

VOLUME 101 NO. 36

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

September 9, 1989/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

As New FCC Acts Against Radio 'Shock Jocks' . . .

BY BILL HOLLAND and CRAIG ROSEN

WASHINGTON In its first major broadcast-related action under new chairman Alfred Sikes, the Federal Communications Commission has launched enforcement proceedings against three commercial stations for allegedly indecent programming by those stations' "shock jocks."

The FCC will begin assessment

action this month after receiving responses to its registered letters. The notices of violation are meant to serve as a "clear-cut warning to all broadcasters.

Some outlets already are acknowledging the chilling effect of the FCC's action. Says one major market GM: "We will warn our people even more so now. It's stupid in a major city to lose a multi-million dollar license on this stuff."

Scott Shannon, PD/morning man for KQLZ (Pirate Radio) Los Angeles, says, "Some of the material we do is questionable, but if you really listen to the complaints, you can po-(Continued on page 87)

'Dark Knight' A Holiday-Sell-Thru White Knight? **Warner Cloaks 'Batman' Vid Plans**

BY JIM McCULLAUGH

LOS ANGELES Although Warner Home Video remains tight-lipped, trade sources continue to contend that "Batman"—1989's undisputed box-office champ at more than \$230 million so far-will wing its way

\$24.95 suggested list, probably without a promotional tie-in part-

The studio's Mike Finnegan, director of public relations, editorial and program services, will only say, "Upper management will not make a home video decision until after Labor Day

A number of sources close to the studio, however, say Warner was preparing an official announcement for Tuesday (5) or Wednesday (6).

Some distributors and major accounts also indicate that Warner may have already replicated 5 million copies of "Batman," although VCA/Technicolor, the studio's duplicator, would not return calls on the matter.

"I understand it's a fait accompli," says one rival home video stu-dio executive. "Of course, there's always the possibility they might not do it, in which case they can sit on it until January. The film has not opened theatrically in Japan, so

BMG Creates Field Marketing Presence

BY GEOFF MAYFIELD

NEW YORK As part of what is being described as "a major reorganization and expansion," BMG Distribution is making good on its promise to establish a field marketing presence

crease its field staff by roughly 40%, its branches will soon house field marketing reps, product development coordinators, black music specialists, alternative music reps, and telemarketers. At the same time, the company is adding field

marketing managers to each of its branches to coordinate the various field positions.

"The expansion toward broader marketing responsibilities will benefit all of our distributed labels." says Pete Jones, president of BMG (Continued on page 97)

(Continued on page 91)

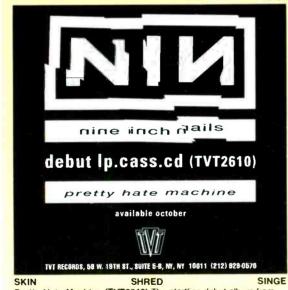
... Cities **Crack Down On Raunchy Shows**

BY BRUCE HARING

NEW YORK Acts that swear, engage in erotic posturing, and sing lyrics touting violence at live shows have led to a crackdown this summer on performers at various venues around the country.

Although contractual clauses and municipal ordinances requiring artists to uphold a certain degree of propriety are nothing new, many venues and local governments appear to be stepping up enforcement and restrictions over the last few months.

Sources familiar with the concert scene say the restrictions on live performances have been building over the last few years, and some main-(Continued on page 86)



Pretty Hate Machine (TVT2610) The startling debut album from NINE INCH NAILS features composer/frontman Trent Reznor sharing production duties with Flood, John Fryer, Adrian Sherwood and Keith LeBlanc. Hard-edged industrial pop taken to new heights Get "Down In It" (TVT2611) with the Sherwood/LeBlanc 12" mix of the first single. On TVT Records (212) 929-0570.



Here's the idea. For one year, fly to eight of the musical centers of the U.S.A. The towns whose music has shaped my life. In each town, get together with my favorite friends (and mentors). Hang out Party. Write and record a song together. The result: Coast To Coast. The debut album from me, PAUL SHAFFER. Six new songs, three classic covers and the "Late Night Theme." The first track, "When The Radio Is On." On Capitol. Get outta here. -SHAF

System Gives On-The-Spot CD Reference

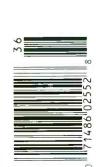
BY EDWARD MORRIS

NASHVILLE Georgetown Masters here is installing a Yamahamanufactured system that is the first of its kind with the ability to provide producers and artists with on-the-spot reference CDs of their albums. The breakthrough device will serve the same purpose as conventional vinvl references-enabling customers to hear what their finished product will sound like and, if needed, to adjust the sound before the albums are manufactured.

The unit at Georgetown Masters will be the first Yamaha Programmable Disc System installed in any mastering facility in North Ameri-

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(Continued on page 97)



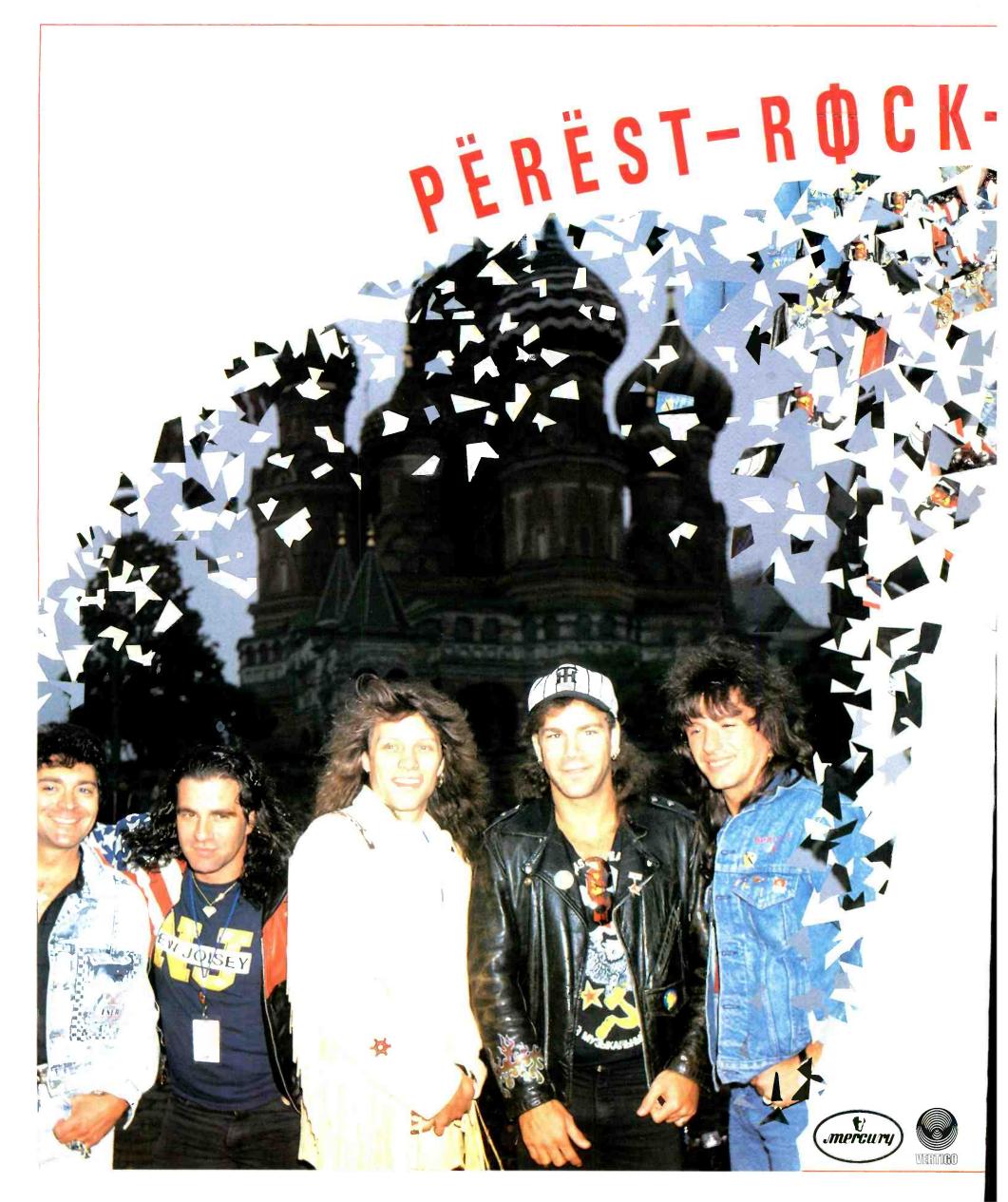


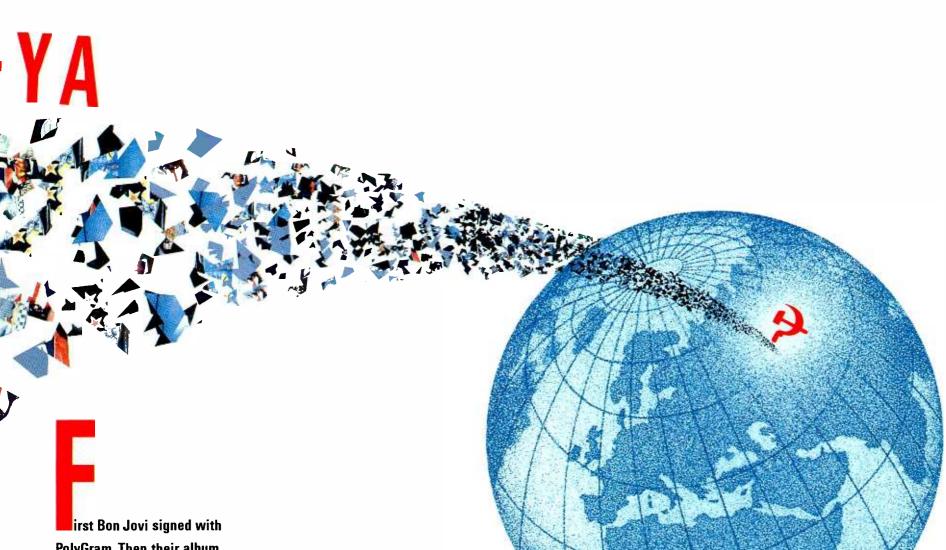
HE INNOCENCE MISSION

Their debut album. Featuring "Black Sheep Wall."

For your free CD copy of The Innocence Mission, call 1-800-722-2708 or FAX The Innocence Mission/A&M at 213-856-2600. Offer expires 9/17

Produced by Larry Klein · Management: Asher/Krost Management





PolyGram. Then their album 'Slippery When Wet' sold 14 million copies worldwide, fuelled by an eighteen month tour that went twice around the world. More was to follow: 'New Jersey', the next album sold 8 million copies within a year of its release and it's still climbing. This year, a new departure. The band has just headlined two anti-drug abuse concerts in Moscow - the biggest live shows ever staged in the USSR. Bon Jovi have come a long way from the Jersey shore, thanks to a remarkable talent. And thanks to PolyGram.

PolyGram

THE WORLD'S BEST. AND WE PUT THAT ON RECORD.















CAN YOU SAY SMASH?



rious selections produced by Little Loule Vega for Small Wonders Productions, Inc. and Albert Cabrera for Latin Rascals Productions, Inc., David Cole & Robert Clivillés for Clivillés for Clivillés for Panda" Tripoli for Panda Music Productions and Tony Moran for Latin Rascals Productions, Inc.

VOLUME 101 NO. 36

SEPTEMBER 9, 1989

THE RISE OF THE PIRATE

Billboard's PD of the week is Scott Shannon of KQLZ (Pirate Radio) Los Angeles. Craig Rosen traces the morning man's ascent from "worst to first" at Westwood One's new California station.

MCA IN LOVE WITH LOVELESS

MCA's yearlong promotional campaign for country artist Patty Loveless has paid off. Loveless' third album, "Honky Tonk Angel," has brought her chart success as well as recognition for being one of country's most accomplished female singers. Page 44

JAPAN JOINS HANDS WITH HOLLYWOOD

JVC has invested \$100 million in a co-venture with former 20th Century Fox president Lawrence Gordon. According to sources, the Japanese hardware giant will finance three budget titles per year, leaving production in Gordon's hands. Jim McCullaugh reports. Page 60

ARCHER AIMS TO ROLL OUT 3D SOUND IN '89

Unruffled by a drop in its stock and technical difficulties that delayed the release of its three-dimensional QSound technology, Canada's Archer forges ahead with plans to roll out the novel concept.

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CLASSIFIED ACTIONMART

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JVC Issues Hard Line On Splicing Says Ads On Tapes Violate Copyright

BY DAVE DIMARTINO

LOS ANGELES Joining in the opposition to local advertising on prerecorded videocassettes, JVC has declared that such splicing of additional footage constitutes an infringement of its VHS logo trademark. JVC further warns that those

BY JIM McCULLAUGH

LOS ANGELES Walt Disney-

already the dominant children's

video company-is likely to have

an even stronger corner on that

market in the wake of the studio's

recent deal to acquire Henson As-

sociates, creators and owners of

Outside of the Disney stable.

such Jim Henson creations as Ker-

mit The Frog and Miss Piggy are

among the most recognizable children's characters in the world.

In addition to picking up the vid-

eo rights to Henson's existing film

the Muppet characters.

adding footage to cassettes may be held liable for damages.

In a statement issued Aug. 21 by JVC in Tokyo, the company noted that "certain persons in the United States" might be engaging in the practice, and warned that it directly conflicted with JVC's licensing pro-

and TV library, the pact also posi-

tions Disney as a much larger

player in the made-for-video area

due to a long-term exclusive pro-

It is expected that Henson, who

will reportedly receive \$150 mil-

lion-\$200 million from the deal,

will be instrumental in creating

programming not only for home

video, but for feature films, the

Disney cable channel, and Disney

In a prepared statement, Bill Mechanic, Disney's president, worldwide video, said: "It is our in-

(Continued on page 90)

theme parks as well.

duction agreement with Henson.

Henson Adds Character

To Disney Kiddie Wallop

mately be used on prerecorded videocassettes only if they are (a) duplicated onto blank videocassettes already loaded by a JVC licensee or (b) duplicated by a custom-loading duplicator licensed by JVC. In both cases, JVC licensees must meet stringent quality standards and reauirements.

gram," the company stated, "the VHS logo trademark may legiti-

JVC's statement is seen as a direct response to the activities of Midland, Texas-based firm Video Air Time, which splices additional tape bearing presold commercials onto prerecorded videocassettes.

The Texas firm's approach to adding commercials to tapes via extra spliced tape differs markedly from that of the Wichita, Kan.-based firm Video Broadcasting System, which currently faces a suit from Paramount Pictures Corp. for allegedly dubbing unauthorized advertising onto Paramount videocassettes (Billboard, Aug. 19). Paramount contends that the ads of the Wichita firm, which employs no additional tape or splices, "interrupt, overlap and/or obliterate prerecorded material and thus constitute copyright infringement."

Texas-based Video Air Time (Continued on page 91)

Rackjobber's 1st-Quarter Net Income, Revenue Disappointing **Handleman Falls Short Of Projections**

BY DON JEFFREY

NEW YORK Struck by sluggish music sales, the Handleman Co., the nation's largest rackjobber of recorded music and videocassettes, has reported lower-than-expected first-quarter net income: Year-toyear profit rose 5% to \$5.76 million.

Wall Street analysts also say revenues were below expectations. For the quarter that ended July 29, total sales increased 5% to \$127.3 million.

Craig Bibb, analyst with Prudential-Bache Securities, notes that Detroit-based Handleman lost about 600 full-service departments in the quarter. Montgomery Ward replaced Handleman as a video rackjobber with Video Channels, and Sears began phasing out its racked music and video departments. Handleman executives were not available for comment.

Other sources, however, say the loss of these accounts represents a small part of Handleman's total operations. Its largest clients are K mart and Wal-Mart.

Kevin Moore, an analyst with The Ohio Co., says retail sales for mass merchants such as K mart and Wal-Mart have been sluggish.

Handleman's total music sales fell 5% in the quarter, to \$76.8 million. According to Bibb, this is "in line with the overall weakness in the music market."

But Bibb adds that the company's gross margins on recorded music improved because of increased sales of cassette singles, which now account for 5% of music revenue.

Handleman's video operations fared much better than the music. Despite the reported loss of accounts, video sales jumped 32% to \$35.6 million. Analysts say this is because of the increased growth in video sell-through.

Moore says Handleman's profit margins on video have expanded because the company has undertaken some of its own licensing and duplicating operations.

