV sets."

Since the Federal Communications Commission passed a resolution saying that any U.S. HDTV broadcast system must be downward-compatible with the existing NTSC system, more than 20 U.S. companies (and U.S. arms of some foreign manufacturers) have been vying to have their versions of HDTV accepted by the government as the official standard.

The reason for this enthusiasm is obvious: Estimates are that the market for HDTV professional and consumer equipment could generate as much as \$50 billion per year by the year 2000. The U.S. government is concerned that—as with so many other areas of modern hi-tech gear—the nation could be left behind and miss out on this potentially highly profitable industry.

The Sarnoff Labs HDTV development, done in conjunction with NBC, ABC, and NBC parent General Electric Co.'s consumer electronics division, has cost a reported \$60 million so far.

The broadcast tests were transmitted by NBC from the transmitter atop the World Trade Center here and were received on experimental

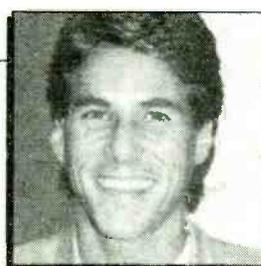
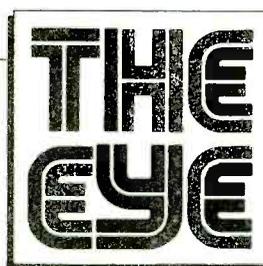
monitors at the Sarnoff Research Center. They were repeated later that same day on NBC's "Live At Five" program.

How much would it cost a television station to re-equip for HDTV transmission? To adapt to the introductory system debuted by Sarnoff, the cost is estimated by the company at about \$100,000. For eventual switch-over to full HDTV production and transmission, a station could have to spend \$10 million-\$20 million.

In addition to Sarnoff Labs, Zenith Corp., in conjunction with AT&T, is also working on an NTSC-compatible HDTV system that is considered highly viable by industry experts.



**Mojo's Workin'.** Enigma artist Mojo Nixon camps it up for the camera while Debbie Gibson and Tiffany (look-alikes, that is) battle it out in the ring during the video shoot for Nixon's tender ballad, "Debbie Gibson Is Pregnant With My Two-Headed Love Child." The track is from the album "Root Hog Or Die." Scott Kalvert directed at Mother's Studio in New York. (Photo: Chuck Pulin)



by Steven Dupler

**IS PURGATORY** A screening room featuring an endless series of televised awards shows? We're not sure, but we are still trying to figure out why ABC-TV felt the world needed yet another music awards show. Maybe it does—only the Nielsen scores will tell—but somehow just the notion of the "International Rock Awards," set for a May 31 broadcast in 50 countries and featuring an award called "Elvis," has us simultaneously reaching for the Pepto-Bismol and the channel zapper well in advance of the telecast.

At last fall's American Video Conference, during a panel session titled "Music On Television: Who's Watching?," an ABC-TV programming executive stated that the abysmal ratings garnered by the network's last foray into prime-time rock music programming, "David Bowie's Glass Spider Tour," would not deter the broadcast giant from reaching out with rock'n'roll to the youth market in the future. The executive did note, however, that ABC would be more selective, in order to maximize "creativity and viability."

Well, Bowie's back on ABC for this one, along with Alice Cooper, Ric Ocasek, Bobcat Goldthwaite, Robert Palmer, Living Colour, and Keith Richards—who is being honored with a Living Legend award, apparently not only for having outlived and outlasted many of his '60s contemporaries, but also for managing to convince Richard Branson last year to part with several million dollars in advance cash for a record deal.

At the AVC panel in which the ABC exec participated, cable and broadcast programmers agreed that in order to make rock music work well on television—particularly prime-time network television—the producers of such shows were going to have to come up with new and unique ways of presenting music on TV to draw bigger audiences.

The old standby awards show format of "The International Rock Awards" seems to have ignored this advice. Granted, we haven't yet seen the show, but judging by the incredible overload of music and music video awards shows saturating the air waves all year, this show seems ill-conceived and ill-fated.

One final curious note: Of the 127 people listed by the organizers as members of the awards-nominating committee, 18 of them—about 15%—are either CBS Inc. or WCI employees. This may or may not have something to do with the fact that six of the seven nominees for artist of the year are signed with one of these two labels, as are five of the six nominees for album of the year.

Also curious, especially in light of the strides women rockers have made in 1988-89: There are only six women nominators (about 5%) on the 127-member committee. The remainder of the nominating committee includes

one PolyGram executive, three BMG/RCA/Arista/Ariola staffers, five Capitol/EMI/SBK execs, and several artist managers, reporters, and publicists, among other industry types.

Tony Eaton, producer of the show, responds by noting that not all of the 127 nominating committee members returned their ballots, "including four of the CBS employees." In addition, he says, "As far as labels like Geffen, Virgin, Elektra, etc.—we thought it fairer to take each of these as a separate label, rather than parts of a giant entity." The winners, he says, will be determined by the more than 2,500 ballots distributed to music industryites around the world.

Eaton adds that this is the first year the show is taking place and that he plans on incorporating any feedback he gets, should there be a second year.

**GOOD FOR WHAT AILS YA:** Cure Fans should take advantage of a special Rockamerica/Elektra Records video promotion set for the month of May. During that period, Rockamerica customers ordering any video compilation reel in any musical genre will receive a 30-minute Cure compilation titled "Introduction To Disintegration," which includes the new Cure video for the single "Fascination Street" along with 30 minutes of the best Cure videos.

**BIG IN JAPAN:** Musical specials shot in Japan seem to be the latest rage: Last month we had "Sting In Tokyo," and this month Showtime present several airings of "Daryl Hall & John Oates Rock Tokyo," a one-hour concert performance taped before a sold-out crowd at the Tokyo Dome. The show premieres Saturday, May 13, at 11 p.m. EST, and will have additional airings May 21, 25, and 28, as well as June 6. The special was directed by videlip veteran Jim Yukich and produced by Al Smith for Champion Entertainment.

**HELLO, GOODBYE:** As usual, people are coming and going in the wild, wacky world of video promotion. First, say hello to Mary Barnett, the new director of video promotion at Virgin Records, based in New York. She replaces the very gracious—and very tall—Cledra White, who remains at the label, now handling artist development. Barnett was promotions director at WHTZ New York for the past five years.

EMI has a new manager of video promotions, also based in New York: Linda Ingrisano, known to many for her service in a similar capacity at Arista, began her new duties April 24.

**SHORT STUFF:** Richard Pryor reportedly turns up in a cameo role in the new 12-inch version of the Was (Not Was) clip for "Anything Can Happen." Pryor is said to play a DJ in the video.

Also, according to Billboard's sister publication Music & Media, the hottest vidclip in Europe at the moment is Madonna's "Like A Prayer." Incidentally, the fundamentalist furor surrounding the video here, which led to Pepsi pulling the multi-million-dollar U.S. ad campaign hinged on the single, has apparently not materialized in most of Europe: The spots continue to air there.

## VIDEO TRACK

### LOS ANGELES

**RANDY TRAVIS, RICK JAMES, and El DeBarge** hooked up with DNA Productions to lens a series of videos for Richard Perry's "Rock, Rhythm, & Blues" project on Warner Bros. Records. Mitchell Sinoway directed "It's Just a Matter Of Time" by Travis, "This Magic Moment" by James, and "Goodnight, My Love" by DeBarge. David Naylor and Allan Wachs produced the clips.

### NEW YORK

**THE RAMONES** WERE buried alive under a full moon at Sleepy Holly Cemetery in Tarrytown, N.Y. while Bill Fishman directed the video theme for Stephen King's thriller, "Pet Sematary." Pat Sawyer produced the clip, which called for the band members to lie in fresh graves, headstones and all. The video is a Fisher & Preachman production.

PolyGram's Leotis is "On A Mission" in his new video directed by Jane Simpson and produced by Tina Silvey for Silvey/Co. The crew used a "spy camera" approach, shooting with Super VHS to get the look of high-contrast film. Director of photography Nancy Schreiber shot dance performance footage on the Brooklyn, N.Y., waterfront.

Flash Frame Productions has wrapped "Something To Say" for

TVT artists the Connells. Steven Goldman directed, Guiliana Schnitzler produced, and Len Epand executive produced. The crew used several actors to film vignettes in Ally Pond Park in Queens, N.Y.

### OTHER CITIES

**MGMM'S DAVID MALLET** and Jacqui Byford recently lensed videos for Queen and Al Jarreau. Mallet directed Queen's "I Want It All" and Jarreau's "All Or Nothing At All," and Byford produced. Bill Pope was director of photography on the Queen shoot and Mike Sutcliffe was DP on Jarreau's. Both videos were shot in London.

One Heart Productions' award-winning director David Cole has wrapped production on Dolly Parton's new video, "Why'd You Come In Here Lookin' Like That." Tammara Wells produced the country singer's ode to the men of America, while James Carlson oversaw production for CBS Records.

Simple Minds were in Spain recently, shooting "This Is Your Land" with director Andy Morahan of Vivid Productions. Luc Roeg produced.

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



**Big Winners.** Director Preacher Ewing, right, proudly holds up the best country video award—for Hank Williams Jr.'s "Young Country"—with which he was recently presented at the Academy of Country Music Awards. Shown with him is Brent Bowman, who produced the clip.

## NEW VIDEOCLIPS

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

**FREDDY FENDER**  
Spanish Harlem  
Critique/Atlantic  
Bob Gumm, Stuart H. Dill  
Michael Merriman

**IREHOSE**  
Time With You  
FROMOHIO/SST  
Tom Mignone/Doom Pictures  
Joe Deher

**THE GODFATHERS**  
She Gives Me Love  
More Songs About Love And Hate/Epic  
Nick Verden/Radar Films  
Don Letts

**INDIGO GIRLS**  
Closer To Fine  
Indigo Girls/Epic  
Sharon Oreck/O Pictures  
Tamra Davis

**THE MANHATTANS**  
Sweet Talk  
Valley Vue/Capitol  
Lee Reizian  
Costa Mantis

**NEAL MCGOY**  
That's American  
16th Avenue  
Steve Moss  
Steve Moss

**MELIDIAN**  
Ready To Rock  
Lost In The Wild/CBS Associated  
Phillip Mellows  
Don Allen

**RAIN PEOPLE**  
A Little Bit Of Time  
Rain People/Epic  
Midnight Films  
Carlos Grasso

**SHOW OF HANDS**  
Time Passes  
Show Of Hands/I.R.S.  
Nina D'Uhy, Lyn Healy/VIVID Productions  
Neil Abramson

**SUICIDAL TENDENCIES**  
How Will I Laugh Tomorrow  
How Will I Laugh Tomorrow When I Can't Even Smile Today/  
Epic  
Joe Chardanic/N. Lee Lacy  
Paul Rachman

**HENRY LEE SUMMER**  
Hey Baby  
I've Got Everything/Epic  
Sini Aarons, Lyn Healy/VIVID Productions  
D.J. Webster

**SWEET OBSESSION**  
Cash  
Sweet Obsession/Epic  
Ralph McDaniels/Classic Concept  
Lionel Martin

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# Billboard THE CLIP LIST™

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

	<p>Dan Seals, They Rage On Roy Orbison, You Got It John Conlee, Fellow Travelers Oak Ridge Boys, Beyond Those Years Reba McEntire, Cathy's Clown Kathy Mattea, Come From The Heart</p>	<p>Black Entertainment Television</p>
<p>Continuous programming 1775 Broadway, New York, NY 10019</p>		<p>14 hours daily 1899 9th St. NE, Washington, DC 20018</p>
<p><b>ADDS</b></p> <p>Indigo Girls, Closer To Fine Richard Marx, Satisfied Mike + The Mechanics, Seeing Is Believing Roy Orbison, She's A Mystery To Me Sam Phillips, Holding On To Earth The Proclaimers, I'm Gonna Be (500 Miles) Lou Reed, Busload Of Faith Too Much Joy, Making Fun Of Bums</p>	<p>Continuous programming 1775 Broadway, New York, NY 10019</p>	<p><b>ADDS</b></p> <p>Third World, Forbidden Love Grady Harrell, Sticks And Stones Sweet Obsession, Cash Najee, That's The Way Of The World Takeshi Itoh, Cowbell Bar-Kays, Animal Richie Rich, My D.J. (Pump It Up Some) Sir Mix-A-Lot, Iron Man</p>
<p><b>BUZZ BIN</b></p> <p>The Cure, Fascination Street Robyn Hitchcock/Egyptians, Madonna Of The Wasps XTC, The Mayor Of Simpleton</p>	<p><b>ADDS</b></p> <p>Lyle Lovett, Nobody Knows Me Simply Red, If You Don't Know Me Harry Connick, Jr., Do You Know What It Means ... Cowboy Junkies, Misguided Angel Julia Fordham, Comfort Of Strangers Donna Summer, This Time I Know It's For Real</p>	<p><b>HEAVY</b></p> <p>Jody Watley, Real Love The Pasadenas, Tribute (Right On) Boy George, Don't Take My Mind On A Trip Skiyy, Start Of A Romance E.U., Buck Wild Deon Estus, Heaven Help Me Natalie Cole, Miss You Like Crazy Tone Loc, Funky Cold Medina Atlantic Starr, My First Love Anne G, If She Knew Neneh Cherry, Buffalo Stance Living Colour, Open Letter (To A Landlord) Roachford, Cuddly Toy (Feel For Me)</p>
<p><b>HIP CLIP</b></p> <p>Roachford, Cuddly Toy (Feel For Me)</p>	<p><b>FIVE STAR VIDEOS</b></p> <p>Elvis Costello, Veronica Fine Young Cannibals, She Drives Me Crazy Madonna, Like A Prayer Bonnie Raitt, Thing Called Love</p>	<p><b>HEAVY</b></p> <p>Lisa Lisa &amp; Cult Jam, Little Jackie Wants To Be A Star Z'Looke, Lovesick Simply Red, It's Only Love Joyce Irby Featuring Doug E. Fresh, Mr. D.J. Paula Abdul, Forever Your Girl Slick Rick, Children's Story New Kids On The Block, I'll Be Loving You (Forever) James Ingram, It's Real Diana Ross, Workin' Overtime Chuckii Booker, Turned Away Jaz, Hawaiian Sophie Neville Brothers, Sister Rosa Kwame, The Man We All Know And Love</p>
<p><b>BREAKTHROUGH</b></p> <p>Tom Tom Club, Subocean</p>	<p><b>HEAVY</b></p> <p>Thirty Eight Special, Second Chance Paula Abdul, Forever Your Girl The Belle Stars, Iko Iko Enya, Orinoco Flow (Sail Away) Howard Jones, Everlasting Love Lisa Lisa &amp; Cult Jam, Little Jackie Wants To Be A Star Bette Midler, Wind Beneath My Wings Roy Orbison, She's A Mystery To Me Take 6, Spread Love Tanita Tikaram, Twist In My Sobriety Jody Watley, Real Love</p>	<p><b>MEDIUM</b></p> <p>Lisa Lisa &amp; Cult Jam, Little Jackie Wants To Be A Star Z'Looke, Lovesick Simply Red, It's Only Love Joyce Irby Featuring Doug E. Fresh, Mr. D.J. Paula Abdul, Forever Your Girl Slick Rick, Children's Story New Kids On The Block, I'll Be Loving You (Forever) James Ingram, It's Real Diana Ross, Workin' Overtime Chuckii Booker, Turned Away Jaz, Hawaiian Sophie Neville Brothers, Sister Rosa Kwame, The Man We All Know And Love</p>
<p><b>SNEAK PREVIEW</b></p> <p>Bobby Brown, Every Little Step Debbie Gibson, Electric Youth John Cougar Mellencamp, Pop Singer Tom Petty, I Won't Back Down</p>	<p><b>HEAVY</b></p> <p>Paula Abdul, Forever Your Girl Bangles, Eternal Flame Bon Jovi, I'll Be There For You Cinderella, Coming Home Def Leppard, Rocket Fine Young Cannibals, She Drives Me Crazy Guns N' Roses, Patience Howard Jones, Everlasting Love Living Colour, Cult Of Personality Madonna, Like A Prayer R.E.M., Stand Roxette, The Look Thirty Eight Special, Second Chance Tone Loc, Funky Cold Medina</p>	<p><b>MEDIUM</b></p> <p>Basia, Promises Sam Brown, Stop Deon Estus, Heaven Help Me Gipsy Kings, Bamboleo Grayson Hugh, Talk It Over Indigo Girls, Closer To Fine Rick James, This Magic Moment/Dance With Me Sa-Fire, Thinking Of You Phoebe Snow, If I Can Just Get Through The Night</p>
<p><b>ACTIVE</b></p> <p>Eddie Brickell &amp; New Bohemians, Circle Neneh Cherry, Buffalo Stance Elvis Costello, Veronica The Cult, Fire Woman Michael Damian, Rock On Deon Estus, Heaven Help Me Lita Ford/Ozzy Osbourne, Close My Eyes Forever Samantha Fox, I Only Wanna Be With You Julian Lennon, Now You're In Heaven Marchello, First Love New Kids On The Block, I'll Be Loving You (Forever) New Order, Round &amp; Round The Outfield, Voices Of Babylon Queensryche, Eyes Of A Stranger R.E.M., Turn You Inside Out Replacements, I'll Be You Skid Row, Youth Gone Wild Tanita Tikaram, Twist In My Sobriety Warrant, Down Boys Jody Watley, Real Love Winger, Seventeen Steve Winwood, Hearts On Fire</p>	<p><b>MEDIUM</b></p> <p>Basia, Promises Sam Brown, Stop Deon Estus, Heaven Help Me Gipsy Kings, Bamboleo Grayson Hugh, Talk It Over Indigo Girls, Closer To Fine Rick James, This Magic Moment/Dance With Me Sa-Fire, Thinking Of You Phoebe Snow, If I Can Just Get Through The Night</p>	<p><b>POWER</b></p> <p>Deon Estus, Heaven Help Me Bon Jovi, I'll Be There For You Madonna, Like A Prayer Tone Loc, Funky Cold Medina Paula Abdul, Forever Your Girl Animation, Room To Move Michael Damian, Rock On Living Colour, Cult Of Personality The Belle Stars, Iko Iko Sa-Fire, Thinking Of You Fine Young Cannibals, She Drives Me Crazy Roxette, The Look Karyn White, Superwoman</p>
<p><b>GUIDE</b></p> <p>Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043</p>	<p><b>CURRENT</b></p> <p>Living Colour, Open Letter (To A Landlord) John Hiatt, Drive South Sidewinders, Witchdoctor R.E.M., Turn You Inside Out Indigo Girls, Closer To Fine Johnny Clegg &amp; Savuka, Scatterlings Of Africa The Proclaimers, I'm Gonna Be (500 Miles) The Bulletboys, For The Love Of Money De La Soul, Me, Myself, And I Bobcat, I Need You The Real Roxanne, Roxanne's On A Roll Big Daddy Kane, Lean On Me Marilyn, Symphony Eddie Money, Love In Your Eyes Robert Palmer, Change His Ways Howard Jones, Everlasting Love Easterhouse, Come Out Fighting Nancy Wilson, All For Love Great White, Once Bitten Twice Shy Bon Jovi, I'll Be There For You Inner City, Good Life Slick Rick, Children's Story</p>	<p><b>POWER</b></p> <p>Deon Estus, Heaven Help Me Bon Jovi, I'll Be There For You Madonna, Like A Prayer Tone Loc, Funky Cold Medina Paula Abdul, Forever Your Girl Animation, Room To Move Michael Damian, Rock On Living Colour, Cult Of Personality The Belle Stars, Iko Iko Sa-Fire, Thinking Of You Fine Young Cannibals, She Drives Me Crazy Roxette, The Look Karyn White, Superwoman</p>
<p><b>BREAKOUTS</b></p> <p>Anthrax, Anti-Social Concrete Blonde, God Is A Bullet De La Soul, Me Myself And I Depeche Mode, Everything Counts Firetown, The Good Life Mojo Nixon &amp; Skid Roper, (619) 239-KING W.A.S.P., The Real Me</p>	<p><b>WANT TRACKS</b></p> <p>14 hours weekly 6311 Romaine St., Los Angeles, CA 90038</p>	<p><b>POWER</b></p> <p>Deon Estus, Heaven Help Me Bon Jovi, I'll Be There For You Madonna, Like A Prayer Tone Loc, Funky Cold Medina Paula Abdul, Forever Your Girl Animation, Room To Move Michael Damian, Rock On Living Colour, Cult Of Personality The Belle Stars, Iko Iko Sa-Fire, Thinking Of You Fine Young Cannibals, She Drives Me Crazy Roxette, The Look Karyn White, Superwoman</p>
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**"Hasta la vista, Baby"**

— *Tone Lōc*

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# Agfa Seminar Spotlights Master-Tape Restoration

BY CRAIG ROSEN

LOS ANGELES With the rise of the compact disk and digital technology, and the mass reissuing of catalog music, the restoration of old analog master tapes is an increasingly important industry issue, Agfa Corp. national sales manager Andrew DaPuzzo noted in his opening address at the Agfa Forum Seminar held at the Registry Hotel here April 12.

At the one-day seminar dubbed "Restoring Old Masters," a panel of engineers, audio experts, and record company executives spoke about the history of tapes and recording standards, storing tapes, new noise reduction processes, and the importance of restoring tapes.

Agfa national technical manager John Matarazzo also used the forum to announce the company has developed NXT, a new process to treat damaged old master tapes for a one-time playback for duplication.

Panelist Mary C. Sauer, VP of marketing and operations for Sonic Solutions—developer of the highly re-

garded NoNoise remastering technology—illustrated the seminar's central theme with a slide of Rembrandt's "Nightwatch," a masterpiece that had been severely damaged by a vandal.

"Comparing this to a recording," Sauer said, "the piece of canvas on the floor is the ultimate dropout."

Sauer went on to explain how the NoNoise system can restore old audio masters—much like the painting was restored—by using signal processing techniques and high-speed computers.

Once the original audio data is transferred from tape to hard disk, the NoNoise system analyzes the problems, Sauer said. "We use signal reconstruction rather than editing," she said. "The act of declipping doesn't change the duration in any way. We try to have the system figure out what should have been there in the first place by looking at the area around the click and coming up with a reconstructed signal."

The effectiveness of the system was demonstrated by the playing of

before and after excerpts of a Jim Morrison vocal track from the Doors' 1968 Hollywood Bowl concert. The clicks on the original tape were a result of a loose microphone cable. "In this case, the results are seamless," Sauer said. "You would never know that there was a click there."

Gene Wooley, MCA Records' VP of recording and quality assurance, told the crowd how the NoNoise System had solved problems the label had experienced before using the system.

"In the past, the session engineers and the producers had at their disposal mixing consoles, mastering consoles, outboard EQ, and filters, with which they could do processing on older recordings to try to eliminate pops and clicks or noise from recording," Wooley said. "But often, the results of these were not pleasing to the production personnel and they affected the recording in other areas, such as high frequencies."

Lee Herschberg, director of engineering for Warner Bros. Records, spoke of his experiences remastering some Frank Sinatra albums, which he had also mastered the first time around. He called the Warner tape library "an archivist's dream," but noted that most tape libraries aren't all that complete. To solve future problems, Herschberg urged that engineers themselves keep copies of the tapes they work on. "Engineers keeping copies of their tapes sometimes are a lifesaver," he said.

Dave Kephart, production engineer for Westwood One, discussed a unique dilemma with which he recently dealt. While engineering the radio specials "The Lost Lennon Tapes" and "Jimi Hendrix Live and Unreleased," he had to restore tapes that were never intended for release. "These unreleased tapes have to stand up to the released material," he explained. "The broadcast needs to sound consistent."

Kephart demonstrated how he cleaned up some of the John Lennon home tapes and using filters by playing before and after excerpts of Lennon home tapes.

Andy McKaie, MCA Records' director of A&R special markets, approached the topic from a different perspective. "I am not a technician," McKaie said. "I like to think I am more of a professional listener, just a step above the average consumer."

"My job is to come up with salable compilations and reissues," he said. "Initially our main concern was the music and the salability of the music, but the sound was secondary."

McKaie said he got tired of people knocking the sound of the MCA reissues. "I wanted to be proud of the sound," he said. "I was determined that MCA would do better."

Yet McKaie said he is very selective in the use of the NoNoise System. "I don't want to change the sound. I don't want to remix the sound. I would rather underuse the systems than overuse them"

For example, McKaie pointed out that on the recent Chess Chuck Berry boxed set, the NoNoise System was only used on the track "Come On," whose original master was marred by some guitar amplifier breakup.

McKaie also pointed out that the new technology is important in preserving music. He spoke of some

tapes Billie Holiday had recorded for Decca, which included cuts such as "My Man" and "Don't Explain." "You could see the oxides peeling off when we ran it the last time. Of course, we transferred it immediately," he said.

According to McKaie, the first time the Holiday recording was issued on CD it was without NoNoise. "Even without NoNoise we have managed to preserve this music. As much as anything else, that is the importance of these new systems and digital," McKaie said.

McKaie also pointed out that the new technology is allowing MCA to go back and rebuild its library. If original master tapes aren't available—as is the case with some Muddy Waters and Little Walter Chess recordings—MCA can now make copies from clean 78s and then process the copy to create a new master.

"The new techniques have also given us the freedom to really spread our wings creatively and come up with ideas and repackaging to make this new era of CDs, which has become a monetary boom for the record companies, [and is] even more important musically," McKaie said.

Larry Walsh, a recording engineer for Capitol Records, explained some

of the problems that engineers face when they work on a reissue project. "It is no longer good enough to just copy the first available source that crosses your desk," he said. "The public is listening and in some cases they are very sophisticated," he said. "They do write letters and they do have to be answered."

According to Walsh, most of the time remastering engineers don't have the luxury of having a producer to work with. "We sit in the studio with a mountain of tapes all by our lonesome and go through them with a client or an A&R guy on the phone saying, 'One, keep the cost down. Two, keep the quality high. Three, guarantee that they will be completed in time for release and please, no dropouts once it gets to the plant.'"

Walsh said he is pleased that artists are starting to take interest in the rerelease of their material and wants to see more. "We need your input. You were there," he said. "Nine times out of 10, you are the only ones left who were there and we really need that guidance, because the engineer, more and more, is being given the job of reissuing your work. Someone that doesn't care can just throw out your product and you will get a bad name."

## AUDIO TRACK

NEW YORK

**PRODUCER** Little Louie Vega was in at D&D Recording working on the soundtrack for "East Side Story," a film about the Latino scene in New York. Vega worked on other projects including his own solo album, as well as tracks and mixes on *Nayobe*, *India*, *Cover Girls*, and *TKA*. **Mike Rogers** and **Kieran Walsh** engineered. **Gail King** worked on a remix for *PolyGram* act *Shakatak*. **Mac Quayle** programmed with Walsh at the board. Also, producer **Todd Terry** recorded and mixed several projects, including *Doug E. Fresh* and the *Get Fresh Crew*, *T La Rock*, *MC Sergio*, the *Todd Terry Project*, and *Royal House*.

At *Hip Pocket*, **Steve Lunt** and **Eric Beal** produced two tracks for **Brenda K. Starr**. **Butch Jones** engineered with **Aaron Clapp** and **Pat Sweeting** assisting. **Nuart Films** completed final mixes for the "Inside Yanni's Brain" soundtrack. **Richard Oliver** and **Yanni Stamas** produced. Oliver was at the desk. **Craig Lanoye** assisted. Producer/engineer **Phil Castellano** was in with **Hank Shockley** remixing the dance version of a *Madonna* tune. Clapp assisted.

**Shep Pettibone** edited **Diana Ross**' "Paradise" (*Motown*) and **Shirley Lewis**' "I Can't Hide" (*A&M U.K.*) at *Prime Cuts* recently. **Tuto Aquino** was in editing **Mark Kamins**' remix of *Warner Bros.*' new Russian act, **Zvuki Mu**'s "Zima." Aquino also worked on **Christopher Max**'s "Let's Build On Love" and "I Burn For You" (*EMI*). **David Connelly** edited **Eddie Murphy**'s new song, "Put Your Mouth On Me" (*Columbia*).

LOS ANGELES

**COMEDIAN** Charles Fleischer, whose voice brought *Roger Rabbit* to life, and **Craig Huxley** were in

studio D at the *Enterprise* working on special effects for *Disney*'s new prime-time CBS series, "Hard Times On Planet Earth." **Huxley** used the room's new *Synclavier* 9600 as a work station to manipulate *Fleischer*'s voice for one of the lead characters. **Composer/producer Elliot Goldenthal** also beamed aboard, landing in studio A to mix, track, and overdub the score of *Paramount Pictures*' **Stephen King** thriller "Pet Sematary." **Music editor Chuck Martin** supervised the project, **Joel Iwataki** ran the board, and **Andrew Ballard** assisted. **Aaron Spelling Productions** worked with producer **Joe Sargent** on the preproduction film score for the movie "Day One." **Gary Chase** and **David Radin** engineered. The all-digital session was sequenced onto an Apple Mac II.

**CBS International's Lenny Petze** was in at **Skip Saylor** overseeing the mix of *Danger Danger*'s new album. **Mike Stone** and **Earl Torno** engineered with **Lance Quinn** producing. **Tina Baker** was in working on tracks for *A&M*. **David Leonard** mixed, with **Davitt Sigerson** producing. **Paul Fox** produced tracks on *Virgin* artist *In-Tua-Nua*. **Ed Thacker** engineered. **Pat MacDougall** assisted.

NASHVILLE

**MARIE OSMOND STOPPED** in at the *Music Mill* to cut additional tracks for her new *Capitol* album with producer **Jerry Crutchfield**. **Jim Cotton** and **Paul Goldberg** were at the controls. **Danielle Alexander** was in working on tracks, overdubs, and mixes for her *PolyGram* debut. **Harold Shedd** produced with Cotton, Goldberg, **Joe Scaife**, and **George Clinton** at the board.

*All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.*

## NEW PRODUCTS & SERVICES

**TURNING THE TABLES:** *Gemini Sound Products*, manufacturer of DJ and pro audio equipment, recently unveiled its new *XL-1800Q*, a pro-quality turntable intended to be the company's top-of-the-line model for mobile or club DJ use. Features include quartz lock direct drive; variable pitch control; and an *XLR* light jack. Contact *Gemini* at 718-851-8178.

**ON THE WING:** *Neve* says its new *Flying Faders* automation system is attracting a great deal of attention since its debut at the *Audio Engineering Society* convention in Los Angeles last November. The first deliveries of the console automation device have already been made; according to the company, *King Records* in Japan, *Metropolis Studios* in London, *Rumbo Recorders* in Canoga Park, Calif., *New Age Sight & Sound* in Atlanta, *Rock Video International* in New York, and *Full Sail Center for the Recording Arts* are the first facilities to install the system. For information on *Flying Faders*, contact *Neve* at 203-744-6230.

**NEW ACQUISITION, SAME GEAR:** *GLW Enterprises Inc.* has acquired the assets of console maker *Harrison Systems Inc.* from *Harrison's* primary lender, *First American National Bank* of Nashville. *GLW* is owned by a private investor group, and although *Harrison* top executives **David Harrison** and **Tom Piper** do not have any equity or financial interest in *GLW*, they are being retained by the company as employees of *GLW*. The firm will continue to manufacture and market consoles for the recording and broadcast markets. For informa-

tion, contact *GLW* at 615-331-8800.

**THEY LAUGHED WHEN I** sat down at the console but now . . . : **Kajem Victory Studios** in Philadelphia is offering its 8-week "Introduction To Recording" course for the 12th consecutive year. The course is taught by professional engineers at the studio's 24-track facility and features hands-on use of recording equipment actual/mixdown experience. For details on the course, contact **Kurt Shore** at 215-642-2346.

**NEW FOR THE** touring musician: **Electro-Voice's** new *Extended Range* speaker line has been expanded with the introduction of the *SH-1810-ER* speaker systems. The models include one three-way full-range main speaker system; an 18-inch subwoofer system; and a high-output mid/high enclosure. All the systems utilize *E-V's* *DH3* titanium diaphragm, "convex-drive" compression driver. Contact *E-V* at 616-695-6831.

**ROADWORTHY:** **Beyerdynamic**, the microphone and headphone manufacturer based in Hicksville, N.Y., sought out the input of such top tour sound companies as **Clair Bros.**, **Maryland Sound**, **Showco**, and **Sound On Stage** to help design the internal shock-mount systems in its new *TourGroup* microphone line. The ultra-tough microphones feature improved anti-pop filters, new grill structures, and other upgraded design elements. Other companies that consulted on the design project include **A-1 Audio**, **Audio Analysts**, and **SIR**. For information, contact *Beyer* at 516-935-8000.

Edited by STEVEN DUPLER

# The Impact of Digital Audio on Broadcasting— Revolution or Evolution?

By PAUL W. DONAHUE  
VP Engineering, KIIS-FM & Gannett Radio Division

The broadcast and pro audio market are now consistently one step behind the consumer marketplace in adoption of digital audio technologies. Whether this technology lag affects the broadcaster and how the analog and digital systems will live together in a transitional period is a focus for many people in the broadcasting industry.

The consumer hi fi and personal computer markets are responsible for developments of the most popular digital audio products available to the broadcaster today. The CD and R-DAT were both developed for the consumer market because it represents a greater potential for profit than does the broadcast market. Entry into the consumer market by a company can support the heavy R&D investment required to bring new digital audio products to market. Also the consumer market is easier to design product for due to reduced requirements for reliability when compared to a broadcast facility. Companies involved in developing CD and R-DAT technology usually build pro or commercial versions of their consumer gear, but these versions do not always meet the broadcasters' needs.

Because digital computer systems form the building blocks of almost all digital audio systems, many breakthroughs parallel the personal computer industry. As computers become faster, less expensive, and easier to use, so will the audio technologies which use these computers as building blocks. The recently introduced Next computer by Steve Jobs is an inexpensive computer which has more digital audio "horsepower" than almost any broadcast facility in the world. The Next computer comes standard with the latest Motorola Digital Signal Processing chip and uses a 3.5" recordable, removable optical disk for recording among other things: digital audio. I'm aware of several pro audio manufacturers who view the Next computer as a great module for editing audio in the pro environment but it will take some time to develop the software and related hardware to make this into a viable broadcast product.

Realizing the consumer focus of these technologies it's no surprise that the current crop of digital audio machines and systems fall short of our specialized needs. This is apparent when we put consumer based machines to the grueling task of a broadcast operation with our need for reliable 24-hour per day operation. The "bottom line" in evaluating the need for any digital audio product in broadcasting is: Will a digital audio product allow us to reliably provide better or more entertaining product to our listeners in support of our efforts to garner greater market share?