Overall company profit for the quarter was dented, in part, by higher selling, general, and administrative expenses, which were \$27.28 million, or 21.4% of sales, compared with \$23.78 million, or 19.6%, in the same period last year.

Because the company's earnings and revenues were below expectations, Bibb has lowered his estimate of annual earnings per share to \$1.45, from \$1.47.

Moore, on the other hand, has maintained his \$1.50 earnings-pershare estimate. He says he is not concerned about lower-than-expected profits in the past two quarters (including the fourth quarter of the last fiscal year) because "the second and third quarters are by far the most important for Handleman.'

Meanwhile, Handleman has said it plans to expand its new retail concept, Entertainment Zone, Analysts point out that in pursuing its own retailing operations, Handleman risks alienating its rack customers by becoming their competitor.

PolyGram Reportedly Near Deal To Buy A&M Records

This story was prepared by Jeffrey Jolson-Colburn for The Hollywood Reporter.

LOS ANGELES PolyGram is reportedly close to acquiring A&M Records for a sum said to be near \$500 million, according to industry sources.

The deal is reportedly for 100% of A&M, exclusive of its publishing concerns or the label's extensive real estate holdings, which include the company's Hollywood lot near Sunset Boulevard.

The acquisition would be Poly-Gram's second purchase of a large independent this month. The company, which ranks third behind

Warner Bros. and CBS, announced it had bought Island Records for a price said to be \$331 million.

A&M, along with Geffen Records, is the last big wholly owned independent label. Chrysalis and Island have been sold, and Virgin reportedly is taking in major equity partners.

Chairman Jerry Moss reportedly will stay on as chief of the label while Gil Friesen will remain president. This follows the pattern of other recent takeovers, which saw key players remain in place.

Moss' and Friesen's offices issued blanket "no comments" on the reports. PolyGram chief David Fine could not be reached for comment.

BILLBOARD SEPTEMBER 9, 1989

Low 'Tommy' Numbers May Mar Format's Future

Will Music PPV Specials Pay Off?

BY BRUCE HARING

NEW YORK Disappointing numbers on the Who's pay-per-view performance of "Tommy" may adversely affect future licensing deals in the format, specifically the Rolling Stones' proposed December PPV telecast, according to cable executives and analysts.

High expectations built by the strong PPV showing of the Aug. 13 Moscow Music Peace Festival were dashed by the "Tommy" numbers, according to industry observers. The Moscow show, featuring Bon Jovi, Motley Crue, Ozzy Osbourne, and Gorky Park, among others, was viewed by 1.5% of the 12.5 millionhome PPV universe. At \$19.95 per buy, that event grossed an estimated \$3.7 million.

A source familiar with PPV events says the Aug. 24 and 25 "Tommy" telecasts were ordered by an estimated 1.2% of the 12.5 million homes wired to receive the event, a number far short of the 3% buy rate hoped for by many PPV observers. At a cost to viewers of \$19.95, "Tommy" took in an estimated \$3 million. The numbers do not include closed-circuit revenue.

This year is viewed by cable industry analysts as the first real test of PPV's potential in the music market, with the subscriber base finally large enough to provide an indication of the format's drawing power (Billboard, Feb. 18). While optimism

still reigns as to the future of music on PPV, such format staples as boxing and wrestling far outstrip the performance of music events. Selected systems can see a 10%-15% buy rate on certain boxing matches, while the "Wrestlemania" specials draw an average 6%-7% buy rate.

Cable executives and analysts blame the "Tommy" results on haphazard promotion and lack of coordination between cable networks, and vow to address the problem on future telecasts.

But optimists among those ob-

servers point to the strong numbers of the Moscow event and an encouraging show by the Grateful Dead's second PPV event earlier this summer, which maintained its buy-rate percentage while doubling its subscriber base. The latter is considered positive because PPV buy rates generally decrease as the subscriber base grows.

Still, there was no denying that strong numbers on the "Tommy' broadcast could have boosted music's momentum on PPV, given the

(Continued on page 91)



Dangerous Liaisons. Imagine recording act Danger Danger stopped by the CBS Records office in New York recently to talk about its self-titled debut album on the new CBS Associated label, Pictured, standing from left, are Lennie Petze. senior VP, production, Imagine Records; Danger Danger members Bruno Ravel and Steve West; Dave Glew, president, Epic and the Associated Labels; and Eric Todd, Carbine Management. Shown seated, from left, are Danger Danger members Kasey Smith, Ted Poley, and Andy Timmons, and Abe Hoch, Carbine Management.

EXECUTIVE TURNTABLE

BILLBOARD. Bruce Haring is promoted to assistant news editor. He was pre-

RECORD COMPANIES. PolyGram in New York promotes Kerry Wood to VP of

adult contemporary for Mercury, Polydor, and associated labels. She was

kets, A&R, at MCA Records in Los Angeles. He was director of A&R, spe-

Andy McKaie is promoted to VP of catalog development and special mar-

Enigma Records in Los Angeles names David Baker VP of creative ser-

Billboard Revises Hot 100. Bows New 'Rock 40' Chart

NEW YORK Billboard is making major changes in the reporting station roster for its Hot 100 chart, as well as introducing a new chart to measure "rock 40" stations. The changes are made in response to the increasingly fragmented nature of top 40 radio.

Effective with this week's issue, the Top 40/Rock crossover chart-measuring 19 stations that play a combination of top 40 and rock music-debuts alongside Billboard's existing Hot Crossover

30 chart on page 87. The latter chart has been renamed Top 40/ Dance, and will have 24 reporting stations

In another change, stations that report to the Top 40/Dance chart-which were previously measured separately from the Hot 100-are now part of the expanded Hot 100 panel of 253 stations, as are the Top 40/Rock reporters. For more on the changes, see stories, pages 14 and 84.

Cashless Plan Seals Time Warner Deal

New Conglomerate Carries \$12 Bil Debt Burden

NEW YORK Financial experts say the recently revealed financing package for the final phase of the merger of Time and Warner Communications is designed to limit debt and prevent widespread asset

Time plans to offer Warner shareholders three kinds of securities that it says have a total value of \$70 a share. The transaction is cashless and debt-free.

Despite this deal, however, the new giant media and entertainment company, called Time Warner Inc. will carry a debt burden totaling \$12 billion—\$8 billion of which was incurred in the first phase of the

Analysts estimate annual interest

payments of \$1.2 billion a year to service that debt. They say that such an expense may force Time Warner to divest some companies to raise cash.

But Time's advisers say the combined companies' generated cash flow, which they estimate at \$2 billion a year, will be sufficient to pay off debt.

At stake are Warner's recordedmusic interests, which include the Warner Bros., Elektra, Atlantic, and Geffen labels, among others, and the Warner-Chappell musicpublishing unit. In addition, Time Warner owns the home-video companies Warner Home Video and HBO Video.

At press time, one snag remained: Chris-Craft Industries Inc., which owns a stake in Warner, claims it has the right to veto terms of the financing package. A Delaware court was expected to rule on the matter.

A few days before Time announced the new financing deal, Warner settled a lawsuit that Chris-Craft had filed, by agreeing to sell its 42.5% stake in Chris-Craft's broadcasting subsidiary, BHC Hold-

But that settlement did not put to rest the threat by Chris-Craft to hold up the final phase of the \$13.8billion Time Warner merger.

In the first phase, Time made a straight cash tender offer of \$70 a share for 100 million WCI sharesabout 51% of the total outstanding.

The more complex second part of the deal, called the "back-end of-(Continued on page 96)



national director of adult contemporary for PolyGram.

viously a reporter for the publication.

cial markets and products, for the label.

vices. He was director, creative services.







Jimmy Gilmer is appointed VP of SBK Record Productions, Southern re-

gion. He was VP of SBK Entertainment World, Southern region. Virgin Records in Los Angeles promotes Donna Simmons to manager of national tour administration. She was tour coordinator for the label.

Bob Goldstone is named Western sales and marketing director for I.R.S. Records in Los Angeles. He was national account executive for new accounts at Lieberman Enterprises.

PUBLISHING. Warner/Chappell in Nashville appoints Don Dailey to VP/general professional manager. He was creative director/general professional







manager for the company.

Celia Hill Froehlig is appointed VP/GM, Southern region, of EMI/SBK Music Publishing in Nashville. She was VP of EMI Music Publishing in

Cindy Dupree is promoted to associate director of corporate relations at BMI in New York. She was corporate relations department assistant for the

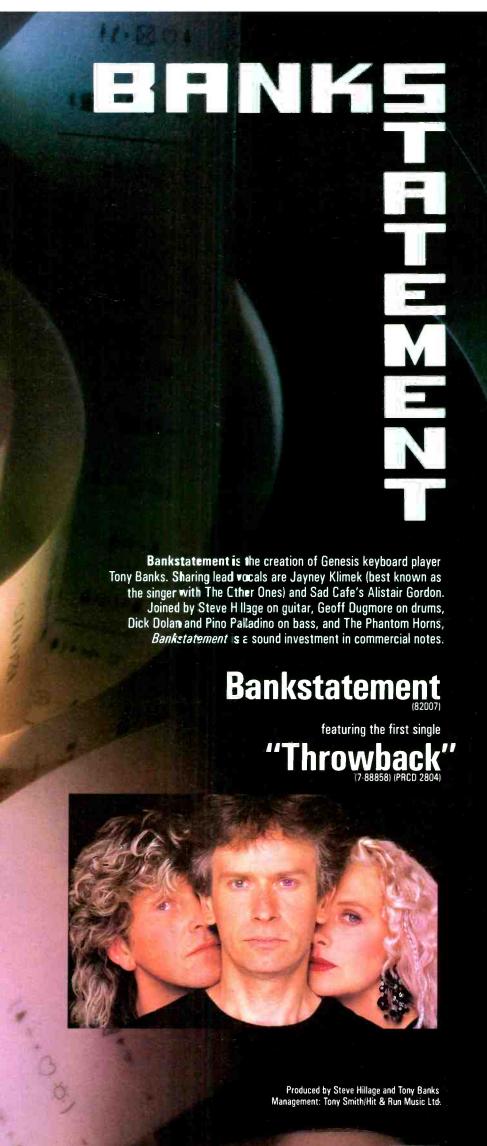
Filmtrax in Los Angeles appoints Kevin Odegard director of creative services. He was executive director of the National Academy of Songwriters.

RELATED FIELDS. MTV Networks in New York names Michele DiLorenzo VP of new business development, and $Bo\ Overlock$ director of marketing & promotion for VH-1. They were, respectively, director of new business development and VP of Scali, McCabe, & Sloves advertising agency.

• VIDEO PEOPLE on the move, see page 57.



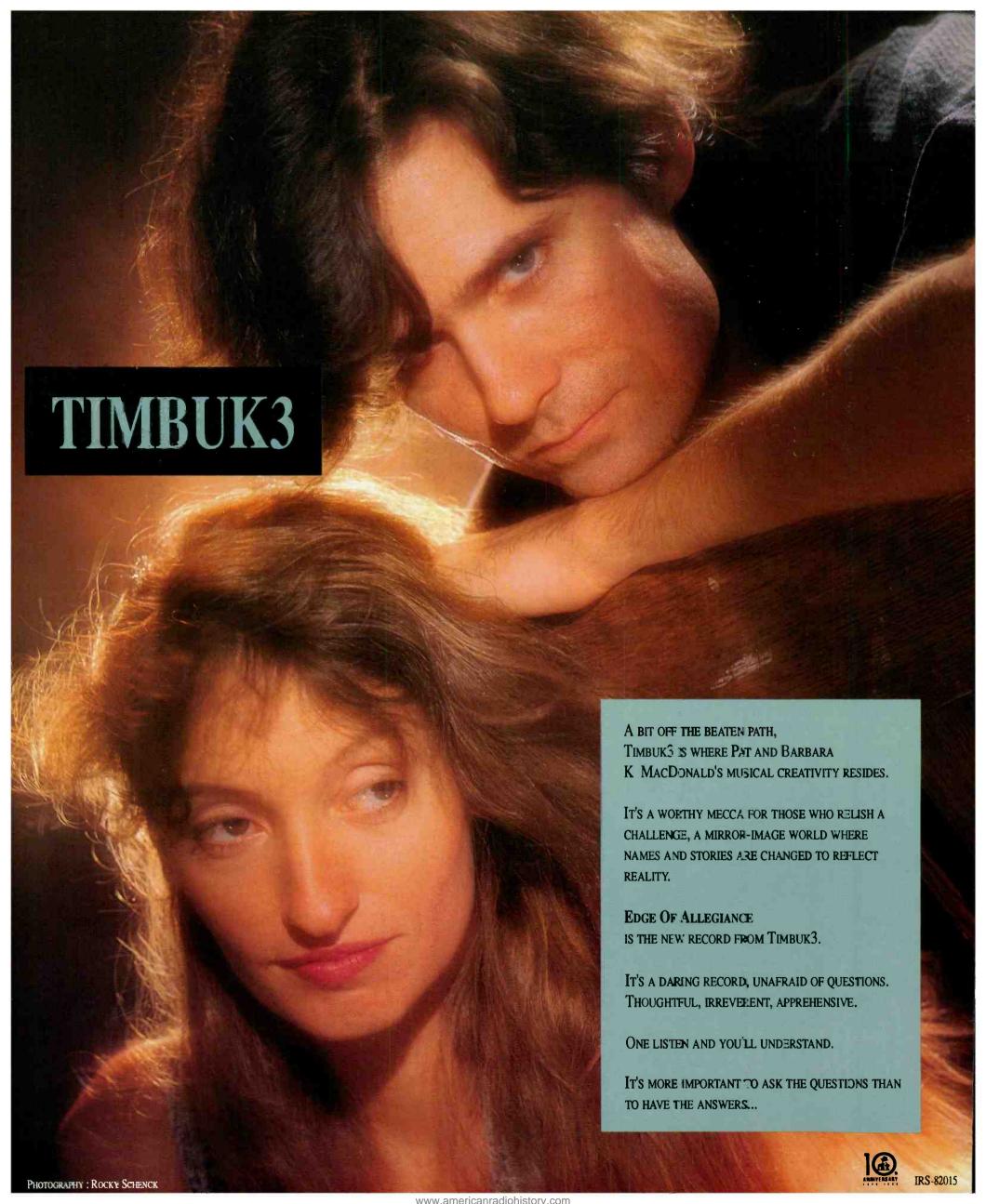
Casting Coo. Atlantic Records chairman and CEO Ahmet Ertegun, right, introduces Doug Morris as the label's chief operating officer at a press conference Aug. 30 in New York. Morris continues as the company's president, a post he has held for nine years. In praising the new COO, Ertegun said Morris "understands the realities of the business, promotion artists, lawyers, and Turks." (Photo: Chuck Pulin)





On Atlantic Records, Cassettes and Compact Discs

1989 Atlantic Recording Corp. C* A Warner Communications Co.



Select-O-Hits Forms Distrib Network

Co-Op To Get Local Hits To Nat'l Market

BY EDWARD MORRIS

NASHVILLE Select-O-Hits, the independent Memphis record distributor, has tied in with 13 other indies to form the SOH Distributors Network. The co-op will allow Select-O-Hits to get national distribution of indie records the company thinks have more than regional appeal.

When such a record is put into the

network, the label that owns it must agree to split the profits evenly with Select-O-Hits—in return, Select-O-Hits pays for all pressing and distribution costs.

The first project for the new combine is "What The Hell You Come In Here For" by Creative Funk Music's rap artist, D.J. Kool. It is available in 12-inch single and maxicassette. A full-length cassette, "The

Music Ain't Loud Enough," will be released in early September.

Working with Select-O-Hits are Action Music, Cleveland; Associated Distributors, Phoenix; Jerry Bassin, Miami; Bib Distributing, Charlotte, N.C.; California Record Distributors, Los Angeles, Berkeley, Calif., and Seattle; Frankie's, Shreveport, La.; Justin Records, Atlanta; Malverne Distributors, Long Island City, N.Y.; M.S. Distributing, Elk Grove Village, Ill.; Music Distributors, Halton City, Texas; Richmond Brothers, Pennsauken, N.J.; Motor City Distributors, Detroit; and Rock Bottom, Davie, Fla.

Johnny Phillips, co-owner of Select-O-Hits, says, "If a guy has an independent record that was showing some action and we saw it and (Continued on page 96)

Beastie Boys recently taped a public service announcement for Music Against AIDS, a music memorabilia auction set for Oct. 15 and sponsored by the Los Angeles chapter of NARAS, the recording academy. Horovitz's spot is the first in a series of planned celebrity public service announcements.



Waxie Maxie Web Founder Max Silverman Dead At 79

BY BILL HOLLAND

WASHINGTON Max Silverman, a record retailing pioneer and founder and chairman of the board of the Waxie Maxie record store chain here, died Aug. 29 of heart failure after a lengthy illness. He was 79.

Silverman and his wife, Bertha, saw the company grow from a small store, which he opened in 1937 at Seventh and T streets N.W., to a 31-store chain spread throughout the greater Washington, D.C., metropolitan area.

Although mostly retired from the business since the mid-'70s, Silverman continued to oversee the chain's progress, and served as adviser throughout the expansion of the last 15 years.

Initially, Bertha Silverman, along with partners Gene Levy and Herbie Cohen, carried on the growth of the chain after his retirement. Later, their son Mark left IBM to enter the family business and expand it to the suburban-oriented chain it is today.

Max Silverman also pioneered the use of brightly colored, bold-graphic signs and cards for his shops to display product, especially new releases.

During his first two decades in business, Silverman also set up live broadcasts in the front window of the Seventh and T shop; most of the major jazz and R&B performers of the era made sure a trip to Waxie's was

part of their schedule. Signed photos and notes of appreciation to Silverman from three generations of performers and industry giants still fill the walls of the Northeast Washington warehouse.

Silverman is also remembered for his early friendship with the founders of Atlantic Records, Ahmet and Nesuhi Ertegun. As jazz-loving teenagers, the young sons of the then-Turkish ambassador to the U.S. made Waxie Maxie's their second home. When the Erteguns founded their label, Silverman gave them crucial support, providing store space for the now-legendary Atlantic jazz and R&B recordings that helped change the direction of the music industry in the mid- and late-'50s. Nesuhi Ertegun died on July 15 (Billboard, July 29).

29).

"Max was a key person in the first years of Atlantic," recalls Ahmet Ertegun. "I learned a lot about the day-to-day business from hanging around in his store. I used to hang out in his record shop and then when the store would close at 11 at night we'd go and hang out at the Howard Theater and go backstage and see people like Lionel Hampton and Duke Ellington"

In addition to his wife and son, survivors include a daughter, Ellen Kistler; three grandchildren; and a sister, Rae Shapiro.

New Kids Nab Top Album, Single Spots; Cher, Stones Get What They Want In '89

NEW KIDS ON THE BLOCK become the first teen group to sit at No. 1 on the Hot 100 and the Top Pop Albums chart simultaneously. The quintet achieves the feat as its "Hangin' Tough" single and album step up to No. 1 on their respective charts.

The New Kids album took 55 weeks to reach No. 1, making it the slowest-climbing No. 1 album since "Fleetwood Mac" rang the bell in its 58th week in September 1976. Three recent albums have taken nearly a year to hit No. 1: "Whitney Houston" and Guns N' Roses' "Ap-

petite For Destruction" both took 50 weeks; **Def Leppard's** "Hysteria" took 49.

"Hangin' Tough" is New Kids' second No. 1 single in a row, following "I'll Be Loving You (Forever)," which did the trick in June. Only one other teen group—the Jackson Five—has had back-toback chart-toppers. The J5

scored four straight No. 1 singles in 1970.

New Kids' success isn't the only bright spot for Columbia Records. The company has three of the top six singles on the Hot 100, with Warrant's "Heaven" jumping to No. 4 and Surface's "Shower Me With Your Love" stepping up to No. 6.

CHER and the Rolling Stones, both of whom landed No. 1 hits in the summer of 1965, are still going strong in

the summer of '89.

Cher's "If I Could Turn Back Time" jumps to No. 9 on the Hot 100, more than 24 years after she and ex-husband Sonny Bono topped the chart with "I Got You Babe." Only one female vocalist in the rock era—Gladys Knight—has had a longer span of top 10 hits. And unlike Cher, Knight wasn't billed on either her first or last top 10 entry: the Pips' "Every Beat Of My Heart" in 1961 and Dionne & Friends' "That's What Friends Are

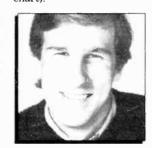
In addition, Cher lands her first top 20 album since 1971 as "Heart Of Stone" jumps to No. 20 on the pop albums chart.

The Stones, meanwhile, land their 40th top 40 hit as "Mixed Emotions," the first single from the upcoming "Steel Wheels" album, jumps to No. 36 in its second week on the Hot 100. The Stones also have the week's highest-debuting album, as "Singles Collection—The London Years" bows at No. 108 on the pop albums chart. The four-record, three-CD set features the group's first 20 top 40 hits, including such classics as "Satisfaction," "Jumpin' Jack Flash," and "Honky Tonk Women"

FAST FACTS: Janet Jackson's "Miss You Much" rock-

ets to No. 29 in its second week on the Hot 100, becoming her fastest-breaking single to date. Only two other 1989 singles—both by Madonna—have shot up the chart this quickly. "Like A Prayer" was No. 25 after two weeks and "Cherish" was No. 28.

Milli Vanilli's "Girl I'm Gonna Miss You" jumps to No. 7 on the Hot 100, becoming the third straight top 10 hit from the duo's double-platinum "Girl You Know It's True" album (which climbs to No. 4 on the pop albums chart).



by Paul Grein

Red-hot songwriter Diane Warren lands her sixth top 10 hit in less than two and a half years as Cher's "If I Could Turn Back Time" jumps to No. 9 on the Hot 100. The record, which Warren also co-produced with musician Guy Roche, follows hits for Starship, Heart, Belinda Carlisle, and Chicago (who scored with two

Warren songs). And Warren is likely to be back in the top 10 soon: Upcoming are singles by Milli Vanilli, Barbra Streisand, Bad English, and the Jets.

The B-52's are headed for the biggest hit of their career as "Love Shack" jumps to No. 65 in its second week on the Hot 100. The group's highest-charting hit to date was its first, "Rock Lobster," which peaked at No. 56 in 1980.

Teddy Riley and Babyface have been among the hottest producers in black music for the past several years. Now they're also among the hottest artists. Riley's latest hit with Guy, "My Fantasy," jumps to No. 1 on the Hot Black Singles chart, displacing Babyface's "It's No Crime"

Richard Marx's "Right Here Waiting" holds at No. 1 on the Hot Adult Contemporary chart for the sixth straight week, tying Simply Red's "If You Don't Know Me By Now" as the year's longest-running No. 1 AC hit.

Soul II Soul's "Back To Life" is No. 1 on the Hot Dance Music Club Play and 12-Inch Singles Sales charts. The group topped both charts in June with its gold single, "Keep On Movin'," which jumps three points to No. 11 on this week's Hot 100.

WE GET LETTERS: Reader Tom Lay notes that Connie Francis not only has had as many top 10 hits as Madonna—16—but amassed them in less time and at a younger age. (We correctly noted that only one female singer has tallied more top 10 hits—Aretha Franklin with 17—but neglected to add that Francis also had 16.) Lay points out that Francis took just four and a half years to rack up these hits, compared to five years for Madonna, and that Francis was 23 at the time of her last top 10 hit. Madonna was 24 at the time of her first.

Strait, Mattea, Skaggs & More Sign On Marlboro Country Sets Tour

NEW YORK The Marlboro Country Music Tour will mark its seventh year by staging country music festivals in New York and Chicago; shows at seven domestic military bases; a Vietnam veterans' benefit Nov. 9 in Washington, D.C.; and nine arena shows nationwide.

The tour plans were unveiled Aug. 30 at a New York press conference where country stars Kathy Mattea, Merle Haggard, and Guy Clark gave brief acoustic performances.

"It's a wonderful way to work out on the road," said Mattea of the Marlboro tour, which this year will feature Alabama, George Strait, Ricky Skaggs, Barbara Mandrell, Ricky Van Shelton, Restless Heart, New Grass Revival, Southern Pacific, Highway 101, Mattea, and Haggard.

In addition, the Marlboro Country Music Festivals in New York Oct. 6-28 and Chicago Oct. 17-21, co-produced by the Country Music Foundation, will feature smaller-venue performances and songwriting and instrumental workshops by artists including Clark, John Hiatt, Joe Ely, New Grass Revival, Jerry Douglas, John Prine, and Lyle Lovett.

For the third year, Marlboro will donate one dollar of each ticket sold to the Second Harvest food bank network, to which it has given \$750,000 to date. It will also stage a regional Marlboro Country Music Talent Roundup in eight tour cities where winners will open for the tour headliners. A national winner will receive \$30,000 and 40 hours of Nashville studio time with producer Barry Beckett.

The military-base leg of the tour will open Sept. 17 at the Great Lakes Naval Base in Chicago; the arena tour starts Oct. 20 at the Pittsburgh Civic Arena.

ı. THOM DUFFY

BILLBOARD SEPTEMBER 9, 1989

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Message Often Lost In Mega-Events

OMMENTARY

SMALL IS BEAUTIFUL IN CHARITY BENEFITS

BY CHARLES J. SANDERS and STEVEN R. GORDON

If the music industry lasts a thousand years, to paraphrase Winston Churchill, commentators will likely still point to 1986 as its "finest hour. There were no profit records broken that year, and no new sales peaks reached. But 1986 was the year that the music industry, taking the lead of such altruistic musician-pioneers as Woody Guthrie, Pete Seeger, and Harry Chapin, rediscovered its social conscience on a grand scale.

Responding to the desperate need for famine relief in the developing world, such megaprojects as USA For Africa, Live Aid, and Band Aid were organized to collect money and raise public consciousness on the world hunger issue. Music industry members enthusiastically donated their energies to the cause, and the public responded with an outpouring of generosity. Millions of dollars were raised for the purchase and delivery of food to famine areas.

Unfortunately, inevitable complications made the 1986 projects less successful than many of the organizers had hoped. Political strife in certain developing nations sometimes prevented the supplies from being delivered. Gradually, both industry members and the public grew frustrated over the realization that such awesome problems as hunger, racism, and pollution are not easily solved. Phrases such as "charity burnout" began creeping into our vocabularies to explain a perceived slackening of interest in benefit projects.

As a result, some observers dismiss the great charitable undertakings of 1986 as well-intentioned failures. Fortunately, though, cynicism is not the prevailing legacy of 1986. It is, in fact, widely understood throughout the music industry that the failure of these projects to achieve all their ultimate goals does not negate the enormous successes they did produce: many lives were saved and many hungry people were

That realization is the true legacy of 1986. Industry members relearned that they had the power, through fund raising and media access, to influence social change, at least in small, cumulative ways.

Today, the industry's noble crusade to save the world all at once has given way to a more focused approach of helping to improve the world a few pieces—and a few lives-at a time. Evidence of that evolution can be found in the growing number of successful, smaller-scale musical benefits now being held throughout the U.S. to further such causes as AIDS research, protection of the rain forests, child welfare, Special Olympics, the alleviation of hunger and homelessness, and the elimination of apartheid.

According to Bill Ayers, director and co-founder (along with the late Harry Chapin) of the anti-hunger organization World Hunger Year (WHY), the glamour and hype of media-event benefit concerts can delude the public and performing artists into believing such events are the best

As a beneficiary of both large and small concerts, WHY has found that the dedication of a performer to one or two particular causes or organizations to which he or she pledges a close, long-term association is, in the long run, a more effective way to raise funds, communicate ideas, and affect individuals.

Jack Healy, executive director of Amnesty International, agrees with

New York—functions as a producer of local, cost-effective jazz concerts in New York, San Francisco, and Atlanta. The shows' proceeds go to local community groups struggling to create low-income housing, feed the homeless, and provide special services, such as medical care or counseling for homeless people.

Staging smaller events enables JFTH to disseminate information without the interferences that somemillion to fight hunger and homelessness in the U.S. Critics such as Bob Hayes, director of the National Coalition For The Homeless, have charged that, due to pressure from corporate sponsors, the project failed to focus on the Reagan administration's "slashing of federal aid for low-income housing" as a reason for the increase in U.S. homelessness.

Broadcasters can also dictate the focus of a televised megabenefit. Concern for ratings, as well as the general conservatism of the electronic media, can result in pressure on a benefit's producers to suppress a political or social message that TV executives feel is too controversial. Tony Hollingsworth, producer of the 1988 Nelson Mandela Birthday Tribute, asserts that nearly all commentary about the apartheid issue was excised from the U.S. broadcast of the event.

Certainly, not all corporate sponsors and television broadcasters seek to control the message of the charitable organization with which they become involved, and our point is not that megabenefits cannot be extremely successful or should no longer be undertaken. It is crucial, however, for today's benefit producers to consider all of the external realities in deciding the appropriate size and scope of a charitable event. The aims must be to minimize overhead and to secure the greatest financial benefit to the charity, while at the same time ensuring that the charity's message reaches the public. To accomplish these two goals, sometimes "less is

more. In sum, it is a myth that "charity burnout" has engulfed the music industry. The 1986 megaconcerts, ambitious and popular as they were, did not signify a "charity fad" that the industry tired of and abandoned. The strong and continuing tradition of charitable activism is an aspect of our industry about which we can all be proud, and which we all have a responsibility to maintain.



Steven R. Gordon (left) is an attorney with the per-forming rights society SE-SAC and a member of the board of directors of Jazz For The Homeless Inc. Charles J. Sanders is an attorney with the National Music Publishers' Assn. and is on the board of World Hunger Year Inc.

this view. Though Amnesty has benefited from successful, televised mega-events featuring many musical superstars, Healy maintains that the people reached on a more personal level through smaller events featuring one or two well-informed and passionate artists often provide more sustained support to the charities.

A good example of a music industry-related charity that has undergone a recent metamorphosis is Jazz For The Homeless Inc., a national group that between 1986 and 1988 concentrated on the production of large-scale benefit concerts featuring renowned jazz artists. In 1988, its directors realized JFTH could raise more money-and better invigorate community organizations working to alleviate homelessness-by taking a more "grass roots" approach.

Today, JFTH—which is sponsoring a benefit jazz concert Sept. 29 at the Brooklyn Conservatory of Music in

times plague megabenefits. "It's ironic that we used to believe the major advantage of producing large TV events would be to communicate information about homelessness to a greater audience," says JFTH president Troy Noonan. "When it came down to it, the broadcasters insisted that viewers just want to hear the music.'

The danger of losing the charitable message when benefits become mega-events was a central focus of one panel last July at the New Music Seminar in New York. Aside from noting that producers should not allow the "celebrity extravaganza" aspects of a large benefit to overwhelm the charitable message, panelists spoke of the inherent risks of "suppression" that can flow from the need to raise a huge budget through corporate sponsorship.
One example is the "Hands Across

America" project, which raised \$10



REVIVE THE VINYL SINGLE

I am distressed at the diminishing availability of vinyl singles. The record companies and stores are killing the format without providing an adequate substitute. CD singles, which were wildly overpriced, have disappeared. Cassette singles, like cassette albums, are a joke on the consumer who values sound quality. I have vinyl singles that are 20 years old and are still listenable. I doubt any cassette bought today will be around in

My only alternative is to buy the CD album to get the song I want, an option altogether impractical since I spend so much on CDs already.

I tend to buy about 20 singles per month. For years, I have not patronized stores with inadequate, nonexistent, or overpriced singles sections. These stores have lost out on my impulse purchases of albums, which have been considerable. I am now not

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buying any product at all from record companies that do not give me the option of purchasing vinyl singles.

Mark Bloom Milpitas, Calif.

ROCK'N'ROLL, YES; DRUGS, NO

With the 20th anniversary of Woodstock having just been widely recognized in the media, it is noteworthy to remember how much of a negative impact drug abuse has had on the lives of many of the performers at the festival.

Dead:

- Jimi Hendrix: Sept. 18, 1970, age 27, of a drug overdose.
- Janis Joplin: Oct. 4, 1970, age 27, of a drug overdose.
- The Who: Drummer Keith Moon, Sept. 7, 1978, age 32, of a drug overdose
- Paul Butterfield: May 5, 1987, age 44, of a drug overdose.
- Canned Heat: Vocalist Bob "The Bear" Hite, April 1981, of a drug-related heart attack.
- The Grateful Dead: Keyboardist Ron "Pigpen" McKeman, 1973, of a liver ailment. (This death is perhaps

not drug related, though alcohol, considered a drug, is a leading cause of liver failure.)