Digital audio systems are being introduced into a broadcast facility with varying degrees of success. So far Denon and Studer are the only companies to introduce a CD player specifically designed to be used as an on-air playback device. Still, according to Fidelipac, 80% of the U.S. broadcasters prefer to cart their CD music before airing it. Laura Tyson, sales engineer for Denon, says that broadcasters have been slow to adapt the CD technology. Some of the reluctance is due to past problems with CDs on the air. Laura attributes these problems to both the disks themselves and to the consumer disk players which are admittedly not in their element in a 24-hour per day broadcast operation. "Broadcasters are generally gun shy of on-air CD players because of negative experiences with consumer-grade decks."

Denon studied the broadcast market in great detail before designing a machine to fill the needs. Part of their process involved identification of problems with the supply of existing worst-case disks which skipped tracks and repeated tracks. The Denon CD player was designed to best overcome the problems inherent to the CD medium and then to fit the specialized needs of the broadcaster.

To date Tandy is the only company to have formally announced the "proposed" introduction of a recordable CD and player. This unit called THOR is targeted once again for the consumer market and is not expected for at least another year. Whether this introduction will be stalled by the same issues which stalled the consumer R-DAT is not clear. If history is any indication, it will be at least a year from the introduction of the consumer version before the first broadcast oriented units meet our needs.

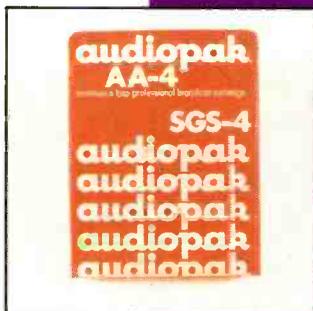
The digital audiotape recorders R-DAT machines have encountered many of the same problems CDs have in gain-

(Continued on page P-6)

Spotlight

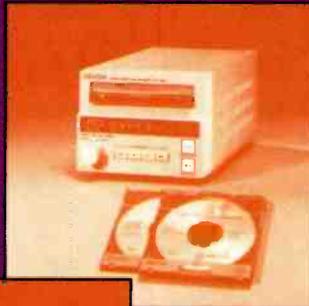
# AUDIO & VIDEO FOR RADIO

## Broadcast Services & Equipment



Audiopak Inc. features its premium AA-4 broadcast tape cartridge at NAB, which helps capture the extended frequency response of digital source material.

Denon's DN-950FA CD Cart Player plays CDs mounted in special plastic cartridges.

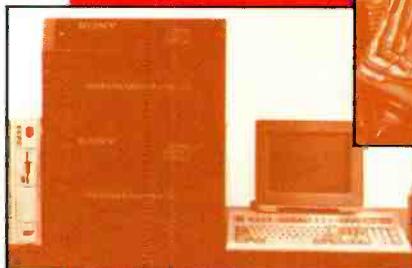


Top: Studer A730 Professional Compact Disc Player. Above: Studer A729 CD System Controller.

Gannett Broadcasting's purchase of second IMS Dyaxis. L-R: Michael Callaghan, KIIS-FM chief engineer; Paul Donahue, VP engineering, Gan./KIIS-FM. (Photo: E. Annas)



Century 21 Digital Studio System with CDK-006 Sony CD Jukebox, IBM personal computer, and Century 21 software.



NAB '89

# Engineers Eye Future of On-Air/Production Equipment: Digital Will Be Mainstay

By KEN JOY

Digital is becoming less and less a buzz word among station engineers and more and more a prescription for the on-air and production rooms of the very near future.

Recordable CDs, R-DAT and Digital Storage are making strong noises as the heirs apparent to analog magnetic media.

The camp is divided, however, on how important a role recordable compact disks and R-DAT will play for radio stations in the future. Some view the technology as redundant, while others feel the recordable CD will completely revolutionize the automation of on-air programming.

Despite a seeming lack of support behind recordable CDs and R-DAT, broadcasters are unanimous in the belief that most stations, will begin to shift operations totally to the digital domain by the end of the decade.

Warren Vandever, in charge of engineering for the NBC Radio Network, foresees 40% of all broadcasting operations being digital by 1991, with 70% by 1994. Other stations are looking to take their production rooms and air rooms digital in different stages. "Probably 15% of our total broadcast operation will be digital in two years," says Robert Reymont, group engineer/radio for KZZP AM/FM in Mesa, Ariz., adding that figure represents a 10% increase over current levels, and only includes the production area. "I don't see an increase in digital directly on the air in two years."

Bob Wotiz, chief engineer at Boston's WXKS, sees the transition to digital as much higher: "In two years, we'll be a 65% digital operation, and 90% in five years."

Vandever feels recordable CDs will have a major impact on broadcasters, allowing them to dub various program elements—commercials, jingles, voice tracks and music—to CD, which could then be played as is, or put into a CD automation system for easy access by the jock. "The 'CDing' of these elements, as opposed to carting, would provide almost random access and consistently better quality than is achieved with carts on an overall basis," says Vandever.

"The 'CDing' of music would allow a station's playlist to be condensed to a much smaller and manageable number of CDs since every cut on the resulting CD would be on the playlist."

Vandever cites this process as a great step in eliminating the mistake of accessing the wrong track on a CD, and vastly reducing the storage space required for albums. "It would also make it easier to do high quality remotes," he says. "It is a lot easier to take a show's worth of programming on the road with a few CDs and CD players than it would be to lug around carts and cart machines."

Michael Jordan, director of studio operations for Westwood One Companies, isn't so sure that recordable CDs will impact broadcasting all that much. Westwood One's programming is distributed via satellite and pressed to vinyl for mailing to stations, and is not as fast as Jordan would like. "If the recordable CD could ever be a cost-effective alternative to vinyl, it could offer the possibility of a much faster turnaround time for program distribution," he says. "The sooner the product arrives at the station, the better for both producer and user."

But Jordan doubts that, even if recordable CDs become cost-effective, that they'll provide any significant advantage in quality. "Sending a program out on CD presupposes that the airing station would blithely turn off their processing chain in order to take full advantage of the added dynamic range therein. Since they don't do that when they play CDs that are currently available, I don't foresee what religious experience would move them to do so if Westwood One's programs started arriving on the sparkling little platters."

Ralph Beaver, chief engineer at Tampa's WRBQ, feels the chief question of recordable CDs is still one of economics. "Each cart has an average 'cost-per-play,'" he says. "Spot carts get more traffic than music carts. When the cost-per-spot or cost-per-play is in the range of the present process, small steps will be taken by some broadcasters into the digital studio concept."

The role of recordable CDs will be great the first couple of years," says Reymont. "But once solid state storage devices that can hold 600 gigabytes of data are available, recordable CDs will pass."

R-DAT is struggling to gain acceptance among most  
(Continued on page P-6)



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**Panasonic**  
Professional Audio Systems

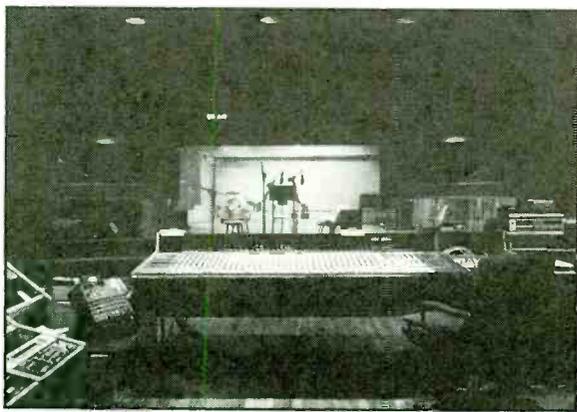
Following the true American entrepreneurial recipe for success, Jonathan Wolfert and his wife Mary Lyn converted a spare room in their apartment into an office and began JAM ("J" for Jon "A"nd "M"ary Lyn) Creative Productions to fill a niche in the radio jingle business they found open.

For Jonathan Wolfert the jingle business was old hat. He'd been at it several years for other companies, but found a hole he thought he could fill better: "No one was really combining good business sense and good service with good product," he says. "All of the companies I had worked for each had one of those elements, but not any of them had all three of them at one time."

Renting studio time as they needed it, business was built on word-of-mouth. Word-of-mouth was so good, says Wolfert, that New York's WABC—that market's No. 1 station at the time—became a client when JAM was barely a year old. "I grew up listening to that station," remembers Wolfert, "and here I was now writing their jingles."

The WABC account, among others, enabled JAM to leave the spare bedroom in 1976 and expand their operations to bona fide offices. But the moving wasn't over. Barely a year later, Wolfert and company could no longer survive with a small suite of offices and rented studio space. So another move took them to larger offices and their own studio where they stayed for 10 years.

"We thought we'd found our home," says Wolfert. "But after a while we got so busy that we were working the studio 24 hours a day and couldn't get the work done. There's only so much you can put out in a day when everything is a hand made product." The production crunch in 1987 led JAM into a custom-built 14,000 square-foot complex with two 24-track studios and enough offices to house staff



Control room "A" at Jam Creative Productions in Dallas, "where the most listened-to radio IDs in the world" are created.

## JAM CREATIVE PRODUCTIONS: The Voices of Radio

and guests.

What has led JAM to chart such success in competitive waters? Wolfert describes it in one word: consistency.

"Besides Mary Lyn and myself," he says, "the salespeople and production crew we started with are still with us."

Another ingredient in JAM's rise to dominance in the jingle business is a personalized approach to stations as diverse as New York's Z-100 or Los Angeles' KOST. "The station manager provides use with their slogan lines, and answers a lot of questions we ask about the sound he/she likes, how he's going to use the cuts, what his playlist contains and just who's listening to his station."

Once Wolfert has garnered that information, and spent time actually listening to the client station, the creative staff

is turned loose to create a custom package that uniquely matches the station's personality. The station then receives 10 to 15 cuts that contain station and DJ IDs, along with several music beds that station talent can use for a variety of purposes.

Once a custom package is finished, JAM is free to resell it to non-competing stations in other markets, with new call letters and DJs names sung by Wolfert's stable of vocalists. "It doesn't matter to Z-100 if a station in Des Moines uses the same music for its station identification," he says. "In fact, the ability to resell the packages keeps

the custom packages affordable."

Wolfert says that JAM roughly breaks even on custom packages done for individual stations, and makes its profit on the syndication of those jingles to stations in other markets. "That's why you hear the same kind of sound from coast to coast," he says. "An exclusive custom package can be prohibitively expensive for a single station, [custom jingle packages run \$750 to \$1,500 per cut, while syndicate packages cost the average station \$250-\$350 per cut] so they understand that the music will be used by other stations in the U.S. and around the world."

Wolfert says this kind of syndication is why you hear the same jingles over and over when you drive from coast to coast. "It's especially funny if you travel abroad," he says, "where you might hear your hometown's radio jingle used on a station in Germany or Italy."

Wolfert says the process of creating jingle packages has remained fairly unchanged over the years, despite the advent of synthesizers and drum machines. "It's still a creative process where a human has to write the music and the words," says Wolfert. "The only thing that changes is the idiom. Jingles reflect the state of music at the time."

"In the '70s, jingles were heavily into drum machines, sequencers, and the whole disco sound. Now, the sounds tend to be softer, with more emphasis placed on melody."

Wolfert's philosophy with JAM has been to always use live musicians for sessions. "We wouldn't have built these enormous studios just to house synths and drum machines."

There is a fallacy, he says, that using sequencers and drum machines is faster and less expensive than using live musicians. "Actually, the opposite is true. With the machines you have to instruct them on how to play each note, and each sequence. With a live band, they read the music and play it. It takes much less time." Wolfert also likes the advantage of human feedback when working a session, where a bass player or drummer's improvisation will improve the overall sound of the product. "When was the last time a drum machine suggested a riff to you?"

Does Wolfert foresee any major changes in the jingle business in the next few years? "It's a fairly predictable business that runs in two or three year cycles," he says. "Nineteen-eighty-seven was an unexciting year because so many stations went to satellite delivered formats, which means (Continued on page P-6)

When "Uncle Miltie" flickered across American TV screens in late 1949, radio was expected to breath its last by the end of the decade—a soon-to-be-forgotten "picture-less medium." Now, several decades later, radio is not only still breathing, but using its former nemesis to take its message to the masses.

Television, as history has written, has not replaced radio, but merely caused it to redefine its programming, and provided a viable avenue to reach new listeners, while reminding those who do listen what station they're tuned to.

The selling of radio on TV has become big business. According to the Radio Advertising Bureau and Broadcast Advertiser Reports, radio stations spent \$71.5 million on spot sales in the top 75 TV markets in the U.S. last year, a figure that appears to grow about 5% per annum. While that figure may seem excessive to some, industry analysts agree that well-targeted TV advertising can make or break a station in terms of keeping its name in front of listeners who are filling out Arbitron diaries.

Wayne Campbell, VP of marketing for Nashville-based Film House—the leading TV commercial production house for radio—calls it Direct TV(r), the broadcast version of direct mail: "TV is a great and cost-efficient medium when used correctly. But to use it correctly, you have to define who you want to talk to in your commercials, and what you want to talk to them about."

Whether it's KBIG in Los Angeles, or WLTW in New York, Film House clients fill out a questionnaire designed to discover the station's strengths and weaknesses, giving Campbell a true profile of the station, before commercials are produced. "We operate as an extension of a station's in-house marketing team," he says, adding that Film House operates in strict confidentiality when working on marketing campaigns. "Because of our relationship with the station, we know about format and personnel changes months ahead of anyone else, but we keep it quiet and away from other station clients."

Once the station's needs have been defined, says Campbell, Film House operates on a "strategic practical continuum." Translation: Image building advertising ("KBIG plays the soft hits") is strategically mixed with tactical advertising ("Listen tomorrow at 7:10 to win \$10,000").

"It's the same approach used by companies like McDon-

## FILM HOUSE: Selling Radio on TV—Direct Mail Comes to Television

ald's," says Campbell. "You get the soft ads with dad buying his daughter french fries, and then you get the tactical approach like the 'Scrabble' promotion."

Campbell says the winning stations are the ones who run consistent image advertising punctuated with attention getting promotions that build come and stretch average quarter hour. Calling New York's Z-100 "Listen tomorrow at 7:10 and here's why..." campaign the most tactical campaign being run for radio, Campbell says the main idea of the spots is to emblazon Z-100 on the mind of listeners.



WGCI Chicago's Doug Banks & Tom Joyner in a riotous example of Film House's copyrighted Direct TV campaign.

"With one 30-second spot you're competing with thousands of images that viewers see everyday. If you try to tell them five different things, they won't remember any of them. We try to get only one idea across in each spot, namely that station 'KXYZ' is the one to remember."

To help viewers remember client's names, Film House tries to keep the station's call letters on the screen for the entire 30 seconds. "We believe the call letters and dial position need to be on the screen as much of the 30 seconds as possible," he says, adding that 90% of all spots Film House produces keep the station's call letters on-screen at all times.

Ironically, all the hype and efforts for heightened awareness are not aimed at garnering new listeners, or pulling listeners away from other stations. The bottom line, says Campbell, is getting his client's names written into Arbitron diaries. "We may get new listeners for a client station, but that's not the whole goal. We'd rather make sure all the peo- (Continued on page P-7)

Film House president Curt Hahn and Power 106 funnyman Jay Thomas prior to filming a scene for KPWR's Direct TV campaign.



## TOP EQUIPMENT SURVEY Radio Production Rooms: A Mixed Bag of Consoles, Carts and CDs

By KEN JOY

In the quest for the best on-air sound and the most flexible production environment, engineers in the country's top stations have taken a predominantly mixed-bag approach to outfitting production and on-air rooms.

While some stations are content to pledge loyalty to one vendor, others are picking and choosing their "dream" machines from a variety of manufacturers. A recent Billboard survey uncovered who's using what in several top stations around the U.S., and what the "ultimate setup" would be if engineers had their way. Here's a sample of that survey:

Ralph Beaver, chief engineer at Q105 (WRBQ) Radio, Tampa, Fla., has pressed the ITC Series 99, SP and PDII cart machines into service, while using Pacific Recorders BMX consoles and Technics SP-1200 CD players. "My dream machine," says Beaver, "would be a TV screen with all sources of music, commercials and other audio sources available at a touch. No mouse, please." Beaver says he would like enough choices to be available to allow the "human touch" in our computer-decision music and commercial playlists.

Warren Vandever, in charge of engineering for NBC Radio Networks, swears by the Technics SL-P1200X (installed in the New York Westwood One production facility) or the newer SL-P1300 "since it cues to music and is easy to quickly load and cue CDs." The production room's other complement of equipment also includes the ITC Delta and Series 99B playback and record machines, the McCurdy SS8700 and SS8600 Series custom consoles and Pacific Recorder's BMX and BMX-III consoles. All Vandever asks for in a "dream machine" is reliability, ease of use, and instant access to anything stored in its near limitless memory. "Furthermore, it should provide for a central storage library that can be accessed by multiple users at the station simultaneously," he says, adding he would like the ability for traffic to dub a spot into memory and make it instantly available to on-air and production personnel. "It should also have the ability to digitally download spots, music and other programs from a central distribution source or sources."

Michael Jordan, director of studio operations for Westwood One Companies in Los Angeles, has his own set of requirements for the ultimate workstation: "My dream machine would be a bubble memory-based, mass digital audio storage system that would record, hold and playback every music cut, spot, sound effect, production library cut, and pre-recorded alibi for showing up late that I could find.

"Each studio would have its own wireless keypad, remote controller that would access, stack-order, and then playback—linked or unlinked—any elements in memory," he said. Jordan also wants each of his studios to be able to start playing the same cut simultaneously or "nearly simultaneously"—in stereo without having to use "copies" of the cuts downloaded to expensive buffer memory units dedicat-

## CD Players Penetrate Stations, Challenge Cart Machines

Compact disk players for on-air use has sparked a storm of debate among believers and non-believers in the digital format. Billboard surveyed top engineers in the country, asking them what CD players currently on the market they felt were truly broadcast quality based on the performance features they required. Here's a sampling of their responses:

Warren Vandever, in charge of engineering for the NBC Radio Network: "The Technics SL-P1200X or the newer SL-P1300 since it cues to music and is easy to quickly load and cue. Although I do not have experience with the Studer A730, it appears to also incorporate these important features."

Ralph Beaver, chief engineer for WRBQ Tampa: "If by broadcast quality you mean which CD player meets all the compromises encountered in a broadcast environment, the machine does not yet exist. I use the Technics SLP-1200 because it meets most of the broadcast compromises."

Robert Reymont, group engineer/radio, KZZP AM/FM, Mesa, Ariz.: "I prefer the Denon for the broadcast features necessary for on the air. It approaches a 'jock-proof' situa-

tion with containment of the CDs in their own carriers. It's very difficult to get doughnuts or coke or coffee on these! This machine is simple to operate making it a plus for those weekend types who have trouble tying their shoes."

Michael Jordan, director of studio operations, Westwood One Companies, L.A.: "We use the Technics 990s exclusively. It has great sonic quality, it's easy to use and doesn't take up much space. I can stack them one on top of the other."

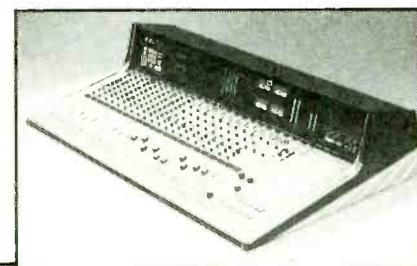
Tom Bracanovich, chief engineer for WHKW Cleveland: "We use almost exclusively Denon and Studer-Revox. The best feature of Denon is that the CDs aren't handled, which adds to longevity and the retention of quality. We chose the Studers based on price and performance and because they're more forgiving in handling slightly damaged CDs."

Bill Krause, chief engineer for WPLJ N.Y.: "We're reusing Studer-Revox because of its flexibility. We had considered the Technics SP-1200, but shipment was almost non-existent."

Bob Wotiz, chief engineer, WXKS Boston: "Which CD player is broadcast quality? I'll tell you when I find it."



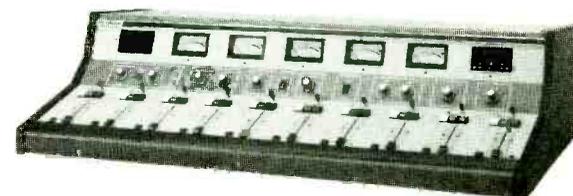
Above: 3M's ScotchCart II Broadcast Cartridges. Right: 3M International Tapetronics' Delta Series NAB Audio Cartridge Machine.



Above: Harrison Systems Inc.'s PRO-790 Production/Edit Suite Console. Left: Harrison System's AIR-790 On-Air Broadcast Console.



LPB Inc.'s Model C-10SL 10 Mixer Dual Stereo with Linear Faders with optional VU meters & digital clock.



Studer A807 1/2-inch 4-Track 30ips Professional Recorder.

Sony's APR-5003V Analog Audio Recorder.



Benchmark Media Systems Inc.'s PS-11 Power Supply Module.

tion with containment of the CDs in their own carriers. It's very difficult to get doughnuts or coke or coffee on these! This machine is simple to operate making it a plus for those weekend types who have trouble tying their shoes."

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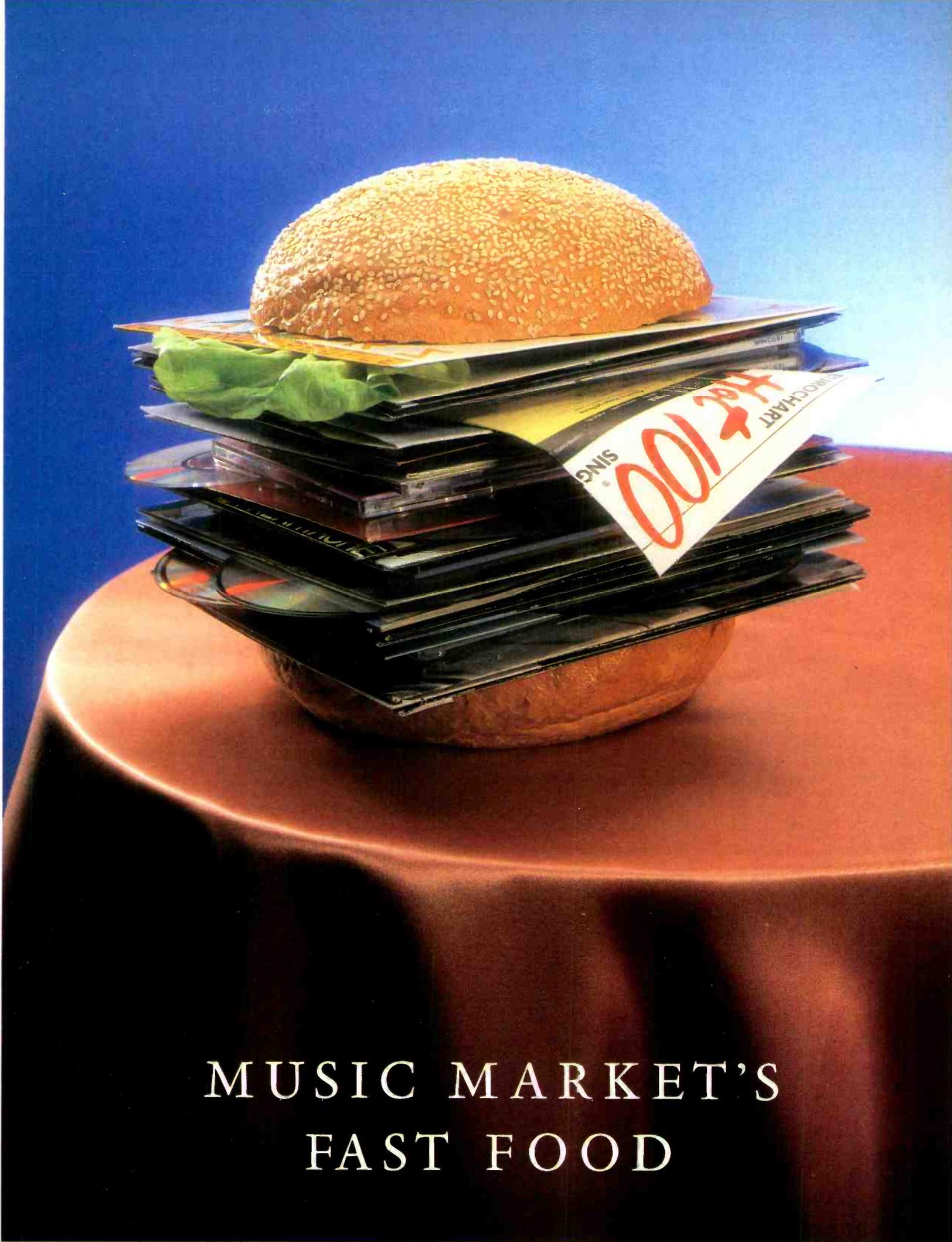
Bob Wotiz, chief engineer, WXKS Boston: "Which CD player is broadcast quality? I'll tell you when I find it."

KEN JOY

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## IMPACT

(Continued from page P-1)

ing acceptance for direct on-air play. Much of this reluctance is based on horror stories by pioneering broadcasters who attempted to play R-DAT tapes on air using the first "commercials" grade machines. Drop-outs and bit errors were commonplace for these pioneers and their resultant on-air product suffered. Many broadcasters who pioneered the use of R-DAT are now using this format exclusively for archival of songs commercial/production recordings. Milford Smith, VP of engineering for Greater Media, feels that archival is an ideal, cost-effective use of the current state of R-DAT technology. "Smitty" also believes that with certain limitations the R-DAT machines are useful in a beautiful music semi-automated format. Splice editing as done with an open reel recorder or punch-in editing as done with VCR machines are not functions which are available on the current crop of R-DAT machines. This lack of editing capability has restricted the growth of R-DAT in broadcasting.

One entrepreneurial broadcast manufacturing company, Radio Systems, has taken the time to design a microprocessor based add-on to the Sony DTC 1000 R-DAT machine. Mike Sirkis, consultant for Radio Systems, has been working on this project and indicates that the Radio Systems R-DAT machine is "as close to a digital two-hour recording cart machine as is currently available." The Radio Systems modification permits the Sony R-DAT machine to perform most of the functions of the currently available analog cart machines in traditional fashion. Cueing to music, secondary cue information, and standard cart machine interfaces to a broadcast system are additional features of this unusual and well-conceived R-DAT machine. Be prepared to stand in a line if you want one. The cost is around \$3,000 including the Sony DTC 1000.

One satisfied user of R-DAT machines is the Muzak company in Seattle, Wash. A few years ago Muzak decided to revamp their image and

upgrade to "state-of-the-art" digital audio for their foreground satellite delivered music formats. Sony R-DAT machines, Sony Jukebox CD players, RCS Music Selector, and a Media Touch interface formed the core of their new automation system. Frank Funkhouser, VP of programming, indicates that "Muzak has now successfully made the transition from the traditional analog reel-to-reel recorders and cart machines to a 100% digitally delivered audio format."

Frank allows that early problems with R-DAT dropout and data bit-error problems seemed insurmountable. The solution came as a multi-part one with redefined maintenance and formal retraining of engineers as an essential ingredient. Head cleaning is essential as is head replacement after 1,000 hours of use. "The traditional radio broadcast engineer must be formally retrained to effectively deal with this technology." Other lessons learned were that differences in R-DAT deck manufacturers and wide variations in the quality of R-DAT tapes caused compatibility problems. This problem was solved by standardizing on one type of deck and one manufacturer of tape.

Where does the new consumer-oriented digital technology leave the venerable cart machine in the broadcast studio? Roger Tannhauer, president of Fidelipac Company, says: "Fidelipac believes that the cart machine and tape cartridges will be a viable format for the next five to 10 years. This technology is mature, fully developed, and efficiently serves the broadcaster. Today's cart system is better than or equal in quality to the typical broadcast audio chain, so any additional benefits of a CD are lost in the system." Roger points out that the listening environment for radio is usually not without its own background noise and blind AB listening tests comparing CDs and carts in radio listening environments revealed little appreciation for the enhanced signal to noise ratio or quality of a CD.

Fidelipac is acutely aware of the many problems which pioneering digital broadcasters have had by directly airing CDs and R-DAT material. The cart system has evolved

through the years and solved many of these operational problems with proven reliable technology. The modern cart system still offers the most economical random access in a user friendly fashion. Many broadcasters are unwilling to "bet their job" on an all-out switch to on-air use of CDs or R-DAT in favor of the well-established cart machine.

The production room is an area where digital audio has had the most profound and productive impact. New England Digital (Tapeless studio) and IMS (Dyaxis) are two pioneering companies which offer well designed Digital Audio Editing stations. These Digital Audio Editing stations replace traditional analog tape recorders and truly permit greater productivity and creativity. Traditional analog console requirements are reduced when using Digital Audio Editing stations because of internal computer mixing capabilities. The New England Digital Post-Pro system is a direct replacement for an analog multi-track with an internal mixing capability for 200 separate sound sources and tracks. A typical N.E.D. Post-Pro system is in the \$100 to \$150 thousand price range. The smaller IMS Dyaxis is in the \$12 to \$20 thousand price range and has the capacity for internally mixing up to 50 sound sources and tracks.

Both NED and IMS use Apple Macintosh computer systems to paste and edit digital audio. This method of editing is similar to a word processor so the operation is familiar to many. Production people accustomed to traditional razor blade editing are astounded at the flexibility and ease of use associated with these systems. Computerized editing of audio is non-destructive (no tape segments on the floor), permitting the producer/engineer to hear various alternatives to the final product without cutting or destroying earlier versions. On creativity and ease of use Gerry Kearby, VP of marketing, IMS, says "Dyaxis allows creative people to directly control and develop commercial and promotion material without relying on heavily trained production engineers."

Both New England Digital and IMS are bullish on the broadcast industry and I expect to see many great and useful products from

them. Frank Sullivan, VP of marketing for NED, says: "New England Digital is committed to building systems that do not simply replace traditional components, but rather integrate the total broadcast production environment." When discussing new products Gerry Kearby indicates that Dyaxis will show an entry level \$5,000 system at NAB. The system will have a Macintosh front end and will use 45 megabyte removable hard disks. Kearby adds: "IMS/Dyaxis is committed to providing a complete

practical systems answer to all of the broadcasters' needs within the next five years."

Realizing how much benefit we have derived in the area of production by using both the NED Synclavier system and the IMS Dyaxis system at Gannett radio, I'm really looking forward to exciting new products for the broadcaster. The era of digital audio has had a difficult and challenging start for us, but I believe that in the next five to 10 years, it will make our job of entertaining more fun and rewarding.

## ENGINEERS

(Continued from page P-1)

broadcasters, as its mission in life has not become clear to potential users. Many feel that R-DAT will have more of an impact on program distributors than on broadcasters. Says Vandevener: "I can foresee the distribution of long form programs to radio stations using R-DAT instead of record or open reel tape, provided that the R-DAT technology becomes cost competitive with these formats and that radio stations have the equipment to play back the R-DAT tapes." Vandevener feels it's crucial that R-DAT be less expensive than CD technology, or the CD will become the preferred medium of distribution, and still doesn't see it used extensively for on-air playback. "For other than longform programming, the CD has the advantage of being more random access than R-DAT."

"The roll of R-DAT in broadcasting is dead," proclaims Reymont. "With alternative systems just over

the horizon and the drawbacks [of R-DAT], R-DAT will never enter the mainstream of broadcasting." Other engineers join Reymont's assessment of R-DAT. Says Tom Bracanovich of Malrite Communications: "R-DAT could be used as an interim step [to recordable CDs or digital computer storage], but not as a long-range application."

The real role of R-DAT will be determined by consumers, says Ralph Beaver. "I can't see the role of the broadcaster being the 'decider' of the future of R-DAT. Our news people would be using R-DAT today if machines were available at a decent cost."

"I believe there is a great opportunity for R-DAT to have an impact on newsgathering," says Vandevener. "The ability to bring studio-quality recordings back to the newsroom, plus the accurate indexing that timecode on the R-DAT provides, will make these portable players useful tools. Now if we can only get them to be price competitive with the Sony cassette recorders..."

## JAM

(Continued from page P-3)

they're cutting expenses and jingle budgets.

"But so far, in 1989, we've seen stations want to freshen their sound, and come to us for new jingle packages that will help them stand out in their markets," says Wolfert. What will probably change, says Wolfert, is the pricing structure. "Our expenses have escalated over the last few years, but the costs for jingles packages have remained fairly static. Stations seem to budget a fixed amount for jingles, and if they can't get them for that, they do without."

Wolfert says medium market stations will change their packages once a year, while a major market station will turn over a jingle package every nine months or so. "Jingle packages are usually changed when station management wants to increase visibility during ratings when diaries are being filled out," he says. "They're also good morale builders inside the station, giving the staff a sense of identity, and making the new jock feel welcome when he hears his name sung over the station jingle. It's a real kick."

What challenges lay ahead for the nation's No. 1 jingle producer, whose jingles are sought after by

the likes of the BBC and other networks worldwide? "Coming up with new ways to get the oddball last names of jocks to fit into the jingle," says Wolfert, whose favorite challenge was Los Angeles station KOST's air personality Mike Sakellarides.

"They're one of the few stations who let their jocks use their real names on air. I mean, who would have picked Sakellarides for an air name? But we like it when jocks get to use their own names, and we are happy to accommodate them in the jingles."

As for growth, Wolfert feels that JAM will be in their current home for quite sometime—maybe: "At our growth rate, anything could happen. I mean, of the 9,000 stations in the U.S., probably 2,500 are contenders for jingle packages. That's a lot of stations. If we have 25% of that market we're looking at 500 stations who need jingle packages this year," he paused. "Maybe we should start looking for space."

**CREDITS:** Editorial by Ken Joy, a freelance contributor based in Los Angeles; Editorial Assistance, Paul Donahue; Design, Steve Stewart.

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**FILM HOUSE**

(Continued from page P-3)

ple who are already listening to the station properly credit us during Arbitron ratings."

Because radio is a low-priority utility for most people, says Campbell, a well-timed TV campaign will garner stations entries in Arbitron diaries even though the diary keeper isn't actually listening to the station.

"It's a top of mind game," he says. "The product of radio is not a high priority for the consumer. We have to keep our client's names in the top of their minds." After that, he says, it's up to the station to deliver the goods.

"You can have the greatest ads in the world and still sell a bad car. No one is going to listen to inferior product, and all the television in the world isn't going to make up for a lackluster station."

When Film House was founded in early 1974, it functioned primarily as a commercial production house for a variety of product, before settling into the radio niche in early 1981. Producing TV spots for radio stations is now the company's major business, accounting for nearly 100% of its revenues. "A lot of us are old radio guys," says Campbell. "We're seasoned radio people who know the business. We can sit down with a GM and know right where he or she is, and how we can help."

From an emerging media center in Nashville, Film House has become the leading producer of television spots for radio for stations in every sized market. "There's a great anonymity about doing your spots out of town in Nashville," says Campbell. "We're away from a station's competition in their market, and can work on their campaign in privacy and seclusion."

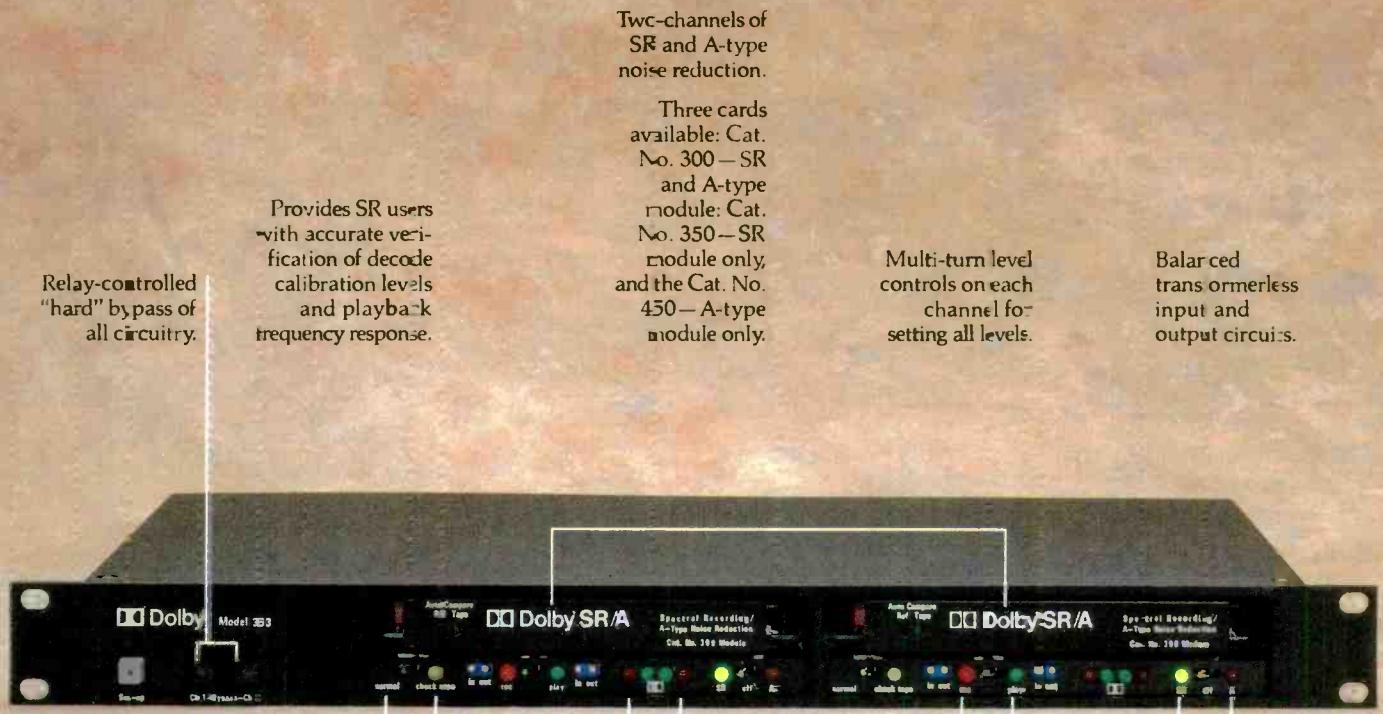
According to the Radio Advertising Bureau, every man, woman and child listens to a radio at least once every day. The significance of that statistic is not lost on Campbell who claims Film House's success through the years can be directly related to their ability to cut through the clutter with campaigns that make a mark on viewers. According to Campbell, radio isn't just "TV without pictures" and radio isn't "TV with pictures."

"They are both their own unique medium. We feel we understand both and can help our clients not only attract listeners, but advertisers as well." Each of those men, women and children who listen to radio each day, says Campbell, are consumers. "TV spots not only raise our client's awareness with listeners, but with potential advertisers as well."

Despite the all consuming passion for the bottom line, the radio product is still the key ingredient. "Regardless of how nice our TV spots look," says Campbell, "people still have to like what they hear. It's our job to translate the concept of what they'll hear, to something they can see on TV in 30-seconds."

**KEN JOY**

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## New U.K. Head: Key Is 'Creative A&R' EMI/SBK To Address Image

BY NIGEL HUNTER

LONDON Following his appointment as U.K. managing director of EMI Music Publishing/SBK Songs (Billboard, April 29), Peter Reichardt sees one of his major challenges as being the task of overcoming the negative aspects of the large corporate music publishing image.

He is very aware of the impression in some quarters that merged megapublishers are too big in the size and number of contracts to keep individual songwriters and artists happy or reassured that they

**'We will not lose contact with individuals'**

are known and wanted.

"Our key will be creative A&R," says Reichardt, "but having seen the Warner-Chappell situation, I know it's not going to be easy. But we must not and will not lose contact with individuals. If you have the right people doing the right jobs in the right way, it shouldn't be a problem."

On the score of how many people will be left doing what jobs after the SBK Songs operation moves into the EMI Music Publishing building on Charing Cross Road, Reichardt has much to examine and discuss.

"I haven't been over to EMI yet or met anybody. Obviously the staff of the combined operation will have to be a reduced number [from] the total of the two separate entities," the exec says. "I like to think we'll pull the best people from EMI and SBK and end up with a fabulously strong, world-beating company in alliance with Charles Koppelman and Marty Bandier in the U.S., who are from the entrepreneurial school of music publishing."

"I want the best available people to go forward with me into the '90s,

and I can't allow myself the luxury of favoritism," continues Reichardt. "We need a lean mean machine, but it's a very delicate area."

Reverting to the topic of a close liaison with writers and artists, he adds that he has always maintained an "open-door policy so that anyone and everyone can see me."

He acknowledges that the combined EMI Music Publishing/SBK Songs will not be short of funds for deals, but qualifies that by asserting that there will be no lavish bidding for talent and copyrights.

"I've watched other people doing silly financial deals and seen the trouble it can lead to, and I'm not going down that path."

"I'll be competitive, but there's no skill or satisfaction in working a bank account, and there are limits beyond which I will not go. If you know what you're doing and what's going on, you should still be able to clinch deals that make commercial sense."

Reichardt has been in music publishing since 1976. During the ensuing years, he has experienced first hand the inner workings and policies of Warner Bros. Music, Chappell, SBK, and now EMI, which he says has given him exceptional insight into the world of major league music publishing and a sound overall knowledge.

Viewing the music scene generally, he concedes there have been times of greater creativity than now, but there are still a lot of records being sold.

"Kylie Minogue has sold well over a million of her album in the U.K. alone. OK, so she stars in a popular TV soap, but that's just one aspect of the business."

"We still have wonderful examples like Prince of people writing their own material with a good creative edge to it. As to what's necessary to locate good original and commercial repertoire, it's all down to people using the things on the sides of their heads called ears."

# W. German Record Market Booming In Prosperous '88, Even LP Sales Soared

BY WOLFGANG SPAHR

HAMBURG, West Germany The West German record market is booming and the LP is showing no signs of decline, with 1988 results of 157.2 million units sold up by 10 million over 1987 and not far below the total of 159.8 million in 1978, the all-time best year to date.

The 8.8% increase in sales last year was spread widely, with all configurations prospering except the vinyl single and a broad span of repertoire benefitting, including classical.

And for the first time, the value of the gross in 1988 exceeded \$1.8 billion. Statistics released by the German Phono Assn. reveal that its member companies, representing 85% of the market, achieved a gross of \$1.47 billion.

LP unit sales were up by nearly 10 million in 1988 compared with 1987, retailing through stores and clubs, although analog albums lost ground. Compact disks increased their influence with a 38% share of the sales value from unit results of 36.8 million, a formidable 69.4% rise on the previous year and boosted by considerable classical consumer interest in the format. Cassettes scored unit sales of 36.8 million, but singles lost 17.9% at 31.6 million compared with 1987. The singles total includes 10.7 million maxisingles.

German Phono Assn. president Manfred Zumkeller states that new releases (excluding reissues) number about 5,000 each year in West Germany, and a considerable proportion of the new material features new artists.

"There is substantial creative power in the music market," he says. "Quite a number of national newcomers have broken through to popularity as well as their counterparts from the U.K. and the U.S. The new names

## EMI Exec Takes German Record Pricing To Task

BY MIKE HENNESSEY

COLOGNE, West Germany The German record industry is undermining its economic integrity by needless price cutting, according to Helmut Fest, managing director of EMI-Electrola.

In a powerful attack on the industry's "misguided endeavor" to generate greater volume by trimming its margins, Fest argues that a realistic pricing policy that encompasses a factor for future investment in talent is not a deterrent to consumers.

"Records are not price sensitive," Fest claims. "If the product is good, people are ready to pay a sensible price for it. But my competitors in Germany cling to the belief that cutting prices makes good marketing sense."

Fest says that EMI-Electrola's experience with one-sided singles selling at 3 Deutsche marks, half the

(Continued on page 79)

show that German record companies are extensively supporting young talent such as Milli Vanilli, the Rainbirds, Blue System, Mandy Winter, Jule Meigel, Die Aerzte, and Die Toten Hosen."

Zumkeller discloses that Phono Assn. member companies spend more than \$55 million annually on record productions without any state subsidies.

Thomas Stein, a Phono Assn. board member and managing director of BMG-Ariola (Munich), stresses the commitment given to German rock.

"Rock recorded in Germany is most complicated and labor intensive," he says, "and the most expensive in A&R costs. Rock productions require great staying power, with no one-off quick hits and no miracles expected."

Dieter Oehms, another board member and PolyGram managing director, highlights healthy classical repertoire sales with some releases achieving six figures in the German market by such artists as Luciano Pavarotti, Leonard Bernstein, Jessye Norman, Jose Carreras, Herman Prey, Anne-Sophie Mutter, and Peter

Hofmann. Performers of this caliber also fill the concert halls and obtain high TV-viewer ratings.

Oehms predicts this popularity will grow still further through the medium of CD video, and comments that classical music has now shed its minority status and can compete with the pop sector.

"More young people are seeing classical music as an agreeable change to pop music. In 1988, every second classical album sold was a CD, and CDs outsold classical vinyl and cassette albums put together. CD classical sales will soon equal pop ones."

Michael Anders, BMG-Ariola (Hamburg) managing director, is concerned about damaging competition in the retail trade, notably price-cutting, which brings only short-term advantage and ultimate disaster to those practicing it. Also, the specialist stores and specialist music sections of the department chains are maintaining their dominance with 61% of the sales, and their attraction for music consumers is to the detriment of small- and medium-size independent stores.

## Irish Newcomer Signed To Open For Fairground Tour

**SUPPORTING ATTRACTION:** Fairground Attraction has signed up West Belfast, Ireland, singer/songwriter Brian Kennedy as the support act for its first major tour. The break is another major leap for the performer, who was one of the highlights of the recent Irish Rock Week at the Mean Fiddlers in North London. Kennedy has been writing for only a year but has already been snapped up by Chrysalis Music and is expected to sign a major record deal soon. He works with left-field musicians and his live sets have created a buzz among industry pundits here.

**BACK TOGETHER AGAIN:** Morrissey and his co-writer and producer Stephen Street have patched up their differences after a legal dispute about payments that kept the former front man for the Smiths from releasing his new single, "Interesting Drug," for EMI. Now that the single is out—with vocals by Kirsty MacColl—it could well run into media resistance because of its title connotations.

**LIVE AGAIN:** Charlie Dore, who scored a major U.S. hit in 1980 with "Pilot Of The Airwaves," is back on the live scene with a short U.K. tour ... Pink Floyd, whose recent double album was released in the Soviet Union, appears ready to support

the release with live dates there ... A&M's promising Threshing Doves are gaining valuable exposure on the current Duran Duran tour ... Don't say you weren't warned, but self-confessed hype-merchant act Sigue Sigue Sputnik is doing U.K. dates that its members insist is the start of a world tour.

**AFTER DOMINATING** the U.K. charts with their prolific productions, Stock Aitken & Waterman are planning a tour with several of their major acts. The package is likely to include Jason Donovan from Australia, the Reynolds Girls, and Sinitta.

**CHINESE BANANAS:** Bananarama's "Greatest Hits" is likely to be the first album by a U.K. act to be released behind the "Bamboo Curtain" in China, and only the third act from the Western world, following Michael Jackson and Madonna ... Current new product from promising acts in the U.K. includes the first Virgin album from Frazier Chorus, who recently had minor chart hits with "Dream Kitchen" and "Typical!" ... John Lydon, aka Johnny Rotten, is also back with "9," which happens to be his ninth album to date. He'd like to play live dates but is apparently still banned from many London venues, a leftover from his punk days.



by Chris White

## Soviet Minister Says U.S.S.R. Likely To Sign Berne Convention

LONDON Vladimir Petrovsky, the deputy foreign minister, said here that the Soviet Union is in "the final stages" of its decision to become a signatory to the Berne Convention (Billboard, April 29). He refused further details during his visit here to speak at the International Forum, part of the conference on "Security & Co-operation in Europe," which groups all East and West European countries except Albania, along with the U.S. and Canada. Once the Soviets sign, the only major world country not included will be the People's Republic of China.

PETER JONES

## Belafonte To Be Honorary Berlin Citizen

BERLIN U.S. singer Harry Belafonte, for years deeply involved in political and humanitarian campaigns, is to be made an honorary citizen of Berlin. He will, later this year, be formally handed the honor by Walter Momper, mayor of the city. Belafonte has retained a strong Western Europe following, stretching back to his mid-'50s hits like "Island In The Sun" and "Banana Boat Song."

WOLFGANG SPAHR

## Japan's VCR Exports Up 27% In March

TOKYO Japanese exports of VCRs in March this year were up 27.4% over the same month in 1988 to 2.19 million, with monetary value up 15.9% to \$566.6 million, according to finance ministry statistics here. Exports to the U.S. were up 23.4% to \$232.1 million and those to European Community territories up 6.7% to \$93.5 million. But exports of color television sets were up only 3.9% to 611,000 units, at a value of \$172 million, up 15.4%—the monetary upturn due to a sharp increase in demand for large-screen, high-cost sets.

SHIG FUJITA

## England Plans An Elvis Presley Center

LONDON A \$1.75 million Elvis Presley Center is planned for Blackpool, England's busiest holiday resort. It will be a permanent exhibition of Memphis memorabilia, situated next to the famed Blackpool Tower and including a walk-through reconstruction of the shack in which Presley was born, plus industry awards made to him and instruments he played.

PETER JONES

## More Austrians Are Tuning In To Cable

VIENNA, Austria Cable television is at last catching on in Austria. In 1982, there were just 164,000 subscribers, growing to nearly 400,000 in 1987, and the figure now is nearly 500,000. The biggest cable net is in Vienna, with around 200,000 households connected. Negotiations are under way with the German Kirch group to provide Austria with a pay-TV system via satellite.

MANFRED SCHREIBER

## Holland Establishes Composers' Award

AMSTERDAM Holland's Money & Stock Exchange has set up a \$5,000 annual prize for Dutch classical composers under the age of 30. Entrants have to provide a 15-minute work for performance by the Dutch Wind Instruments Ensemble. The award honors Dutch aristocrat Unrico Wilhelm van Wassenaar, the diplomat and part-time composer who was recently proved the writer of "Concerti Armonici," previously assumed by generations to have been by Italian composer Pergolesi.

WILLEM HOOS

## Sony's Austrian CD Plant Ups Output

SALZBURG, Austria DADC, the Sony CD plant located near this festival city and one of the three biggest CD factories in Europe, is to double its capacity this year. Last year output topped the 30 million unit mark, including CD singles, of which more than 99% were exported. This year's schedule is set for 8 million a month, including the new "color CD" range.

MANFRED SCHREIBER

## Japanese Vid Chain Owner Indicted

TOKYO Junichi Kasuga, 32, owner of a chain of video rental shops, has been indicted by the Public Prosecutor here on a charge of concealing \$1.25 million in income and evading more than \$720,000 in income tax. He was a pioneering figure in Japan's video business from 1983, building a chain of seven stores. This is the first case of a rental operator being indicted for tax evasion. Japan now has about 20,000 rental outlets nationwide.

SHIG FUJITA

## Label Artists Expected To Bring Home The Gold Young Nettwerk Coming Of Age

BY KIRK LaPOINTE

OTTAWA Before anyone in the company is 30, before the company itself is 5 years old, Nettwerk Productions should have in hand one, maybe two, maybe even three gold or platinum albums.

Not so long ago, the Vancouver, British Columbia-based company seemed happy to be developing the biggest roster of alternative music in the country. It quietly signed artists, helped manage some of them, helped them record inexpensively, then got them distribution nationally and promoted and marketed them voraciously.

The result of each release: 20,000 or so albums sold, just enough to break even and keep going. On 80% of its releases, the company can boast full recoupment.

Now, however, things look even brighter.

The firm signed Sarah McLachlan on the basis of her voice, coaxed her to write music, and appears to have a national, perhaps international hit on its hands, with Arista issuing the album in the U.S. in recent weeks to much acclaim.

With its North American signing of Australia's Box Car, Nettwerk has a dance hit on its roster.

Praise was equally heaped on the act Moev for its recent Atlantic U.S. release.

And huge things are expected of the soon-to-come new album from the Grapes Of Wrath, a Nettwerk-managed band signed to Capitol that is brimming with talent.

Expected soon, too, is a U.S. deal for the label. Although it doesn't now find it too time-consuming to deal with three different labels in the U.S., CEO Terry McBride says it makes much more sense to affix Nettwerk to one home. It is in serious negotiations with two companies and should have an announcement in a month or so.

But the mainstay of the company is its penchant for difference.

"We're not looking for radio hits," says McBride, one of three co-owners of Nettwerk. "What you get from coming here is a chance to de-

velop yourself without an A&R guy breathing down your neck."

The label was launched with the savings of McBride and Mark Jowett, now Nettwerk's A&R VP, in order to press and promote records by Moev, Jowett's band. Shortly after that, the label signed two impressive new Vancouver acts, the Grapes Of Wrath and Skinny Puppy.

In 1986, Nettwerk landed a national distribution deal with Capitol. Ric Arboit was brought in as a third partner that year as managing director.

The roster has grown to 18 artists, six of whom are managed by Nettwerk. The label already has a Belgium-based European office and its roster no longer has much to do with Vancouver. Only three artists are from there and only six are Canadian. Four Australian acts, three from the U.S., two British ones, two

from Belgium and one from Norway comprise the roster.

"In a large company, you start to service the street instead of listen to it," says McBride. "I don't think we'll lose what we're good at for a long time."

Still, there are limitations to how large the company can grow. "I think we'll basically settle in at signing about two acts a year for licensing and one directly."

In McLachlan, Nettwerk seems to be riding the wave that brought Tracy Chapman, Edie Brickell & New Bohemians, and Canadian group the Cowboy Junkies to wide-scale attention.

"You can only feed the public sugary corporate rock for so long," says McBride. "Tracy Chapman and Suzanne Vega were very important in changing things. It's good, because maybe now record companies will take chances."

## Revamped Mariposa Fest Boasts Big-Name Lineup

OTTAWA Jackson Browne, John Hiatt, and Melissa Etheridge will headline a revamped, refinanced, and relocated Mariposa Festival, June 23-25, north of Toronto, that has shed its traditional folk image but rebounded with an attractively literate lineup.

With the Molson's brewery steering the event, the music this year at Mariposa will be contemporary but decidedly upscale in appeal. Such Canadians as Jane Siberry, Kate and Anna MacGarrigle, and Mary Margaret O'Hara will be appearing.

Browne, expected to have an album out before the festival, headlines the final night with Etheridge and Spirit Of The West. Hiatt headlines the Saturday show.

Mariposa earned its North American reputation as a folk festival on the island across the harbor from Toronto. Such performers as Bob

Dylan, Joan Baez, Joni Mitchell, and Gordon Lightfoot were among the early products of the gathering, which would draw tens of thousands to the city each summer.

But, gradually, the lineup and the crowds waned and the festival began to lose money. This year's is the 29th annual event, but there have been many low-key affairs until the bailout by Molson's in recent years.

About 15,000 attended last year, double from the year before, and the strong lineup this year seems likely to improve on the 1988 date. Tickets to separate daytime and evening shows range from \$15-\$18. A three-day pass bought before June 1 is \$49.50, and \$69 after that.

The festival will be held at Molson Park, about 60 miles north of Toronto, near Barrie.

KIRK LaPOINTE

## MAPLE BRIEFS

THE THORN-EMI acquisition of Chrysalis Group's worldwide record interests won't have an immediate impact on the Chrysalis Records deal with MCA Records Canada Ltd., which could run another three-and-a-half years. At the end of the deal, however, it is anticipated that Capitol-EMI will distribute the label. Chrysalis left Capitol to move to MCA in 1983.

THE 50-MEMBER, Toronto-based Cheer Dance Pool awards for success in 1988 are out. Recipients include Tony Sutherland (Earl's Tin Palace and CIUT-FM) and Dante (The Copa) for top DJ, Peter Diemer representing the top label (MCA), Nancy Yu of Virgin Records as top promo representative, and BMG Music Canada Ltd. as top record company.

THE MUSIC BROKERS, an independent promotion firm whose most recent Canadian success was the Gipsy Kings, will soon launch MatchMusic, a data base to help music professionals locate help. For \$35, the data base will provide cross-referencing in 40 different categories.

SHEREE JEACOCKE, the latest BMG Music Canada Ltd. signing, has been in Phase One studios in Toronto with producer Fred Zarr, who has worked with Whitney Houston, Madonna, Debbie Gibson, Samantha Fox, and Pretty Poison. A release is scheduled for later this year.

COMPACT DISK PLAYERS posted an enormous 40.9% increase in sales in 1988 over 1987, reports the Consumer Electronics Marketers of Canada. Sales rose to 310,000 from

220,000 units, and the increase was attributable to the increased selection and availability of CDs and the "rising popularity of the mobile and portable applications" of hardware, the marketers note.

MAJOR PROMOTIONS AT WEA Music of Canada Ltd. see Garry Newman appointed senior VP and managing director of the firm's U.S. division; Dave Tollington named senior VP and managing director of the domestic and international divisions; and Claude Sassoon named senior VP and chief financial officer.

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.

# HITS of the WORLD

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## BRITAIN (Courtesy Music Week/Gallup) As of 4/29/89

This Week	Last Week	SINGLES
1	1	ETERNAL FLAME BANGLES CBS
2	2	IF YOU DON'T KNOW ME BY NOW SIMPLY RED ELEKTRA
3	3	BABY I DON'T CARE TRANSVISION VAMP MCA
4	4	AMERICANOS HOLLY JOHNSON MCA
5	12	LULLABY THE CURE FICTION/POLYDOR
6	5	IBEG YOUR PARDON KON KAN ATLANTIC
7	9	GOOD THING FINE YOUNG CANNIBALS LONDON
8	23	WHO'S IN THE HOUSE THE BEATMASTERS WITH MERLIN RHYTHM KING/MUTE
9	NEW	INTERESTING DRUG MORRISSEY HMV
10	20	AIN'T NOBODY BETTER INNER CITY 10/VIRGIN
11	24	REQUIEM LONDON BOYS TELDEC/WEA
12	21	BEDS ARE BURNING MIDNIGHT OIL SPRINT/CBS
13	18	ONE METALLICA VERTIGO/PHONOGRAM
14	6	WHEN LOVE COMES TO TOWN U2 WITH B.B. KING ISLAND
15	13	THIS IS YOUR LIFE SIMPLE MINDS VIRGIN
16	7	STRAIGHT UP PAULA ABDUL SIREN
17	17	GOT TO KEEP ON COOKIE CREW FFRR/LONDON
18	8	LIKE A PRAYER MADONNA SIRE
19	10	THIS TIME I KNOW IT'S FOR REAL DONNA SUMMER WARNER BROS.
20	11	TOO MANY BROKEN HEARTS JASON DONOVAN PWL
21	14	MISTIFY INXS MERCURY
22	16	KEEP ON MOVIN' SOUL II SOUL FEATURING CARON WHEELER 10/VIRGIN
23	26	ME MYSELF AND I DE LA SOUL BIG LIFE/TOMMY
24	39	MISS YOU LIKE CRAZY NATALIE COLE EMI
25	15	PEOPLE HOLD ON COLDCUT FEATURING LISA STANSFIELD AHEAD OF OUR TIME
26	NEW	YOUR MAMA DON'T DANCE POISON CAPITOL
27	NEW	WHERE HAS ALL THE LOVE GONE YAZZ BIG LIFE
28	22	I HAVEN'T STOPPED DANCING YET PAT & MICK PWL
29	36	YOU ON MY MIND SWING OUT SISTER FONTANA/PHONOGRAM
30	NEW	I'LL BE THERE FOR YOU BON JOVI VERTIGO/PHONOGRAM
31	30	DO YOU BELIEVE IN SHAME? DURAN DURAN EMI
32	19	PARADISE CITY GUNS N' ROSES GEFLEN
33	NEW	ELECTRIC YOUTH DEBBIE GIBSON ATLANTIC
34	28	OF COURSE I'M LYING YELLO MERCURY/PHONOGRAM
35	31	REAL LOVE JODY WATLEY MCA
36	25	MUSICAL FREEDOM (MOVING ON UP) PAUL SIMPSON FEATURING ADEVA COOLTEMPO/CHRYSALIS
37	35	PLEASE DON'T BE SCARED BARRY MANILOW ARISTA
38	27	DON'T BE CRUEL BOBBY BROWN MCA
39	32	THIS IS YOUR LIFE THE BLOW MONKEYS RCA
40	NEW	THE LOOK ROXETTE EMI
1	2	<b>ALBUMS</b>
2	4	SIMPLY RED A NEW FLAME ELEKTRA
3	1	GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
4	7	DEACON BLUE WHEN THE WORLD KNOWS YOUR NAME CBS
5	5	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
6	6	SOUL II SOUL CLUB CLASSICS VOL. 1 10/VIRGIN
7	11	MADONNA LIKE A PRAYER SIRE
8	NEW	BANGLES EVERYTHING CBS
9	8	PIXIES DOOLITTLE 4AD
10	9	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFLEN
11	14	INXS KICK MERCURY/PHONOGRAM
12	3	THE CULT SONIC TEMPLE BEGGARS BANQUET
13	9	BOBBY BROWN DON'T BE CRUEL MCA
14	12	THE MONKEES HEY HEY IT'S THE MONKEES—GREATEST HITS K.TEL
15	10	PAULA ABDUL FOREVER YOUR GIRL SIREN/VIRGIN
16	23	TRANSVISION VAMP POP ART MCA
17	16	GISPY KINGS GIPSY KINGS TELSTAR
18	15	ROY ORBISON MYSTERY GIRL VIRGIN
19	17	TEXAS SOUTHSIDE MERCURY/PHONOGRAM
20	13	STYLE COUNCIL SINGULAR ADVENTURES OF THE STYLE COUNCIL POLYDOR
21	NEW	COLDCUT WHAT'S THAT NOISE AHEAD OF OUR TIME
22	18	MICHAEL JACKSON BAD EPIC
23	NEW	WEDDING PRESENT UKRAINSKI VISTUIP V. JOHNA PEELA RCA
24	20	TANITA TIKARAM ANCIENT HEART WEA
25	19	W.A.S.P. THE HEADLESS CHILDREN CAPITOL
26	31	KYLIE MINOGUE KYLIE PWL
27	25	ROACHFORD ROACHFORD CBS
28	22	LLOYD COLE & THE COMMOTIONS 1984-1989 POLYDOR
29	21	S'EXPRESS ORIGINAL SOUNDTRACK RHYTHM KING/MUTE
30	NEW	BEE GEES ONE WARNER BROS.
31	30	ERASURE THE INNOCENTS MUTE
32	NEW	BLACK SABBATH HEADLESS CROSS IRS
33	29	U2 RATTLE AND HUM ISLAND
34	27	DE LA SOUL 3 FEET HIGH AND RISING BIG LIFE
35	33	DONNA SUMMER ANOTHER PLACE AND TIME WARNER BROS./WEA
36	28	BANANARAMA THE GREATEST HITS COLLECTION LONDON
37	NEW	JOE JACKSON BLAZE OF GLORY A&M
38	32	DEF LEPPARD HYSTERIA BLUDGEON RIFFOLA/PHONO
39	24	SAM BROWN STOP! A&M
40	34	TRAVELING WILBURYS TRAVELING WILBURYS VOL. 1 WILBURY/WARNER BROTHERS
41	NEW	DIRE STRAITS MONEY FOR NOTHING VERTIGO/PHONOGRAM

## CANADA (Courtesy The Record) As of 5/1/89

		SINGLES
1	2	SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS I.R.S./MCA
2	1	STRAIGHT UP PAULA ABDUL VIRGIN/A&M
3	8	GIRL YOU KNOW IT'S TRUE MILLI VANILLI ARISTA/BMG
4	3	THE LOOK ROXETTE EMI/CAPITOL
5	7	LIKE A PRAYER MADONNA SIRE/WEA
6	4	THE LIVING YEARS MIKE + THE MECHANICS ATLANTIC/WEA
7	5	YOU GOT IT ROY ORBISON VIRGIN/A&M
8	6	WILD THING TONE LOC ISLAND/MCA
9	10	WALK THE DINOSAUR WAS (NOT WAS) FONTANA/POLYGRAM
10	9	LOST IN YOUR EYES DEBBIE GIBSON ATLANTIC/WEA
11	11	ORINOCO FLOW ENYA WEA/WEA
12	12	ETERNAL FLAME BANGLES COLUMBIA/CBS
13	13	LOVE MAKES NO PROMISES CANDI I.R.S./MCA
14	17	YOUR MAMA DON'T DANCE POISON ENIGMA/CAPITOL
15	NEW	FUNKY COLD MEDINA TONE LOC ISLAND/MCA
16	NEW	STAND R.E.M. WARNER BROS./WEA
17	19	MY HEART CAN'T TELL ROD STEWART WARNER BROS./WEA
18	15	RONI BOBBY BROWN MCA/MCA
19	NEW	AFTER ALL CHER/PETER CETERA GEFLEN/WEA
20	20	YOU GOT IT (THE RIGHT STUFF) NEW KIDS ON THE BLOCK COLUMBIA/CBS
1	1	<b>ALBUMS</b>
2	3	MADONNA LIKE A PRAYER SIRE/WEA
3	2	THE RAW AND THE COOKED FINE YOUNG CANNIBALS I.R.S./MCA
4	4	TRAVELING WILBURYS TRAVELING WILBURYS VOL. 1 WILBURY/WEA
5	5	ROY ORBISON MYSTERY GIRL VIRGIN/A&M
6	7	PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M
7	6	TONE LOC LOC-ED AFTER DARK ISLAND/MCA
8	10	ENYA WATERMARK WEA/WEA
9	8	BLUE RODEO DIAMOND MINE RISQUE DISQUES/WEA
10	9	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFLEN/WEA
11	11	DEBBIE GIBSON ELECTRIC YOUTH ATLANTIC/WEA
12	16	BOBBY BROWN DON'T BE CRUEL MCA/MCA
13	13	MIKE + THE MECHANICS LIVING YEARS ATLANTIC/WEA
14	15	RICK ASTLEY HOLD ME IN YOUR ARMS RCA/BMG
15	14	STEVE EARLE COPPERHEAD ROAD UNI/MCA
16	12	VARIOUS ARTISTS BEACHES SOUNDTRACK ATLANTIC/WEA
17	17	DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
18	NEW	POISON OPEN UP AND SAY ... AH!! ENIGMA/CAPITOL
19	NEW	ROXETTE ROXETTE EMI/CAPITOL
20	NEW	R.E.M. GREEN WARNER BROS./WEA
21	NEW	SIMPLY RED A NEW FLAME ELEKTRA/WEA

## WEST GERMANY (Courtesy Der Musikmarkt) As of 4/25/89

		SINGLES
1	1	LOOKING FOR FREEDOM DAVID HASSELHOFF WHITE RECORDS
2	2	LIKE A PRAYER MADONNA SIRE
3	3	STRAIGHT UP PAULA ABDUL VIRGIN
4	5	THE WAY TO YOUR HEART SOULSISTER EMI
5	4	BALLAD OF THE STREETS (BELFAST CHILD) SIMPLE MINDS VIRGIN
6	12	THE LOOK ROXETTE EMI
7	6	SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS METRONOME
8	7	SOMETHING'S GOTTEN HOLD OF MY HEART MARC ALMOND FEATURING GENE PITNEY PARLOPHONE
9	8	HELP BANANARAMA/LANANEENEENOONO LONDON/METRONOME
10	11	ORDINARY LIVES BEE GEES WARNER BROS.
11	NEW	SAMURAJ NONO DE ANGELO WEA
12	13	SAVE UP ALL YOUR TEARS ROBIN BECK METRONOME
13	16	THE LIVING YEARS MIKE + THE MECHANICS WEA
14	17	BRAND NEW TOY JEREMY DAYS POLYDOR
15	9	LOVE TRAIN HOLLY JOHNSON MCA
16	10	YOU GOT IT ROY ORBISON VIRGIN
17	14	BUFFALO STANCE NENEH CHERRY VIRGIN
18	18	THAT'S THE WAY LOVE IS TEN CITY ATLANTIC
19	19	LOVE SUITE BLUE SYSTEM HANSA
20	15	IN THE AIR TONIGHT (REMIX '88) PHIL COLLINS VIRGIN
1	1	<b>ALBUMS</b>
2	6	MADONNA LIKE A PRAYER SIRE
3	5	SOUNDTRACK RIVALEN DER RENNBahn HANSA
4	3	DIE FLIPPERS LIEBE IST ... DINO
5	2	SIMPLY RED A NEW FLAME WEA
6	4	TANITA TIKARAM ANCIENT HEART WEA
7	7	RAINBIRDS CALL ME EASY MERCURY/PHONOGRAM
8	8	DEPECHE MODE 101—DAS LIVE ALBUM MUTE
9	16	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
10	9	MUNICH SYMPHONIC SOUND ORCHESTRA POP GOES CLASSIC VOL. 2 POLYSTAR
11	NEW	ROY ORBISON MYSTERY GIRL VIRGIN
12	NEW	SOUNDTRACK RAINMAN CAPITOL
13	11	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
14	11	DORO FORCE MAJEURE VERTIGO/PHONOGRAM
15	NEW	HELLOWEEN LIVE IN THE UK NOISE
16	12	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFLEN
17	12	DIE AERZTE DIE AERZTE FRUEHER VIELKLANG
18	13	GARY MOORE AFTER THE WAR VIRGIN
19	NEW	SOULSISTER IT TAKES TWO EMI
20	NEW	MIKE + THE MECHANICS THE LIVING YEARS WEA
21	NEW	THE JEREMY DAYS THE JEREMY DAYS POLYDOR