Still Living:

- Sly & the Family Stone: Band leader Sylvester Stewart has been plagued by drug problems and related brushes with the law in recent years, and has not released a successful album since 1973.
- by's well-publicized drug problems were detailed last year in an autobiography titled "Long Time Gone." The facts speak for themselves. To

• Crosby, Stills & Nash: David Cros-

really rock'n'roll, you can't do drugs. Jay Black Music Promoter Blacklight Entertainments

Bedford, Ind.

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.

fax 011-44-1-437-0029 and only way to accomplish charita-BILLBOARD SEPTEMBER 9, 1989

AC Stations Ring In New '90s Slogans

BY SEAN ROSS

NEW YORK AC stations that use the seemingly ubiquitous positioning statement "favorites of the '60s, '70s, and '80s," or some variant thereof, are faced with several options when the '90s arrive. They can:

- Adopt the broader, more cumbersome "'60s, '70s, '80s, and '90s."
- Switch, as some already have, to "'60s, '70s, and today," hoping that nobody misses the '80s.
- Sell "a better mix of the '70s, '80s, and '90s [or today]," thus dropping the '60s—a decade with a much-beloved musical output—to emphasize the less-respected '70s.
- Find another positioning statement altogether—perhaps the equally common "favorites of yesterday and today."

PDs who have spent the last 3-5 years imaging their station around the three-decade slogan may be loath to abandon it. Many of them still regard it as one of the most effective liners available to a gold-based AC.

The three-decade liner "is the way the audience has expressed it to many stations and that's why we use it," says Don Davis, VP/GM of WLTT Washington, D.C. Don Kelley, PD of WWMX Baltimore, echoes the sentiment: "Our slogan is so ingrained that everybody in the market can recite it, so we have to think long and hard about what we do."

Although the decades slogan dates back at least 5 years, it was WWMX's positioning as "the best mix of the '60s, '70s, and '80s" in 1986 that helped spread the line nationwide. "When the phraseology began here, there were 3½ years left in the '80s, so nobody had to think about it for a while," says Kelley. Now, while he has "kicked around three or four possibilities," Kelley has not yet made a decision and does not seem very excited by any of his choices.

Russ Morley, EZ Communications' regional PD, has already chosen, however. EZ's WAIV Jacksonville, Fla., has already given up the three-decade slogan in favor of "'60s, '70s, and today," a slogan that Morley's WMXC Charlotte, N.C., was already using. While Kelley says that option "leaves a lot of room for "today" when 1980 is about to be 10 years ago," Morley says that for adults,

"'today' still implies the '80s and encompasses everything."
WMXC and WAIV are also hedg-

WMXC and WAIV are also hedging their bets by imaging around "the best mix of great oldies and today's hits." Atlantic Ventures VP/programming Jim Herron is employing a similar strategy at his WROR Boston. While Herron uses the three-decade liner—and will probably adopt the "and today" option—he subordinates it to WROR's "the best mix" slogan, which he calls "very powerful because it describes variety in one word," and which WROR uses in conjunction with other selling propositions.

WLTT, meanwhile, dropped the decades liner about a year ago. "We try to avoid the issue by hanging our hat

on 'Today's Light Rock,' which we can still use when 'today' is 1990 and not 1989," says Davis.

Then there's the '70s/'80s/today option, already chosen by KESZ Phoenix PD Steve LeBeau. "We were using 'yesterday's hits and today's favorites' and I didn't feel that was strong enough to describe what was on the radio station. '70s, '80s, and today' makes a stronger statement." LeBeau adopted the slogan a month ago "because I wanted to hop on it before somebody else in the market did."

Because KESZ is a bright, '80s-based AC, the decision was relatively easy because changing the slogan did not mean changing the product. PDs

(Continued on page 20)



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Listener Grabs The Butt. WPOW (Power 96) Miami PD Bill Tanner awards a rump roast to a listener in Power's "Bet Your Butt" contest. Callers were given the opportunity to either keep the rump roast or try to name five items in a given category within 20 seconds.

O'Connor Back To KIFM, But WNUA Safe? CHUM-AM To Oldies; Cahill to Atlanta

T'S A LIFESTYLE, FAMILY DECISION," says WNUA Chicago PD Bob O'Connor about his decision to return to adult alternative KIFM San Diego as VP/programming, replacing current PD Steve Huntington. While his move follows extensive speculation that Pyramid Broadcasting will drop WNUA's adult alternative format, O'Connor—who will stay in Chicago for a month to help find his replacement—says, "I would not be leaving now if I felt the format was in jeopardy. Pyramid has made a major financial commitment to this format."

O'Connor's return to KIFM coincides with the end of one of the few existing adult-alternative-format battles. KSWV has dropped the Satellite Music Network's The Wave format to become classic rock KSDO-FM (Classic 103) under consultant Larry Bruce. A full staff is being hired for the currently jockless station, including a new PD. Meanwhile, another Gannett AA outlet, KNUA Seattle, adds Alan Mason as a consultant.

After a year as one of two area oldies stations emphasizing the pre-Beatles era, WFBR Baltimore has become a Business Radio Network affiliate. OM Bob Moek will stay on and is handling inquiries for the five full-timers and four part-timers displaced by the change. Call 301-823-1570. Also picking up BRN by mid-September will be KMEZ-AM Dallas, which currently simulcasts its easy listening FM.

WJQI Norfolk, Va., PD Bill Curtis is going across Tidewater to be PD at AC WWDE. That leaves WJQI

without a PD or GM ... WHTQ Orlando, Fla., PD Brian Krysz heads to similar duties at album WFYV Jacksonville, Fla. WHTQ's AM, WHOO, was expected to become one of the first outlets for SMN's Traditional Country format following its Sept. 1 launch, along with KEED Eugene, Ore... WFLZ Tampa, Fla., OM/PD Gabe Hobbs adds OM duties for sister N/T outlet WFLA; Bob Shuman stays as PD.

Ross stays as PD.

Bob Chrysler, VP of programming for Downs Broadcasting's classic rock WAFX Norfolk, adds group duties as sister station WQIM Montgomery, Ala., drops urban for classic rock as WXFX (The Fox) under new PD Mike O'Connor from WRXR Augusta, Ga. Across town, top 40 WBAM-FM has already become Oldies 98.
PD Fred Leemhuis stays, as does most of the airstaff.

Bob Perry, an associate of consultant Don Kelly, is currently phasing himself out of day-to-day PD duties at KPRR El Paso, Texas; morning team member Anna DeHaro is now training for that position . . . WIZF Cincinnati night jock Keith Landecker heads for PD duties at urban WJTT (Power 94) Chattanooga, Tenn., where he replaces Charles Sewell . . . Top 40 WQQQ (Q100) Allentown, Pa., is now dance-leaning WHXT (Hot 99.9) under consultant Alan Burns and PD Jim Schaffer. Across town, WNCX Cleveland production director Tom Daniels is now PD of AC WLEV.

After 21 years in top 40, KEYN-FM Wichita, Kan., segues to oldies but keeps its staff intact. KEYN will emphasize 1964-71 music while its AM, longtime oldies outlet KQAM, plays pre-Beatles material ... Black radio veteran Bobby Earls is the new PD/MD of KYEA Monroe, La.; Joe Hughes remains on-air ... KMTW Las Vegas switches from SMN's Heart & Soul format to its Z-Rock ... Rick Williams is the new PD of album KCQR Santa Barbara, Calif.; he was formerly PD of rival KTYD... Gary Hamilton, former PD of SMN's Pure Gold and the Drake Chenault/Jones satellite formats, is launching an oldies consultancy; call 303-745-8286.

PEOPLE: Despite reports elsewhere, WWWE Cleveland PD Bob Tayek denies that controversial p.m. driv-(Continued on page 14)

Canada Reviews RatingsSampling A Problem There Too

BY KIRK LaPOINTE and SEAN ROSS

OTTAWA As its summer ratings roll off the press, Canada's Bureau of Broadcast Measurement—stung by recent radio industry criticism over a foul-up in the Calgary, Alberta spring ratings book (Billboard, July 1), is undertaking a major review of its sampling, survey content, and delivery system.

Long before BBM's Calgary problem, in which insufficient diaries were collected during the spring sweeps and another survey week was added, radio stations across Canada have been asking the nonprofit BBM to upgrade and modernize survey methods many consider outdated.

As is the case with Arbitron and some American broadcasters, ratings sample size has become a sore spot for many Canadians. So has the existence of quarterly measurement. But in a turn of events unlike any that could be expected in the U.S., broadcasters think they have a chance of persuading the ratings agency to increase diary (or "ballot") placement by going from four surveys per year to two or three.

"I'm in favor of going back to three surveys," says Gary Slaight, president of the extensive Standard Broadcasting chain. "I don't think you need a summer book. Everybody's away; you want to be able to give people summer holidays. The only reason there is a summer book is

because agency people want it."

Don Shaffer, VP/GM of CFGM/
CILQ Toronto, says, "We'll vie for
less surveys but better ones."
Shaffer serves on BBM's task force
for data review. That committee is
chaired by Peter Viner, president of
Telemedia Communications' Englishlanguage stations, who says, "There

could well be two longer books—one in the spring and one in the fall."

Most Canadian broadcasters acknowledge that some concessions will have to be made somewhere if BBM is to keep a line on its charges—generally agreed to be about 40% of what American stations pay for Arbitrons. "The cost of BBM just prohibits the amount of surveys that we want," says Shaffer. "The fee for BBM would skyrocket if this was an ideal world and we could do all the things we want to do."

Of those broadcasters contacted for this article, only consultant Pat Bohn dissents on the increased size v. more books issue. "Personally, I would hate to go back to three surveys. Any phenomenon I can see developing over four books I would prefer to three ratings periods, regardless of sample size."

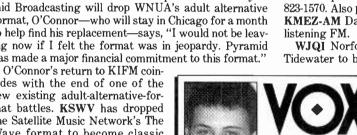
BBM VP/radio Brian Parish acknowledges the call for fewer, more elaborate surveys, but emphasizes that the issue is "by no means decided" and that the new plan "may not happen." A questionnaire has recently been sent to broadcasters and advertising agencies on the sampling issue.

Parish calls this "a very pivotal year for BBM and the broadcast industry. We're looking at a lot of upgrading," he says. "In the next couple of years, I think you'll see an enormous number of changes."

Among other projected improvements:

- A review of the survey content, with a possible outcome that larger markets will find themselves with much more information to distill.
- Computer-disk delivery of findings within the next three to four months, with accompanying software "to allow stations to massage the numbers," Parish says.

(Continued on page 78)



by Sean Ross

DESPITE HEAVY RUMORS that legendary AM rocker CHUM Toronto would drop its current bright AC format to return to top 40, the station has gone oldies, modeling its format on Shamrock's U.S. oldies outlets. PD Ross Davies says his format will be "very narrowly defined" compared with the "classic hits" approach of competitor CKEY and will be more up-tempo than the gold-based AC CHUM was from 1985-1988. Bob Magee moves from p.m. to a.m. drive.

The format change of another legendary AM, WLS Chicago (Billboard, Aug. 5), came without any fanfare Aug. 23. The full-service-AC/oldies-to-N/T transition happened at the end of afternoon drive; WLS' last music radio jock was Jeff Powell, who was filling in that day for John "Records" Landecker, who is expected to show up on overnights shortly at WHTZ (Z100) New York. At sister KABC Los Angeles, OM Michael Fox has been promoted to operations director; he'll be responsible for replacing PD John Rook.

PROGRAMMING: Although contract details were still pending at press time, WBZZ (B94) Pittsburgh PD Bill Cahill had already announced his resignation to the staff of that top 40 station and will become PD at WQXI (94Q) Atlanta, replacing Craig Ashwood, who will stay on in some capacity.

At album WAAF Boston, promotions director Ron Valeri has been named OM and Nancy Grimes, previously with "Open House Party," has joined the station as acting PD. WAAF, which is now consulted by John Gorman, is more current-oriented and is still looking for a morning show. At sister WFTQ Worcester, Mass., ND Steve LeVeille has been upped to OM.

PREJUDICE NO!
IGNORANCE NO!
BIGOTRY
NO!
ILLITERACY
NO!



Billboard Creates Top 40/Rock, Top 40/Dance Crossover Charts

NEW YORK Billboard is making major changes in the reporting station roster for its Hot 100 Singles chart, as well as introducing a new chart to measure "rock 40" stations. The changes are made in response to the increasingly fragmented nature of top 40 radio.

Effective with this week's issue, the Top 40/Rock Crossover chartmeasuring 19 stations that play a combination of top 40 and rock music-debuts alongside Billboard's existing Hot Crossover 30 chart on page 87. The latter chart has been renamed Top 40/Dance, and will have 24 reporting stations.

In another change, stations that report to the Top 40/Dance chartwhich were previously measured separately from the Hot 100-are now part of the expanded Hot 100 panel of 253 stations, as are the Top 40/Rock reporters. Power Playlists for the largest stations reporting to these two crossover airplay panels will be printed each week alongside the charts.

The changes, which come $2^{1}/_{2}$ vears after Billboard became the first major trade publication to recognize dance-oriented crossover radio as a separate entity, reflect the recent trend by a growing number of stations on both sides of top 40 toward distinct musical leanings-no longer fitting the format's onetime "all the hits, regardless of genre" formula.

The panel changes, based on the recently released Arbitron ratings, are part of Billboard's quarterly revision of its Hot 100 reporters. A complete list of Hot 100 reporters follows; stations also reporting to the Top 40/Dance chart are designated by (d); stations reporting to the Top 40/Rock chart are marked (r). New reporters-including stations that formerly reported only to the Crossover chart-are indicated with an asterisk (*).

More details on the chart revisions can be found in Michael Ellis' "Hot 100 Singles Spotlight" column on page 84.

Stations reporting to the Hot 100 chart continue to be divided into five weighted categories according to their weekly cumulative audience as measured by Arbitron for the total survey area. Minimum cume for a Billboard reporter has been raised from 40,000 to 50,000 weekly listen-

ers.
Weighting is as follows: platinum-weekly cume of more than 1 million listeners; gold—500,000-999,999; silver—250,000-499,999; bronze—100,000-249,999; and secondary-50,000-99,999.

PLATINUM (9)

KIIS Los Angeles
KPWR (Power 106) Los Angeles (d)*
KQLZ (Pirate Radio) Los Angeles (r)
WBBM-FM (B96) Chicago
WEGX (Eagle 106) Philadelphia
WHTZ (Z100) New York
WPLJ (Power 95) New York

VOX JOX

(Continued from page 12)

er Gary Dee has been fired yet as a result of a complaint filed with the FCC. Dee, he says, "is on paid vacation while we sort out the complaint" and may stay at 3WE.

Meanwhile, according to a Boston Globe story, Rosemary Lappin and Chris Ingram have resigned as managing editor and assistant ME of N/ T WEEI Boston. Their actions stem from charges that owner/conservative activist Michael Valerio gave WEEI's tape of congressman Barney Frank's announcement of his involvement with a male prostitute to the Republican Party-a violation of most newsroom policies.

After much speculation, former KCPW Kansas City MD Dena Yasner is now officially MD at KOY-FM Phoenix ... Psychologist/talk host Toni Grant has retired after 14 years in radio. She was most recently heard on N/T KFI Los Angeles. Barbara De Angelis will fill Grant's midday time-slot there. Also at KFI, news producer Bill Lewis has been upped to APD, and Tom Leykis producer Alan Eisenson becomes executive producer

Former WAVA Washington, D.C., newsman David Haynes joins Gary Bryan & Linda Energy in mornings at top 40 WPLJ (Power 95) New York. In other Fun City changes, Al Rosenberg-part of Don Imus' team at WFAN-is joining Bob Fitzsimmons on adult standards WNEW-AM; they replace Ted Brown, who will continue to host specials and make appearances for the station.

At AC KSTZ St. Louis, PD Mike Sullivan is hiring a staff for what had been a predominantly jockless

AC ... Former KCAL OM Dana Jang is the new MD of KSJO San Jose, Calif., replacing Tim Jeffries, who will stay for afternoons. Morning man Marty Cohen is out at album KFOG San Francisco.

Hurricane Wayne joins WOVV West Palm Beach, Fla., from nights at KCPW Kansas City, Mo. George Moore, previously in middays on urban KACE Los Angeles, joins rival KJLH for overnights; across town Julio Flores joins KLSX for weekends ... Colleen Jackson joins AC KWNR Las Vegas from crosstown classic rocker KKLZ, replacing Ron Riley ... Album KICT Wichita, Kan., midday host/production director David Stone joins KPOI Honolulu in the same capacity.

"SEQUELS ARE NOT my thing, but if the public demands it, you've got to give it to them, especially if you are new in town, and want to make some friends," says KISW Seattle morning man Bob Rivers. Last year Rivers stayed on the air at WIYY Baltimore 2581/2 hours in an effort to help the Orioles win a game. Last week Rivers did the same for his new home team, the Mariners, but didn't have to make quite as much of a sacrifice. Rivers was on the air from 5:30 a.m. Monday until 8:30 p.m. Tuesday, when the Mariners beat the Milwaukee Brewers 5-3. During the marathon, Rivers interviewed new Mariners owner/Emmis president Jeff Smulyan.

Assistance in preparing this column was provided by Craig Rosen, David Wykoff, and Bill Holland.

WQHT (Hot 97) New York (d)* WYTZ (Z95) Chicago

GOLD (19)

KEGL (Eagle 97) Dallas (r) KKBQ (93Q) Houston KMEL San Francisco (d)* KRBE (Power 104) Houston KKBE (Power 104) Houston KXXX-FM (X100) San Francisco WAPW (Power 99) Atlanta WAVA Washington, D.C. WBZZ (B94) Pittsburgh WDFX (The Fox) Detroit (r) WHYT Detroit WIOQ (Q102) Philadelphia (d)* WIOQ (Q102) Philadelphia (d)*
WKQI (Q95) Detroit
WKQX (Q101) Chicago*
WLOL Minneapolis
WMMS Cleveland (r)
WRBQ (Q105) Tampa, Fla.
WRQX (Q107) Washington, D.C.
WXKS-FM (Kiss 108) Boston Boston

SILVER (51)

KBEQ Kansas City, Mo. KCPX (Power 99) Salt Lake City KDWB-FM Minneapolis KGGI (99.1) Riverside, Calif. (d)* KGGI (99.1) Riverside, Calif. (KHYI (Y95) Dallas KISN Salt Lake City KJMZ (100.3 Jamz) Dallas (d)* KJYO (KJ103) Oklahoma City KKLQ (Q106) San Diego (d) KKRZ (Z100) Portland, Ore KNRJ (Energy 96.5) Houston (d)*
KOY-FM (Y95) Phoenix
KPLZ Seattle
KQKS (KS104) Denver KRXY (Y108) Denver KRXY (Y108) Denver KSFM Sacramento, Calif. (d) KUBE Seattle KWSS San Jose, Calif. KXYQ (Q105) Portland, Ore. (r) KZZP Phoenix WAPE (Power 95) Jacksonville, Fla. WRJW (RI105) Orlando, Fla WBJW (BJ105) Orlando, Fl WBLI Long Island, N.Y. WBSB (B104) Baltimore WCKZ Charlotte, N.C. (d)* WDJX Louisville, Ky. WEZB (B97) New Orleans WEZB (B97) New Orleans
WGTZ (Z93) Dayton, Ohio
WHYI (Y100) Miami
WIOG Saginaw, Mich. (r)
WKBQ St. Louis
WKCI (KC101) New Haven, Conn.
WKDD Akron, Ohio
WKBO (102) Cigningti WKRO (Q102) Cincinnati WKSE Buffalo, N.Y. WKSS Hartford, Conn WKSS Hartford, Conn.
WKTI Milwaukee
WMEE Ft. Wayne, Ind.
WMJQ (Magic 102) Buffalo, N.Y.
WNCI Columbus, Ohio
WNVZ (Z104) Norfolk, Va. WOKI (I100) Knoxville, Tenn WPHR (Power 108) Cleveland WPOW (Power 96) Miami (d) WPRO-FM Providence, R.I. WPXY Rochester, N.Y. WSTW Wilmington, Del. WTIC-FM Hartford, Conn. WXLK (K92) Roanoke, Va.

BRONZE (116)

WYHY (Y107) Nashville

KATD San Jose, Calif. KAYI (KAY107) Tulsa, Okla. KBFM (B104) McAllen, Texas KBOS (B95) Fresno, Calif. (d)4 KRTS (B93) Austin, Texas KBTS (B93) Austin, Texas KCAQ (Q105) Oxnard, Calif. KDON Monterey, Calif. KEZB (B94) El Paso, Texas KEZY Anaheim, Calif. KHFI (K98) Austin, Texas KHOP (FM104) Modesto, Calif. KHQT San Jose, Calif. (d)* KIKI-FM (194) Honolulu (d) KITY San Antonio, Texas (d)
KKFR (Power 92) Phoenix (d)
KKRD Wichita, Kan.
KKXX Bakersfield, Calif. (d)* KKYK Little Rock, Ark. KLUC Las Vegas, Nev. KMPZ (Z98) Memphis KMPZ (Z98) Memphis KMYZ Tulsa, Okla. KPRR El Paso, Texas (d)* KQKQ Omaha, Neb. KQMQ Honolulu KRNQ Des Moines, Iowa KRNQ Des Moines, Iowa
KROY Sacramento, Calif.
KRQQ Tucson, Ariz.
KRZR Fresno, Calif. (r)
KSAQ San Antonio, Texas
KSMB Lafayette, La.
KTFM San Antonio, Texas (d)
KTILY Shearant I. KTHX Shr Antonio, 1exas (d)
KTUX Shreveport, La.
KWES Odessa, Texas
KWOD Sacramento, Calif.
KWTO-FM (99 Hit FM) Springfield, Mo.
KWTX-FM Waco, Texas
KXXR Kansas City, Mo. (r)
KYNO-FM (Hot 96) Fresno, Calif.
KZBS (790) Obbelone City. KZBS (Z99) Oklahoma City KZOU-FM Little Rock, Ark

WABB-FM Mobile, Ala. WAEB-FM Allentown, Pa. WANS Greenville, S.C. WAPI-FM (195) Birmingham, Ala. WXIL Parkersburg, W.Va. WYCR (98YCR) York, Pa. WZAT (Z102) Savannah. Ga. WZEE (Z104) Madison, Wisc. WAYS Macon, Ga. WZOK Rockford, Ill. WBBO-FM Augusta. Ga WZYP Huntsville. Ala WBCY (B108) Charlotte, N.C. WZZU (U93.9) Raleigh, N.C. WBCY (B108) Charlotte, N.C. WCGQ Columbus, Ga. WDCG (G105) Durham, N.C. WDLX Coastal, N.C. WFLY Albany, N.Y. WFMF Baton Rouge, La. SECONDARY (58) KATM Colorado Springs, Colo KBIU Lake Charles, La. KDWZ Des Moines, Iowa (r)* KFMW Waterloo, Iowa (r) KFRX Lincoln, Neb. KFXX Lincoin, Neb. KFXD-FM (KF95) Boise, Idaho KGLI (KG95) Sioux City, Iowa KHTY Santa Barbara, Calif. (r) KIKX Colorado Springs, Colo. KIOC (K106) Beaumont, Texas

KIOC (K106) Beaumont. Texas KIOK (OK95) Tri Cities, Wash. (r) KISR Fort Smith, Ark. KIVA Albuquerque, N.M. KJKC Corpus Christi, Texas KKMG Colorado Springs, Colo (d)* KKSS Albuquerque, N.M. (d) KNMQ Albuquerque, N.M. (d)
KNOE Monroe, La.
KOKZ Waterloo, Iowa
KQCR Cedar Rapids, Iowa KQCK Cedar Rapids, Iowa
KTRS Casper, Wyo.
KWNZ Reno, Nev.*
KYRK Las Vegas
KZHT (Hot 94.9) Salt Lake City (d)*
KZZB (B95) Beaumont, Texas
WAZY-FM Lafayette, Ind.
WCCK (K104) Erie, Pa. (r) WCIL-FM Carbondale, Ill WCIR Beckley, W.Va. WDAY-FM (Y94) Fargo, N.D. WDAY-FM (194) Fargo, N.L. WDJQ Canton, Ohio WGLU Johnstown, Pa. WGOR Lansing, Mich. WHMP Springfield, Mass. WIGY Bath/Portland, Maine WIGY Bath/Portland, Maine
WJDQ (Q101) Meridian, Miss.
WJET Erie, Pa.
WKHI Ocean City, Md.
WMGZ Youngstown. Ohio
WNFI (1100) Daytona Beach, Fla.
WYZ Utica, N.Y.
WPFM Panama City, Fla.
WPFR Terre Haute, Ind.
WQEN (Q104) Gadsden, Ala.
WQID (93QID) Biloxi, Miss.
WRCK Utica, N.Y.
WRQK Canton, Ohio (r)*
WSRZ Sarasota, Fla. WRQK Canton, Ohio (r)*
WSRZ Sarasota, Fla.
WSSX Charleston, S.C.
WTBX Duluth, Minn.*
WTHZ Tallahassee, Fla.
WTLQ (Q102) Wilkes-Barre, Pa.
WVBS (B100) Wilmington, N.C.
WVKZ Albany, N.Y. (r)*
WWGT (G98) Portland, Maine

WXXX (95XXX) Burlington, Vt. WYYS (Yes 97) Columbia, S.C. WZKX Biloxi, Miss.

WGGZ (Z98) Baton Rouge, La WGGZ (Z98) Baton Rouge, La. WGH-FM Norfolk, Va. WGRD Grand Rapids, Mich. WGY-FM Albany, N.Y.* WHHY-FM Montgomery, Ala. WHLY (Y106) Orlando, Fla. WHLY (Y106) Orlando, Fla.
WHOT Youngstown, Ohio
WHXT (Hot 99.9) Allentown, Pa.
WIBW-FM Topeka, Kan.
WINK-FM Fort Meyers, Fla.
WIXX Green Bay, Wisc.
WKEE-FM Huntington, W.Va. WKEF-FM Huntington, W.Va. WKFR Kalamazoo, Mich. WKLQ Grand Rapids, Mich. WKQB (Q107) Charleston, S.C. WKRZ Wilkes-Barre, Pa. WKSF Asheville, N.C. WKSI Greensboro, N.C.
WKXX Birmingham, Ala.
WKZL Winston Salem, N.C. WKZW (KZ93) Peoria, Ill. WLAN-FM (FM97) Lancaster, Pa. WLAP-FM Lexington, Ky. WLRS Louisville, Ky. (r) WLRW Champaign, Ill. WLUM Milwaukee (d)* WMC-FM (FM100) Memphis WMHE Toledo, Ohio WNDU-FM (U93) South Bend, Ind. WNNK Harrisburg, Pa. WNOK Columbia, S.C. WNOK Columbia, S.C.
WNRJ (Energy 105) Pittsburgh
WNTQ (93Q) Syracuse, N.Y.
WOMP-FM Wheeling, W.Va.
WOVV West Palm Beach, Fla.
WPST Trenton, N.J.
WPST Quad Cities, Iowa/III.
WQSM Fayetteville, N.C. WQSM Fayetteville, N.C. WQUT Tri Cities, Va./Tenn. WQXA (Q106) York, Pa. WRFY (Y102) Reading, Pa. WROQ Charlotte, N.C. (r) WRQC (Hot 92) Cleveland WRON Toledo, Ohio WRQN Toledo, Ohio WRVQ (Q94) Richmond, Va. WSKZ Chattanooga, Tenn. WSLQ (Q99) Roanoke, Va.* WSNX Grand Rapids, Mich. WSPK (K104) Poughkeepsie, N.Y. WTHT Portland, Maine WTYX Jackson, Tenn. WVIC Lansing, Mich.
WVSR Charleston, W.Va.
WWCK (CK105.5) Flint, Mich.*
WXGT (92X) Columbus, Ohio (r)

newsline...

GEORGE HART is named GM of WNRJ Pittsburgh, replacing Bob Hank. Hart has been OD of KQZY Dallas for the last two years. KQZY PM driver Bob Nelson is acting PD.

BRENDA ADRIANCE has been named VP/GM of KOAI Dallas, replacing Gailya Silhan. She was GSM at co-owned KKBQ Houston.

NANCY VAETH, GM of WFMS Indianapolis, transfers to co-owned KKZR/ KRBE Houston, replacing Sandy Gamblin. Succeeding her will be Monte Maupin, currently GSM of sister station WAPW Atlanta

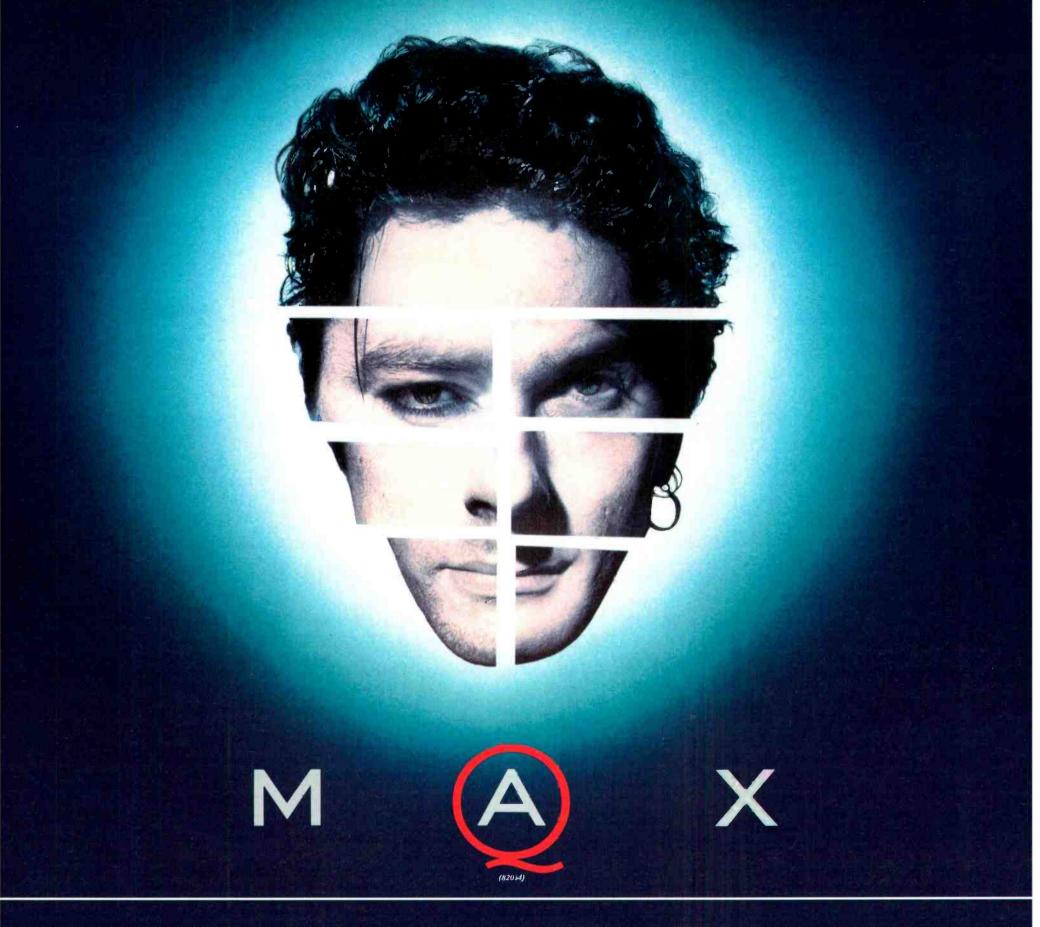
ROGER MATNEY is the new GM of WKSI Greensboro, N.C., replacing Sanders Hickey, who will join Arbitron in Atlanta as an account executive. Matney was previously at WSOC-AM-FM Charlotte, N.C.

THE FCC has named Roy Stewart chief of its mass media bureau; he comes over from the bureau's video services division. Also, former Reagan cabinet and Bush transition team member Robert Pettet has been named new FCC general counsel. Also new at the FCC: Linda Townsend Solheim, director of legislative affairs, and Cheryl A. Tritt, telecommunications adviser to new chairman Alfred Sikes.

BUSINESS RADIO NETWORK has promoted ND Eric Burch to the newly created position of VP of broadcast operations.

OTHER APPOINTMENTS: Laurence Norjean is named senior VP/sales & marketing at the Radio Advertising Bureau. He was previously a senior VP with Videobox Networks Inc.; Evelyn Mendez is upped to VP/finance for the Radio Division of Capital Cities/ABC. She had been director of finance for three years.