## JAPAN (Courtesy Music Labo) As of 4/24/89

		SINGLES
1	NEW	BE MY BABY COMPLEX TOSHIBA-EMI/TOY BOX/7'S ENTERPRISE
2	1	NAMIDAO MISENAIDE WINK POLYSTAR/FUJIPACIFIC
3	NEW	MEGAMIX (EXTENDED VERSION) SOUTHERN ALL STARS VICTOR/AMUSE/FUJIPACIFIC
4	NEW	TOMODACHI AYUMI NAKAMURA HUMMING BIRD/NICHION
5	NEW	GET WILD '89 TM NETWORK EPIC/SONY/JK
6	2	CHIKYUO SAGASHITE HIKARU GENJI PONY CANYON/JOHNNYS/FUJIPACIFIC
7	3	ROOM THE CHECKERS PONY CANYON/THREE STARS ONGAKU
8	NEW	COME ON EVERYBODY TM NETWORK EPIC/SONY/JK
9	6	RUNNER BAKUFU-SLUMP CBS/SONY/DAIKANYAMA PRO/FUJIPACIFIC/AMUSE
10	5	TIME ZONE OTOKOGUMI BMG/VICTOR/JOHNNYS
1	NEW	<b>ALBUMS</b>
2	1	MADONNA LIKE A PRAYER WARNER/PIONEER
3	NEW	TSUYOSHI NAGABUCHI SHOWA TOSHIBA-EMI
4	2	SADISTIC MICA BAND APPARE TOSHIBA-EMI
5	4	SENRI OE SLOPPY JOE EPIC/SONY
6	NEW	SHIZUKA KUDO JOY PONY CANYON
7	NEW	MASASHI SADA JUGHOSHUNEN HYOUYUKI FREE FLIGHT
8	NEW	YOSHIYUKI OHSAWA SERIOUS BARBARIAN EPIC/SONY
9	NEW	SOUNDTRACK COCKTAIL WARNER/PIONEER
10	10	BARBEE BOYS ROOT 5 EPIC/SONY
11	10	PERSONZ NO MORE TEARS TEICHIKU

## MUSIC & MEDIA PAN-EUROPEAN CHARTS 4/29/89

		HOT 100 SINGLES
1	1	LIKE A PRAYER MADONNA SIRE
2	2	STRAIGHT UP PAULA ABDUL VIRGIN
3	3	ETERNAL FLAME THE BANGLES CBS
4	6	LOOKING FOR FREEDOM DAVID HASSELHOFF WHITE RECORDS/BMG ARIOLA
5	5	POUR TOI ARMENIE CHARLES AZNAVOUR TREMA
6	7	IF YOU DON'T KNOW ME BY NOW SIMPLY RED WEA
7	NEW	MEGAMIX (EXTENDED VERSION) BONEY M HANSA/BMG ARIOLA
8	4	BELFAST CHILD SIMPLE MINDS VIRGIN
9	NEW	BABY I DON'T CARE TRANSVISION VAMP MCA
10	NEW	AMERICANOS HOLLY JOHNSON MCA
11	9	LA FETE AU VILLAGE LES MUSCLES A-B/POLYDOR
12	10	SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS LONDON
13	13	THIS TIME I KNOW IT'S FOR REAL DONNA SUMMER WARNER BROS.
14	NEW	THE LOOK ROXETTE PARLOPHONE
15	19	THE WAY TO YOUR HEART SOULSISTER EMI
16	14	TOO MANY BROKEN HEARTS JASON DONOVAN PWL
17	20	KOKOMO THE BEACH BOYS ELEKTRA
18	12	THE FIRST TIME ROBIN BECK MERCURY
19	17	HELP BANANARAMA/LANANEENEENOONO LONDON
20	11	SOMETHING'S GOTTEN HOLD OF MY HEART MARC ALMOND FEATURING GENE PITNEY EMI
1	1	<b>HOT 100 ALBUMS</b>
2	2	MADONNA LIKE A PRAYER SIRE
3	3	SIMPLY RED A NEW FLAME WEA
4	4	TANITA TIKARAM ANCIENT HEART WEA
5	5	ROY ORBISON MYSTERY GIRL VIRGIN
6	5	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
7	8	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFLEN
8	9	DEPECHE MODE 101 MUTE
9	9	DEACON BLUE WHEN THE WORLD KNOWS YOUR NAME CBS
10	7	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
11	6	DIRE STRAITS MONEY FOR NOTHING VERTIGO
12	NEW	SOUNDTRACK RIVALEN DER RENNBahn HANSA/BMG ARIOLA
13	12	JEAN-JACQUES GOLDMAN TRACES EPIC
14	18	FLIPPERS LIEBE IST BELLAPHON
15	NEW	THE CULT SONIC TEMPLE BEGGARS BANQUET
16	13	PAULA ABDUL FOREVER YOUR GIRL VIRGIN
17	15	SOUNDTRACK COCKTAIL ELEKTRA
18	NEW	BONEY M GREATEST HITS BMG ARIOLA
19	17	BOBBY BROWN DON'T BE CRUEL MCA
20	NEW	TEXAS SOUTHSIDE MERCURY

## AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 4/23/89

		SINGLES
1	2	SHE DRIVES ME CRAZY FINE YOUNG CANNIBALS POL
2	1	LIKE A PRAYER MADONNA WEA
3	4	THE LIVING YEARS MIKE + THE MECHANICS WEA
4	3	I'M ON MY WAY THE PROCLAIMERS FESTIVAL
5	5	I'M GONNA BE (500 MILES) THE PROCLAIMERS FESTIVAL
6	8	STOP! SAM BROWN FESTIVAL
7	6	TUCKER'S DAUGHTER IAN MOSS FESTIVAL
8	11	ONE SUMMER DARYL BRAITHWAITE CBS
9	7	TOO MANY BROKEN HEARTS JASON DONOVAN FESTIVAL
10	17	LOST IN YOUR EYES DEBBIE GIBSON WEA
11	16	CHAINED TO THE WHEEL THE BLACK SORROWS CBS
12	15	RING MY BELL COLETTE CBS
13	20	STUCK ON YOU PAUL NORTON FESTIVAL
14	9	YOU GOT IT ROY ORBISON VIRGIN/EMI
15	NEW	NOW YOU'RE IN HEAVEN JULIAN LENNON VIRGIN/EMI
16	10	SOUL REVIVAL JOHNNY DIESEL & THE INJECTORS FESTIVAL
17	12	END OF THE LINE TRAVELING WILBURYS WEA
18	NEW	ETERNAL FLAME THE BANGLES CBS
19	13	BELFAST CHILD SIMPLE MINDS VIRGIN/EMI
20	18	SHE'S A MYSTERY TO ME ROY ORBISON VIRGIN/EMI
1	1	<b>ALBUMS</b>
2	2	VARIOUS HITS OF '89 VOL. 1 EMI
3	3	THE PROCLAIMERS SUNSHINE ON LEITH FESTIVAL
4	6	TRAVELING WILBURYS TRAVELING WILBURYS VOL. 1 WEA
5	4	FINE YOUNG CANNIBALS THE RAW & THE COOKED POLYGRAM
6	5	VARIOUS HITS NOW '89 POLYGRAM
7	8	MADONNA LIKE A PRAYER WEA
8	9	JOHNNY DIESEL & THE INJECTORS JOHNNY DIESEL & THE INJECTORS FESTIVAL
9	7	1927 ... ISH WEA
10	12	ROY ORBISON MYSTERY GIRL VIRGIN/EMI
11	10	LONDON CAST PHANTOM OF THE OPERA POL
12	13	MELISSA ETHERIDGE MELISSA ETHERIDGE FESTIVAL
13	14	MIKE + THE MECHANICS THE LIVING YEARS WEA
14	18	DARYL BRAITHWAITE EDGE CBS
15	11	BLACK SORROWS HOLD ON TO ME CBS
16	19	ENYA WATERMARK WEA
17	17	SAM BROWN STOP! FESTIVAL
18	20	TONI CHILDS UNION FESTIVAL
19	15	GUNS N' ROSES APPETITE FOR DESTRUCTION WEA
20	NEW	VARIOUS TOUR OF DUTY 3 CBS
21	NEW	POISON OPEN UP AND SAY ... AH!! CBS

## NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 4/21/89

		SINGLES
1	1	ETERNAL FLAME THE BANGLES CBS
2	7	THE LOOK ROXETTE EMI
3	NEW	TOO MANY BROKEN HEARTS JASON DONOVAN PWL
4	2	LIKE A PRAYER MADONNA SIRE
5	4	STRAIGHT UP PAULA ABDUL VIRGIN
6	NEW	KOKOMO THE BEACH BOYS ELEKTRA
7	3	ALLES KAN EEN MENS GELUKKIG MAKEN RENE FROGER CNR
8	NEW	PARADISE CITY GUNS N' ROSES GEFLEN
9	NEW	WHEN LOVE COMES TO TOWN U2 ISLAND
10	5	THIS TIME I KNOW ITS FOR REAL DONNA SUMMER WARNER BROS.
1	2	<b>ALBUMS</b>
2	1	GLORIA ESTEFAN & MIAMI SOUND MACHINE ANYTHING FOR YOU EPIC
3	3	MADONNA LIKE A PRAYER SIRE
4	10	THE BLUES BROTHERS ORIGINAL SOUNDTRACK WEA
5	5	VARIOUS ARTISTS SYNTHESIZER GREATEST ARCADE
6	4	SIMPLY RED A NEW FLAME WEA
7	NEW	ROY ORBISON MYSTERY GIRL VIRGIN
8	8	THE BANGLES EVERYTHING CBS
9	6	RENE FROGER WHO DARES WINS ONR
10	7	FLEETWOOD MAC GREATEST HITS WARNER BROS.
11	7	DIRE STRAITS MONEY FOR NOTHING PHONOGRAM

## ASEAN Meet Attendees Call For Regional Exchanges

BY SHIG FUJITA

MANILA, Philippines It was generally agreed by music industry chiefs at a "summit" meeting here that territories in the South-East Asian region should forget nationalism and opt instead for the fullest possible exchange of repertoire, singers, and talent.

That was the verdict of Danilo P. Olivares, who was chairman of a conference organized by the ASEAN Music Industry Assn. in the Westin Philippine Plaza Hotel.

He added: "The meeting felt that once that regional exchange of product was under way we should spread our business ambitions to take in European markets and then the U.S."

Olivares has been chairman of AMIA since November 1988 and is installed for a two-year term. He is also president of the Philippine Assn. of the Record Industry. The meeting was convened as part of the 6th ASEAN (Assn. of South-East Asian Nations) Popular Song Festival.

He said the conference had also stressed that composers from the region should concentrate on writing in the English language if they want to succeed in their aim to penetrate the world market.

As a result, lyricists will be encouraged by their territorial organizations to submit entries in English for the 7th ASEAN Festival, likely to be held in Bangkok, Thailand, in May next year.

At the conference, delegates representing ASIRI of Indonesia,

MAPV of Malaysia, PARI, SPVA (Singapore), and the Thailand IFPI Group all pointed out that political problems were obstructing an exchange flow of repertoire and artists. They expressed the hope that the political situation between individual countries could be improved so that cultural exchanges would become the norm.

Said Olivares: "One proposal agreed [on] was that AMIA should come up with a general code of ethics and that all ASEAN countries should subscribe to this code regarding cover versions.

"At present, some cover versions are produced and released in ASEAN countries, which mislead the public into believing that what they are buying are the original, legitimate ones.

However, the meeting attendees agreed that there had been a general improvement in the situation against piracy.

Olivares revealed that AMIA is sending a marketing mission to Beijing to attend the Third Beijing Audio/Video Exhibition, June 27-July 6, marking the first time that the association has participated.

He added: "We have thought of participating in the MIDEM trade fair in the South of France, but have had to delay this because of financial constraints. But we'll have to see what we can do about having our videoclips shown, for instance, on the Eurovision network in a bid to help promote ASEAN artists and, especially, their English-language compositions."

## EMI EXEC BLASTS GERMAN MUSIC PRICING

(Continued from page 76)

price of a normal single, though partly successful, was an unnecessary concession "because I now believe in the light of our experience that the A singles that sold well would have sold in much the same quantities if they had been two-sided disks selling at 6 DM. And that way we would have safeguarded a fair level of profit."

Fest says pricing of most consumer goods incorporates a research and development element, "which, in the case of the record industry, means a margin for investment in new talent—a consideration which is in the interest of the consumer as well as that of the record company."

According to Fest, the key to prosperity is good product, and this means generous budgets for A&R and marketing. "The reason EMI-Electrola has had an excellent year is that we have sustained margins that allowed us to increase our A&R and marketing budgets by 50% over the figures for the previous year.

"Yet, even with these margins, we are still selling records in Germany at well below the price levels of 20 years ago. When I was a kid, an LP cost 22 DM; today it sells for 16.90 DM.

"And on top of this we have the senseless practice of discounting hot new product and selling it for less than catalog items. It's completely crazy. What other industry uses its prime product as a loss leader?"

Fest goes on: "Today, in the compact disk, we have a perfect sound carrier, so why on earth should we sell it at an unrealistically low price? I accept that the price was artificially high when the CD was first introduced and that its great success had permitted economies of scale, but to pay \$16 or \$17 for a CD that gives perfect sound and will last a lifetime is not excessive.

"That gives us a reasonable margin for future investment. And it's a price level which compares favorably with the cost of the average hard-back book."

Fest says that the German industry's decision to sell 3-inch CDs at a dealer price of less than 6 DM is "regrettable," because it could be at least one mark higher without jeopardizing sales potential.

"But we are forced into following suit on pricing. We can't have a situation where, for example, a Peter Mafay album costs 5 DM less than an album by Herbert Groenemeyer," says Fest.

"Competition in the record industry should not take the form of destructive price cutting, but should be confined to quality of product.

"My experience tells me that the consumer will happily pay the correct price for good repertoire. And to produce good repertoire, we have to preserve our margins."

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## MAY SEES CROP OF LONG-AWAITED ALBUMS BY FAVES

(Continued from page 6)

Doobie Brothers, and Barry Manilow.

Manilow's new self-titled work, out Tuesday (2) on Arista, is being heralded as his return to the classic sound that yielded 20 top five hits. The first single is "Keep Each Other Warm." The Doobies, comprised of the original band members, bow on Capitol on May 16 with "Cycles." Ross returns to Motown as a partner and artist with "Workin' Overtime," out May 29. Produced by Nile Rodgers, the project's first single is the title track.

Other black-oriented releases out this month include "Rhythm And Romance." The System's follow-up to its 1987 Atlantic smash, "Don't Disturb This Groove." The album, due in late May, will be preceded by the single "Midnight Special." Peabo Bryson is already moving up the Hot Black Singles chart with "Show & Tell," the first single from his Capitol album, "All My Love," due in stores May 23. Rapper Kool Moe Dee's latest comes out May 30 on Jive/RCA.

Among the releases sure to please college and progressive stations are ex-Husker Dü guitarist Bob Mould's "Work Book," in stores Tuesday (2) on Virgin, as well as the label's debut of King Swamp. The latter band is comprised of members from Gang Of Four, Shriekback, and World Party. Due

in stores May 16 is "9" from Public Image Ltd., also on Virgin. The band will support the new effort on this summer's much ballyhooed alternative tour with New Order and Iceland's the Sugarcubes.

One of the more eagerly awaited May releases is the eponymous debut on EMI of Tin Machine, a quartet fronted by David Bowie. Other members of the rock outfit are guitarist Reeves Gabrels and Hunt and Tony Sales, sons of comic Soupy Sales. The video for the first single, "Under The God," was directed by Julien Temple.

Reba McEntire leads a strong selection of Nashville releases. Produced by McEntire and country czar Jimmy Bowen, "Sweet Sixteen" is due out Monday (1) on MCA. The leadoff single is a cover of the Everly Brothers' "Cathy's Clown."

Also to be released Monday (1) is the Nitty Gritty Dirt Band's follow-up to the 1972 "Will The Circle Be Unbroken" on Universal. Similar to the first landmark album, this two-record set includes country music pioneers and newer stars playing with the band. Several of the acts will appear with the group at a June 22 concert at Red Rocks Amphitheater outside of Denver (Billboard, April 29).

Other country releases in May are due from k.d. lang, who follows up the critically acclaimed "Shadow-

May Hot Album Releases				
Nine albums are slated for release in May by artists who hit gold or platinum with their last studio album.				
ARTIST	TITLE	LABEL	DATE	PRODUCER
10,000 MANIACS	BLIND MAN'S ZOO	ELEKTRA	MAY 12	PETER ASHER
CUTTING CREW	THE SCATTERING	VIRGIN	MAY 16	PETER VETTESE, CUTTING CREW, DON GEHMAN
CYNDI LAUPER	A NIGHT TO REMEMBER	EPIC	MAY 8	CYNDI LAUPER, LENNIE PETZE, PHIL RAMONE, E.T. THORNGREN
REBA MCENTIRE	SWEET SIXTEEN	MCA	MAY 1	JIMMY BOWEN, REBA MCENTIRE
JOHN COUGAR MELLENCAMP	BIG DADDY	MERCURY	MAY 9	JOHN COUGAR MELLENCAMP
STEVIE NICKS	THE OTHER SIDE OF THE MIRROR	MODERN/ATLANTIC	MAY 19	RUPERT HINE
SIMPLE MINDS	STREET FIGHTING YEARS	A&M	MAY 2	TREVOR HORN, STEPHEN LIPSON
SWING OUT SISTER	KALEIDOSCOPE WORLD	MERCURY	MAY 9	PAUL STAVELY O'DUFFY
TIN MACHINE	TIN MACHINE	EMI	MAY 17	TIN MACHINE AND TIM PALMER

land" with "Absolute Torch And Twang," due May 9 on Warner Bros., and label mate Kenny Rogers with "Something Inside So Strong," in stores Tuesday (2). A \$600,000 video for the song, "Planet Texas," will bow on Rogers' NBC-TV special May 20.

The special also stars Dolly Parton, who will undoubtedly perform material from her May 30 CBS release, "White Limozeen." Produced by Parton and Ricky Skaggs, the album is being heralded as Parton's return to traditional country and will be promoted by a nationwide tour.

Greatest-hits packages will surface from two MCA acts, the Oak Ridge Boys and the Bellamy Brothers, on Monday (1) and May (15), respectively. It is the third such collection for each group.

Todd Rundgren fans will have multiple reasons to rejoice on May 30 when Rhino releases a Rundgren anthology spanning material from 1968-85 as well as a Utopia anthology covering 1974-85. And, looking ahead, Warner Bros. releases an album of new Rundgren material, "Nearly Human," May 23.

Warner Bros. is also putting out two soundtracks this month. John Williams produced and conducted on "Indiana Jones' Last Crusade." Though the movie won't open until after Memorial Day, the album bows May 23. Out the same day is the soundtrack to the Clint Eastwood/Bernadette Peters vehicle, "Pink Cadillac."

One soundtrack certain to have impact at rock and top 40 radio is Arista's "Road House," out May 16,

three days before the Patrick Swayze movie opens nationally. The Jeff Healey Band performs as the house band in the movie and has four songs on the soundtrack. Other artists featured include Bob Seger, Little Feat, and Swayze.

The "Scandal" soundtrack, out May 9 on Enigma, takes a look at the past with more than a dozen tunes from 1959-63—around the time the Profumo scandal took place. The exception is the first single, "Nothing Has Been Proved," written and produced by the Pet Shop Boys but performed by an artist who fits perfectly into that time frame, Dusty Springfield.

Assistance in preparing this story was provided by Deborah Russell, Lee Lambert, and Jim Richliano.

## FOUNDATION VOWS TO FIGHT 'PHONY' ACTS

(Continued from page 6)

which maintains information on '50s and '60s musicians in pursuit of its chartered goals of health/life insurance for its membership and construction of a retirement village.

Additionally, authentic groups will be able to use a seal of approval issued by America ROARS (Roots of American Rock and Soul), an organization attempting to organize an oldies-based Special Olympics recording and concert benefit.

Foundation trustee Judith Haines says agencies and promoters that book allegedly bogus groups have threatened foundation members since the April 9 meeting.

"Acts are being told if they stay on our advisory board, they'll never work again," Haines says.

Foundation president Dee, the lead vocalist of Joey Dee & the Starlites ("Peppermint Twist"), says he is "perplexed and bemused" by the threats, but adds, "It's not a situation I'm going to let up on."

"This is an issue that should have been addressed 10 years ago," Dee says. "We're reaping the problem

because we let it fester. But it's not too late to make our stand."

But an opposing view to the authenticity question is offered by Arnie Kay, owner of the Pearl River, N.Y.-based Mars Talent and a manager/agent for '50s and '60s groups. He says the foundation's claims are merely a publicity ploy.

"There are people who own the name of an artist, and they have every right in the world to send that artist out," Kay says. "If an original member dies, and the trademark is owned by the family—if they want to send an act out, what's wrong with that? Glenn Miller and Harry James have been gone for a while, and their bands are still working."

Kay adds that foundation members who complain about bogus acts are not being denied work. "I think it's a lot of sour grapes that they would be working more if there were no phony groups," Kay says. "If they have any objection, let them change the trademark laws."

## A Lloyd Webber Work Is Among Planned Shows Soviet Rock Opera Theater Debuts

BY VADIM YURCHENKOV

LENINGRAD, U.S.S.R. Rock Opera Theater is the name of a new music company established here March 18 under the auspices of the Lenconcert agency.

The first production by the theater was the premier performance of a rock opera written by Alexander Zhurbin, a veteran exponent of the genre in the U.S.S.R.

His first work (and the first rock opera in the Soviet Union) was "Orpheus And Eurydice," premiered

here in 1975 and featuring the immensely popular Singing Guitars group.

It was a major commercial success, putting Zhurbin at the top of the royalty earning league for most of the next 10 years and winning for him the Star of the Year award from the U.K. industry publication Music Week.

V. Podgorodinsky, art director of the Rock Opera Theater, discloses that forthcoming projects include staging Andrew Lloyd Webber's "Je-

(Continued on page 84)

## MAJORS LOOK TO BUY A PIECE OF ISLAND RECORDS

(Continued from page 4)

through a WEA record company. That means two middlemen are taking slices of the profits, instead of one.

Other distributors would undoubtedly like to fill their pipelines with Island's burgeoning sales. BMG, which was outbid for Chrysalis, already handles Island in many overseas territories; CBS, which will lose Chrysalis distribution within the next 18 months, may want to lure Island away from WEA; and as one source puts it, "[EMI president/CEO] Jim Fife's out there with his check-book."

Island's biggest current hit album is Tone Loc's "Loc-Ed After Dark" on the independently distributed Delicious Vinyl label. The label also has U2, a major international hit maker; Melissa Etheridge, whose debut album has been certified gold and continues to climb the charts; and Womack & Womack, the Christians, and Anthrax, all of whose current albums are said to be million-plus sellers on a worldwide basis.

In addition, the 26-year-old label has a deep catalog, including hits by U2, Bob Marley & the Wailers, Traffic, Steve Winwood, Robert Palmer, Grace Jones, Marianne Faithfull, Cat Stevens (in the U.K. only), Aswad, Toots & the Maytals, King Sunny Adé, Black Uhuru, Steel Pulse, and Third World. It also owns the independently distributed 4th & B'way, Great Jones, Antilles, and Mango labels. The Mango imprint alone en-

compasses some 400 reggae titles. Nevertheless, one industry source disputes Maglia's claim that the label is worth up to \$250 million, especially since three of its biggest artists—Winwood, Palmer, and Jones—have all gone elsewhere in the past few years.

Even friendlier observers surmise that Island's market value may be based more on the yen of potential buyers and the shortage of other comparable labels than on the label's intrinsic financial worth. One reference point is the sale of half of Chrysalis for \$79 million—a price that many in the industry feel was far above its real value.

Given that benchmark, combined with Island's catalog depth and current success, a well-informed source notes, "Island may be worth [up to \$250 million], but you can't judge it by how much money they have."

Others say the label's value may depend on whether all or part of it is sold. As one knowledgeable attorney puts it, "Island as a going concern is worth one thing, and the Island catalog is worth something else." Although Chris Blackwell could sell the whole shebang and stay with the label, he notes, "I'd be very nervous to take Island without Blackwell. If you want future artists, you want the guy who will make it happen."

Another observer says, "If it's a partial buy, it's worth more than a full buy, because if you lose Chris,

you lose everything." Sources close to Island doubt Blackwell would sell the entire label, due to his love for the music end of his operation. But that he needs cash was shown by his attempt six months ago to sell Island Music, his publishing division, for a sum estimated at about \$20 million. After a tentative deal fell through, he withdrew the firm from the market.

Although Blackwell was unavailable for comment at press time, his receptivity to offers for his label seems to be related to the difficulties of his film wing, Island Pictures. As a distributor, Island Pictures enjoyed modest success with pickups of such critically acclaimed films as "The Kiss Of The Spider Woman," "She's Gotta Have It," "Mona Lisa," and "The Trip To Bountiful." But since entering production three years ago, turning out movies like "Straight To Hell," "Nobody's Fool," "Slam Dance," and "Down By Law," the film division has reportedly been a drain on Island's resources. Although "Bagdad Cafe" did moderately well a year ago, Island's most recent film, "Crusoe," was a financial disaster.

According to a well-informed source, "I don't think anybody in their right mind can say [Island Pictures] is making money... Even when they were making money, it was a drain, because whatever they made was being pumped back into the [film] company."

## THE ROAST WITH THE MOST

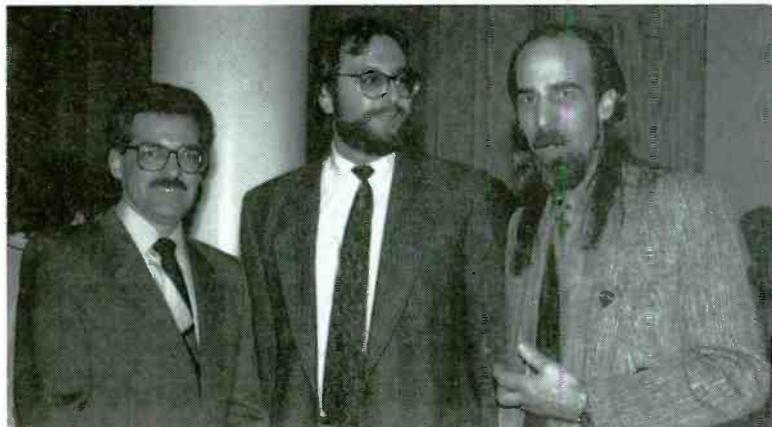
**NEW YORK** Major figures from the record and radio industries gathered April 14 for the second annual T.J. Martell Radio Roast at the Columns gallery here. The target of the evening's good-natured abuse was Sunny Joe White, PD of WXKS-FM Boston. Proceeds from the evening went to the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research. (Photos: Anthony Cutajar)



Roasters gather at the podium with roastee Sunny Joe White. Pictured, from left, are Joey Carvello, VP of A&R, WTG Records; Jellybean Benitez, producer; Rick Dees, KIIS Los Angeles; Richard Balsbaugh, CEO, Pyramid Broadcasting; Oedipus, program director, WBCN Boston; White, WXKS-FM Boston; Bruce Tenenbaum, director of national promotion, Atco Records; and Kid Leo, VP of artist relations, Columbia Records.



Principals of the T.J. Martell fund-raiser pose at the podium. Shown, from left, are Carol Straus, VP of creative services, DIR Broadcasting; Kid Leo, VP of artist relations, Columbia Records; Sunny Joe White, WXKS-FM Boston; Tony Martell, senior VP, CBS Associated Labels; Floyd Glinert, executive VP, Shorewood Packaging; and Gene Smith, associate publisher, Billboard.



Joel Salkowitz meets with top CBS promotion executives. Pictured, from left, are Jerry Lembo, director of singles promotion, Columbia Records; Salkowitz, regional VP of programming for Emmis Broadcasting/operations manager, WQHT New York; and Marc Benesch, VP of promotion, CBS Records.



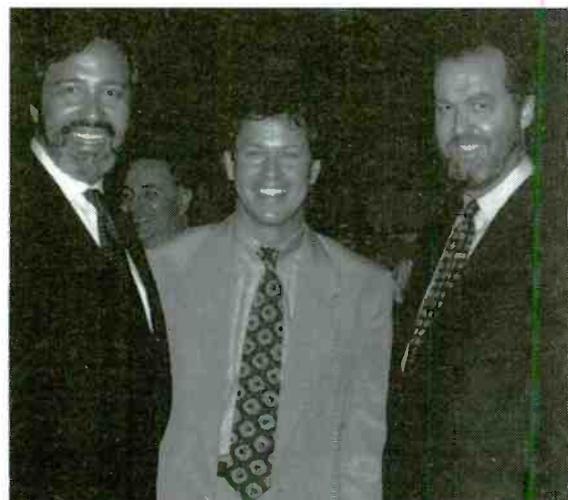
On- and off-air radio personalities relax at the T.J. Martell roast. Pictured, from left, are Joel Salkowitz, regional VP of programming, Emmis Broadcasting/operations manager, WQHT New York; Sean Lynch, program director, KROY Sacramento, Calif.; Steve Kingston, VP/programming operations manager, WHTZ New York; Matt Alan, former DJ, WHTZ; Rick Dees, KIIS Los Angeles; Billy Brill, national singles director, MCA Records; Gary Bryan, program director, WPLJ New York; and Domino, DJ, WPLJ.



Attendees take a conversation break during the Columns festivities. Shown, from left, are Andrea Ganis, singles director, Atlantic Records; Jody Raithel, director of product development, WEA Inc.; Irv Lichtman, deputy editor, Billboard; and Craig Lambert, VP of marketing, Atco Records.



Polly Anthony, VP of pop promotion for Epic/Portrait/CBS Associated Labels, shares a laugh with Billboard director of charts Michael Ellis.



Radio executives meet record brass at the T.J. Martell Radio Roast. Pictured, from left, are Bob Meyrowitz, DIR Broadcasting; Rick Dees, KIIS AM-FM Los Angeles; and Bob Buziak, president, RCA Records.



Fund-raiser attendees enjoy a postroast chat. Shown, from left, are Michael Abramson, VP of programming, DIR Broadcasting; Rick Dees, KIIS Los Angeles; Kid Leo, VP of artist relations, Columbia Records; and Gene Smith, associate publisher, Billboard.

## LIFELINES

### BIRTHS

Girl, Pilar Noreen, to **Mike and Shauna Pompei**, April 10 in Sacramento, Calif. He is advertising manager and she is manager of payroll for Tower Records' corporate offices in West Sacramento, Calif.

Boy, Paul Scott, to **Ken and Mildred Richardson**, April 14 in Princeton, N.J. He is popular music editor at High Fidelity magazine. She is the Atex computer system manager for ABC consumer magazines.

Boy, Bryan Owen, to **Bruce and Leighann Watkins**, April 15 in Glendora, Calif. He is an assistant personnel director and she is a video buyer at Show Industries Inc.

Boy, Samson Elijah, to **Joel and Jean Abramson**, April 20 in Los Angeles. He is a singles buyer at Tower Records' Sunset store there.

### MARRIAGES

**Raynier Maharaj to Zaida Daniel**, March 25 in Trinidad, West Indies. He is a pop music writer/columnist in the Caribbean.

**Gary Krantz to Susan Keegan**, April 1 in Woodcliff Lake, N.J. He is VP/GM of MJI Broadcasting Inc.

**W.E. Powell Sr. to Debra Richardson**, April 7 in Nashville. She is a partner in the Harris-Richardson Music Group.

**Lee Gerald to Laura Yates**, April 8 in St. Louis, Mo. He is Elektra Records' promotion and marketing manager for Cleveland. She is an account executive for WPHR Cleveland.

**Jed Horovitz to Pam Cohen**, April 18 in Haddonfield, N.J. He is president of Video Pipeline. She is executive director of the National Assn. of Recording Merchandisers and the Video Software Dealers Assn.

**Tom Harding to Sharon Eaves**, April 22 in Nashville. He is a producer/engineer. She is with Tree Publishing.

### DEATHS

**John Harper**, 58, of complications resulting from AIDS, April 21 in San Francisco. Harper retired several years ago after more than 25 years of working as a classical recording marketing executive, most recently as VP of marketing of PolyGram Classics. Harper entered the PolyGram organization as a result of the PolyGram purchase of London Records. Harper, who had a knack for mer-

chandising classical product with an enthusiasm usually reserved for pop releases, helped establish a strong U.S. presence for many artists, including opera superstar Luciano Pavarotti. Donations in memory of Harper can be made to the AIDS Foundation and Helping Hands,

which provides home care for AIDS victims. Both organizations are located in San Francisco.

Send information to *Lifelines*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.



**Thoroughly Modern Milli.** Arista Records act Milli Vanilli meets with label brass at New York's Speed Limit 55 to mark the gold certification of its debut "Girl You Know It's True" album and the platinum success of the single "Girl You Know It's True." Pictured, from left, are Jim Cawley, VP, sales; Milli Vanilli's Rob; Marty Diamond, director, video/artist development; Milli Vanilli's Fab; Lauren Moran, national director, sales; Robert Wieger, associate director, artist development; and Kirk Bonin, associate director, national R&B marketing.

## NEW COMPANIES

**Pueblo Productions**, formed by Ken Berry and Jim Glover. The company is a Laguna Beach, Calif.-based television and film production company, currently producing PBS programming, longform videos, and sports programming for the syndication market. 640 S. Coast Highway, Suite No. 3-C, Laguna Beach, Calif. 92651; 714-497-5238.

**Mainly Disc**, formed by Chris Selacter and Brad Roy. Company

is an exclusively compact disk retail outlet, which caters to the esoteric and alternative audiences. Accessories, blank audiotapes and videotapes, and a selection of CD cases are also available. 3060 Erie Blvd. E., Syracuse, N.Y. 13224; 315-446-2879.

Send information to *New Companies*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.

## 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 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 3-5, **Nat'l Assn. Of Video Distributors Annual Conference**, Hyatt Grand Champion, Palm Springs, Calif. Mark Engles, 202-452-8100.

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 Spec-

ter, 818-344-3441.

May 10-14, **1989 NAIRD Convention**, Wyndham-Franklin Plaza Hotel, Philadelphia. 609-547-3331.

May 11, **Songwriters Hall Of Fame Presents The Magic Of Music**, Radio City Music Hall, New York. Terri Robinson, 212-935-1840.

May 11-15, **American Women In Radio And Television 38th Annual Convention**, Waldorf-Astoria Hotel, New York. 202-429-5102.

May 13-14, **Video Software Dealers Assn. Mobile Spring Fling**, Gulf Shores Resort Hotel And Convention Center, Gulf Shores, Ala. Bob Smith, 205-342-5225.

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, **The American Society for Technicon-Israel Institute of Technology Dinner** in honor of CBS chairman Laurence Tisch, Waldorf Astoria Hotel, New York, N.Y. Barbara Solomon, 212-751-5530.