ZZU Spokane, Wash. ZAAL Binghamton, N.Y



Produced and written by Michael Hutchence and Ollie Olsen

The first single:

"Way of the World"

Mixed by Todd Terry

MMA International

Manager: C.M. Murphy Personal Rep: Martha Troup

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Networks Going To Saturday Night House Parties

LOS ANGELES Sunday morning has long been a battleground for syndicated radio countdowns with such top personalities as Casey Kasem, Rick Dees, and Shadoe Stevens all fighting for affiliates. Now a similar war is developing at both top 40 and country stations with live "House Party"-type programs for Saturday nights—all relying heavily on listener call-in participation.

Emerald Entertainment Network's "Saturday Night House Party," hosted by WSIX-FM Nashville morning man Gerry House (Billboard, April 1), debuted Sept. 2 on more than 100 stations. The 3-hour bartered program, broadcast live via satellite from 7-10 p.m. (CST), is the latest Saturday night party program to follow the path of SupeRadio's "Open House Party." That company's Canadian wing last month launched "Country Party" coast-tocoast in Canada (Billboard, Aug. 5). It is expected to be available domestically by January

Westwood One Radio Networks will bring rock 40 to the Saturday night party format in October when "Pirate Radio USA," five hours of live Pirate programming, is offered live via satellite from 7 p.m.-midnight. The show will originate from the KQLZ studios and be programmed by the Pirate crew-Scott Shannon, OM Randy Kabrich, and afternoon driver Shadow Steele.

On the top 40 front, Transtar Radio Networks Special Programming Division will counter "Open House Party" with its Saturday night live party program, "Hangin' With Hollywood" (Billboard, June 3). Host Hollywood Hamilton's KIIS Los Angeles cohort Rick Dees has been doing the similar "Rick Dees On The Line" since March for DIR Broadcasting, although the party-flavored show isn't live, and can play on Saturday or Sunday nights, depending on the affiliate.

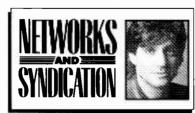
Why all the action? "There is a pretty good void out there for Saturday nights," says Emerald chairman Dale Moore. "Most stations are down to their part-timers, and there is a very active audience out there. Really the only thing missing is a show that will pull them in.'

Originally, Moore says, the plan was to offer the show for Saturday mornings. "The thinking was that most stations have strong morning shows throughout the week, so why not go into Saturday without breaking stride." But after speaking with programmers around the country, Moore learned that more would favor the show in the night slot.

One selling point for party shows—as with other syndicated programs—is their ability to land guests that small- or medium-market stations don't have access to. That's a major selling point for "Saturday Night House Party," originating

BILLBOARD RADIO: More of broadcasting's fresh news and ideas

from Nashville's Emerald Sound Studios, which has played host to such top country stars as Reba McEntire, Hank Williams Jr., and Waylon Jen-



by Craig Rosen

"We will be providing programming that stations can't get themselves," says Emerald president Robert Porter. "A lot of the major acts record here. They either live here or come through here. We'll have a guest lineup that will read like a who's who.

"Open House Party" host John Garabedian says the new crop of live Saturday night shows will help give his effort credibility. While the most immediate predecessors for Garabedian's program are the Saturdaynight oldies programs, he traces it back to a show on WORC Worcester, Mass., in 1955 when Garabedian, then 17, was working there.

The '80s version of "House Party"

began in 1987 when WXKS-FM (Kiss 108) PD Sunny Joe White approached him about doing a weekend show. After a year of fine-tuning, the show went national via satellite. "Open House Party" is now heard in more than 50 markets domestically, and in 22 in Canada.

Garabedian was unaware that Emerald was also using the phrase 'House Party" in the title of its new show, and says he may have trademark lawyers investigate. Emerald's Moore is not too concerned. "It's a different format, and that's Gerry's last name. That's why we called it 'Saturday Night House Party.' Gerry certainly had the name before they had that program.'

24-HOUR PIRATE ON HOLD

While WW1's Saturday night "Pirate Radio USA" is preparing for its October launch, it appears the much ballyhooed 24-hour satellite Pirate format has been scrapped. Pirate's Shannon says the 24-hour format is not likely to happen. A network representative says that the plans are definitely on hold for now, but WW1 isn't ruling out the 24-hour-satellite Pirate format for the future.

ABC ROLLS WITH STONES ABC Radio Networks has been

awarded the exclusive broadcast rights to the Rolling Stones' "Steel Wheels" tour. ABC's Stones-related broadcasts will include a three-hour concert in December; a two-hour live interview program with listener call-in questions; an "Official Rolling Stones 25th Anniversary Radio Special"; and daily tour updates. The Stones package is the first major deal landed by ABC's new Tour Marketing and Merchandising Division, headed by director Irene Minett.

BUGGIN' OUT

"Bug Radio," a one-hour show focusing on world music, produced and distributed by Joseph-Fox Communications Inc. and New York-based writer/musician/producer Brian Cullman, debuts more than 165 college, community, and National Public Radio stations Sept. 11.

Cullman and London-based radio personality/journalist Susan Stewart will host the 28 one-hour shows sponsored by TDK Electronics Corp. The programs, set to air from Sept. 11-Dec. 11, and from Jan. 22-April 23, are offered to stations free of charge.

"If commercial stations want to pick it up, that's great," says JF Communications president and the show's (Continued on page 19)

POP SINGLES—10 Years Ago

Hits From Billboard 10 and 20 Years Ago This Week

Yester Hits_®

- My Sharona, The Knack, CAPITOL
- Good Times, Chic, CAPITOL After The Love Has Gone, Earth, Wind & Fire, ARC
- 4. Don't Bring Me Down, Electric Light Orchestra, JET 5. The Devil Went Down To Georgia,
- Charlie Daniels Band, FPR
- 6. Lead Me On, Maxine Nightingale,
- Sad Eyes, Robert John, EMI
- 8. Main Event/Fight, Barbra
- 9. I'll Never Love This Way Again,
- 10. Lonesome Loser, Little River Band,

TOP SINGLES-20 Years And

- 1. Honky Tonk Women, Rolling
- Stones, LONDON

 2. A Boy Named Sue, Johnny Cash,
- 3. Sugar, Sugar, Archies, CALENDAR
- Green River, Creedence Clearwater Revival, FANTASY
- 5. Get Together. Youngbloods. RCA
- 6. Put A Little Love In Your Heart, Jackie DeShannon, IMPERIAL
- 7. Lay Lady Lay, Bob Dylan, columbia
- 8. Easy To Be Hard, Three Dog Night,
- 9. Sweet Caroline, Neil Diamond, UNI
- 10. I'll Never Fall In Love Again, Tom Jones, PARROT

TOP ALBUMS-10 Years Ago

- Get The Knack, The Knack, CAPITOL
- 2. Breakfast In America, Supertramp,
- 3. Candy-O. Cars ELEKTRA
- I Am, Earth Wind & Fire, AF
- 5. Million Mile Reflections, Charlie
- 6. Discovery, Electric Light Orchestra,
- 7. Risque, Chic, ATLANTIC
- 8. Rust Never Sleeps, Neil Young,
- 9. Midnight Magic, Commodores,
- 10. In Through The Out Door, Led

TOP ALBUMS—20 Years Ago

- 1. At San Quentin, Johnny Cash,
- Blind Faith, ATLANTIC
- Blood, Sweat & Tears, COLUMBIA Best Of Cream, ATCO
- 5. Hair, Original Cast, RCA
- Smash Hits, Jimi Hendrix
- Experience, REPRISE 7. Soft Parade, Doors, FLEKTRA
- 8. In-A-Gadda-Da-Vida, Iron Butterfly,
- 9. The Best Of The Bee Gees, ATCO
- 10. Romeo & Juliet, Soundtrack, CAPITOL

COUNTRY SINGLES—10 Years Ago

1. I May Never Get To Heaven,

- 2. You're My Jamaica, Charley Pride,
- 3. Till I Can Make It On My Own, Kenny Rogers & Dottie West, UNITED ARTISTS
- 4. Just Good Ol' Boys, Moe Bandy & Joe Stampley, COLUMBIA

 5. Heartbreak Hotel, Willie Nelson &
- Leon Russell, columbia

 6. It Must Be Love, Don Williams, MCA
- 7. Your Kisses Will, Crystal Gayle, UNITED ARTISTS
- 8. Fools, Jim Ed Brown & Helen Cornelius. RCA
- Cornelius, RCA

 My Silver Lining, Mickey Gilley, EPIC
- 10. Only Love Can Break A Heart, Kenny Dale, CAPITOL

SOUL SINGLES—10 Years Ago

- Don't Stop Til You Get Enough, Michael Jackson, EPIC
- 2. Good Times, Chic. ATLANTIC
- Found A Cure, Ashford & Simpson,
- 4. I Just Want To Be, Cameo,
- 5. After The Love Has Gone, Earth, Wind & Fire With The Emotions, ARC
- 6. Firecracker, Mass Production, 7. Turn Off The Lights, Teddy
- Pendergrass, P.I.R.

 8. Bad Girls, Donna Summer,
- 9. Why Leave Us Alone, Five Special,
- 10. Make My Dreams A Reality/I Do Love You, G.Q., ARISTA

Modern, Album Rock Panels Updated

NEW YORK Effective with this week's chart. Billboard has revised the radio reporter panel for its Album Rock Tracks and Modern Rock Tracks charts based on the recently released spring 1989 Arbitrons. The album rock panel now contains 87 stations, including two new reporters, indicated below by an asterisk. Modern Rock Tracks has 33 stations and four new reporting outlets.

The panels are revised quarterly after Arbitron ratings periods to reflect changes in audience size and to add or delete stations. Unlike other album radio trade charts, Billboard's Album Rock Tracks panel emphasizes major- and large-market reporters. Those stations are divided into four weighted categories according to their weekly cumulative audience as measured by Arbitron for the total survey area.

Weighting is as follows: platinum-weekly cume of more than 1 million listeners: gold-500,000-999,999; silver—250,000-499,999; bronze-100,000-249,999.

PLATINUM (3)

KLOS Los Angeles WMMR Philadelphia WNEW-FM New York

GOLD (11)

KLOL Houston KQRS Minneapolis KROQ Los Angeles KSHE St. Louis WRCN Boston WDVE Pittsburgh WKLS Atlanta WLLS Atlanta
WLLZ Detroit
WLUP-FM Chicago
WRIF Detroit
WWDC-FM Washington, D.C.

SILVER (30)

KAZY Denver KBCO Denver KBPI Denver KFOG San Francisco KGB San Diego

KJJO Minneapolis KOME San Jose, Calif. KRQR San Francisco KYYS Kansas City, Mo. KZEW Dallas WAAF Boston/Worcester, Mass WAAF Boston/Worcester, Ma WBAB-FM Long Island, N.Y. WCCC Hartford, Conn. WCMF Rochester, N.Y. WDRE Long Island, N.Y. WEBN Cincinnati WFBQ Indianapolis WGTR Miami
WHCN Hartford, Conn.
WHJY Providence, R.I.
WHTQ Orlando, Fla.* WIYY Baltimore WLVQ Columbus, Ohio WLZR Milwaukee WPYX Albany, N.Y. WSHE Miami WYNF Tampa, Fla. XETRA-FM San Diego

BRONZE (43) KATT Oklahoma City

KDKB Phoenix KDKB Phoenix
KEZO Omaha, Neb.
KGGO Des Moines, Iowa
KGON Portland, Ore.
KINK Portland, Ore.
KISS San Antonio, Texas
KLAQ El Paso, Texas
KLBJ-FM Austin, Texas KMOD Tulsa, Okla. KRSP-FM Salt Lake City KSJO San Jose, Calif. KXRX Seattle KZAP Sacramento, Calif. WAPL Appleton, Wis. WAQX Syracuse, N.Y. WAQY Syracuse, N.Y. WAQY Springfield, Mass. WBLM Portland, Maine WBRU Providence, R.I. WCKW New Orleans WDHA Morristown, N.J. WDIZ Orlando, Fla. WDIZ Orlando, Fla.
WEGR Memphis
WFYV-FM Jacksonville, Fla.
WGR-FM Buffalo, N.Y.*
WHFS Washington, D.C.
WIBA-FM Madison, Wis.
WIMZ Knoxville, Tenn.
WIOT Toledo, Ohio WKDF Nashville WKDF Nashville
WKRR Greensboro, N.C.
WLAV-FM Grand Rapids, Mich.
WNOR Norfolk, Va.
WONE-FM Akron, Ohio WPLR New Haven, Conn WQFM Milwaukee WQMF Louisville, Ky.

WRDU Raleigh, N.C.

WRFX Charlotte, N.C. WRNO New Orleans WRXL Richmond, Va. WTUE Dayton, Ohio Modern rock reporters fall into

the gold, silver, and bronze categories with weights corresponding to those of the album rock reporters, as well as a fourth-secondarycategory for stations with less than 100,000. Because of the nature of the format. Modern Rock is the only Billboard chart to feature noncommercial stations, which are indicated by an "n" below.

GOLD (2)

KROQ Los Angeles WBCN Boston

SILVER (4)

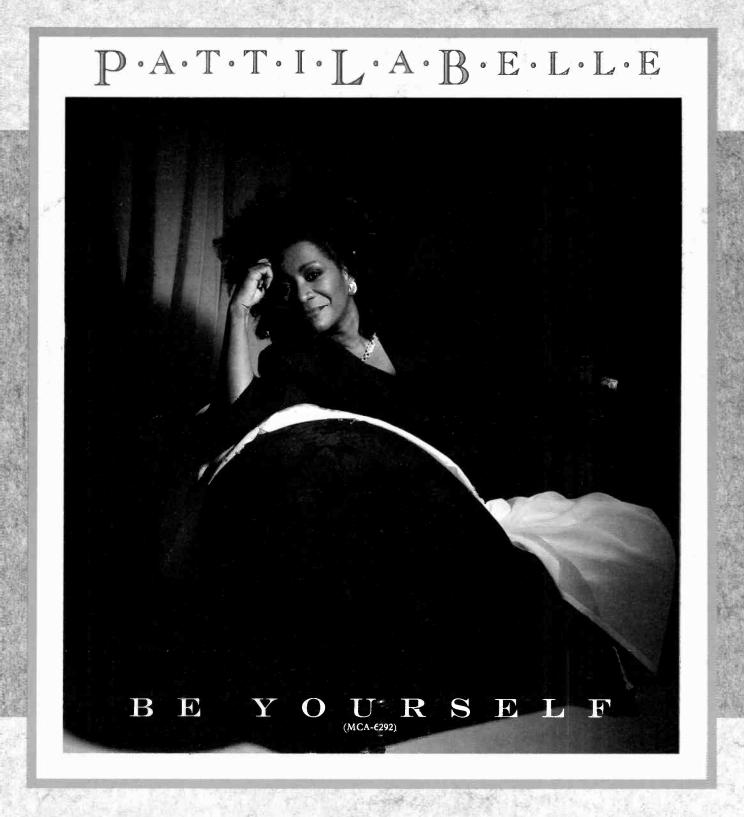
KITS San Francisco WDRE Long Island, N.Y. XETRA-FM San Diego

BRONZE (4)

KDGE Dallas* WBRU Providence, R.I. WFNX Boston WHFS Washington, D.C.

SECONDARY (23) KJQN Salt Lake City KTAO Taos, N.M.

KTAU Taos, N.M.
KTCL Denver
KUKQ Phoenix
KUNV Las Vegas (n)
KUSF San Francisco (n)
WAPS Akron, Ohio (n)*
WCDB Albany, N.Y. (n)
WDCR Hanover, N.H.
WDET Detest (n). WDET Detroit (n) WDST Woodstock, N.Y. WDST Woodstock, N.Y.
WFIT Melbourne, Fla. (n)
WHTG Monmouth/Ocean, N.J.
WKXL Concord, N.H.
WMDK Peterborough, N.H.
WOFM Norfolk, Va.* WPRB Princeton, N.J. (n) WRAS Atlanta (n) WRVU Nashville (n)
WTUL New Orleans (n)
WWVU Morgantown, W.Va. (n)
WXCI Danbury, Conn. (n) WXVX Pittsburgh*



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reon Sylvers.