May 18, **Video Software Dealers Assn. Educational Seminar**, Stouffer Nashville Hotel, Nashville. Linda Lauer, 609-596-8500.

May 18-19, **Cleveland's Music Conference And Showcase: Undercurrents '89**, Cleveland Convention Center, Cleveland. 216-467-0300.

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 2, **Video Software Dealers Assn. Family Business Seminar**, Ambassador West, Chicago. Linda Lauer, 609-596-8500.

June 3-5, **Showbiz Expo**, Los Angeles Convention Center, a production of Live Time Inc., 213-668-1811.

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 15, **Video Software Dealers Assn. Educational Seminar**, Hyatt Regency, Milwaukee. Linda Lauer, 609-596-8500.

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.

June 28-29, **Nat'l Assn. Of Recording Merchandisers/Video Software Dealers Assn. Operations Conference**, Hyatt Regency, Deerfield, Ind. Joanna Baker, 609-596-8500.

# MARKET ACTION

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<b>NEW YORK STOCK EXCHANGE</b>				
CBS Inc.	254.4	186 1/4	188 3/4	+2 3/4
Cannon Group	29.6	4 1/4	4 1/4	.....
Capital Cities Communications	122	407	418 1/2	+11 1/2
Caroco Pictures	290.3	8 1/4	9 1/4	+1 1/4
Coca-Cola	3222.8	52	53 3/4	+1 3/4
Columbia Pictures	1630.3	18 1/2	18	-1/2
Walt Disney	2357.9	81 1/4	84 1/2	+2 3/4
Eastman Kodak	4615.4	46 1/4	48	+1 3/4
Gulf & Western	3176.7	50 3/4	53 3/4	+3
Handleman	357	30	31	+1
MCA Inc.	1320.5	56	55 1/4	-3/4
MGM/UA	605.4	17 1/4	18 1/4	+1 1/4
Orion Pictures Corp.	186.3	17 1/4	18 1/4	+1 1/4
Sony Corp.	261	51 1/4	50 1/4	-1 1/4
TDK	2.3	64	67 1/4	+3 3/4
Vestron Inc.	86.2	6 1/4	5 1/4	-1 1/4
Warner Communications Inc.	4421.5	46 3/4	48 1/4	+1 3/4
Westinghouse	1496	54 1/2	55 1/4	+1 1/4
<b>AMERICAN STOCK EXCHANGE</b>				
Commtrom	48.7	8 3/4	7 3/4	-1 1/4
Electrosound Group Inc.	29.7	1 3/4	1 3/4	.....
Nelson Holdings Int'l	298.3	7 1/4	7 1/4	.....
New World Pictures	42.3	8 3/4	8 3/4	.....
Price Communications	63.8	7 3/4	7	-3/4
Prism Entertainment	7.7	2 1/4	2 1/4	.....
Unitel Video	15.4	13 1/4	13 1/4	.....
<b>OVER THE COUNTER</b>				
Acclaim Entertainment		3 1/4	3 1/4	.....
Blockbuster Entertainment		35 1/4	34 1/2	-1 1/4
Certron Corp.		1 3/4	1 1/4	.....
Dick Clark Productions		5 1/4	5 1/4	.....
LIN Broadcasting		89 1/4	89 1/2	+1/4
LIVE Entertainment		28	27 3/4	-1/4
Malrite Communications Group				
Recoton Corp.		5 1/4	5 1/4	.....
Reeves Communications		4 3/4	4 3/4	.....
Satellite Music Network, Inc.		5 3/4	5 1/2	+1/4
Scripps Howard Broadcasting		59	59	.....
Shorewood Packaging		21 1/2	22	+1/2
Sound Warehouse		25 1/4	25 1/4	.....
Specs Music		10 1/2	10 1/4	-1/4
Starstream Communications Group, Inc.		1 1/4	1 1/4	.....
Trans World Music		26 1/4	26 1/4	.....
Video Jukebox Network		3 1/4	3 1/4	.....
Wall To Wall Sound And Video		3 1/4	3 1/4	.....
Westwood One		8 1/4	8 1/2	+1/4
<b>LONDON STOCK EXCHANGE (In Pence)</b>				
Chrysalis		215	210	-5
Pickwick		218	218	.....
Really Useful Group		622	658	+36
Thorn EMI		686	662	-24

## FOR THE RECORD

An item in Latin Notas in the April 15 issue created a number of wrong impressions about the staff of CBS Discos International. Ray Martinez remains with the label in the San Antonio, Texas, office as director of Western regional sales. Manolo Gonzalez has departed the label to join EMI-Capitol/Latin in Texas.

## EDITORIAL ASSISTANT/BILLBOARD

Billboard is seeking a part-time editorial assistant for its New York office. Heavy on the telephone and clerical duties. College degree and good typing are musts. Computer experience a plus. Send cover letter and resume to:

**Billboard**

Billboard  
Personnel Department (KS)  
1515 Broadway  
New York, N.Y. 10036

## POP

### KINGDOM COME

**In Your Face**  
PRODUCER: Keith Olson & Lenny Wolf  
Polydor 839192

Bolstered by a slot on last year's Monsters Of Rock tour, quintet comes back with a strong, very confident second album with lots of muscle and nary a sign of sophomore slump. First single, "Do You Like It," never lets up. Lead singer Lenny Wolf's voice still bears an overwhelming resemblance to Robert Plant's, but the band definitely is starting to carve out a niche of its own. This one should vault the band to platinum and headliner status.

### ARETHA FRANKLIN

**Through The Storm**  
PRODUCERS: Various  
Arista 8572

Title track, a duet with Elton John, is zooming up the pop and black singles charts and the Queen of Soul has got plenty of crossover tunes left. "Gimme Your Love," a fun, funky duet with James Brown, is a soulful blast that should crowd the dance floor all summer long, and duet with Whitney Houston, "It Isn't, It Wasn't, It Ain't Ever Gonna Be," also shines. The rest of the material is fine, but Franklin just has a way of bringing the best out of her duet partners that's downright inspiring.

### DONNA SUMMER

**Another Place And Time**  
PRODUCERS: Stock/Aitken/Waterman  
Atlantic 81987

Album title is pretty descriptive: Latest from this diva could have been cut in her '70s disco heyday. But for once, mechanized S/A/W grooves don't run the star down; Summer is perfectly at home with the ticking precision of the English production trio, and songs (especially current global hit "This Time I Know It's For Real") work well for the singer. This bit of *deja vu* should do just fine in '89.

### BLUE MURDER

**Prodigious**  
PRODUCER: Bob Rock  
Geffen 24212

Power trio composed of Whitesnake maestro John Sykes, the Firm's Tony Franklin, and drummer for all seasons Carmine Appice looks somewhat silly in pirate drag, but monster sound (as BIG as that sculpted by Rock on Cult's latest) and blunderbuss tunes take no prisoners on cannily staged debut. Material like epic "Valley Of The Kings" will leave album rockers, and their listeners, panting for more. A surefire blast for the top.

### LOVE & ROCKETS

**Love & Rockets & John Fryer**  
Beggars Banquet/RCA 9715

English band has always been tripping along the outer reaches of alternativeland, but finally looks ready to pop with its latest. Tune likely to supply the leverage is delectable "So Alive," the best T. Rex tune Marc Bolan never wrote. Grinders like Anglo hit "Motorcycle" will appeal to modern rock faithful.

### DONNY OSMOND

**Donny**  
PRODUCERS: Carl Sturken, Evan Rogers, George Acogny, and Donny Osmond  
Capitol 92354

First single, "Soldier Of Love," has brought Osmond back with a vengeance and there's enough here on his first U.S. effort in more than a decade to place him firmly back in the pop trenches. Osmond's style is redolent of George Michael with lush ballads, such as next single, "Sacred Emotion," and hook-laden up-tempo

## SPOTLIGHT



### JOHN COUGAR MELLENCAMP

**Big Daddy**  
PRODUCER: John Cougar Mellencamp  
Mercury 838220

Mellencamp's last few albums have been leading up to this: a totally compelling, complexly dark, and, at times, intensely personal look at the socially and spiritually disenfranchised. First single, "Pop Singer," is not really indicative of the rest of the album's tone. But other radio possibilities include "Martha Say," "Theo And Weird Henry," and "Sometimes A Great Notion." Mellencamp, who produces himself alone for the first time here, and his band just keep getting better and better.



### LISA LISA & CULT JAM

**Straight To The Sky**  
PRODUCERS: Full Force  
Columbia 44378

Straight to the top is more like it—Lisa, her Cult, and the Force team have hit the formula for success once again. "Little Jackie Wants To Be A Star" has gotten the party started already, and album is deep in beat-smart material ("Just Git It Together" reads like a smash) and even some tasty ballads (Lisa shines on "Kiss Your Tears Away). There's no doubt about the multiplatinum future of this one.



### RICHARD MARX

**Repeat Offender**  
PRODUCERS: Richard Marx & David Cole  
EMI 90380

Sophomore effort should do nothing to stop Marx's growing swell of fans, who made his debut double platinum. The first single, "Satisfied," has smash written all over it, and the Toto-sounding "Angelia" also has a nice ring. Though he'll probably never win any awards for musical innovation, Marx has a near-perfect knack for crafting clear, catchy radio tunes that's amazing.

tunes. Could this be the comeback of the decade?

### JOE JACKSON

**Blaze Of Glory**  
PRODUCER: Joe Jackson  
A&M 5249

Following in the path of all-instrumental "Will Power," Jackson continues his intransigent ways with an album that sacrifices immediate hit potential for pop experimentalism. That's not bad per se, but a chart-worthy number doesn't immediately materialize among the large-scale balladry and Eastern-influenced instrumental work here. "Tomorrow's World" might be first choice for a radio track.

### BLUE RODEO

**Diamond Mine**  
PRODUCERS: Malcolm Burn & Blue Rodeo  
Atlantic 81971

Winner of three Juno Awards in March, Toronto-based band is definitely poised for U.S. breakthrough. Lead singer Jim Cuddy's voice is heartbreaking, haunting, and exhilarating all at the same time. And the country-tinged music effortlessly weaves its way through tune after tune. With strong label push, effort should have a big impact on college and album rock radio.

### CONCRETE BLONDE

**Free**  
PRODUCERS: Concrete Blonde  
I.R.S. 82001

Wrangles with the label finally in the past, L.A. quartet returns with long-awaited sophomore effort. While band's production work could use some more polish, and often seems deliberately raw, singer Johnette Napolitano makes another formidable vocal impression on current radio track "God Is A Bullet," Thin Lizzy cover "It's Only Money," and impressive originals like "Carry Me Away."

### HELLOWEEN

**I Want Out-Live**  
PRODUCER: Tommy Hansen  
Noise/RCA 9709

For those who can't make MTV's Headbanger's Ball tour, here's the perfect answer—a six-song live set with songs culled from the band's first two albums, plus a new tune. Recorded in Edinburgh, Scotland and Manchester, England, sound is consistent throughout.

### THE GODFATHERS

**More Songs About Love & Hate**  
PRODUCER: Vic Maile  
Epic 45023

Is there life after "Birth, School, Work, Death?" Most assuredly—brawling Brit fivesome serves up another storming set of pub-style bashdowns full of sharply-observed lyrics and hard-nosed attitude. "Those Days Are Over" and "I'm Lost And Then I'm Found," while not quite in the league of last year's modern rock hit, will give programmers something to sink their teeth into.

### DR. JOHN

**In A Sentimental Mood**  
PRODUCER: Tommy LiPuma  
Warner Bros. 25889

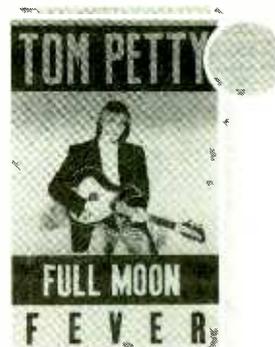
The doctor is in (at a major label), with a predictably unpredictable collection of memorable standards, played bluesily and opulently produced by LiPuma. Duet with Rickie Lee Jones on the chestnut "Makin' Whoopee" might give Eddie Cantor pause, but is a delicious and very biting rereading that could make top 40 inroads.

### SEA HAGS

**Prodigious**  
PRODUCER: Mike Clink  
Chrysalis 41665

Latest entry in the raunch'n'roll

## SPOTLIGHT



### TOM PETTY

**Full Moon Fever**  
PRODUCER: Jeff Lynne. Tom Petty & Mike Campbell  
MCA 6253

This album could appropriately be titled "Tom Petty & the Traveling Heartbreakers." Though this is his first solo effort, Petty has plenty of company with three of the Heartbreakers and all of the Wilburys except Bob Dylan stopping by. The result is a stunning blend of 'Breakers rock and the 'Burys country roll. First single, "I Won't Back Down," has already topped the album rock tracks chart and is moving up the Hot 100. There's plenty more where that came from, including the Byrds' "Feel A Whole Lot Better," "Free Fallin'," and the beautifully simple "Alright For Now."



### GREAT WHITE

**... Twice Shy**  
PRODUCERS: Alan Niven & Michael Lardie  
Capitol 90640

After showing all-platinum teeth with "Once Bitten," L.A.-based metalheads are primed to rip another chunk out of the charts with follow-up. Production is perhaps milder than many projects of this ilk, but Jack Russell's vocals and band's streamlined playing make for ready radio access. Cover of Ian Hunter's "Once Bitten Twice Shy" (what else?) is a nifty lead-in; crunchy "Heart The Hunter" will also play. An easy kill at album rock.

## NEW AND NOTEWORTHY

### KING SWAMP

**Prodigious**  
PRODUCERS: Dave Allen & Steve Halliwell  
Virgin 91069

Tough rock'n'roll bands without major gimmicks are hard to come by these days, but these Swamp things come as a welcome relief. Powered by ex-members of Gang Of Four, Shriekback, and World Party and wound tight by young vocalist Walter Wray, band punches out tunes that show stripes ranging from Led Zep to country blues. Emphasis track, "Is This Love?," is a good sample of band's surging sound. Clichéd "Play It Loud" actually works in this case.

sweeps is this fiery San Francisco quartet, whose brazen licks and streetwise style conjure somewhat inevitable Aerosmith comparisons. But "Appetite For Destruction" producer Clink has cut the set to a stiletto point, and tracks like "Half The Way Valley" and "Doghouse" are strong enough to fry more than one headbanger's synapses.

### SCOTT GRIMES

**Prodigious**  
PRODUCERS: Richard Carpenter, Herb Alpert  
A&M 5244

Teen-throb Grimes of TV's "Charles In Charge" is cast in the mold of a male Tiffany on label bow. Fortunately, he's under the sure hand of Carpenter, who knows his way around pop hooks. Overly synthed ditties will still strike a responsive chord in the gentler sex of tender years, with cover of "You've Got A Friend" and original "Show Me The Way To Your Heart" aimed directly at the target audience.

### GREGG ALEXANDER

**Michigan Rain**  
PRODUCER: Rick Nowels  
A&M 5255

Teenage singer/songwriter from Grosse Pointe, Mich., clearly has his hands firmly on the pen, but his sometimes gratingly histrionic voice stands in the way of thorough enjoyment on this debut set. Still, precocious numbers like "In The Neighborhood" and surprisingly erotic title track may jolt some listeners. Big problem is work could fall between format cracks.

### ORIGINAL MOTION PICTURE SOUNDTRACK

**Lost Angels**  
PRODUCERS: Various  
A&M 3926

Fine soundtracks abound these days, and this one, for youth-oriented drama starring Beastie Boy Adam Horowitz, can hold its own. Emphasis from label will likely be on Toni Childs' superlative cover of reggae classic "Many Rivers To Cross," but programmers can also dip into great new stuff from the Cure, Soundgarden, Soul Asylum, and Apollo Smile.

### STAN RIDGWAY

**Mosquitos**  
PRODUCERS: Joe Chiccarelli & Stan Ridgway  
Geffen 24216

Ridgway jumps from I.R.S. to new label home with another set of audio short stories, dressed in modern rock colors and played by a large and gifted cast of musicians. Propulsive "Goin' Southbound" plays as most likely chart successor to "Drive She Said," but most tracks are eminently worthy of alternative rockers' attention.

### ADRIAN BELEW

**Mr. Music Head**  
PRODUCER: Adrian Bewley  
Atlantic 81959

Perennial MVP and deluxe sideman Bewley's latest album is long on quizzical tunes and polished musicianship and somewhat short on chart-impact numbers, although bounding and novel "Oh Daddy" might make it with left-of-center album rockers.

### DORO PESCH

**Force Majeure**  
PRODUCER: Joey Balin  
Mercury 838016

Former lead singer of German band Warlock takes a solo stand with revamped group relegated to backup status. Basically, the song remains the same—metal rock with Pesch's intriguing voice surrounded by screaming guitars and pounding drums. With a little help from MTV and a good spot on a tour, Pesch could gain a lot of new fans. Best cuts are "World Gone Wild" and "Hellraiser."

(Continued on next page)

## SOVIET ROCK OPERA THEATER DEBUTS

(Continued from page 80)

sus Christ Superstar," never before performed in the Soviet Union, and a rock opera by national writer A. Soinikov titled "It's Hard To Be A God."

Also in the theater's plans is a rock opera for children called "Gelsomino In The Land Of Liars," based on a story by Italian author G. Rodari with music composed by A. Klevitsky.

There is a similar company in Moscow involved mostly with rock material—the Contemporary Opera, headed by the well-established composer Alexei Rybnikov, who has several rock operas to his credit staged in Moscow and Leningrad.

The new Leningrad company and the Contemporary Opera will join

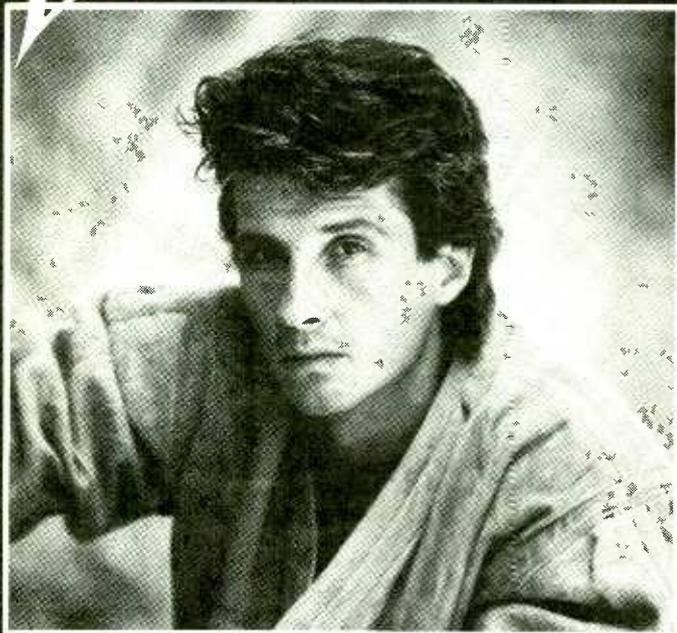
forces on joint productions in the future. The Rock Opera Theater has not yet acquired its own base, and is renting a large concert facility from the Lensovet Palace of Culture for its Leningrad productions.

Meanwhile, a new rock opera written by the young composer Lora Kvint, called "Gordano (Bruno)" and based on the life of the medieval Italian philosopher and scientist who was a victim of the Inquisition, was premiered in March in Moscow, with a later performance here in the Oktyabrski Hall.

It won universal approbation, with the main role interpreted by Russian pop singer Valery Leontjev, a Soviet star for the last 15 years.

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# ALBUM REVIEWS

(Continued from preceding page)

## JAZZ

### THE WASHINGTON SQUARES

Fair And Square  
PRODUCER: J. Steven Soles  
Gold Castle 71319

New York coed trio continues to bring '60s folk into the '80s as this decade's Peter, Paul & Mary. Songs of consciousness, original and covers, are all strongly delivered with musical and spiritual integrity.

### BARNEY BENTALL & THE LEGENDARY HEARTS

PRODUCER: David Tickle  
Columbia 45193

Popular Canadian quintet led by Bentall sounds like a cross between Tom Petty and John Cougar Mellencamp. This debut has gone gold in their native country and could strike some responsive chords here. Best cuts are "Something To Live For" and "She's My Inspiration."

### EPIC RUMOR

The Feral Child  
PRODUCERS: Kenny Arnest & Eddie Sedano  
Bok Du Records 8010

Promising San Jose, Calif.-based quartet is getting lots of attention from college and alternative radio for its garage sound, which blends peppy guitars and textured vocals with an occasional nod toward U.K. rock. Best cuts are "My Eyes (Say Too Much)," "Are We Winning," and "The Puppets Dream." Could be meant for bigger things. Contact: (408) 356-9402.

## BLACK

### THE CONTROLLERS

Just In Time  
PRODUCERS: Donnell Spencer Jr., Sam Sims, others  
Capitol 091100

Straight-ahead commercial power of Alabama-based band is felt quickly on timely dance-funk of single "Temporary Lovers" and Ollie Brown-produced "Take It Or Leave It." But overly produced group sounds best out-of-control on "We're Back." Reggie McArthur's vocals anchor the action.

### B-FATS

Music Maestro  
PRODUCER: David "Dee" Bowden  
Orpheus/EMI 75604

Pop rapper Fats throws down the gauntlet on familiar pavement in chest-beating, turf-pawing title bow, then takes turn as soul balladeer on "I Found Love" with Aleese Simmons and Brent Carter. Should Fats have sung more and rapped less? Either way, he's a party animal with mainstream charm and appeal.

### M.C. RELL & THE HOUSEROCKERS

Into The Future  
PRODUCER: Van Gibbs  
Mercury 836953

Rapper Rell conjures up epic visions of futuristic street music teeming with urban shadows, jazz-fresh accents, quirky moods and textures. Not controversial enough or crossover-oriented enough to make a chart noise, but a solid, atmospheric performance nonetheless.

### AMY KEYS

Lover's Intuition  
PRODUCERS: Various  
Epic 44100

Though title track (also featured in the movie "Taps") stalled, project still has plenty of promise. Her range is not as wide, but Keys' voice has that full-bodied feel of Anita Baker. Best bets are the midtempo tune "Someone's Gonna Fall In Love," second single "Has It Come To This," and ballad "Everytime I Close My Eyes."

### LARRY CARLTON

On Solid Ground  
PRODUCER: Larry Carlton  
MCA 6237

Guitarist is back after a near-fatal gunshot wound with chops completely intact, and fans should respond happily. Carlton's smooth picking is heard in abundance here on repertoire of originals (stretched-out "All In Good Time" is tops), but covers of Steely Dan's "Josie" and Derek & the Dominoes' "Layla" should be the tracks to make big jazz radio inroads.

### EARL KLUGH

Whispers And Promises  
PRODUCER: Earl Klugh  
Warner Bros. 25902

Klugh's acoustic-electric style is as romantic and distinctive as ever, but composing grasp fails him on this essentially unmemorable stint. Despite presence of such solid collaborators as Ronnie Foster, Eddie Gomez, Harvey Mason, and Paul Jackson Jr., material never really rises above the ordinary. Still, leader's virtuosity continues to draw in the fans.

### DAVID BENOIT

Urban Daydreams  
PRODUCER: Don Grusin, David Benoit  
GRP 9587

Benoit had been writing and playing appealing music for a decade, but it wasn't until he signed with GRP that the pianist scored meaningful sales. Back-to-back top five albums showed the promise of a Midas Touch, and this set—which ranges in texture from fusion to new age—should make it three in a row. Jennifer Warnes adds a solid vocal cameo.

### FREDDIE HUBBARD

Times Are Changing  
PRODUCER: Todd Cochran  
Blue Note 90905

Trumpet vet delivers the "production record" he has promised for two years. Though his track record on crossover attempts has been spotty, early radio response puts this in the win column. Keyboardist Cochran has written what may be Hubbard's smoothest fusion effort since his CTI days. Stanley Clarke, Michael Shrieve, and Stix Hooper guest.

### T LAVITZ & THE BAD HABITZ

PRODUCER: T Lavitz  
Intima/Enigma 73512

Lavitz's keyboard pyrotechnics are familiar to cultists of eclectic Southern fusioners the Dregs, as well as Little Feat member Paul Barrere's solo work, but his compositional abilities have heretofore remained in the background. Backed by a technically superb trio, Lavitz proves himself capable of turning out melodic, rhythmically sound contemporary jazz. Solid fusion-oriented radio adds already under the belt should help.

## NEW AGE

### PETER BUFFETT

One By One  
PRODUCER: Peter Buffett  
Narada 62004

Keyboardist concocts a stew of warm synth lines, often served over a bed of such natural sounds as crickets and thunder. Sometimes hypnotic, sometimes intriguing, Buffett's buffet is already being well-received by radio.

### SPENCER NILSEN

Architects Of Change  
PRODUCER: John Archer  
American Gramophone 889

Pianist/keyboardist has assembled a shimmering, mult textured debut that should play right into Wave stations' hands. Guests Darol Anger and Tom Brechtlein lead a capable support staff.

## COUNTRY

### LORI YATES

Can't Stop The Girl  
PRODUCER: Steve Buckingham  
Columbia 44278

With a couple of exceptions—notably "Lonesome Desire" and "Heart In A Suitcase"—the songs here are monumentally vapid. However, Yates renders them with considerable energy and charm.

### JIMMY PAYNE

Happiness, Heartaches & Payne  
PRODUCERS: Doyle Grisham, Jimmy Payne  
Sounds Upon Cumberland 412

Payne has a warm, reassuring delivery and some fine songs, including "My Eyes Can Only See As Far As You" and "What Time Is It In Your World." Contact: Nationwide Sound Distributors, P.O. Box 23262, Nashville, Tenn. 37202.

## CLASSICAL

RACHMANINOFF: PIANO CONCERTO NO. 2:  
RHAPSODY ON A THEME OF PAGANINI  
Vladimir Feltsman, Israel Philharmonic, Mehta  
CBS 44761

This popular coupling finds Feltsman in excellent form, making the big virtuosic statement where appropriate, without overplaying more sensitive passages elsewhere in these hugely popular Romantic works. Mehta's view is compatible, and the sound of this live recording is adequate.

KHACHATURIAN: GAYANE (COMPLETE BALLET)  
USSR Radio & Television Large  
Symphony, Kakhidze  
Mobile Fidelity 901

Those who know little more than the "Sabre Dance" and a few other selections from the ballet will find more of the same here. There are lots of folk-based tunes and quick, energetic pieces well-crafted for dance. The idiom seems second-nature to these musicians, and they are favored with bright, if not always subtle, sound. The two-CD set is slip-cased, and the story of the ballet is well told in the notes.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

## POP

### PICKS

**RICHARD MARX** *Satisfied* (3:58)  
 PRODUCERS: Richard Marx, David Cole  
 WRITER: Richard Marx  
 PUBLISHER: Chi-Boy, ASCAP  
**EMI B-50189** (c/o Capitol)

Multitalented singer/songwriter/producer strikes again with a strong, blustery rock release, the first from his new "Repeat Offender" project.

**CYNDI LAUPER** *I Drove All Night* (4:08)  
 PRODUCERS: Cyndi Lauper, Lennie Petze  
 WRITERS: B. Steinberg, T. Kelly  
 PUBLISHERS: Billy Steinberg/Denise Barry, ASCAP  
**Epic 34-68759** (c/o CBS)

Lauper adapts a more mature-sounding vocal character for this yearning crystalline pop/rock offering from the forthcoming "A Night To Remember."

**FINE YOUNG CANNIBALS** *Good Thing* (3:22)  
 PRODUCER: Steele Gift Cox  
 WRITERS: David Steele, Roland Gift  
 PUBLISHER: Walt Disney, ASCAP  
**I.R.S. 53639** (c/o MCA)

First heard in the film "Tin Men," this lively, Motown-flavored ditty is sure to sustain radio's cannibal magnetism.

**STEVIE NICKS** *Rooms On Fire* (4:32)  
 PRODUCER: Rupert Hine  
 WRITERS: S. Nicks, R. Nowels  
 PUBLISHERS: Welsh Witch/Warner-Tamerlane, BMI/Future Furniture/Colgems, ASCAP  
**Modern Records 7-99216** (c/o Atlantic)

Topping the list of big releases is everyone's favorite "gypsy," who ushers in a new album in fine traditional form with an edge provided by Hine.

**SIMPLE MINDS** *This Is Your Land* (4:46)  
 PRODUCERS: Stephen Lipson, Trevor Horn  
 WRITER: Simple Minds  
 PUBLISHER: Virgin, ASCAP  
**A&M AM-1413**

Fruits of the band's long absence are ripe with this release from the new "Street Fighting Years." Textured rock ballad sports a relaxed but direct approach and has the potential to be huge at radio.

**CUTTING CREW** *(Between A) Rock And A Hard Place* (3:48)  
 PRODUCERS: Peter Vettese, Cutting Crew  
 WRITERS: Eede, MacMichael  
 PUBLISHER: Virgin, BMI  
**Virgin 7-99215** (c/o Atlantic)

U.K. quartet found its niche in the U.S. market with its debut and caters to it with finesse on this familiar but likeable release from its forthcoming album.

### RECOMMENDED

**SHEENA EASTON** *101* (4:06)  
 PRODUCER: Prince  
 WRITER: Joey Coco  
 PUBLISHER: Girlsongs, ASCAP  
**MCA 53629**

Odd single choice is a powerful, mysterious, and eerie love song featuring Prince's touch and one of Easton's most forceful vocal performances. Annie Lennox would kill for this one.

**CHICAGO** *We Can Last Forever* (3:43)  
 PRODUCER: Ron Nevison  
 WRITERS: Jason Scheff, John Dexter  
 PUBLISHERS: Texascity/Jason Scheff/Irving, BMI  
**Reprise 7-22985** (c/o Warner Bros.)

Power chord rock ballad won't disappoint those who have embraced all the others from the act's most recent effort.

**JOHNNY CLEGG & SAVUKA** *Scatterlings Of Africa* (4:02)  
 PRODUCER: Hilton Rosenthal  
 WRITER: Johnny Clegg  
 PUBLISHER: H.R., BMI  
**Capitol B-44324** (12-inch reviewed April 1)

Lowkey and simple R&B love song in Wright's down home manner. Contact: 305-893-9191.

## BLACK

### PICKS

**THE SYSTEM** *Midnight Special* (3:43)  
 PRODUCERS: David Frank, Michael Murphy  
 WRITERS: David Frank, Mic Murphy  
 PUBLISHERS: SBK April/Science Lab, ASCAP  
 MIXER: Keith Cohen  
**Atlantic 7-88901** (12-inch version also available, Atlantic 0-86418)

Duo is back with a new album and a melodic, romantic midtempo number bearing its customary stamp. Murphy's vocal shines.

**JAMES INGRAM** *It's Real* (4:15)  
 PRODUCER: Gene Griffin  
 WRITERS: Gene Griffin, James Ingram, Kemp Frank, Barry Hankerson  
 PUBLISHERS: Virgin/cal-Gene/Yah-Mo, BMI  
**Warner Bros. 7-22975** (12-inch version also available, Warner Bros. 0-21208)

Yet another inductee into the new jack swing bandwagon, rhythm track is very familiar but Ingram's textured delivery manages to rise above.

**LEVERT** *Gotta Get Money* (5:09)  
 PRODUCERS: Gerald Levert, Marc Gordon  
 WRITERS: Gerald Levert, Marc Gordon  
 PUBLISHERS: Tryce/Ferndiff/Willesden, BMI  
 MIXER: Emile Sanon  
**Atlantic 7-88910** (12-inch version also available, Atlantic 0-86422)

Threesome is still coolin' with street credibility on this R&B/dance track.

**FREDDIE JACKSON** *Crazy (For Me)* (5:09)  
 PRODUCER: Barry Eastmond  
 WRITERS: B. J. Eastmond, J. Skinner  
 PUBLISHER: Zomba Enterprises, ASCAP  
 MIXERS: David Cole, Robert Cliviles, Gerry E. Brown, Rob Von Arx  
**Capitol B-79610** (12-inch version also available, Capitol V-15461)

Uncustomary R&B/dance release for the traditional slow-song crooner is a pleasant departure.

### RECOMMENDED

**DONNA ALLEN** *Can We Talk* (3:35)  
 PRODUCER: Lou Pace  
 WRITERS: Donna Allen, Lou Pace, The Blitz  
 PUBLISHER: Screen Gems-EMI, BMI  
 MIXERS: Robert Cliviles, David Cole  
**Oceana 7-99213** (c/o Atlantic) (12-inch version also available, Oceana 0-96558)

R&B/dance follow-up to the smash "Joy And Pain" has been remixed and pumps rather nicely with and aggressive rhythmic and vocal hook.

**THIRD WORLD** *Forbidden Love* (4:20)  
 PRODUCERS: Third World, Daddy O  
 WRITERS: R. Daley, R. Bent, M. Cooper, G. Bolton, W. Clarke, S. Coore  
 PUBLISHERS: Worter's/PolyGram/O Dad, BMI  
 MIXER: Geoffrey Chung  
**Mercury 874 054-7** (12-inch version also available, Mercury 874 055-1)

New label and forthcoming project could very well re-establish the act. Easygoing R&B-spiced reggae has the potential to live up the charts.

**10B** *I Second That Emotion* (3:46)  
 PRODUCERS: Marquis Dair, Shawndre "Bokie" Dream  
 WRITERS: Robinson, Cleveland  
 PUBLISHER: Jobete, ASCAP  
**Crush 601-6** (12-inch single)

Up-to-the-minute, radio-ready translation of the Smokey & the Miracles classic. Contact: 612-559-6800.

**JUNE POINTER** *Tight On Time (I'll Fit U In)* (4:02)  
 PRODUCER: Rhett Lawrence  
 WRITERS: R. Lawrence, D. Pitchford  
 PUBLISHERS: Rhett Rhyne/BMG, ASCAP/Pitchford, BMI  
**Columbia 38-68748** (12-inch version also available, Columbia 44-68780)

Straight up, now tell me do you really wanna... Pointer sings and raps in a contemporary R&B setting that works but doesn't always complement.

**BETTY WRIGHT** *Quiet Storm* (5:07)  
 PRODUCER: Betty Wright  
 WRITER: Betty Wright  
 PUBLISHER: Miami Spice, ASCAP  
**Ms. B MSB-1222** (12-inch single)

Lowkey and simple R&B love song in Wright's down home manner. Contact: 305-893-9191.

**MAC BAND FEATURING THE McCAMPBELL BROTHERS** *Got To Get Over You* (4:30)

## NEW AND NOTEWORTHY

**JASON D. WILLIAMS** *Where There's Smoke* (2:42)  
 PRODUCER: Mark Wright  
 WRITERS: Bobby P. Barker, Mark Collie  
 PUBLISHERS: Tom Collins, BMI/HA-DEB, ASCAP  
**RCA 8869-7R**

The Nashville street buzz on this wild and wacky wunderkind is the stuff on which careers are launched. A joyous jazzy, bluesy horn-and-piano romp gets the appropriate vocal blast from a voice that will soon be familiar on the country charts.

PRODUCERS: V. Jeffrey Smith, Peter Lord  
 WRITERS: Peter Lord, V. Jeffrey Smith  
 PUBLISHERS: Verma/Leeson, BMI/ASCAP  
 MIXER: Timmy Regisford  
**MCA 53643** (12-inch version also available, MCA 23943)

Unassuming, somewhat staid midtempo R&B.

## COUNTRY

### PICKS

**DOLLY PARTON** *Why'd You Come In Here Lookin' Like That* (2:28)  
 PRODUCER: Ricky Skaggs  
 WRITERS: B. Carlisle, R. Thomas  
 PUBLISHER: Benny Hester, ASCAP  
**Columbia 38-68760**

From the wham-bam intro to the end-of-the-runway finish, Parton is pure yowling energy. Vivid lyrics, supercharged delivery, and sizzling production.

**SHENANDOAH** *Sunday In The South* (3:39)  
 PRODUCERS: Rick Hall, Robert Byrne  
 WRITER: J. Booker  
 PUBLISHER: Screen Gems-EMI, BMI  
**Columbia 38-68892**

The one-millionth picture postcard of the same scene. Pretty but predictable.

**TAMMY WYNETTE** *Thank The Cowboy For The Ride* (3:22)  
 PRODUCER: Norro Wilson  
 WRITERS: P. Richey, E. Bruce  
 PUBLISHERS: Richey/Eds Palamino, BMI  
**Epic 34-68894** (c/o CBS)

Wynette proffers a midtempo stroll through the life-cycle of a love affair.

**MICHAEL MARTIN MURPHEY** *Never Givin' Up On Love* (3:50)  
 PRODUCERS: Steve Gibson, Jim Ed Norman  
 WRITER: Michael Smotherman  
 PUBLISHERS: Unicity/Rowdy Boy, ASCAP  
**Warner Bros. 7-22970**

A curious but fetching departure for Murphey. Spiced by south-of-the-border instrumental salsa and powered by Murphey's positive vocal aura, the song should be in for a hot spring and summer run.

**BILLY JOE ROYAL** *Love Has No Right* (3:02)  
 PRODUCER: Nelson Larkin  
 WRITERS: R. Scruggs, B.J. Royal, N. Larkin  
 PUBLISHERS: Labor Of Love, BMI/Boondocks, Jis4Fun, ASCAP  
**Atlantic America 7-99217**

Royal continues his career resurgence with this bluesy ballad bemoaning the pain of loving without a lover.

**WAYLON JENNINGS** *Trouble Man* (3:15)  
 PRODUCERS: Jimmy Bowen, Waylon Jennings  
 WRITERS: Waylon Jennings, Tony Joe White  
 PUBLISHERS: Waylon Jennings/Tony Joe White, BMI  
**MCA 53634**

"I was so ugly the doctor slapped my mama when I was born," Waylon moans in this blend of grand funk and swamp rock. The harmonica-laced production carries the soulful feel of co-writer Tony Joe White.

### RECOMMENDED

**STATLER BROTHERS** *More Than A Name On A Wall* (2:54)  
 PRODUCER: Jerry Kennedy  
 WRITERS: J. Fortune, J. Rimal

PUBLISHERS: Statler Brothers/Copyright Management, BMI  
**Mercury 874 196-7** (c/o PolyGram)

A gentle and melodic saga of a grieving mother and her dead soldier son.

**JOSH LOGAN** *Somebody Paints The Wall* (3:22)  
 PRODUCERS: Nelson Larkin, Ron "Snake" Reynolds  
 WRITERS: E. Kahane, T. Smith, C. Browder, N. Larkin  
 PUBLISHERS: Joyna/Jis4Fun/Noted, ASCAP  
**Curb CRB-10528**

A brilliant burst of songwriting creativity gives Logan such heady lyrics as "The day my ship came in/I was waiting for a train."

**MARCY BROS.** *Cotton Pickin' Time* (2:56)  
 PRODUCER: Ron Haffkine  
 WRITERS: Paul Overstreet, Even Stevens  
 PUBLISHERS: DebDave/Briarpatch, BMI  
**Warner Bros. 7-22956**

Rollicking and mildly ribald coming-of-age story. Southern clichés by the carload.

**JOE BARNHILL** *Becky Morgan (Cotton Pickin' Time)* (2:32)  
 PRODUCERS: Jimmy Bowen, Chip Hardy  
 WRITERS: Paul Overstreet, Even Stevens  
 PUBLISHERS: DebDave/Briarpatch/MTM Music, BMI  
**Universal UWL 66000**

Same song as above. Barnhill sounds something like Mac Davis.

**RAY STEVENS** *I Saw Elvis In A U.F.O.* (3:33)  
 PRODUCER: Ray Stevens  
 WRITERS: Ray Stevens, C. W. Kalb Jr.  
 PUBLISHER: Ray Stevens, BMI  
**MCA 53661**

Stevens again proves his multivoice, maniac mastery of the sillier manifestations of pop culture.

## DANCE

### PICKS

**PRECIOUS** *Definition Of A Track/In Motion* (5:40)  
 PRODUCERS: Dwayne "Spen" Richardson, Derek-A. Jenkins, Cassio Ware  
 WRITERS: M. Burton, D. Richardson, D. Jenkins  
 PUBLISHERS: CRK/Frontroom, ASCAP  
**Big Beat BB-0007** (12-inch single)

Smokin' hip-house record including one female rap is aided by two very different but pumping instrumental backings and a host of easily workable bits and pieces. From the folks who brought you Jomanda. Contact: 212-691-8805.

### RECOMMENDED

**REIMY** *Never Gonna Let You Go* (6:58)  
 PRODUCER: Stephen Broughton Lunt  
 WRITERS: Charles Frost, Charles Labita  
 PUBLISHER: Perfect Punch, BMI  
 MIXER: Scott Blackwell  
**Vendetta VE-7020** (c/o A&M) (12-inch single)

From the artist who hit with "Speed Of Light" comes a much more accessible dance/pop offering in a Kylie-esque manner. Has great radio potential.

**WATERFRONT** *Cry* (7:04)  
 PRODUCER: Glenn Skinner  
 WRITERS: Cilia, Duffy  
 PUBLISHERS: SBK/SBK Blackwood, BMI  
 MIXERS: Bruce Forest, Gail "Sky" King  
**Polydor 889 251-1** (c/o PolyGram) (12-inch single)

Current pop smash—from the act featuring a lead singer who sounds very much like George Michael—finds new life in its 12-inch mixes.

**RICK JAMES** *This Magic Moment/Dance With Me* (7:08)  
 PRODUCER: Richard Perry  
 WRITERS: Pomus, Shuman, Treadwell, Lebish, Leber & Stoller  
 PUBLISHERS: Trio/Freddy  
 PUBLISHERS: Bienstock/Tredlew/Unichappell, BMI  
 MIXER: Dave "O"  
**Warner Bros. 0-21035** (12-inch single; 7-inch reviewed April 15)

**BELLE STARS** *Iko Iko* (4:50)  
 PRODUCER: Brian Trench  
 WRITERS: Hawkins, Jones, Hawkins, Jones, Johnson, Jones, Thomas  
 PUBLISHERS: Trio/Melder, BMI  
 MIXERS: Christer Modig, Boris Granich  
**Capitol V-15475** (12-inch single)

Current pop hit re-edited for the dance floor.

**BASSMENT CREW FEATURING MC KT** *It's Not Over Yet* (6:25)  
 PRODUCER: Bluejean  
 WRITER: C. Hughes  
 PUBLISHERS: Musical Properties/Blue U, ASCAP  
 MIXER: Bluejean  
**Easy Street EZS-7549** (12-inch single)

Raw, underground hip-house offering. Contact: 212-254-7979.

**ENVISION** *Family Affair* (7:10)  
 PRODUCER: "Wize Guy" Ruvolo  
 WRITER: S. Stewart  
 PUBLISHERS: Mijac/Warner-Tamerlane, BMI  
 MIXER: Emil Sanon  
**Mercury 872 783-1** (c/o PolyGram)

Unnecessary but likeable contemporary club translation of the Sly & the Family Stone gem.

## AC

### RECOMMENDED

**LOVE & MONEY** *Strange Kind Of Love* (4:15)  
 PRODUCER: Gary Katz  
 WRITER: James Grant  
 PUBLISHERS: SBK/SBK Blackwood, BMI  
**Mercury 874 198-7** (c/o PolyGram)

Elegant, expertly produced and performed pop with R&B underpinnings. Recalls the engaging sound from a few years back of the group Double.

## MODERN ROCK

### PICKS

**JOE JACKSON** *Nineteen Forever* (4:34)  
 PRODUCER: Joe Jackson  
 WRITER: Joe Jackson  
 PUBLISHERS: Pokazuka Ltd., PRS/Almo, ASCAP  
**A&M AM-1404**

College radio has already picked up on this one in a big way as rock's chameleon unleashes a straightforward, no-frills pop release.

**10,000 MANIACS** *Trouble Me* (3:14)  
 PRODUCER: Peter Asher  
 WRITERS: N. Merchant, D. Drew  
 PUBLISHERS: Christian Burial, ASCAP  
**Elektra 7-69298**

Lifted from "Blind Man's Zoo," group's large fan base can only prosper with its brand of superb, easy-paced pop guaranteed to seduce all who hear it. Crossover success is right around the corner.

## RAP

### RECOMMENDED

**KING TEE** *Act A Fool* (3:39)  
 PRODUCER: DJ Pooh  
 WRITERS: King Tee, D.J. Pooh  
 PUBLISHERS: Colgems-EMI/Brittolesse/Dope Deal, ASCAP  
**Capitol V-15459** (12-inch single)

L.A.'s Tee has a lot on his mind concerning his hometown and tells it rather succinctly with a hard rhythm.

**WHIZ KID WITH YSL** *Cut It Up Whiz* (3:58)  
 PRODUCER: Whiz Kid  
 WRITER: Harold McGuire  
 PUBLISHER: McGuire, ASCAP  
**Nastymix IGU-76977** (12-inch single)

Tasty New York-sounding rap from the West Coast-based label. Contact: 206-441-8802.

PICKS: New releases with the greatest chart potential.

RECOMMENDED: Records with potential for significant chart action.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention.

Records equally appropriate for more than one format are reviewed in the category with the broadest audience. All singles commercially available in the U.S. are eligible for review. Send copies to Bill Coleman, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

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**CHOIRBOYS**

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follow-up track to

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31-68564

**EIGHTH WONDER**

"Baby Baby." Happening Now!  
31-68610

Look for lead singer Patsy Kensit

with Mel Gibson in

*Lethal Weapon II.*

## HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

**MADONNA'S "LIKE A PRAYER"** (Sire) holds at No. 1 for a third week, still sitting on an enormous lead in airplay points and a small sales edge over **Bon Jovi's "I'll Be There For You"** (Mercury). The margin between the two records is shrinking as "There" gains strongly for a bullet, while "Prayer" slips in point totals. Next week Bon Jovi will try to bridge the gap, and may do so; the following week should see a strong challenge from "Real Love" by **Jody Watley** (MCA). Meanwhile, the top 20 continues to be jammed, with 14 bullets. As a result, "Wind Beneath My Wings" by **Bette Midler** (Atlantic) makes large point gains but only moves up one place to No. 19, and "Sincerely Yours" by **Sweet Sensation** (Atco) gains both sales and airplay points but is pushed down from No. 14 to No. 16 by other records with larger gains.

**THE STORY OF THE WEEK** has to be the outstanding debut—No. 39—of "Satisfied" by **Richard Marx** (EMI). Adding the record are 178 reporting stations, or 74% of the panel, a percentage usually reserved for only the biggest of superstars, like Madonna and **Michael Jackson**. Perhaps this tremendous immediate radio response indicates that Marx will soon join their ranks. In an active week for new records, with 10 debuts altogether, the other standouts are the No. 60 debut of **Cyndi Lauper's "I Drove All Night"** (Epic) and the re-entry (after nine years) at No. 65 for "Into The Night" by **Benny Mardones** (Polydor).

**THE SUCCESS OF MARDONES'** now-reissued single—No. 1 at both Y95 and KZZP Phoenix, 16-7 at WKTI Milwaukee, and 17-8 at WDFX Detroit—highlights the continuing trend toward radio rediscovering old records. Two other examples on this week's Hot 100 are the 1982 recording of "Iko Iko" by the **Belle Stars** (Capitol), currently bulleted at No. 15, and the 1986 single "Where Are You Now?" by **Jimmy Harnen with Synch** (WTG), bulleted at No. 27, with 16 top five radio reports already, including No. 1 at Y108 Denver, 10-3 at 93Q Houston, and 11-5 at WKSE Buffalo, N.Y. The next old record coming back already has enough radio points to enter the chart: "Send Me An Angel" by **Real Life**, a No. 29 hit from 1983. Curb Records has rerecorded and reissued the single; it should be in stores in time to hit the Hot 100 next week.

**QUICK CUTS:** "I'll Be Loving You (Forever)" by **New Kids On The Block** (Columbia), the third single from their debut album, wins the combined Power Pick/Sales & Airplay this week. The first single went to No. 10, the second to No. 3, and now "Loving" has a 90% chance of topping the chart, based on the track record of previous combined winners. This single is already No. 1 at KIKI-FM Honolulu and top five at 10 other reporting stations, including KWSS San Jose, Calif. (4-3), and Y95 Dallas (5-4) . . . One new group makes its Hot 100 bow: New York trio Guy with "I Like" (Uptown). This fourth single from Guy's debut album is already No. 3 on the Hot Black Singles chart and now enters the pop chart at No. 82. Strong early markets include Fresno, Calif. (25-18 at X104) and Detroit (18-17 at Power 96).

## 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
<b>SATISFIED</b> RICHARD MARX EMI	17	44	117	178	178
<b>I DROVE ALL NIGHT</b> CYNDI LAUPER EPIC	10	22	75	107	107
<b>BE WITH YOU</b> BANGLES COLUMBIA	3	8	54	65	66
<b>GOOD THING</b> FINE YOUNG CANNIBALS I.R.S.	5	9	36	50	56
<b>IF YOU DON'T KNOW ME...</b> SIMPLY RED ELEKTRA	1	8	39	48	48
<b>ROOMS ON FIRE</b> STEVIE NICKS MODERN	3	7	33	43	43
<b>THIS TIME I KNOW IT'S...</b> DONNA SUMMER ATLANTIC	4	7	31	42	130
<b>BABY DON'T FORGET...</b> MILLI VANILLI ARISTA	3	3	36	42	125
<b>BUFFALO STANCE</b> NENEH CHERRY VIRGIN	3	4	22	29	157
<b>POP SINGER</b> JOHN MELLENCAMP MERCURY	1	4	22	27	143

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.

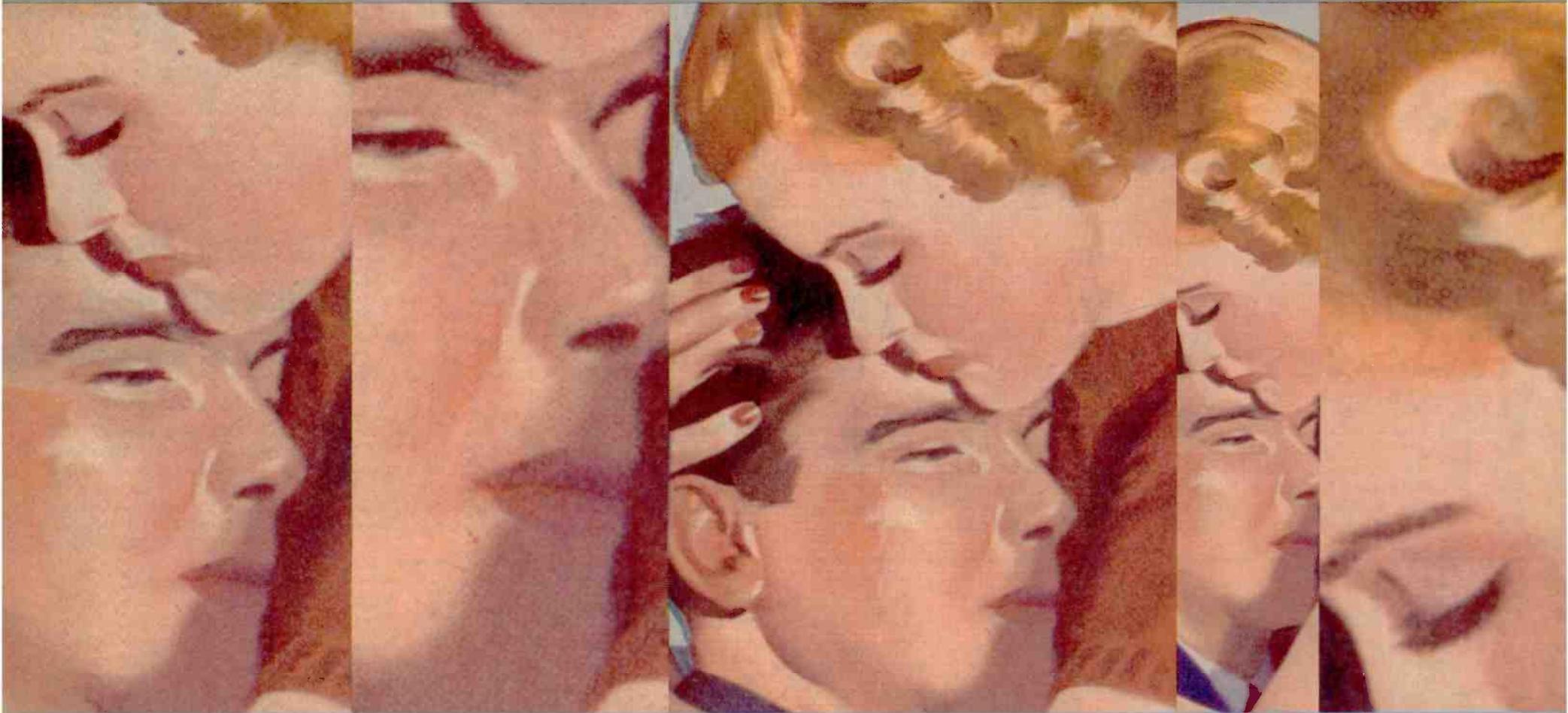
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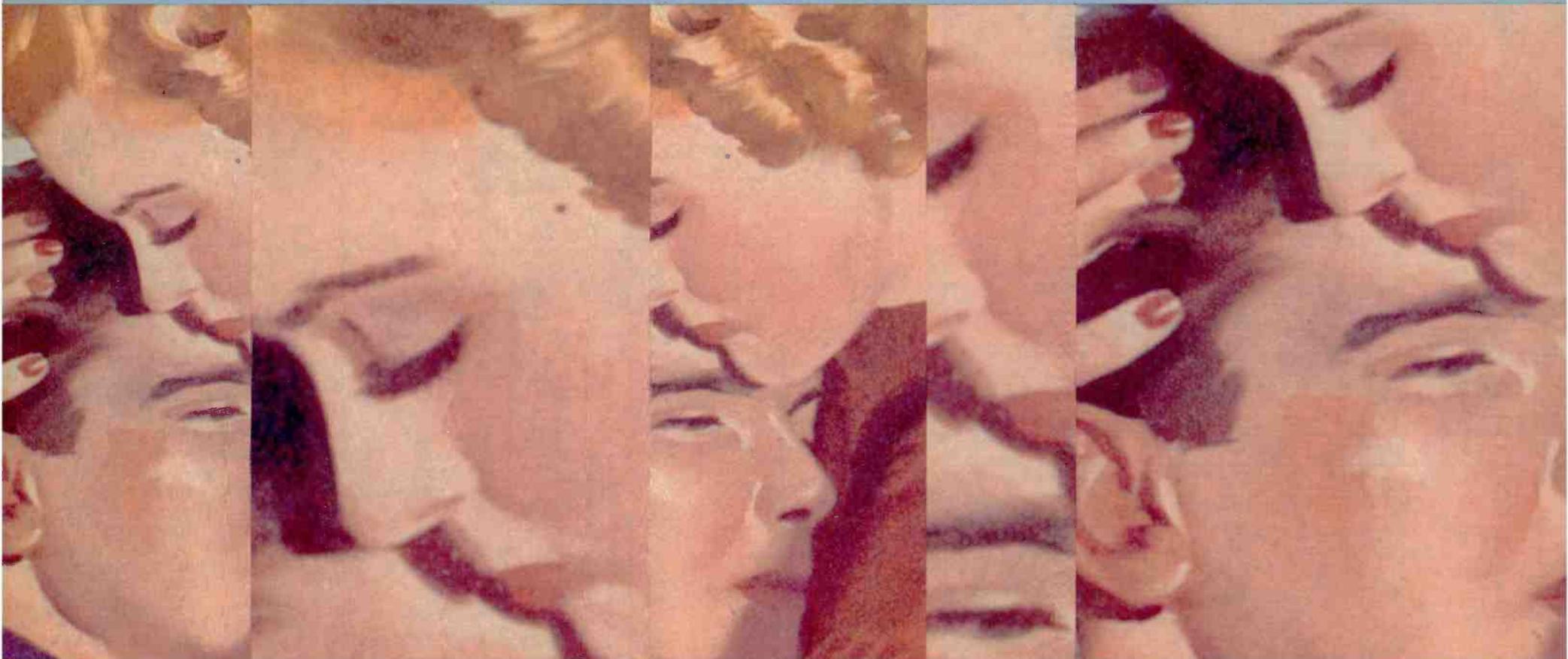
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# LABELS PRAISE ROCKIN' TOP 40S

(Continued from page 1)

would have heard Metallica on top 40," but the more than 30 rock-based top 40s that played the band's single "One" "have given us a new avenue to expose Metallica."

Polly Anthony, VP of pop promotion for Epic/Portrait/CBS Associated Labels (E/P/A/), is even more positive. Citing records by Guns N' Roses, Winger, Chris Rea, and Lita Ford & Ozzy Osbourne, she declares, "Most of the rock records on the Billboard Hot 100 were on rock top 40s before they were on mass-appearance radio."

## MUSICAL PARAMETERS VARY

The musical parameters of rock 40 stations vary widely. Almost all play some records not receiving significant album rock airplay, such as Michael Damian's "Rock On" or Roxette's "The Look." Many fall in the same category as KQLZ, which will play such pop/dance records as the Fine Young Cannibals' "She Drives Me Crazy" or Madonna's "Like A Prayer." Some, like KHYI "Y95" Dallas, will play rap but generally avoid other R&B crossovers. A few, such as WDFX, even mix Bobby Brown or Paula Abdul with

Winger and Guns N' Roses.

What the rock 40s have in common, however, is that they all sit out *something*, usually black and dance product. (See separate story, page 10.) Those stations have come under fire in some quarters of the industry, and even in the consumer press, for not playing major hit records—most notably Tone Loc's "Wild Thing," which was thought to have missed out on the No. 1 spot on the Hot 100 because of the number of top 40 stations that would not play it. Critics of rock 40 stations have said that such outlets should not be allowed to report to the Hot 100. (In a similar situation two years ago, Billboard created the separate crossover category to handle the more extreme members of the then-blossoming dance/top 40 hybrid format.)

Lisa Lyons, PD of rock 40 outlet WLRS Louisville, counters that her station's presentation and rotations make it a top 40 station, regardless of the records she will not play. She also contends that the inclusion of her station "gives the chart more balance. The dance/urban top 40s won't play a Guns N' Roses or a Def

Leppard even though those are the top-selling albums in the country. They may be reporting them, but they're playing them maybe once a night. So there are two sides to that coin."

Similarly, E/P/A's Anthony says she isn't worried about a lack of outlets for urban and dance product; there are still so many urban-oriented top 40s that Epic act Living Colour's "Cult Of Personality" "hit a wall at 200 stations," she says.

Elektra's Alden foresees a time when "you might see tip sheets and trades dividing up their [pop] charts between [urban] crossover, top 40 rockers, and mainstream top 40. If there are enough stations that come out of this, that chart will develop, and that will help us cross records to mainstream top 40s."

## 100% AIRPLAY IS RARE

The increased fragmentation of top 40 is reminiscent of the early '80s, when stations that leaned either AC, album rock, or urban well outnumbered the outlets that were willing to play all three. As was the case then, it is now rare for even the country's No. 1 record to have 100%

airplay among top 40 reporters.

Few industry observers expect that situation to change soon. The proliferation of new radio stations in most markets means that the number of stations targeting a particular audience segment will only increase, they say. Even consultant Mike Joseph, whose WCAU-FM Philadelphia is generally credited with bringing top 40 back to the mainstream in 1981-82, orients his current client, WGY-FM Albany, N.Y., away from dance and urban product.

While top 40's last fractionalized period is considered by many to be the format's low point, MCA senior VP of promotion Steve Meyer sees nothing unhealthy about the current situation. "I might not get 100% of radio on a particular record. But if a record is a hit, it's going to be No. 1." The only potential negative, he says, would be if a rock 40's success spurs its competitor "to add 10 rock records" and stop programming Madonna and Jody Watley next to Bon Jovi and Def Leppard.

As rock 40s continue to build numbers, Meyer says, "[Mainstream top 40] stations may be more

inclined to look at a record and see who it appeals to and may be more receptive [to rock], but I don't think you're going to see 50 or 60 stations doing this and other stations saying, 'This is the wave of the future.'"

Elektra's Alden, however, expects continuing growth in the rock 40 format. "I think you're going to see it expand from major markets to smaller markets," he says, adding that there could be 75-100 stations with this format in a short time.

# Brown, Chapman Dominate Boston Music Awards

BY DAVID WYKOFF

BOSTON The recent wave of young chart-toppers from this city—Bobby Brown, New Kids On The Block, and Tracy Chapman—dominated the third annual Boston Music Awards, sponsored by SKC Audiotape and held April 25 at the Wang Center here.

Brown, who just turned 20, was the night's biggest winner and the object of crowd adoration, winning in four categories: act of the year, best male vocalist, best R&B act, and best pop/rock single for "My Prerogative." Hysteria reigned each time Brown walked up to the stage and his acceptance speeches were nearly drowned out by screams.

The Cambridge, Mass.-based Chapman won in three categories: best female vocalist, best pop/rock album, and best song/songwriter for "Talkin' 'Bout A Revolution." Chapman, however, was conspicuous in her absence. Another notably absent winner, Aerosmith, took the award for outstanding rock band. The band was in Vancouver, British Columbia, recording with producer Bruce Fairbourn and sent a prerecorded video greeting for the show.

Teen hit makers New Kids On The Block, another crowd favorite, gave a high-energy performance of "The Right Stuff" and "I'll Be Loving You (Forever)." The group took home best-R&B-single and best-video honors for "The Right Stuff" and was presented with a platinum award for its million-selling album. Maurice Starr—who discovered New Kids On The Block, wrote and produced material on their debut album, and played guitar in their backing sextet—was named producer of the year.

Most of the show's varied performers won awards. Livingston Taylor, who sang a duet with Leah Kunkel, won best-folk-album honors. The Zulus, recently signed to Slash Records, garnered the award for best local rock band and best male vocalist on an independent label.

The adventurous bare-bones quartet Treat Her Right nabbed the coveted rising-star award. CBS Records' Full Circle, joined by J. Geils Band harmonica player Magic Dick, won the best-jazz-album award. Extreme, which closed the show, was cited as best hard rock/heavy metal act. And veteran folkie Tom Rush was inducted into the Hall of Fame.

In all, 39 awards were presented in rock, jazz, blues, folk, and country categories, honoring mainstays of the area's prospering club scene.

FOR WEEK ENDING MAY 6, 1989

# HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	1	2	8	LIKE A PRAYER SIRE 7-27539/WARNER BROS.	◆ MADONNA 2 weeks at No. One
2	4	5	8	REAL LOVE MCA 53484	◆ JODY WATLEY
3	3	3	8	EVERY LITTLE STEP MCA 53618	◆ BOBBY BROWN
4	2	1	10	FUNKY COLD MEDINA DELICIOUS VINYL 104/ISLAND	◆ TONE LOC
5	6	10	5	I'LL BE LOVING YOU (FOREVER) COLUMBIA 38-68671	◆ NEW KIDS ON THE BLOCK
6	7	8	7	FOREVER YOUR GIRL VIRGIN 7-99230	◆ PAULA ABDUL
7	14	17	5	BUFFALO STANCE VIRGIN 7-99231	◆ NENEH CHERRY
8	8	7	11	I WANNA BE THE ONE LMR 74003	◆ STEVIE B
9	5	4	11	SHE DRIVES ME CRAZY I.R.S. 53483/MCA	◆ FINE YOUNG CANNIBALS
10	10	11	8	HEAVEN HELP ME MIKA 871 538-7/POLYGRAM	◆ DEON ESTUS
11	13	13	6	CLOSER THAN FRIENDS COLUMBIA 38-08537	SURFACE
12	9	6	17	GIRL YOU KNOW IT'S TRUE ARISTA 1-9781	◆ MILLI VANILLI
13	11	9	14	SINCERELY YOURS ATCO 7-99246	◆ SWEET SENSATION/ROMEO J.D.
14	12	12	12	THINKING OF YOU CUTTING 872 502-7/POLYGRAM	◆ SA-FIRE
15	15	19	5	ELECTRIC YOUTH ATLANTIC 7-88919	◆ DEBBIE GIBSON
16	21	29	3	LITTLE JACKIE WANTS TO BE A STAR COLUMBIA 38-68674	◆ LISA LISA
17	22	26	4	IKO IKO (FROM "RAIN MAN") CAPITOL 44343	◆ THE BELLE STARS
18	25	—	2	IF I'M NOT YOUR LOVER WARNER BROS. 7-27556	AL B. SURE!
19	18	23	4	I LIKE UPTOWN 53490/MCA	GUY
20	23	24	9	ALL I WANT IS FOREVER EPIC 34-68540/E.P.A.	◆ J. TAYLOR/R. BELLE
21	NEW	1	1	THIS TIME I KNOW IT'S FOR REAL ATLANTIC 7-88899	◆ DONNA SUMMER
22	28	—	2	MISS YOU LIKE CRAZY EMI 50185	◆ NATALIE COLE
23	30	—	2	SOLDIER OF LOVE CAPITOL 44369	DONNY OSMOND
24	NEW	1	1	ENDLESS NIGHTS MCMAC 510	CYNTHIA
25	27	30	3	LOVE SAW IT WARNER BROS. 7-27538	KARYN WHITE
26	16	16	7	THE LOOK EMI 50190	◆ ROXETTE
27	NEW	1	1	BABY DON'T FORGET MY NUMBER ARISTA 1-9832	◆ MILLI VANILLI
28	19	20	11	LUCKY CHARM MOTOWN 1952	◆ THE BOYS
29	NEW	1	1	DON'T TAKE MY MIND ON A TRIP VIRGIN 7-99272	◆ BOY GEORGE
30	NEW	1	1	I ONLY WANNA BE WITH YOU JIVE 1192/RCA	◆ SAMANTHA FOX

Products with the greatest airplay gains this week. ◆ Videoclip availability. Billboard, copyright 1989.