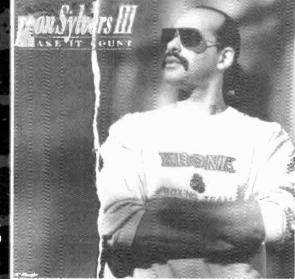
VETERAN PRODUCER/SONGWRITER/PER-DRMER LEON SYLVERS IS MAKING IT COUNT ON HIS DEBUT SELF-TITLED SCLO LP (MOT-627) FEETURING The seriously funky first hit

"MAKE IT COUNT" (MOT- 971 AVOT-4646)

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PRODUCED BY: LEDN F SYLVERS

MANASEMENT: BD3 CULLEN
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stacy lattisaw

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ALBUM RELEASE: OCTOBER 3, 1989
PRODUCED BY: GORDON WILLIAMS FOR TO THE LEFT PRODUCTIONS MANAGEMENT: HUSH PRODUCTIONS, INC.



Billboard.

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ADUT CONTEMPORARY.

AD	UL	1		MI EIVIPUNAN I.				
THIS	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national TITLE sample of radio playlists. ARTIST LABEL & NUMBER/DISTRIBUTING LABEL				
1	1	ı	10	★ ★ NO. 1 ★★ RIGHT HERE WAITING EMI 50219 **RICHARD MARX 6 weeks at No. 1				
2	3	3	11	THE END OF THE INNOCENCE GEFFEN 7-22925 ◆ DON HENLEY				
3	2	2	10	DON'T WANNA LOSE YOU EPIC 34-68959/E P.A ◆ GLORIA ESTEFAN				
4	5	4	12	SOUL PROVIDER COLUMBIA 38-68909 ◆ MICHAEL BOLTON				
5	6	6	6	ONE WARNER BROS 7-22899 ◆ BEE GEES				
6	4	5	10	SACRED EMOTION CAPITOL 44379 ◆ DONNY OSMOND				
7	7	8	7	IF I COULD TURN BACK TIME GEFFEN 7-22886 CHER				
8	8	19	5	SHOWER ME WITH YOUR LOVE COLUMBIA 38-68746				
9	11	20	4	STILL CRUISIN' CAPITOL 44445 ◆ THE BEACH BOYS				
10	14	32	3	CHERISH MADONNA SIRE 7-22883/WARNER BROS.				
11	9	10	13	ON THE BEACH GEFFEN 7-22938 ◆ CHRIS REA				
12	10	7	17	IF YOU DON'T KNOW ME BY NOW € SIMPLY RED				
13	18	26	7	IF YOU ASKED ME TO MCA 53358 ◆ PATTI LABELLE				
14)	20	27	5	EVERYTHING BUT MY PRIDE VIRGIN 7-99184 ◆ CUTTING CREW				
15	12	9	18	THIS TIME I KNOW IT'S FOR REAL ATLANTIC 7-88899 ◆ DONNA SUMMER				
16)	19	22	6	AND THE NIGHT STOOD STILL ARISTA 1-9797 ◆ DION				
<u></u>	25	48	3	ANGEL EYES ARISTA 1-9808 ◆ THE JEFF HEALEY BAND				
(18)	24	_	2	HEALING HANDS MCA 53692 ◆ ELTON JOHN				
19	13	14	10	NO MORE RHYME ◆ DEBBIE GIBSON				
(20)	29	45	4	I DO NATALIE COLE (DUET WITH FREDDIE JACKSON)				
21	15	12	14	TROUBLE ME ◆ 10,000 MANIACS				
22	17	16	12	GOOD THING ◆ FINE YOUNG CANNIBALS				
23	23	23	15	INTO THE NIGHT BENNY MARDONES				
<u>24</u>)	34	43	4	POLYDOR 889 368-7/POLYGRAM TAKE ANOTHER ROAD ◆ JIMMY BUFFETT				
•••	-	,,,		*** POWER PICK ***				
25	38	50	3	AIN'T TOO PROUD TO BEG RCA 9030 RICK ASTLEY				
26	21	15	17	MY ONE TEMPTATION ISLAND 7-99252/ATLANTIC ◆ MICA PARIS				
27	33	37	6	(SOMETHING INSIDE) SO STRONG REPRISE 7-22853 ◆ KENNY ROGERS				
28	16	11	12	SPELL DEON ESTUS MIKA 889 328-7/POLYGRAM				
29	26	24	19	I'LL BE LOVING YOU (FOREVER) ◆ NEW KIDS ON THE BLOCK COLUMBIA 38-68671				
30	27	30	23	MISS YOU LIKE CRAZY EMI50185 ◆ NATALIE COLE				
31	28	35	4	BABY CAN I HOLD YOU NEIL DIAMOND COLUMBIA LP CUT				
32	43		21	TALK IT OVER RCA 8802 ◆ GRAYSON HUGH				
33	22	13	13	DARLIN' I WING 871 936-7/POLYGRAM ◆ VANESSA WILLIAMS				
34)	50	_	2	ANYTHING CAN HAPPEN ♦ JACKSON BROWNE ELEKTRA 7-69284				
35	39	34	14	EXPRESS YOURSELF SIRE 7-22948/WARNER BROS ◆ MADONNA				
36	NE	wÞ	1	★★★HOT SHOT DEBUT★★★ HAVE I TOLD YOU LATELY MERCURY LP CUT/POLYGRAM ◆ VAN MORRISON				
37	42	38	23	EVERLASTING LOVE ELEKTRA 7-69308 ♦ HOWARD JONES				
38)	46	49	3	TWO STRONG HEARTS ↑ JOHN FARNHAM RCA 8915				
39	36	28	20	CRY ♦ WATERFRONT POLYDOR 871 110-7/POLYGRAM				
40	32	29	8	SOMETHING REAL ◆ PHOEBE SNOW				
<u>(41)</u>		w Þ	1	THE ONE THAT GOT AWAY ARISTA 1 9883 BARRY MANILOW				
42	40	25	11	DANCING WITH THE LION ◆ ANDREAS VOLLENWEIDER				
43	45	46	16	COLUMBIA 38.68928 WE CAN LAST FOREVER CHICAGO CHICAGO				
44	37	36	19	REPRISE 7-22985 WHERE ARE YOU NOW? JIMMY HARNEN WITH SYNCH				
45)		W D	1	WTG 31-68625 IT'S NOT ENOUGH ♦ STARSHIP				
46	35	21	17	RCA 9032 WAITING GAME ◆ SWING OUT SISTER				
47)		W Þ	1	FONTANA 874 190-7/POLYGRAM NATURE OF LOVE ◆ WATERFRONT				
48	44	39	30	POLYDOR 871 414-7/POLYGRAM SECOND CHANCE ◆ THIRTY EIGHT SPECIAL				
49	30	17	12	A&M 1273 HOW'M I GONNA SLEEP ◆ TIM FINN				
50	31	18	9	CAPITOL 44339 LICENCE TO KILL ◆ GLADYS KNIGHT				
JU	21	10	3	MCA 53657				



NETWORKS AND SYNDICATIONS

(Continued from page 16)

executive producer, John Fox. "But we are targeting college radio and NPR stations. The show really has an edge to it. It is not quite accessible enough for mainstream stations."

Fox says the show, which is recorded on TDK cassettes, features "everything from Yugoslavian punk rock to Iranian house music," as well as interviews.

"Bug Radio" will also feature a promotion offering listeners a chance to win a trip around the world for two. Says Fox: "It is pretty great for a mondo corporation like TDK to support something so cool like this."

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.

Sept. 7-10, Motley Crue, $\operatorname{Metalshop}$, MJI Broadcasting, one hour.

Sept. 7-10, Kool Moe Dee, Star Beat, MJI Broadcasting, one hour.

Sept. 8-9, John Cougar Mellencamp, On The Radio, On The Radio Broadcasting, one hour.

Sept. 8-10, Michael DesBarres/Little Anthony/ Stevie Nicks, Cruisin' America with Cousin Brucie, CBS RadioRadio, three hours.

Sept. 8-10, Michael Pare/Love & Rockets/ Gretchen Carlson, Party America, Cutler Productions. two hours.

Sept. 8-10, **The Bon Jovi Story**, The Weekly Special, Unistar Networks, 90 minutes.

Sept. 9-10, Troy Johnson/After 7/Kool & the Gang, RadioScope, Lee Bailey Communications, one hour

Sept. 10, Paul McCartney, Powercuts, Global Satellite Network, two hours.

Sept. 10, **Don Henley**, **Hitline** U.S.A., James Paul Brown Entertainment, one hour.

Sept. 11, Jefferson Airplane, Rockline, Global Satellite Network. 90 minutes.

Sept. 11-17, Aliman Brothers/Todd Rundgren/ The Doors, Classic Cuts, MJI Broadcasting, one

Sept. 11-17, Starship, Rock Today, MJI Broadcasting, one hour.

Sept. 11-17, **Ricky Skaggs**, Country Today, MJI Broadcasting, one hour.

Sept. 11-17, The Gatlin Brothers, Westwood One Presents, Westwood One Radio Networks, one hour

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FM JAPAN 81.3 FM

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ALBUM ROCK TRACKS

A			U					
	,	s,	ĕ,	Compiled from national album rock radio airplay reports.				
THIS	LAST	2 WKS. AGO	WKS. ON CHART	TITLE ARTIST LABEL & NUMBER/DISTRIBUTING LABEL				
				** No.1 **				
1	1		2	MIXED EMOTIONS COLUMBIA 38-69008 ROLLING STONES 2 weeks at No. 1				
2	3	_	2	LOVE IN AN ELEVATOR GEFFEN 7-22845 AEROSMITH				
3	6	6	6	SOMETHING TO HOLD ON TO TREVOR RABIN ELEKTRALP CUT				
4	2	1	19	FREE FALLIN' TOM PETTY				
5	5	2	10	I WILL NOT GO QUIETLY DON HENLEY GEFFENLP CUT				
6	4	3	11	HEAVEN COLUMBIA 38-68985 WARRANT				
7	15	21	3	CALL IT LOVE RCA 9038 POCO				
8	14	19	5	WHEN THE NIGHT COMES CAPITOL LP CUT				
9	7	7	6	CHEER DOWN WARNER BROS. SOUNDTRACK LP CUT				
10	10	16	6	WARNER BROS. SOUNDTRACK LP CUT IT'S NOT ENOUGH RCA 9032				
(11)	20	_	2	DR. FEELGOOD MOTLEY CRUE				
12	9	10	8	CHASING YOU INTO THE LIGHT LIEKTRALP CUT JACKSON BROWNE				
(13)	21		2	SOWING THE SEEDS OF LOVE TEARS FOR FEARS FONTAMA 874 710-7/POLYGRAM				
14	19	18	7	LOVE CRIES STAGE DOLLS				
15	8	4	14	CHRYSALIS 23366 LET THE DAY BEGIN THE CALL				
16	17	17	5	JUST WANNA HOLD MICK JONES				
17	18	15	8	JELLY ROLL BLUE MURDER				
18	11	12	13	18 AND LIFE SKID ROW				
19	23	24	5	ATLANTIC 7-88883 POISON ALICE COOPER				
13	2.5	24	J	EPIC 34-68958/E.P.A.				
20	NE	WÞ	1	KISSING WILLIE JETHRO TULL CHRYSAUS LP CUT				
21)	NE	w Þ	1	ROCK AND A HARD PLACE ROLLING STONES COLUMBIA LP CUT				
22)	NE	w >	1	SOLD ME DOWN THE RIVER THE ALARM IRS. LP CUT/MCA				
23	25	36	3 .	HEALING HANDS MCA 53692 ELTON JOHN				
24	13	8	13	CROSSFIRE STEVIE RAY VAUGHAN & DOUBLE TROUBLE				
25)	27	29	4	TIED UP CAPITOL LP CUT BILLY SQUIER				
26)	33		2	EDIE (CIAO BABY) SIRE LP CUT/REPRISE THE CULT				
27)	30	33	4	LET'S SHAKE IT UP CHRYSALIS LIP CUT TEN YEARS AFTER				
28	24	26	-5	ORDER OF ANDERSON, BRUFORD, WAKEMAN, HOWE ARISTA LP CUT				
			7,7	***POWER TRACK***				
29	43	_	2	PLANES* EPICLP CUTYEPA JEFFERSON AIRPLANE				
30	NE	WÞ	1 ,	SAD SAD SAD COLUMBIA LP CUT				
31	32	25	11,	WALKIN' SHOES A&M 1425 TORA TORA				
32	29	27	7	I DON'T WANT A LOVER MERCURY 872 350-7/POLYGRAM TEXAS				
33	NE	w >	1	NO SOUVENIRS ISLAND LP CUT/ATLANTIC MELISSA ETHERIDGE				
34)	34	43	3	THE REVOLUTION SONG POLYDOR LP CUT/POLYGRAM WORLD TRADE				
35	16	5	12	FORGET ME NOT BAD ENGLISH EPIC 34-68946/E.P.A.				
36	36	40	4	LOVE SONG ELEKTRA 7-69280 THE CURE				
37	22	11	11	LONG WAY TO GO MODERN LP CUT/ATLANTIC STEVIE NICKS				
38	12	13	8	NOTHIN' YOU CAN DO ABOUT IT RICHARD MARX				
39	45		2	PAINTING BY NUMBERS JAMES MCMURTRY				
40	42	38	4	DON'T LOOK BACK FINE YOUNG CANNIBALS IR.S. 53695/MCA				
41	38	32	19	RUNNIN' DOWN A DREAM TOM PETTY MCA 53682				
42	35	34	7	HARD SUN A&M 1431 INDIO				
43	NE	w Þ	1	SLEEPING MY DAY AWAY D.A.D. WARNER BROS. LP CUT				
44)	NE	w >	1	I'M A BELIEVER A&MLP CUT				
45	46	46	7	SOUTH OF THE BORDER THE DOOBIE BROTHERS CAPITOL LP CUT				
46	NE	w.	- 1	WAIT FOR YOU BONHAM WIGLE CUT				
47	31	20	15	NEED A LITTLE TASTE OF LOVE THE DOOBIE BROTHERS CAPITOL 44441				
48	NE	w >	1 4	THE ANGEL SONG GREAT WHITE CAPITOLLE CUT				
49	49	_	2	NEW THING ATCOLPCUT ENUFF Z'NUFF				
50	40	31	12	THE END OF THE INNOCENCE DON HENLEY GEFFEN 7-22925				
			ı	GEFFEIN /-22923				



NEW '90s SLOGANS

(Continued from page 12)

who depend more on '60s gold have a harder choice. WWMX's Kelley jokes that some stations may decide to offer listeners "the best mix of the '60s, '80s, and '90s, because the '70s test so poorly."

Indeed, as the '60s are now remembered for "Hey Jude," "Where Did Our Love Go," and "California Girls" (and not for, say, "The Ballad Of The Green Berets"), the '70s are often stereotyped as the decade of "Seasons In The Sun" and "Kung-Fu Fighting," songs that rarely test among listeners' light rock faves. How PDs decide the image issue may depend on their perception of the decade's value.

"While the '70s brought us some disgusting music . . . it also provided us with some very solid standards that have stood the test of time," says Herron. "The James Taylors, Jim Croces, and Carly Simons are still the backbone of many AC stations."

Kelley's problem with the '70s is that "only two kinds of songs from that decade wear well at all. They're either the soft AC hits that we've all heard a zillion times—"Your Song," "You've Got A Friend," etc.—and there aren't that many—or classic rock songs. Neither one is right for a bright AC."

Morley agrees that "all the '70s songs that test well tend to soften our playlist too much." But he also says, "The '70s test a whole lot better in every market I've seen than the '60s. We've had a hard time assembling a good '60s category because of the low test scores on those titles. In most markets, the oldies station has already done a good job of frying those songs for anybody else. They still test well, but burn makes them almost unusable."

Keymarket Communications VP/programming Frank Bell thinks the alleged superiority of '60s music to its '70s counterpart exists primarily with "PDs whose hearts and minds lie in the '60s. I don't necessarily see that from a listener standpoint. Every generation has its own music."

Herron, who expresses similar sentiments, echoes the many album and classic rock PDs who forecast "a time in the next few years when the emphasis will have to switch out of the '60s" as new listeners grow into AC's 25-54 demographic.

But WWMX's Kelley says, "The '60s are holding up better than you think. Every time you turn around, there's another Beach Boys commercial jingle or a '60s song on 'The Wonder Years' or 'China Beach.' Two years ago, I thought it was a fad. Now I don't see it going away."

Doug McGuire, another EZ Com-

Doug McGuire, another EZ Communications regional PD, says, "In the late '70s and early '80s, it was '60s music that added life to AC stations. For some background ACs, it's a way to add some life to the station while keeping the 35-plus demos happy."