## Billboard POWER PLAYLISTS

FOR WEEK ENDING  
MAY 6, 1989

Sample Playlists of the Nation's Largest Crossover Radio Stations

### HOT 97 FM

New York P.D.: Steve Ellis

- 1 2 Madonna, Like A Prayer
- 2 3 Sa-Fire, Thinking Of You
- 3 1 Stevie B, I Wanna Be The One
- 4 6 Jody Watley, Real Love
- 5 5 Tone Loc, Funky Cold Medina
- 6 8 Debbie Gibson, Electric Youth
- 7 11 Pajama Party, Yo No Se
- 8 12 Noel, Change
- 9 9 Samantha Fox, I Only Wanna Be With You
- 10 10 Vanessa Williams, Dreamin'
- 11 13 Ian City, That's The Way Love Is
- 12 14 Paula Abdul, Forever Your Girl
- 13 16 Cynthia, Endless Night
- 14 4 Fine Young Cannibals, She Drives Me C
- 15 18 Bobby Brown, Every Little Step
- 16 7 Milli Vanilli, Girl You Know It's Tru
- 17 19 Deon Estus, Heaven Help Me
- 18 22 Donna Summer, This Time I Know It's F
- 19 23 Neneh Cherry, Buffalo Stance
- 20 21 Gipsy Kings, Bamboleo
- 21 25 Lisa Lisa & Cult Jam, Little Jackie W
- 22 15 Sweet Sensation (With Romeo J.D.), Si
- 23 31 New Kids On The Block, I'll Be Lovin'
- 24 28 Rick Astley, Giving Up On Love
- 25 27 The Pasadenas, Tribute (Right On)
- 26 30 The Belle Stars, Iko Iko (From "Rain
- 27 17 Karyn White, Superwoman
- 28 32 Secret Society, We Belong Together
- 29 29 Information Society, Repetition
- 30 35 Milli Vanilli, Baby Don't Forget My N
- 31 34 Edelweiss, Bring Me Edelweiss
- 32 EX Teaz 2 Pleaz, I Want You
- 33 EX Johnny D, Secret Rendezvous
- 34 EX Johnny D, Highways Of Love
- 35 20 Corina, Give Me Back My Heart
- A — Oino, I Like It
- A — Maurice, This Is Acid
- A — Diana Ross, Working Overtime
- A — Real Life, Send Me An Angel '89
- EX EX Madonna, Express Yourself
- EX EX Deniz, You Were The One
- EX EX Mica Paris, My One Temptation

### KMEL 106 FM

San Francisco P.D.: Keith Naftaly

- 1 2 New Kids On The Block, I'll Be Loving
- 2 7 Jody Watley, Real Love
- 3 5 Neneh Cherry, Buffalo Stance
- 4 1 Too Short, Life Is... Too Short
- 5 9 Paula Abdul, Forever Your Girl
- 6 6 Madonna, Like A Prayer
- 7 8 Surfpass, Closer Than Friends
- 8 10 Bobby Brown, Every Little Step
- 9 13 De La Soul, Me, Myself & I
- 10 14 Guy, I Like
- 11 12 Cynthia, Endless Night
- 12 3 LeVert, Just Coolin'
- 13 16 Alexander O'Neal, What Can I Say To M
- 14 21 Peter Schilling, The Different Story
- 15 18 Maurice, This Is Acid
- 16 17 Al B. Sure!, If I'm Not Your Lover
- 17 20 Milli Vanilli, Baby Don't Forget My N
- 18 19 Skyy, Start Of A Romance
- 19 24 TKA, You Are The One
- 20 21 Troop, Still In Love
- 21 27 Donny Osmond, Soldier Of Love
- 22 26 Natalie Cole, Miss You Like Crazy
- 23 25 The Belle Stars, Iko Iko (From "Rain
- 24 4 Fine Young Cannibals, She Drives Me C
- 25 EX Lisa Lisa & Cult Jam, Little Jackie W
- 26 EX Roachford, Cuddly Toy
- 27 11 Stevie B, I Wanna Be The One
- 28 EX Donna Summer, This Time I Know It's F
- 29 EX Heartbrake, Never Stop Loving You
- 30 EX Soul To Soul, Keep On Movin'
- EX EX Gipsy Kings, Bamboleo
- EX EX Aretha Franklin, Through The Storm
- EX EX Waterfront, Cry
- A — Johnny Williams, Darling I
- A — Mica Paris, My One Temptation
- A — Simply Red, If You Don't Know Me By N
- A — Diana Ross, Working Overtime

### Power 106 FM

Los Angeles P.D.: Jeff Wyatt

- 1 1 Madonna, Like A Prayer
- 2 2 Stevie B, I Wanna Be The One
- 3 3 Tone Loc, Funky Cold Medina
- 4 7 Jody Watley, Real Love
- 5 11 Bobby Brown, Every Little Step
- 6 8 Paula Abdul, Forever Your Girl
- 7 10 The Boys, Lucky Charm
- 8 9 Roxette, The Look
- 9 14 Sa-Fire, Thinking Of You
- 10 5 Milli Vanilli, Girl You Know It's Tru
- 11 6 Fine Young Cannibals, She Drives Me C
- 12 4 Karyn White, Superwoman
- 13 2 Sandee, Notice Me
- 14 13 Gina Go-Go, I Can't Face The Fact
- 15 22 New Kids On The Block, I'll Be Lovin'
- 16 16 Eighth Wonder, Baby Baby
- 17 18 Deon Estus, Heaven Help Me
- 18 20 Sheena Easton, Days Like This
- 19 23 Neneh Cherry, Buffalo Stance
- 20 17 Sweet Sensation (With Romeo J.D.), Si
- 21 Michael Damian, Rock On
- 22 25 Donny Osmond, Soldier Of Love
- 23 26 Samantha Fox, I Only Wanna Be With You
- 24 27 The Belle Stars, Iko Iko (From "Rain
- 25 29 Debbie Gibson, Electric Youth
- 26 31 Boy George, Don't Take My Mind On A T
- 27 19 Cynthia, Change On Me
- 28 24 Oino, 24/7
- 29 34 Donna Summer, This Time I Know It's F
- 30 33 Lisa Lisa & Cult Jam, Little Jackie W
- 31 EX Kristin Ballo, Don't Turn Your Back On
- 32 EX Cherelle, Afraid
- EX EX Aretha Franklin, Through The Storm
- EX EX Rick Astley, Giving Up On Love
- EX EX Robbie Nevil, Somebody Like You

### 95.3 FM WPGC

Washington P.D.: Dave Ferguson

- 1 4 E.U., Buck Wild
- 2 2 Bobby Brown, Every Little Step
- 3 3 James "J.T." Taylor & Regina Belle, A
- 4 6 Madonna, Like A Prayer
- 5 1 Anita Baker, Just Because
- 6 5 Tone Loc, Funky Cold Medina
- 7 7 Milli Vanilli, Girl You Know It's Tru
- 8 11 Surface, Closer Than Friends
- 9 8 Tracey Spencer, Imagine
- 10 10 Sweet Sensation (With Romeo J.D.), Si
- 11 13 Jody Watley, Real Love
- 12 9 Dino, 24/7
- 13 16 New Kids On The Block, I'll Be Loving
- 14 14 Vanessa Williams, Dreamin'
- 15 Sa-Fire, Thinking Of You
- 16 22 Guy, Piece Of My Love
- 17 19 Natalie Cole, Miss You Like Crazy
- 18 20 Manniquin, I Wanna Ride
- 19 12 Kid 'N' Play, Rollin' With Kid 'N' Play
- 20 29 Al B. Sure!, If I'm Not Your Lover
- 21 21 Stevie B, I Wanna Be The One
- 22 23 Ten City, That's The Way Love Is
- 23 24 El DeBarge, Real Love
- 24 27 Lisa Lisa & Cult Jam, Little Jackie W
- 25 26 Neneh Cherry, Buffalo Stance
- 26 Cherelle, Afraid
- 27 EX Anita Baker, Lead Me Into Love
- 28 EX Rob Base & D.J. E-Z Rock, Joy & Pain
- 29 EX Atlantic Starr, My First Love
- 30 29 Thelma Houston & The Winans, Lean On
- A — Joyce "Fenderella" Irby

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BILLBOARD MAY 6, 1989

## MORE BLOODLETTERING IN STORE FOR VID DISTRIBUTORS AT NAVD?

(Continued from page 1)

Walt Wiseman, also president of Indianapolis-based Major Video Concepts. "It's still a mutual concern, and there's still a tremendous degree of uncertainty about it." Wiseman, like several other major wholesaler executives, is predicting that at least one major studio will go direct later this year.

Though sources say relationships between vendors and distributors have improved since the last NAVD meet, it is clear that video suppliers are still under pressure to trim costs while asserting more control over their product.

Walt Disney's Buena Vista Home Video, for example, will soon announce a change in its distribution policy aimed at preventing stores from selling Disney releases prior to the official street date. While a spokesperson says the company has no plans to cut distributors or step up its direct sales effort, she notes that the revamped release strategy will

have the effect of imposing additional restrictions on distributors.

"We're looking for tighter controls [on our product]," says a Disney spokeswoman, adding that "we just want a level playing field for everyone."

While the forthcoming Disney policy change is not likely to hurt the distributors' bottom line, it is seen by some as a symbol of the suppliers' power over the distributors.

The suppliers "set the terms of the relationship in terms of quotas and sales terms," says one East Coast distributor. "In other words, they hold up the hoops and we jump through them. If they hold the hoop up a little higher we jump a little higher."

While some distributors seem embittered over the recent changes in their relationships with suppliers, the consensus seems to be that the animosity that marked previous NAVD meetings has dissipated somewhat.

Some of those who will attend the convention even predict that RCA/Columbia Home Video will use the occasion to announce plans to move away from exclusive territories and perhaps reinstate several distributors.

It was at last year's NAVD meeting that RCA/Columbia unveiled a radical regional distribution plan that eliminated all but 10 distributors. Prior to that, Vestron Video and MCA Home Video had pared down their wholesaler rosters.

"I think distributors have made improvements over last year. There's been a lot of activity within distribu-

tors that has addressed the needs of the marketplace," says David Bishop, sales VP of MGM/UA Home Video. "But I'd like to see more attention [given] to fill on sell-through merchandise. The distributors are so sensitive to cash flow that they are not making the proper investment in sell-through product. They are not addressing inventory levels as they should be. That's impeding the growth of the sell-through market."

"A key issue is how the studio and the distributor can help develop the sale market to its fullest potential," Bishop concludes.

"I don't think we've seen the last of

acquisition and contraction in the distribution area," says Len Levy, executive VP/chief operating officer of Fries Home Video. But Levy adds, "NAVD should be more positive this year, unlike the turmoil of a year ago."

"The tone is going to be a heck of a lot better than last year," agrees John Taylor, president of Ingram Video. "I don't know if there are one or two overriding issues. We have a couple of topics we want to talk about, like finding a better way to handle defectives. Generally, though, there will be a lot of housekeeping and the more basic issues."

## NEW TASHJIAN INDICTMENT UPS COUNTS

(Continued from page 4)

According to the superseding indictment, Tashjian's alleged violations took place between January 1984 and October 1985 and involved records released by the following record labels: RCA, Epic, A&M, Atlantic, Warner Bros., Columbia, PolyGram, and Capitol. Artists whose records were involved include Cyndi Lauper, Kenny Rogers, Eurhythms, Christine McVie, Joe Jackson, the Go-Go's, Billy Joel, Prince, Bruce Springsteen, Wham!, Hall & Oates, Culture Club, Paul McCartney, the Pointer Sisters, Queen, Julian Lennon, Mick Jagger, and Rod Stewart.

As noted in the original indictment, Tashjian is said to have violated the payola laws by making undisclosed payments at that time to employees at radio stations KYNO and KMGX, both in Fresno, Calif., and KAMZ in El Paso, Texas.

Unlike the original indictment, the superseding indictments further specify that both Ralph and Valerie

Tashjian are being charged for tax evasion as president and secretary, respectively, of California corporation Ralph Tashjian Inc. Some here have contended that the previous indictment's wording was faulty and, as written, charged Valerie Tashjian under the wrong section of the law.

"If this isn't vindictive prosecution, I don't know what is," said David Kenner, Valerie Tashjian's lawyer, of the new indictment. Kenner further said he intends to renew his motion asking Rymer to dismiss the case against his client.

Meanwhile, Anthony Brooklier,

Ralph Tashjian's attorney, said he would ask Rymer to force the government to comply with the dual-plea agreement it struck with the Tashjians prior to the superseding indictment. That agreement fell through in a tearful courtroom scene here Feb. 14, when Rymer, apparently questioning the sincerity of the plea, deemed acceptance of Valerie Tashjian's guilty plea as "inappropriate" (Billboard, Feb. 25).

"The government is obviously punishing my client and his wife because of the aborted plea agreement with Mrs. Tashjian," said Brooklier.

## ZOMBA GROUP LAUNCHES NEW LABEL

(Continued from page 6)

Andrew Lauder, formerly of Liberty/UA in the U.K. and a one-time partner of Jake Rivera in Demon Records. Michael Tedesco, previously with Big Time Records in Los Angeles, is the label's U.S. liaison and alternative music manager.

"Museum," the label's first release by Mary My Hope, an Atlanta hard rock band said to be similar to Jane's Addiction, is due out May 16. Wainwright's "Therapy" comes out May 30.

U.S. release dates are also planned for three British bands. Silvertone will put out "Silvertown" by The Men

They Couldn't Hang, June 13; the Stone Roses' self-titled debut is due July 5; and the eponymous debut by Brendan Croker & the Five O'Clock Shadows is due Aug. 1.

"Basically, we're interested in artists who are inventive and innovative," Tedesco says. "We think this label will fit in very well in the U.S. because of the growing amount of interest in what I call the nonconformist pop and rock genre."

U.S. tours are also planned for the artists later in the year, including placing Croker on a twin bill with Tanita Tikaram. MELINDA NEWMAN

## STUDY CONFIRMS LOSSES TO HOME TAPING

(Continued from page 1)

While the results of the draft are subject to "extensive revision" and have not been approved by OTA or Congress, informed sources say that the preliminary results of the 13-month study by OTA staffers and outside contractors clearly show that audio home taping is now an ingrained habit among many Americans.

The report, which is due for publication in June, was mandated by legislators last year after they rejected the industry-sponsored "copycode" solution to home taping on DAT recorders.

At an all-day meeting here April 25, invited industry officials, consumer group advocates, and academics pored over the 1,000-page draft, offering comments and criticisms.

As anticipated, invitees from the Recording Industry Assn. of America argued that the data showed clearly that the industry continues to lose revenue from home taping and that home copiers would buy more product if they didn't tape at home.

But a spokesperson from the Electronics Industries Assn./Consumer Electronics Group countered that home taping clearly hasn't hurt the record industry and that home tapers tend to buy large amounts of prerecorded product.

The guests from the software and hardware industries went at it so insistently that one guest finally wondered aloud if the panel could move on "beyond the same old RIAA/CEG

show," a comment that drew a laugh from everyone in attendance, including the main protagonists.

Russ Solomon, president of MTS Inc., the company that runs the giant Tower Records chain, departed from the RIAA company line by repeatedly saying he didn't think that home taping had hurt the industry to any great degree, nor had the availability of product from new talent been stymied by the American consumer's eager home taping habits.

### STUDY OFFERS OPTIONS

The OTA study offers no conclusions in the area of legislative relief, giving only several options. These vary, as one panelist put it, from the Congress "doing nothing and leaving it to the marketplace, lawsuits, and private negotiations" to "a comprehensive look by Congress at future home taping problems that new technologies will bring."

The RIAA officials made it clear that the trade group does not plan to ask for legislation that would prohibit the home taping of analog product or require royalties as compensation for displaced sales.

However, among the RIAA's current options, according to comments at the session, might be another attempt to find some legislative relief to the threat of displaced sales when DAT recorders are introduced into the consumer electronics market here.

According to a source, the draft

survey indicates that home taping has indeed displaced some sales of prerecorded product, and that if home tapers were not able to copy, as many as a quarter of them would buy the prerecorded product instead.

However, the results also show that many home copiers buy their own albums and CDs with the intention of copying them—the so-called stimulation argument long advanced by the consumer electronics industry. Only about one-fifth of copiers in the survey taped from someone else's record, tape, or CD, or taped to give the copy to a friend.

Home tapers, according to the survey, also purchase more prerecorded product than do nontapers. In addition, about 50% of home tapers copied an entire album in their last taping session.

The RIAA also brought up the issue of performance rights and mentioned that the group plans to move ahead with legislation requiring broadcasters and others to pay performance royalties to offset losses and to regain distribution control.

Representatives of the trade group stated that sound recordings, by "historical oversight," are the only copy-righted works not protected by a performance royalty in current U.S. copyright law.

"It seems as if home copying and no performance right are equal enemies to the industry now, along with counterfeiting and piracy," one insider commented.

## FUJI SETS PROMOTION PACT WITH ENIGMA

(Continued from page 4)

ing for the magnetic products division of Fuji Photo Film U.S.A., says Fuji was hoping for such a link because it is "our recognition that for the young adult, a key consumer of audio blank tape, music is integral to their lifestyle."

Of the sensitive home-taping issue, Frederick says, "Our position is that more study is required" before determination that home taping is as serious as royalty advocates insist.

Pointing out several benefits the label will enjoy via the deal, Hein says a company like Los Angeles-based Enigma has "a lot of acts on the cusp of their careers. The kind of backing Fuji is providing can be the difference between an act touring and not touring."

No specific financial details of the pact have been disclosed, except a description that it is "long-term" and involves an investment in "seven fig-

ures." While "several tours" of Enigma acts will receive Fuji backing, none of the beneficiaries have been identified.

Frederick says Fuji will limit its involvement in duplication pancake production to Enigma. While Fuji does market videotape for duplicators, "we will not be entering the audio pancake business," he says.

According to Fuji, a key factor in the deal is the company's desire to exploit Enigma's image and penetration into both large chains and mass merchandisers. In charge of implementing this part of the deal is Ralph King, senior VP/GM of Enigma, who joined the company recently from Warehouse Entertainment, a leading retail web.

Details are vague on the TV series, being developed by Simons. "It's in the pilot stage now," he says, but no producer has been named.

## TNN VIEWERS CHOOSE VAN SHELTON, TRAVIS

(Continued from page 6)

newcomer was the Columbia Records group Shenandoah, also basking in the afterglow of a No. 1 hit on Billboard's Hot Country Singles chart.

Broadcast live over The Nashville Network, the show, beamed from the Grand Ole Opry House, was co-hosted by Dwight Yoakam, Buck Owens, Ricky Skaggs, and Patty Loveless. Winners were chosen by viewers' phone calls (via 900 numbers), with six nominees in each category. Those nominees had been selected by a panel of journalists, fans, and members of the TV, radio, and music industries. Some 200,000 calls were tabulated, according to TNN officials. The Opry House audience of some 4,000 was a mixture of industry executives and fans.

Proving that the traditional circle

is still unbroken, the Minnie Pearl Award for contributions to country music went to 85-year-old Roy Acuff, who still performs on the Grand Ole Opry. An emotional Acuff accepted the award presented by his longtime friend and Opry star Pearl, commenting, "I've received a few awards in my life and this makes me the happiest of any."

Performers on the show, simulcast in stereo on satellite-delivered radio over TNNR, included the co-hosts and Shelton, Travis, Mattea, the Judds, Alabama, and Ronnie Milsap. The second annual TNN Viewers' Choice Awards celebrated the cable service's sixth anniversary and National Cable Month. Jim Owens produced the show with a potential audience of 44 million cable homes.

# TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	5	<b>MADONNA</b> SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER 3 weeks at No. One
2	2	2	12	<b>TONE LOC</b> DELICIOUS VINYL DV 3000/ISLAND (8.98) (CD)	LOC-ED AFTER DARK
3	5	6	21	<b>GUNS N' ROSES</b> ▲ <sup>2</sup> GEFEN GHS 24198 (8.98) (CD)	G N' R LIES
4	6	5	9	<b>FINE YOUNG CANNIBALS</b> ▲ I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
5	3	4	42	<b>BOBBY BROWN</b> ▲ <sup>3</sup> MCA 42185 (8.98) (CD)	DON'T BE CRUEL
6	7	11	36	<b>LIVING COLOUR</b> ▲ EPIC BFE 44099/E.P.A. (CD)	VIVID
7	8	8	37	<b>NEW KIDS ON THE BLOCK</b> ▲ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
8	4	3	13	<b>DEBBIE GIBSON</b> ▲ <sup>2</sup> ATLANTIC 81932 (9.98) (CD)	ELECTRIC YOUTH
9	14	14	16	<b>SOUNDTRACK</b> ▲ ATLANTIC 81933 (9.98) (CD)	BEACHES
10	11	9	42	<b>PAULA ABDUL</b> ▲ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
11	9	7	12	<b>ROY ORBISON</b> ▲ VIRGIN 91058 (9.98) (CD)	MYSTERY GIRL
12	12	13	7	<b>MILLI VANILLI</b> ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
13	16	16	31	<b>BON JOVI</b> ▲ <sup>4</sup> MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
14	10	10	26	<b>TRAVELING WILBURYS</b> ▲ <sup>2</sup> WILBURY 25796/WARNER BROS. (9.98) (CD)	TRAVELING WILBURYS
15	13	12	89	<b>GUNS N' ROSES</b> ▲ <sup>7</sup> GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
16	15	15	27	<b>BANGLES</b> ▲ COLUMBIA OC 44056 (CD)	EVERYTHING
17	20	30	4	<b>JODY WATLEY</b> MCA 6276 (8.98) (CD)	LARGER THAN LIFE
18	18	19	13	<b>SKID ROW</b> ● ATLANTIC 81936 (9.98) (CD)	SKID ROW
19	46	—	2	<b>THE CULT</b> SIRE 25871/REPRISE (9.98) (CD)	SONIC TEMPLE
20	19	18	90	<b>DEF LEPPARD</b> ▲ <sup>9</sup> MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
21	23	22	33	<b>METALLICA</b> ▲ ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
22	17	17	25	<b>MIKE + THE MECHANICS</b> ● ATLANTIC 81923 (9.98) (CD)	LIVING YEARS
23	24	23	33	<b>EDIE BRICKELL &amp; NEW BOHEMIANS</b> ▲ GEFEN GHS 24192 (8.98) (CD)	SHOOTING RUBBERBANDS AT THE STARS
24	21	20	24	<b>R.E.M.</b> ▲ WARNER BROS. 25795 (9.98) (CD)	GREEN
25	25	25	14	<b>ENYA</b> ● GEFEN 24233 (9.98) (CD)	WATERMARK
26	26	27	47	<b>MELISSA ETHERIDGE</b> ● ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
27	22	21	49	<b>ROD STEWART</b> ▲ WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
28	36	95	3	<b>ROXETTE</b> EMI 91098 (9.98) (CD)	LOOK SHARP!
29	30	34	41	<b>GUY</b> ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
30	27	26	30	<b>KARYN WHITE</b> ▲ WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
31	31	36	9	<b>SOUNDTRACK</b> CAPITOL C1-91866 (9.98) (CD)	RAIN MAN
32	28	24	51	<b>POISON</b> ▲ <sup>4</sup> ENIGMA C1-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY ... AH!
33	29	28	34	<b>WINGER</b> ● ATLANTIC 81867 (9.98) (CD)	WINGER
34	32	29	27	<b>ANITA BAKER</b> ▲ <sup>3</sup> ELEKTRA 60827 (9.98) (CD)	GIVING YOU THE BEST THAT I GOT
35	34	32	11	<b>ELVIS COSTELLO</b> WARNER BROS. 25848 (9.98) (CD)	SPIKE
36	38	38	10	<b>WARRANT</b> COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
37	39	37	10	<b>N.W.A.</b> ● RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
38	33	31	15	<b>COWBOY JUNKIES</b> RCA 8568-1-R (8.98) (CD)	THE TRINITY SESSION
39	41	48	23	<b>M.C. HAMMER</b> ● CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
40	40	41	11	<b>TOO SHORT</b> JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS ... TOO SHORT
41	37	35	29	<b>KENNY G</b> ▲ <sup>2</sup> ARISTA AL 8457 (9.98) (CD)	SILHOUETTE
42	35	33	12	<b>TESLA</b> ● GEFEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
43	43	46	22	<b>EAZY-E</b> ● RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
44	44	44	8	<b>XTC</b> GEFEN GHS 24218 (9.98) (CD)	ORANGES AND LEMONS
45	49	65	4	<b>BONNIE RAITT</b> CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
46	42	39	44	<b>VANESSA WILLIAMS</b> ● WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF
47	59	74	6	<b>DE LA SOUL</b> TOMMY BOY 1019 (8.98) (CD)	3 FEET HIGH AND RISING
48	48	64	3	<b>W.A.S.P.</b> CAPITOL C1-48942 (8.98) (CD)	THE HEADLESS CHILDREN
49	45	47	9	<b>SOUNDTRACK</b> ARISTA AL 8593 (9.98) (CD)	WORKING GIRL
50	47	43	15	<b>LOU REED</b> SIRE 25829/WARNER BROS. (9.98) (CD)	NEW YORK
51	50	52	42	<b>CINDERELLA</b> ▲ <sup>2</sup> MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
52	54	73	4	<b>ANDREAS VOLLENWEIDER</b> COLUMBIA OC 45154 (CD)	DANCING WITH THE LION
53	70	76	4	<b>THE OUTFIELD</b> COLUMBIA OC 44449 (CD)	VOICES OF BABYLON
54	51	45	6	<b>DEPECHE MODE</b> SIRE 25853/WARNER BROS. (15.98) (CD)	101

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	105	139	3	<b>THE JUDDS</b> RCA 95951-R (9.98) (CD)	RIVER OF TIME
56	65	60	16	<b>SLICK RICK</b> ● DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
57	52	50	32	<b>VIXEN</b> ● EMI 46991 (9.98) (CD)	VIXEN
58	64	69	31	<b>ROB BASE &amp; D.J. E-Z ROCK</b> ● PROFILE 1267 (8.98) (CD)	IT TAKES TWO
59	57	55	9	<b>SIMPLY RED</b> ELEKTRA 60828 (9.98) (CD)	A NEW FLAME
60	55	51	13	<b>NEW ORDER</b> QWEST 25845/WARNER BROS. (9.98) (CD)	TECHNIQUE
61	63	66	11	<b>HANK WILLIAMS, JR.</b> ● WARNER/CURB 25834/WARNER BROS. (9.98) (CD)	GREATEST HITS III
62	74	90	42	<b>LITA FORD</b> ● RCA 6397-1-R (8.98) (CD)	LITA
63	68	68	13	<b>TANITA TIKARAM</b> REPRISE 25839 (8.98) (CD)	ANCIENT HEART
64	71	71	13	<b>SWEET SENSATION</b> ATCO 90917 (8.98) (CD)	TAKE IT WHILE IT'S HOT
65	72	82	4	<b>HOWARD JONES</b> ELEKTRA 60794 (9.98) (CD)	CROSS THAT LINE
66	53	40	22	<b>TIFFANY</b> ▲ MCA 6267 (9.98) (CD)	HOLD AN OLD FRIEND'S HAND
67	62	58	15	<b>RICK ASTLEY</b> RCA 8589-1-R (9.98) (CD)	HOLD ME IN YOUR ARMS
68	61	56	28	<b>BULLETBOYS</b> WARNER BROS. 25782 (8.98) (CD)	BULLETBOYS
69	80	85	29	<b>THIRTY EIGHT SPECIAL</b> A&M SP 5218 (8.98) (CD)	ROCK & ROLL STRATEGY
70	56	49	30	<b>WAS (NOT WAS)</b> CHRYSALIS 41664 (CD)	WHAT UP, DOG?
71	67	57	21	<b>GIPSY KINGS</b> MUSICIAN 60845/ELEKTRA (9.98) (CD)	GIPSY KINGS
72	60	42	54	<b>TRACY CHAPMAN</b> ▲ <sup>3</sup> ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
73	75	75	30	<b>QUEENSRYCHE</b> ● EMI 48640 (9.98) (CD)	OPERATION: MINDCRIME
74	78	78	9	<b>TAKE 6</b> REPRISE 25670 (8.98) (CD)	TAKE 6
75	66	61	24	<b>SAMANTHA FOX</b> ● JIVE 1150-1-J/RCA (9.98) (CD)	I WANNA HAVE SOME FUN
76	73	53	28	<b>U2</b> ▲ <sup>3</sup> ISLAND 91003/ATLANTIC (14.98) (CD)	RATTLE AND HUM
77	58	54	23	<b>JOURNEY</b> ▲ COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
78	77	70	12	<b>THE REPLACEMENTS</b> SIRE 25831/REPRISE (9.98) (CD)	DON'T TELL A SOUL
79	69	62	12	<b>LYLE LOVETT</b> MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
80	102	127	33	<b>K.T. OSLIN</b> ● RCA 8369-1-R (8.98) (CD)	THIS WOMAN
81	81	91	9	<b>SURFACE</b> COLUMBIA FC 44284 (CD)	2ND WAVE
82	83	83	11	<b>EXODUS</b> COMBAT 2001/IMPORTANT (8.98) (CD)	FABULOUS DISASTER
83	85	79	24	<b>LEVERT</b> ● ATLANTIC 81926 (9.98) (CD)	JUST COOLIN'
84	76	59	24	<b>THE BOYS</b> ● MOTOWN 6260 (8.98) (CD)	MESSAGES FROM THE BOYS
85	94	81	31	<b>SA-FIRE</b> CUTTING/MERCURY 834 922 1/POLYGRAM (CD)	SA-FIRE
86	86	87	12	<b>ALABAMA</b> RCA 8587-1-R (9.98) (CD)	SOUTHERN STAR
87	88	93	6	<b>JULIAN LENNON</b> ATLANTIC 81928 (9.98) (CD)	MR. JORDAN
88	99	99	5	<b>THE NEVILLE BROTHERS</b> A&M SP 5240 (8.98) (CD)	YELLOW MOON
89	93	96	9	<b>METAL CHURCH</b> ELEKTRA 60817 (9.98) (CD)	BLESSING IN DISGUISE
90	79	63	44	<b>NEW EDITION</b> ▲ MCA 42207 (8.98) (CD)	HEART BREAK
91	91	80	39	<b>SOUNDTRACK</b> ▲ <sup>4</sup> ELEKTRA 60806 (9.98) (CD)	COCKTAIL
92	92	92	10	<b>CHRIS REA</b> GEFEN GHS 24232 (9.98) (CD)	NEW LIGHT THROUGH OLD WINDOWS
93	90	77	9	<b>STEVIE B</b> LMR 5531 (8.98) (CD)	IN MY EYES
94	104	119	5	<b>SOUNDTRACK</b> CYPRESS YL 90125/A&M (9.98) (CD)	DREAM A LITTLE DREAM
95	95	97	6	<b>DEON ESTUS</b> MIKA 835 713-1/POLYDOR (CD)	SPELL
96	82	84	77	<b>GEORGE MICHAEL</b> ▲ <sup>7</sup> COLUMBIA OC 40867 (CD)	FAITH
97	97	100	21	<b>KID 'N PLAY</b> ● SELECT 21628 (8.98) (CD)	2 HYPE
98	98	98	10	<b>K-9 POSSE</b> ARISTA AL 8569 (8.98) (CD)	K-9 POSSE
99	<b>NEW</b>		1	<b>GREAT WHITE</b> CAPITOL C1-90640 (9.98) (CD)	TWICE SHY
100	106	113	5	<b>EXTREME</b> A&M SP 5238 (8.98) (CD)	EXTREME
101	110	142	4	<b>PHOEBE SNOW</b> ELEKTRA 60852 (9.98) (CD)	SOMETHING REAL
102	100	94	64	<b>BASIA</b> ● EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
103	103	103	10	<b>BEBE &amp; CECE WINANS</b> CAPITOL 90959 (8.98) (CD)	HEAVEN
104	84	86	13	<b>THE FIXX</b> RCA 8566-1-R (8.98) (CD)	CALM ANIMALS
105	107	111	7	<b>HIROSHIMA</b> EPIC OE 45022/E.P.A. (CD)	EAST
106	108	121	31	<b>ANTHRAX</b> ● MEGAFORCE/ISLAND 91004/ATLANTIC (9.98) (CD)	STATE OF EUPHORIA
107	87	67	23	<b>SHEENA EASTON</b> ● MCA 42249 (8.98) (CD)	THE LOVER IN ME
108	101	101	19	<b>THE DEAD MILKMEN</b> FEVER 73351/ENIGMA (8.98) (CD)	BEELEZUBBA
109	145	171	4	<b>INDIGO GIRLS</b> EPIC FE 45044/E.P.A. (CD)	INDIGO GIRLS

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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FOR



# Billboard **TOP POP ALBUMS** TM continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	112	116	7	<b>ANIMOTION</b> POLYDOR 837 314 1/POLYGRAM (CD)	ANIMOTION
111	96	72	29	<b>LUTHER VANDROSS</b> ▲ EPIC OE 44308/E.P.A. (CD)	ANY LOVE
112	89	89	8	<b>THE PASADENAS</b> COLUMBIA FC 45065 (CD)	TO WHOM IT MAY CONCERN
113	109	104	30	<b>KIX</b> ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
114	114	118	7	<b>GARY MOORE</b> VIRGIN 91066 (9.98) (CD)	AFTER THE WAR
(115)	121	112	29	<b>SIR MIX-A-LOT</b> ● NASTYMIX 70123 (8.98) (CD)	SWASS
(116)	129	137	10	<b>GEORGE STRAIT</b> MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
117	111	88	49	<b>BREATHE</b> ● A&M SP 5163 (8.98) (CD)	ALL THAT JAZZ
(118)	<b>NEW</b> ▶	1	1	<b>THE FABULOUS THUNDERBIRDS</b> CBS ASSOCIATED OZ 45094/E.P.A. (CD)	POWERFUL STUFF
119	119	131	5	<b>WENDY AND LISA</b> COLUMBIA FC 44341 (CD)	FRUIT AT THE BOTTOM
120	115	102	13	<b>MIDGE URE</b> CHRYSALIS FV 41649 (CD)	ANSWERS TO NOTHING
121	113	110	11	<b>DAVE GRUSIN</b> GRP GR 9579 (9.98) (CD)	DAVE GRUSIN COLLECTION
(122)	134	147	6	<b>THE RADIATORS</b> EPIC FE 44343/E.P.A. (CD)	ZIGZAGGING THROUGH GHOSTLAND
(123)	162	—	2	<b>SARAYA</b> POLYDOR 837-764-1/POLYGRAM (CD)	SARAYA
(124)	143	181	4	<b>TOM TOM CLUB</b> SIRE 25888/REPRISE (9.98) (CD)	BOOM BOOM CHI BOOM BOOM
(125)	140	150	5	<b>THE PROCLAIMERS</b> CHRYSALIS 41668 (CD)	SUNSHINE ON LEITH
126	128	134	7	<b>BOY GEORGE</b> VIRGIN 91022 (9.98) (CD)	HIGH HAT
127	127	138	6	<b>ALEX BUGNON</b> ORPHEUS 75602/EMI (8.98) (CD)	LOVE SEASON
128	131	144	5	<b>RED SIREN</b> MERCURY 836-776-1/POLYGRAM (CD)	ALL IS FORGIVEN
129	123	105	23	<b>KISS</b> ▲ MERCURY 836 427 1/POLYGRAM (CD)	SMASHES, THRASHES & HITS
130	116	109	86	<b>SOUNDTRACK</b> ▲10 RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
(131)	161	—	2	<b>STRAY CATS</b> EMI 91401 (9.98) (CD)	BLAST OFF
132	133	140	7	<b>GUADALCANAL DIARY</b> ELEKTRA 60848 (9.98) (CD)	FLIP FLOP
133	117	115	67	<b>TAYLOR DAYNE</b> ▲ ARISTA AL 8529 (9.98) (CD)	TELL IT TO MY HEART
134	120	124	8	<b>TNT</b> MERCURY 836-777-1/POLYGRAM (CD)	INTUITION
135	122	120	17	<b>TODAY</b> MOTOWN 6261 (8.98) (CD)	TODAY
(136)	156	165	3	<b>FASTWAY</b> GWR 75411/EENIGMA (8.98) (CD)	ON TARGET
(137)	<b>NEW</b> ▶	1	1	<b>SOUNDTRACK</b> WTG SP 45140/E.P.A. (CD)	SAY ANYTHING
(138)	155	195	3	<b>HELLOWEEN</b> RCA 9709-1-R (6.98) (CD)	I WANT OUT
(139)	151	151	6	<b>ROBYN HITCHCOCK 'N' THE EGYPTIANS</b> A&M 5241 (8.98) (CD)	QUEEN ELVIS
(140)	147	174	3	<b>THREE TIMES DOPE</b> ARISTA AL 8571 (8.98) (CD)	ORIGINAL STYLIN'
141	125	141	37	<b>THE JUDDS</b> ● RCA/CURB 8318-1-R/RCA (8.98) (CD)	GREATEST HITS
142	126	122	22	<b>THE WATERBOYS</b> CHRYSALIS 41589 (CD)	FISHERMAN'S BLUES
(143)	<b>NEW</b> ▶	1	1	<b>JOE JACKSON</b> A&M SP 5249 (8.98) (CD)	BLAZE OF GLORY
(144)	<b>NEW</b> ▶	1	1	<b>CAROLE KING</b> CAPITOL C1-90885 (8.98) (CD)	CITY STREETS
(145)	171	—	2	<b>LEATHERWOLF</b> ISLAND 91072/ATLANTIC (8.98) (CD)	STREET READY
146	132	106	47	<b>ERASURE</b> ● SIRE 25730/REPRISE (8.98) (CD)	THE INNOCENTS
147	154	192	4	<b>JOE SAMPLE</b> WARNER BROS. 25781 (9.98) (CD)	SPELLBOUND
148	148	152	34	<b>BAD COMPANY</b> ATLANTIC 81884 (9.98) (CD)	DANGEROUS AGE
(149)	163	—	2	<b>ANDREW DICE CLAY</b> DEF AMERICAN DEF 24214/GEFFEN (9.98) (CD)	DICE
150	138	123	78	<b>INXS</b> ▲3 ATLANTIC 81796 (9.98) (CD)	KICK
151	118	114	14	<b>MARTIKA</b> COLUMBIA FC 44290 (CD)	MARTIKA
(152)	168	182	4	<b>YELLO</b> MERCURY 836-426-1/POLYGRAM (CD)	FLAG
153	139	125	47	<b>VAN HALEN</b> ▲3 WARNER BROS. 25732 (9.98) (CD)	OU812
154	124	117	22	<b>FLEETWOOD MAC</b> ▲ WARNER BROS. 25801 (9.98) (CD)	GREATEST HITS
155	142	145	31	<b>THE JEFF HEALEY BAND</b> ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
(156)	<b>NEW</b> ▶	1	1	<b>MOJO NIXON &amp; SKID ROPER</b> ENIGMA 73335 (8.98) (CD)	ROOT HOG OR DIE
157	144	178	41	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
158	136	108	25	<b>RATT</b> ● ATLANTIC 81929 (9.98) (CD)	REACH FOR THE SKY
159	146	126	34	<b>MICHELLE SHOCKED</b> MERCURY 834 924 1/POLYGRAM (CD)	SHORT SHARP SHOCKED
(160)	174	—	2	<b>DORO PESCH</b> MERCURY 838-016-1/POLYGRAM (CD)	FORCE MAJEURE
161	152	155	6	<b>ROSANNE CASH</b> COLUMBIA OC 45054 (CD)	HITS 1979-1989
162	164	164	6	<b>THE UNTOUCHABLES</b> TWIST 72342/RESTLESS (8.98) (CD)	AGENT DOUBLE O SOUL
163	141	130	88	<b>DEBBIE GIBSON</b> ▲3 ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
164	165	154	37	<b>THE ESCAPE CLUB</b> ● ATLANTIC 81871 (9.98) (CD)	WILD, WILD WEST
165	166	156	85	<b>MICHAEL JACKSON</b> ▲6 EPIC OE 40600/E.P.A. (CD)	BAD
166	137	133	25	<b>HOUSE OF LORDS</b> RCA/SIMMONS 8530-1-R/RCA (8.98) (CD)	HOUSE OF LORDS
167	158	129	24	<b>JOE SATRIANI</b> RELATIVITY 8265/IMPORTANT (6.98) (CD)	DREAMING # 11
168	130	107	85	<b>WHITE LION</b> ▲ ATLANTIC 81768 (8.98) (CD)	PRIDE
169	135	135	8	<b>ASHFORD &amp; SIMPSON</b> CAPITOL C1-46946 (9.98) (CD)	LOVE OR PHYSICAL
170	159	163	52	<b>AL B. SURE!</b> ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
(171)	<b>NEW</b> ▶	1	1	<b>PIXIES</b> ELEKTRA 60856 (9.98) (CD)	DOOLITTLE
(172)	178	196	3	<b>E.U.</b> VIRGIN 91021 (9.98) (CD)	LIVIN' LARGE
(173)	<b>NEW</b> ▶	1	1	<b>HOUSE OF FREAKS</b> RHINO 70846 (8.98) (CD)	TANTILLA
174	153	128	44	<b>STEVE WINWOOD</b> ▲2 VIRGIN 90946 (9.98) (CD)	ROLL WITH IT
175	150	136	26	<b>STEVE EARLE</b> UNI 7/MCA (8.98) (CD)	COPPERHEAD ROAD
176	176	183	4	<b>VARIOUS ARTISTS</b> WINDHAM HILL WH 1082/A&M (9.98) (CD)	WINDHAM HILL SAMPLER
177	177	—	2	<b>TERRI LYNE CARRINGTON</b> VERVE FORECAST 837 697-1/POLYGRAM (CD)	REAL LIFE STORY
(178)	184	193	3	<b>VARIOUS ARTISTS</b> SIRE 25805/WARNER BROS. (9.98) (CD)	BRAZIL CLASSICS 1: BELEZA TROPICAL
(179)	197	191	23	<b>JULIA FORDHAM</b> VIRGIN 90955 (8.98) (CD)	JULIA FORDHAM
180	167	159	6	<b>DARK ANGEL</b> COMBAT 8264/IMPORTANT (8.98) (CD)	LEAVE SCARS
(181)	181	187	11	<b>SWEET TEE</b> PROFILE 1269 (8.98) (CD)	IT'S TEE TIME
182	157	143	7	<b>DINO</b> 4TH & B'WAY BWAY 4011/ISLAND (8.98) (CD)	24/7
(183)	188	—	2	<b>SARAH MCLACHLAN</b> ARISTA AL 8594 (8.98) (CD)	TOUCH
(184)	200	148	38	<b>INFORMATION SOCIETY</b> ● TOMMY BOY TBLP 25691/REPRISE (8.98) (CD)	INFORMATION SOCIETY
(185)	<b>NEW</b> ▶	1	1	<b>THE CONNELLS</b> TVT 2550 (8.98) (CD)	FUN & GAMES
186	149	149	15	<b>RUSH</b> ● MERCURY 836 346-1/POLYGRAM (CD)	A SHOW OF HANDS
187	172	158	43	<b>ROBERT PALMER</b> ▲ EMI 48057 (9.98) (CD)	HEAVY NOVA
(188)	195	198	102	<b>RANDY TRAVIS</b> ▲3 WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
189	169	162	34	<b>JANE'S ADDICTION</b> WARNER BROS. 25727 (8.98) (CD)	NOTHING'S SHOCKING
190	192	197	42	<b>PUBLIC ENEMY</b> ● DEF JAM FC 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
191	182	180	7	<b>LOVE AND MONEY</b> MERCURY 836 498 1/POLYGRAM (CD)	STRANGE KIND OF LOVE
192	160	168	32	<b>ICE-T</b> ● SIRE 25765/WARNER BROS. (8.98) (CD)	POWER
193	175	160	55	<b>D.J. JAZZY JEFF &amp; THE FRESH PRINCE</b> ▲2 JIVE 1091-1-J/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
194	185	167	21	<b>THE PURSUIT OF HAPPINESS</b> CHRYSALIS BFV 41675 (CD)	LOVE JUNK
(195)	<b>NEW</b> ▶	1	1	<b>VICTORY</b> RHINO 70844 (8.98) (CD)	CULTURE KILLED THE NATIVE
196	187	161	55	<b>BOBBY MCFERRIN</b> ▲ EMI E1 48059 (9.98) (CD)	SIMPLE PLEASURES
(197)	<b>NEW</b> ▶	1	1	<b>TOMMY PAGE</b> SIRE 25740/WARNER BROS. (8.98) (CD)	TOMMY PAGE
198	199	179	29	<b>EDDIE MONEY</b> COLUMBIA OC 44302 (CD)	NOTHING TO LOSE
199	180	173	23	<b>AL JARREAU</b> REPRISE 25778 (9.98) (CD)	HEART'S HORIZON
200	194	176	26	<b>BARBRA STREISAND</b> ▲ COLUMBIA 40880 (CD)	TILL I LOVED YOU

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# Belinda Carlisle, L.A. Gear Swap Suits Over Ad Contract

BY CHRIS MORRIS

LOS ANGELES Conflict over a 1988 endorsement contract has led to an exchange of lawsuits in California Superior Court here between singer Belinda Carlisle and clothing and footwear manufacturer L.A. Gear.

The opening legal salvo was fired March 28 by L.A. Gear, which charged that Carlisle breached her contract by refusing to appear in any further TV commercials shot by the company's director. The action seeks at least \$2.5 million in damages.

Carlisle responded April 21 with a suit of her own, charging L.A. Gear with breach of contract, fraud, and defamation, among other abuses. The vocalist claims damages of at least \$12 million.

On Aug. 18, 1988, Carlisle signed a contract with the apparel company in which she agreed to endorse the company's lines and appear in L.A. Gear's TV and print ad campaigns. One unusual bonus proviso called for Carlisle to be paid \$25,000 if she "[recorded] a song favorably mentioning 'L.A. Gear,' which song reaches the top 100 singles chart published by Billboard magazine."

L.A. Gear's suit, which says that the company paid Carlisle a total of \$320,625 (75% of the monies due her) for her services between August and

December 1988, calls her refusal to appear in the company's 1989 TV spot "in bad faith and . . . in violation of an express contractual provision."

Carlisle's wider-ranging and sometimes colorfully worded cross-complaint offers the singer's version of her conflict with the commercial director, L.A. Gear executive VP Sandy Saemann, who also shot her 1988 L.A. Gear spot last October.

Her suit charges that Saemann "arbitrarily rejected each suggestion made by Carlisle for the 1988 commercial and in effect denied Carlisle's contractual right to approve all uses of her name and likeness. In addition, Saemann was arrogant, difficult to work with, arbitrary, inexperienced, and incompetent in effectively presenting the name and likeness of Carlisle to the public . . ."

Carlisle's suit charges that L.A. Gear "arbitrarily refused" to consider any director besides Saemann for her 1989 commercial, and thus "breached the implied covenant of good faith and fair dealing in the agreement."

In the count charging defamation, the suit says, "L.A. Gear and Saemann have stated to third parties that L.A. Gear terminated the agreement because Carlisle refused to perform her contractual obligations and is difficult to work with."

## Walters Conviction Clarified Included Music-Client Dealings

CHICAGO The guilty verdict April 13 in the federal trial here of agents Norby Walters and Lloyd Bloom (Billboard, April 29) not only applied to mail fraud, racketeering, and conspiracy in signing college athletes before their college eligibility expired, but also covered Walters' dealings with the Jacksons as well as with former music clients Dionne Warwick and New Edition.

A front-page account of the trial in the April 14 issue of the Chicago Tribune, which formed the basis for Billboard's postverdict story of April 29, incorrectly stated that the federal jury "apparently did not believe" the testimony of mobster Michael Franzese, Walters' alleged business partner. Franzese testified that he had helped coerce the managers of Warwick and New Edition into retaining Walters' services when they had expressed a desire to switch agents. He also said that he had played a similar role in an unsuccessful attempt to

have Walters book a proposed 1980 Jacksons tour.

The Tribune went on to state, also incorrectly, that the verdict had "rejected some of the alleged acts cited in the indictment, including the Franzese threats."

According to assistant U.S. attorney Howard Pearl, one of the prosecutors, part of Walters' racketeering conviction did include the charges involving the Jacksons; he added that the New Edition and Warwick incidents were a part of the general conspiracy charge. "Walters was pronounced guilty on all these counts," says Pearl.

Furthermore, he says, jurors interviewed after the verdict came down stated that not only did they find Franzese (an admitted perjurer) a credible witness, but that they didn't believe Warwick's manager, Joseph Grant, when he testified that he had received no threats from Walters or Franzese.



(Continued from page 98)

**Make A Difference** anti-substance abuse foundation. Sources confirm Showtime is also still negotiating a possible PPV production of the upcoming **Who** concert tour.

**ADAMS COMMUNICATIONS** says the \$17 million sale of its Seattle radio properties is off. Adams got a lot of attention two weeks ago when it announced the sale of its **KQUL/KZOK** Seattle to **Fisher Broadcasting**—only a few weeks after Adams himself had acquired the stations. Now, Adams says that it was unable to come to terms with Fisher and will operate the stations itself.

**BIG PLAY:** Valeri Kuleshov is a Soviet pianist who regards the legendary **Vladimir Horowitz** as his mentor. In New York to attend and play at the April 14 press conference announcing **Mobile Fidelity's** ties with the Soviets in a joint venture, **Arts & Electronics**, Kuleshov hoped he could meet with Horowitz, who was recording in the city. Thanks to producer **Tom Frost**, the artist not only met Horowitz, but played for him. Duly impressed, Track hears, Horowitz invited Kuleshov to study with him.

**GET WELL SOON:** Track's best wishes for a speedy recovery are with **Irv Davis**, director of sales for Long Island-based radio stations **WHLI-AM/WKJY-FM** (and father of Billboard senior editor **Steven Dupler**), who recently returned to work after a brief hospital stay.

**CHINA DEAL:** **Music Publishing International**, the company founded by **John Velasco** and the late composer **Joe Raposo**, will purportedly administer and exploit global rights, excepting Asia, to all current, past, and new Chinese song copyrights. The deal is between **MPI** and **China Film Import & Export**, with offices in Beijing and Los Angeles. MPI will, among other activities, represent music from China's movie industry, which has had recent co-production ties with such major efforts as "The Last Emperor" and "Empire Of The Sun."

**FIGHTING MAD:** **Robert L. Johnson**, president of **Black Entertainment Television**, is plenty steamed at the **New York Grand Hyatt Hotel**—enough so that he has filed a \$2 million, two-count lawsuit in New York Supreme Court against the posh hostelry. The first count alleges "false arrest and false imprisonment": According to Johnson, on Dec. 20 he was forcibly detained by five hotel security guards for 20 minutes without any explanation, following a mugging elsewhere in the hotel. Johnson was allegedly not allowed to leave the premises until two New York police officers had arrived and established that the longtime patron of the hotel was not the "black

man" claimed to be involved in the crime. The second count alleges a violation of the New York human rights law, because Johnson was allegedly "denied accommodations, facilities, and privileges because of his race and color."

**ALL THAT JAZZ:** A flock of jazz all-stars and TV celebrities descended on the Omni Durham Hotel and Convention Center in Durham, N.C., April 23 to kick off fundraising for the **Thelonious Monk Institute of Jazz**, a proposed conservatory that would be tied in with Duke Univ. and North Carolina Central. Actresses **Bea Arthur**, **Rue McClanahan**, and **Marla Gibbs**; the **Wynton Marsalis Sextet**; and an all-star band of **Dizzy Gillespie**, **Slide Hampton**, **Jimmy Heath**, **Percy Heath**, **Hank Jones**, **Grady Tate**, and Duke jazz studies director **Paul Jeffrey** served up entertainment for the \$250-a-plate dinner. The institute hopes to have its tuition-free school up and running by 1992.

**BLOCKBUSTER BREAKTHROUGH:** **Blockbuster Entertainment** stock reacted strongly in a downturn week on Wall Street—fueled by the giant retailer's move to the Big Board, a 201% increase in reported first-quarter revenue, and the signing of an agreement to purchase for 4.1 million shares its largest franchisee, a Chicago firm operating there and in Detroit, Milwaukee, Atlanta, and Minneapolis. Not counting the Chicago addition of what could be nearly 100 units, Blockbuster has 666 stores in 100 markets in 39 states, of which 348 are franchises.

**ATCO RECORDS HAS OPENED** a London office helmed by **Derek Oliver**, a former U.K. writer and talent scout. He'll handle A&R for Atco in the U.K., as well as touching base with WEA in Britain for the label's product.

**NOBLE BROADCASTING** has "acquired the rights to exclusively present the Who concerts by XETRA '91X' in San Diego, **KCBO** in Denver, and **KEBQ** in Kansas City, (Mo.) by acquiring the rights to all of the tickets to those three concerts." **KCBO GM Ray Skibitsky** says, "We will obviously make [most of] the tickets available to the public . . ."

**JEM RECORDS** has converted its bankruptcy filing from Chapter 11 to Chapter 7, a move that indicates an intent to liquidate its assets. The Chapter 7 conversion encompasses several divisions of Jem, including the Passport and PVC labels and its distribution services. The company converted its filing at U.S. Bankruptcy Court for the District of New Jersey at Newark. Jem was founded in 1970 as an import group, later moving into distribution and the record labels.

## VESTRON TO QUIT VID RETAIL VENTURE

(Continued from page 1)

Eastburn says that in light of Vestron's capital-intensive approach to retailing—in which The Video Store more than quadrupled its store count while also remodeling and enlarging existing stores—the division's losses had been anticipated. Some of the growth had come through acquisition, including a Dayton, Ohio, network called Blockbuster (no relation to the Fort Lauderdale, Fla.-based gi-

ant Blockbuster Video) and New York's five-store New Video. Vestron stocks more than 3,000 titles in libraries that ranged from 4,000-10,000 tapes at each of its stores, which average 3,500 square feet in size.

The move to sell the stores—termed by one analyst as an effort to "streamline" Vestron's operation—is not a stunning surprise. Its recent 10K filing with the Securities & Exchange Commission hinted the sale, stating that the Stamford, Conn.-based company "is currently evaluating future courses of action with respect to its video specialty retail store operations."

Despite the losses at retail, 1988 was a turnaround year for the video and film company. Vestron's gross profits increased from more than \$41.1 million in 1987 to \$148 million; operating income sprang from 1987's loss of more than \$56 million to a gain of almost \$35 million.

Messer left the company when his contract expired. Both he and Eastburn say the parting was amicable. "At the end of his contract we elected to go separate ways," says Eastburn. "I left Vestron on very good terms," says Messer, reached in Boca Raton, Fla., "and I think [chairman] Austin [Furst] would agree with that. I wish them nothing but the best. I think the stores are attractive and they won't have any trouble selling them in a short period of time."

## TCI Buys Stake In ICT

BY STEVEN DUPLER

NEW YORK Telecommunications Inc., the largest cable system operator in the country, has acquired a 15% stake in International Cablecasting Technologies, the Vancouver, British Columbia-based firm that is marketing CD/8, a new cable-delivered digital music service. TCI previously agreed to begin delivering CD/8 to at least 1 million subscribers in various markets sometime this summer (Billboard, Feb. 4). Several other smaller cable system operators are also committed to carrying CD/8.

Terms were not disclosed in the

ICT stock sale, but in an interesting twist, just a few days before TCI acquired ICT, the hi-tech developer purchased Tempo Services from the giant cable operator. Tempo is a cable-delivered analog music system that currently reaches 1 million subscribers on TCI cable systems.

According to ICT's Molly Seagrave, as part of the Tempo purchase, TCI will continue to offer Tempo as "the basic cable audio service, while also offering CD/8 as the premium, digital version" to at least 5 million of its subscribers, including the 1 million households already committed by TCI.

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**Paradoxical.** MCA Records president Al Teller, left, welcomes Paradox Records to the MCA roster. Paradox chief Marty Scott is shown at right.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Jim Swindel is promoted to senior VP, sales and marketing, for Virgin Records in Los Angeles. He was VP of sales for the label.

Chrysalis Records in New York appoints Tom Gorman VP, promotion. He was VP of pop promotion for Capitol Records.

Daniel Glass is named senior VP, promotion, for SBK Records in New York. He was VP of promotion for Chrysalis Records.

Elektra Records in New York promotes Ray Gmeiner to VP, album promotion, and appoints Ed Simpson manager, promotion and marketing, New York/Pennsylvania. They were, respectively, national director of album promotion for the label and in promotion/marketing for Arista Records.

BMG Classics in New York makes the following appointments: David



SWINDEL



GORMAN



GLASS



GMEINER

Wiese, director, sales; Peter Elliott, senior director, A&R/marketing, RCA Victor; and Marilyn Egol, director, publicity. Wiese was manager of field and sales, eastern region; Elliott was a longtime employee; and Egol was press representative, all for the label.

Mick Kleber is named VP, music video, for Capitol Records in Los Angeles. He was director of music video for the label.

Geffen Records in Los Angeles names John Dietz executive director, production, and Bernadette Powers Minneapolis local promotion manager. They were, respectively, VP of custom services and Minneapolis promotion representative, both for Capitol Records.

Enigma Records in Los Angeles appoints Lisa Gladfelter national director, press and artist relations, and Caprice Carmona national director, video promotion. They were, respectively, in press and artist relations for the label and in promotion for Rhino Records.

I.R.S. Records in Los Angeles makes the following appointments: Joe Estrada, Northwest promotional manager in San Francisco; Dee Murray, Midwest marketing director in Chicago; and Wendy Gold, manufacturing



WIESE



ELLIOTT



FONOROW



KRONEMYER

manager. Estrada was Denver local promotion director for Polydor Records; Murray was Midwest regional marketing coordinator for Elektra Records; and Gold was print production coordinator for A&M Records.

**PUBLISHING.** Cherie Fonorow is named VP, creative affairs, for CBS Music Publishing USA in New York. She was VP, creative operations, U.S., for PolyGram Music Publishing.

Creative Entertainment Music in Los Angeles names Steve Buckley VP. He was VP of A&R for Motown Records.

Guy Eckstine is appointed creative manager for Virgin Music America in Los Angeles. He was a musician and songwriter.

BMI in Los Angeles names Julie Gordon associate director, writer/publisher relations. She was creative associate for Famous Music Publishing.

The Famous Music Publishing Companies in Los Angeles appoints Michael Leshay creative manager, West Coast. He was manager for the Morris Manas Entertainment agency.

**DISTRIBUTION/RETAILING.** David E. Kronemyer is promoted to VP, business affairs, for CEMA Distribution in Los Angeles. He was director of business affairs for the company.

•VIDEO PEOPLE on the move, see page 57

# U.K. Rockers Band To Aid Sheffield Football Victims

BY PETER JONES

LONDON The U.K. rock industry is moving quickly to raise money for the Hillsborough Disaster Fund, set up to provide aid for victims of the Sheffield, England, football stadium tragedy in which 95 Liverpool supporters were trampled and crushed to death.

The first major moneymaker is expected to be the new single version of the 1964 Gerry & the Pacemakers' hit "Ferry Cross The Mersey" (Billboard, April 29). The single was recorded five days after the tragedy with an all-star lineup of Liverpoolians, including Paul McCartney, Holly Johnson, the Christians, and Gerry Marsden, and produced by Stock, Aitken & Waterman.

Plans are also in the works for a series of fund-raising gigs in Liverpool and elsewhere in the U.K. The Mission was to hold an April 29 benefit at Liverpool's Royal Court Theatre, with guest appearances by well-known Merseyside musicians. It also seems virtually certain there will be a major concert within a matter of weeks at the Anfield stadium headquarters of the Liverpool football club, the first time the arena has staged a rock show.

In London, the group Orkestra, fronted by former ELO violinist Mik Kaminski, has announced a benefit at the Town & Country Club. The venue and promoter have waived fees.

Other artists are planning benefit recordings. One group, the Rhythm Sisters, have rushed out a new single, "Liverpool," on the Oval label, with profits going to the fund.

But several singles have been canceled because of lyric contents which could be linked to the tragedy. Living In A Box, a Sheffield-based group, called off the release of its single, "Gatecrashing," because the title

could be misconstrued. The Men They Couldn't Hang canceled its single, "Rosette," which is partly about the death of an English soccer supporter in Germany. Polydor postponed release of a Carl Marsh single, "Here Comes The Crush," though it had no football connotations.

The new recording of "Ferry Cross The Mersey" got under way immediately after the tragedy, when producer Pete Waterman started recruiting participants, bringing the Christians back from the Channel Islands and Holly Johnson from appearances in Europe. He won royalty-free support from the publishers for the single, which has the hymn "Abide With Me" and "The Red Queen Mass" on the B side.

The single is set for release Tuesday (2) through PWL, via Pinnacle distribution. It reportedly has a firm advance order of 300,000; the initial pressing was set at 500,000 units.

The participants are taking a low-key approach to the release, avoiding any allegations of "cashing in" on the tragedy. The artists are simply listed on the back of the sleeve without pictures, and they won't appear in the video, which will include scenes of the stadium tragedy.

Richard Branson's Virgin Group has taken on the responsibility for manufacturing the sleeves, with round-the-clock shifts to meet the deadline.

Waterman says it is too early to talk of an all-star show featuring the artists on the record. "We have to get a stadium first. Maybe a major show could be something for August or September, but for now we're concentrating on the single."

Some of the proceeds from the single, which should reach at least \$1.7 million, will be devoted to research to ensure such a disaster cannot happen again.

## Curb Barred From Osmond Releases Labels Settle 'Soldier' War

LOS ANGELES Attorneys for singer Donny Osmond, Osmond's management company, Capitol Records, Virgin Records Ltd., and Mike Curb have signed a court agreement that enjoins Curb from releasing Osmond's new album "Donny Osmond" and single "Soldier Of Love."

The written stipulation, filed April 24 in U.S. District Court here, headed off a hearing before Judge Robert M. Takasugi set for that day, and puts to rest the question of which company has the right to release and market the singer's comeback album.

In separate lawsuits filed in state and federal courts in Los Angeles in April, both Curb and Capitol had asserted their right to distribute the Osmond album, recorded for Virgin in the U.K., and the current hit "Soldier Of Love" (Billboard, April 22 and 29). But Curb's agreement to the stipulation would appear to end any claim Osmond's former producer has to the album and single.

The stipulation, which acts as a

preliminary injunction, forbids any further manufacturing, marketing, or promotion of either commercial or promotional copies of the Osmond album and single on the Curb label. (Curb's distribution of a promo "Soldier Of Love" single opened the door for the federal copyright infringement suit filed by Capitol, Virgin, and Osmond.)

According to the court document, Capitol shipped more than 300,000 units of the Osmond album from its branches April 19.

With the immediate issue of release rights now out of the way, further legal action concerning the Osmond album does not appear imminent. According to Capitol VP of business affairs and administration Robert L. Young, it is unlikely that there will be any trial date in the federal copyright infringement suit against Curb before January 1990.

"I would assume [Curb's] state court action will be left on hold or dismissed," Young adds.

CHRIS MORRIS

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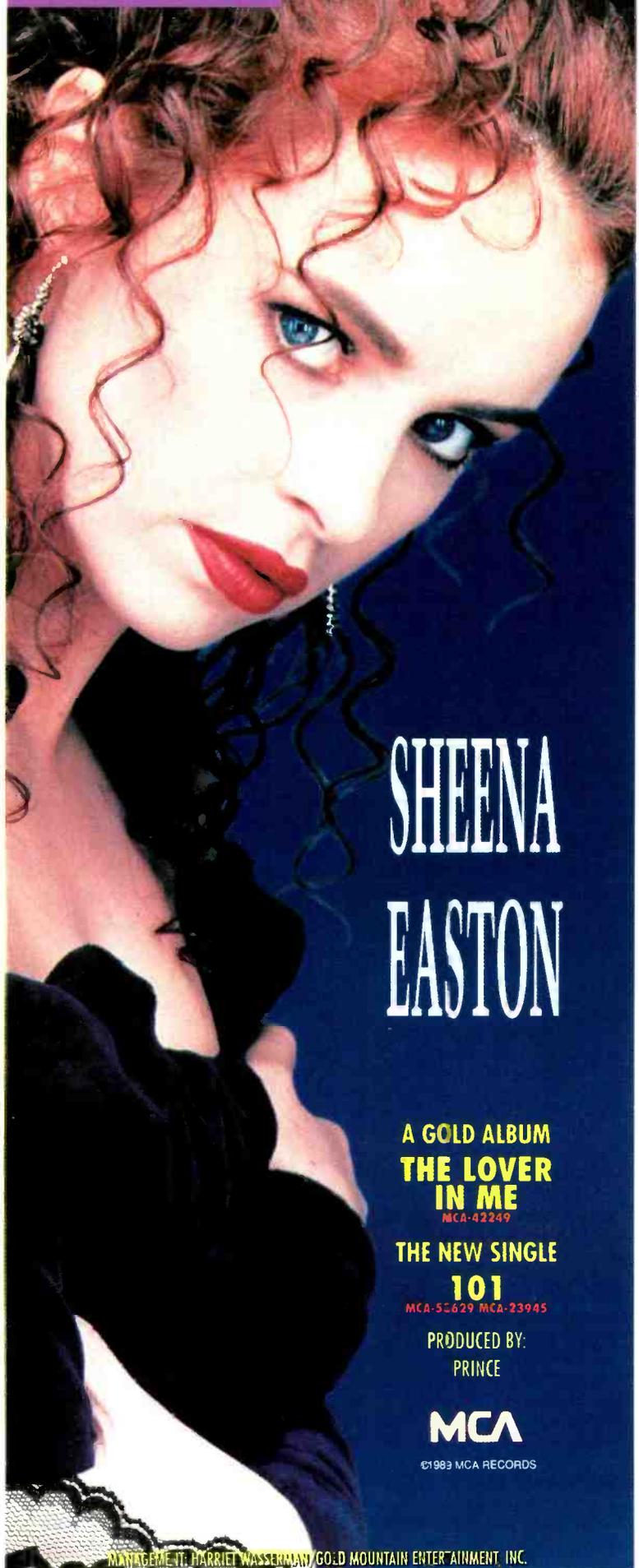
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## INSIDE TRACK



Edited by Irv Lichtman

**AS THE NATIONAL ASSN. OF BROADCASTERS** begins its 67th annual convention this week in Las Vegas, Washington insiders say the projected 47,000 attendees won't have to worry about codification of the fairness doctrine coming up for a vote while they're away. The house is busy with other matters, for now. However, another controversial broadcast issue took a 180-degree turn April 21 as a U.S. appeals court upheld the Federal Communications Commission policy granting minorities preference for new broadcast licenses. The ruling conflicts with a recent 2-1 vote by another panel of the same court that found the FCC's distress-sale policy unconstitutional because it violates equal protection under due process (Billboard, April 15).

**IRA JAFFE HAS EXITED** his post as president of the U.S. operation at **EMI Music Publishing Worldwide**. He joined the company in February 1988 with the arrival of **Irwin Robinson** as chief of the worldwide operation. The company, which is seeing a reorganization in view of the **Thorn-EMI** purchase of the huge **SBK** catalogs, is readying executive shifts in several countries, including Holland and Italy, even though official finalization of the SBK buyout, announced last January, has been delayed to at least the end of May.

**BMG MUSIC'S** domestic revenues from owned operations, including the **RCA** and **Arista** labels, **BMG Music Publishing**, and the **BMG** direct marketing arm, approached \$600 million in the fiscal year ended last June 30, or about half of **BMG's** worldwide revenues from its own companies, according to **RCA** president **Bob Buziak**. Of that amount, he says, **RCA Records** brought in \$237 million. In the fiscal year ending this coming June, he forecasts that the **RCA** label's sales will be about \$220 million.

**MOTOWN'S SUIT** against **Rick James** over his 1986 album "The Flag" is heading to trial May 15 at U.S. District Court in New York, with **Judge Robert Sweet** presiding. In a pretrial ruling March 24, Sweet threw out Motown's claim that James' alleged use of cocaine during the album's recording sessions led him to deliver substandard work past his deadline. Sweet ruled that a jury would have to "determine whether the album was commercially unsuccessful or untimely, not why," and noted that "given the reportedly widespread drug use in the music industry, it is not unlikely that some of this

generation's more successful albums were recorded by persons under the influence of drugs." James has countersued, alleging Motown stiffed him on royalties and promotion and production monies. "The Flag" was James' last album for Motown before his switch to **Warner Bros.**

**BARKING AT NIPPER:** There's a change in the lineup for the five-volume **RCA** oldies series "Nipper's Greatest Hits." The midprice line's lone '70s set has been recalled due to licensing snafus with two entries—**Bonnie Tyler's** "It's A Heartache" and **Morris Alpert's** "Feelings." Those songs will be replaced by tracks from **Evelyn "Champagne" King** and **Vickie Sue Robinson** when the title is reissued May 16. The label plans to roll out a second '70s set plus ones from the '30s and '40s by year's end. As with the first '70s set, contract restrictions prohibit **RCA** from including tracks by either **David Bowie** or **John Denver**. And, yes, there will in time be '80s sets, too.

**A SPOONFUL & MORE OF CD:** **Walt Disney Records** is putting out the CD version of the soundtrack to "Mary Poppins" in tribute to the film's release 25 years ago. Digitally remastered, the CD contains interviews with **Richard & Robert Sherman**, writers of the score, and never-released-before original demo recordings of their songs. The CD is part of a promotion, **The Magic Has Never Stopped**, which promotes to retail and radio the "Mary Poppins" CD and others in the **Walt Disney** catalog.

**ADD HEARST/ABC VIACOM ENTERTAINMENT** to cable operations being sued by **BMI** for copyright infringement. In a suit filed April 25 in U.S. District Court in New York, the performing rights organization charges the defendant, via its Lifetime channel, with infringing on songs by **Willie Nelson**, **Michael Jackson**, **John Lennon & Paul McCartney**, and **Holland, Dozier & Holland**. **BMI**, which says it has failed to negotiate a licensing agreement with the defendant, also sued **Bravo**, **American Movie Classics**, and **Prism** last fall for similar reasons. Those suits are still pending.

**LOOK FOR VIACOM INTERNATIONAL** to make a bigger push than ever in the pay-per-view television market. Spearheading the movement will be **Jock McLean**, soon departing his longtime post as VP of acquisitions for **MTV** and **VH-1** to move over to major PPV producer **Showtime Event Television**, where he will report to president **Scott Kurnit**. **McLean's** first project is packaging a PPV concert special televised from the Soviet Union and featuring **Bon Jovi** and other world-class acts (Billboard, Feb. 18). The full lineup has yet to be confirmed, but Russian rockers **Gorky Park** and co-**McGhee Entertainment** client **Motley Crue** are definitely set. The Soviet special is a benefit for the  
(Continued on page 96)

## Coalition Argues Portions Of Law Are Unconstitutional Court Hears Challenges To Anti-Porn Bill

BY BILL HOLLAND

WASHINGTON The U.S. District Court, under pressure to decide on a challenge to the new anti-porn bill signed into law last November, suddenly scheduled the case on its docket and heard oral arguments April 25 from the Justice Department and the nine-member coalition that has sued the U.S. government over the controversial law.

The fast-track scheduling came as a result of a Justice Department action that surprised the challengers. Instead of filing for a 30-day extension to reply to the coalition request for a preliminary injunction (Billboard, March 25), the Justice Department asked the court instead to allow the law to take effect May 17. Opponents were put off balance further because of an error in the Federal Register that gave the effective date as Aug. 17.

The coalition, made up of book, magazine, and library trade groups

as well as the Satellite Broadcasting Communications Assn., first began to formulate the legal challenge in late winter. The groups feared that the forfeiture, seizure, and record-keeping provisions of the Child Protection and Obscenity Enforcement Act of 1988 would not deter the clandestine activities of child pornographers, but would be a genuine threat to First Amendment rights of mainstream publishers.

Coalition lawyers say the provisions will "constitute an effective ban" on the sale of art books, photographs, and motion pictures that have sexual content but are not obscene.

In oral argument, coalition lawyer **Bruce Ennis** of **Jenner & Block** described the law's forfeiture provision to **Judge George Revercomb** as "virtually a corporate death sentence."

**Ennis** charged that the Justice Department "hasn't bothered" to address the First Amendment considerations, that the presumption clauses

"violate due process and are irrational" and that the new law's pretrial seizure section "has already been ruled clearly unconstitutional" in the Supreme Court's **Fort Wayne, Ind.**, obscenity case.

The coalition includes the **American Library Assn.**, the **American Booksellers Assn.**, the **Freedom to Read Foundation**, the **Magazine Publishers of America**, and the **American Society of Magazine Photographers**.

Other coalition members are the **American Society of Magazine Editors**, the **Council for Periodical Distributors Assn.**, the **International Periodicals Distributors Assn.**, and the **satellite broadcasting trade group**.

Neither the **Recording Industry Assn. of America** nor any other music industry or film or video trade group joined in the suit. All say they are monitoring the issue. Lobbyists for the **Video Software Dealers Assn.** say they may file a separate suit.

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