One option that no PD espoused was that of going from the three-decade liner to a four-decade version and offering the best mix of easy favorites from the '60s, '70s, '80s, and '90s. "Even 'the best mix of the '60s, '70s, and '80s' is an awfully sibilant phrase," says Kelley. "You can spit a lot of saliva saying that."

Music Like There's No Tomorrow



FOR WEEK ENDING SEPTEMBER 9, 1989

MODERN ROCK TRACKSTM

THIS	LAST WEEK	2 WKS. AGO	WKS, ON CHART	Compiled from Commercial and TITLE College Radio Airplay Reports. ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	8	★ ★ NO. 1 ★ ★ COME ANYTIME ROALP CUT HOODOO GURUS 3 weeks at No. 1
2	3	2	11	LOVE SONG THE CURE
3	4	8	4	ELEXTRA 7-69280 BETWEEN SOMETHING AND NOTHING THE OCEAN BLUE SIRE LP CUT/REPRISE
4	6		2	LOVE SHACK REPRISE 7-22817
5	2	4	16√∷	LOOK WHO'S DANCING ZIGGY MARLEY/MELODY MAKERS VIRGIN 7-99182
6	5	5	12	HERE COMES YOUR MAN ELEKTRA 7-69287 PIXIES
(7)	17		2	JAMES BROWN BIG AUDIO DYNAMITE COLUMBIA LP CUT
8	8	7	8.*	DON'T CRASH THE CAR TONIGHT MARY'S DANISH
9	28	_	2	KNOCK ME DOWN EMILP CUT RED HOT CHILI PEPPERS
10	15	27	3	SHE BANGS THE DRUM SILVERTONE LP CUT/RCA THE STONE ROSES
11	9	12	4 .	SHAKIN' THE TREE YOUSSOU N'DOUR VIRGIN LP CUT
12	19	_	2	SOWING THE SEEDS OF LOVE TEARS FOR FEARS FOR FEARS
13	11	_	Ź	WAY OF THE WORLD ATLANTIC 7-88844 MAX Q
14)	22	14	4	ACCIDENTALLY 4TH STREET FIGURES ON A BEACH SIRE LP CUT/WARNER BROS.
15)	20	26	7	EAT FOR TWO 10,000 MANIACS
16	10	13	10	HARD SUN A&M 1431 INDIO
17	7	6	12	LET THE DAY BEGIN THE CALL MCA 53658
18	14	10	5	DON'T LOOK BACK FINE YOUNG CANNIBALS IR.S. 53695/MCA
19	12	23	3	SMOKE RINGS WINTER HOURS CHRYSALIS LP CUT
20	13	11	6	I DON'T WANT A LOVER TEXAS MERCURY 872-350-7/POLYGRAM
21	16	16	7 -	FUTURE 40'S (STRING OF PEARLS) VIRGIN LP CUT SYD STRAW
22	21	25	.4	COMPULSION MARTIN L. GORE SIRE EP CUT/WARNER BROS.
23	NE	WÞ	1	HAPPY PUBLIC IMAGE LTD. VIRGIN LP CUT
24	23	22	4	ACHIN' TO BE THE REPLACEMENTS SIRE LP CUT/REPRISE
25	18	18.	3	HEY LADIES BEASTIE BOYS CAPITOL 44402
26	24	19	5	LOVE CRUSHING FETCHIN BONES CAPITOL LP CUT
27	26	15	5	GRAVITATE TO ME THE THE EPIC LP CUT/E.P.A.
28	30	_	2	STAND UP SIRE 7-22852/WARNER BROS. UNDERWORLD
29	NE'	WÞ	· 1	ONE LITTLE GIRL TOAD THE WET SPROCKET
30	27	9	10	RADIO SILENCE BORIS GREBENSHIKOV COLUMBIA LP CUT

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







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POWER PLAYLIST

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

Z4100 Hew Work

New York

O.M.: Steve Kingston O.M.: Steve Kingston
Paula Abdul, Cold Hearted
New Kids On The Block, Hangin' Tough
Surface, Shower Me With Your Love
Gloria Estelan, Don't Wanna Lose You
Skid Row, 18 And Lufe
Richard Marx, Right Here Waiting
Mill Vanilli, Girl I'm Gonna Miss Yo
Soul II Soul, Keep Om Movin'
Bobby Brown, Dn Qur Dwn (From
Martika, Toy Soldiers
Jody Watley With Eric B. & Rakim, Fri
Karyn White Secret Render-Yous
Chuckii Booker, Turned Away
Warrant, Heaston, Hooked On You
Seduction, (You're My One And Only) T
Great White, Once Bitten Twice Shy
Simply Red, If You Don't Know Me By N
Prince, Parly You Rome I Rose I'm
Bee Gees, One
The Left Heaven Rand, Angel Eyes

8 9 11 13 15 18 10 21 20 14 23 16 19 25 26 27 28 29 30 EX Simply Red, If You Don't Know Me Prince, Partyman Bee Gees, One The Jeff Healey Band, Angel Eyes Babytace, It's No Crime Neneh Cherry, Kisses On The Wind Motley Crue, Dr. Feelgood Janet Jackson, Miss You Much Rolling Stones, Missed Emotions Soul Il Soul, Back To Life Aerosmith, Love In An Elevator



P.D.: Gary Bryan

New Kids On The Block, Hangin Tough
Richard Marx, Right Here Waiting
Paula Abdul, Cold Hearted
Gloria Estefan, Don't Wanna Lose You
Stevie B, In My Eyes
Warrant, Heaven
Sweet Sensation, Hooked On You
Debbie Gibson, No More Rhyme
Surface, Shower Me with Your Love
Martika, Toy Softbers
Karyn White, Secret Rendezvous
Great White, Once Bitten Twice Shy
Madonna, Cherish
Jody Waitey With Eric B. & Rakim, Fri
Skid Row, 18 And Life
Chuckii Booker, Turned Away
Milli Vanilli, Gri I'm Gonna Miss Yo
Sinita, Right Back Where We Started F
Dino, 1 Like [Gri I'm Gonna Miss Yo
Sinita, Right Back Where We Started F
Dino, 1 Like [Gri I'm Gonna Miss Yo
Sinita, Right Back Where We Started F
Dino, 1 Like [Gri I'm Gonna Miss Yo
Sinita, Right Back Where We Started F
Dino, 1 Like (Bri I'm Back Time
Babby Brason, Miss You Like Crazy
The Jeft Healey Band, Angel Eyes
Debber Gibson, Miss Con The Wind
Babby Brason, Miss You The Wind
Babby Brason, Miss You The Wind
Babbytace, It's No Crime
Seduction, Cou're My One And Only) T
Expose, When I Looked At Him
Cyndi Lauper, My First Night Without
Prince, Partyman
Rolling Stones, Mixed Emotions
Mottey Crue, Dr. Feelgood
Debbe Gibson, We Could Be Together
Third World, Same Old Song P.D.: Gary Bryan 10 6 14 19 15 16 17 18 21 22 11 12 24 27 28 13 25 29 EX

31 30 32 EX EAGLE-106

Philadelphia

P.D.: Charlie Quinn

P.D. Charlie Quinn
Paula Abdul, Cold Hearted
Richard Marx, Right Here Walting
Bobby Brown, On Our Own (From
Soul Is Soul, Keep On Mowin
Gloria Estefan, Don't Wanna Lose You
New Kids On The Block, Hangin Tough
Surface, Shower Me With Your Love
Warrant, Heaven
Skid Row, 18 And Life
Cher, II I Could Turn Back Time
Madonna, Cherish
Milli Vanili, Girl I'm Gonna Miss Yo
Seduction, (You're My One And Only) T
The Jeff Healey Band, Angel Eyes
Neneh Cherry, Kisses On The Wind
Prince, Partyman
Karyn White, Secret Rendezvous
Katina And The Waves, Thal's The Way
Babylace, It's No Crime
Janet Jackson, Miss Yo' Much
Orden Much EX EX EX



P.D.: Buddy Scott Chicago

P.D.: Buddy Scott
Richard Marx, Right Here Waiting
New Kids On The Block, Hangin Tough
Gloria Estefan, Don't Wanna Lose You
Milli Vanilis, Girl' I'm Gonna Miss Yo
Paula Abdul, Cold Hearted
Surface, Shower Me With Your Love
Soul II Soul, Keep On Movin'
Bobby Brown, On Dur Own (From
Babylace, It's No Crime
Dino, Likel Bobby Brown, O Jur Own (From Babytace, It's No Crime Dino, I Like II No Crime Dino, I Like II No Crime Dino, I Like II No Crime Prince, Parly Grey Bronce, Parly Grey Bronce, Parly Grey Bronce, Parly One And Only) T Seduction, (You're My One And Only) T Seduction, (You're My One And Only) T Seduction, Crown Sacreet Employ Donny Osmond, Sacreet Employ Donny Osmond, Sacreet Employ Martika, I Fee! The Earth Move The Cover Girls. My Heart Skips A Bea Bee Gees, One One Summer, Love's About to Change Janet Jackson, Miss You Morth Tina Turner, The Best Stevie B., Girl I Am Searching For Yo Simply Red, II You Don't Know Me By N

Eddie Murphy, Put Your Mouth On Me Nikki, If You Wanna 17 29 28 16 22 23 26 Nikki, If You Wanna Chucki Booker, Turned Away Cyndi Lauper, My First Night Without Mill Vanilli, Baby Don't Forget My N Expose, What You Don't Know Pajama Party, Yo No Se Bobby Brown, Rock Wit'cha



Chicago

R. D.: Brian Kelly
Richard Marx, Right Here Waiting,
New Kids On The Block, Hangin Tough
Paula Abdul, Cold Hearted
Skid Row, 18 And Life
Shoby Brown, On Dur Own (From
Warrant, Heaven
Martika, 190 Soldiers
Gloria Estefan, Don't Wanna Lose You
Don Henley, The End D! The Innocence
Adrian Belew, On Daddy
Million Colling of I'm Gonon Miss Yo
Love And Rockels, So Alives
Tom Petty, Runnin Down A Dream
Jody Watley With Eric B. & Rakim, Fri
Karyn White, Secret Rendezvous
Rob Base & D.J. E.Z Rock, Joy And Pai
Dino, I Like It
The Jeff Healey Band, Angel Eyes
Roxy Music, Love Is The Drug
The B-52's, Love Shack
Great White, Once Bitten Twice Shy
Madonna, Cherish
Fine Young Cannibals, Good Thing
Soul II Soul, Keep On Movin'
Rolling Stones, Mixed Emotions
Mutley Crue, Dr. Freelgood
Janet Jackson, Miss You Much
Peco, Call It Love
Cher, I I Could Turn Back Time
The Cure, Love Song P.D.: Brian Kelly 13 10 20 18 9 12 16 25 17 11 26 28 29 17 30 23 EX EX EX EX

KIISFM102.7

Los Angeles

P.D.: Steve Rivers

Paula Abdul, Cold Hearted
New Kids On The Block, Hangin' Tough
Milli Vanill, Girl I'm Gonna Miss Yo
Gloria Estelan, Don't Wanna Lose You
Richard Marx, Right Here Walting
Surface, Shower Me With Your Love
Seduction, (You're My One And Only) T
Madonna, Cherish
Jody Watley With Eric B. & Rakim, Fri
Bobby Brown, On Our Own (From
Young M.C, Bust A Move
Soul It Soul, Keep On Movn'
Cher, It I Could Turn Back Time
The Cure, Love Song
Warrant, Heaven
Karyn White, Secret Rendezvous
Janet Jackson, Miss You Much
Skid Row, 18 And Life
Prince, Batdance (From "Batman")
Expose, When I Looked At Him
Fine Young Cannibals, Don't Look Back
Michael Bolton, Soul Provide
Babyface, It's No Crime
Bobby Brown, Rock Wit'cha
Simply Red, Il You Don't Know Me By N
Neneh Cherry, Kisses On The Wind
Martika, I Feel The Earth Move
Aerosmith, Love In An Elevator P.D.: Steve Rivers

GOLD

Kess

Boston

New Kids On The Block, Hangin' Tough Gloria Estefan, Don't Wanna Lose You Soul Swale Keep On Month Wanna Lose You Cher, If I Could furn Back Time Cher, If I Could furn Back Time Mill' Vanilie, Girl I'm Gonna Miss Yo Surface, Shower Me With Your Love Neneh Cherry, Kisses On The Wind Rick Astley, An't Too Proud To Beg Madonna, Cherish Donna Summer, Love's About to Change Bee Gees, One Grayson Hugh, Talk It Over The 1eft Healey Band, Angel Eyes Michael Botton, Soul Provider Expose, When I Looked At Him Fine Young Cannibals, Don't Look Back Janet Jackson, Miss You Much Katrina And The Waves, That's The Way Seduction, (You're My One And Only) Starship, It's Not Enough Ziggy Marley, Look Who's Dancing Tom Petty, Runnin' Down A Dream Kevin Paige, Don't Shut Me Out The B-52's, Love Shack Babytaee, It's No Crime Vesta, Congratulations The Gure, Look Who's Dancing Tom Petty, Runnin' Down A Dream Kevin Paige, Don't Shut Me Out The B-52's, Love Shack Babytaee, It's No Crime Vesta, Congratulations The Gure, Chew Song Paul McCartney, This One Addrian Betew, Oh Daddy Elton John, Healing Hands Nolling Stones, Mixed Emolions Young M. C., Bust A Move The Graves, Lay Down Your Aims Prince, Parlyman Leas, Don't Mant A Lover Reas, Don't Mant A Lover Boxette, Listen To Your Heart Sharon Bryant, Lef Guren, Sand Proportion of Parley Shaffer, When The Radio Is On Jears For Fears, Sowing The Seeds Of Aerosmith, Love In An Elevator Martika, I Feel The Earth Move Tima Turner, The Best P.D.: Sunny Joe White

EX EX EX EX EX EX EX EX EX



Boston

P.D.: Tom Jeffries

Paula Abdul, Cold Hearted
New Kids On The Block, Hangin' Tough
Surface, Shower Me With Your Love
Richard Marx, Right Here Waiting
The Jeff Healey Band, Angel Eyes
Don Henley, The End Of The Innocence
Warrant, Heaven

Madonna, Cherish
Neneh Cherry, Kisses On The Wind
Soul Il Soul, Keep On Movin
Michael Bolton, Soul Provider
Bee Gees, Oik, Keep On Movin
Michael Bolton, Soul Provider
Bee Gees, Oik, The Lover, Not The Love
Adrian Belew, Oh Daddy
Grayson Hugh, Talk It Over
Tom Petty, Runnin' Down A Dream
Prince, Partyman
Aerosmith, Love In An Elevator
1927, Thal's When I Think Of You
Bad English, Forget Me Not
Time Young Canmbals, Don't Look Back
Rolling Stones, Mixaed Emolions
Starship, It's Not Enough
Engler, On The Line
Elton John Healing Hands
Michael Morales, What I Like About Yo
Chucki Booker, Turned Away
Tears For Fears, Sowing The Seeds Of
The Doobie Brothers, Need A Little Ta
Rovette, Listen To Your Heart
Tima Turner, The Best
Bobby Brown, Rock Wit'cha
Janet Jackson, Miss You Much
Milli Vanilli, Girl I'm Gonra Miss Yo
Living Colour, Glamour Boys
Sharon Bryant, Let Go
Dino, Sunshine
Patti Labelle, Il You Asked Me
Paul McCartney, This One
The Cure, Love Song
Texas, I Don't Want A Lover
Poco, Cail It Love A — A — A — EX EX EX EX EX EX

gh
P.D.: Bill Cahill
The Jeff Healey Band, Angel Eyes
New Kids On The Block, Hargim Tough
Shid Row, 18 And Lile
Gloria Estefan, Don't Wanna Lose You
Cher, If I Could Turn Back Time
Warrant, Heaven
Warrant, Heaven
Usurface, Shower Me With Your Love
Paula Abdul, Cold Hearted
Donny Bosmond, Sacred Emotion
Karyn White, Secret Rendezvous
Donny Heart William Wandonna, Cherish
Boul II Soul, Keep On Movin'
Milli Vanilli, Girl I'm Gonna Miss Yo
Madonna, Cherish
Bee Gees, One
Winger, Headed For A Heartbreak
Moving Fictures, What About Me
Prince, Partyman
Great White, Once Bitten Twice Shy
Babylace, It's No Crime
Janet Jackson, Miss You Much
Fire Young Cannibals, Don't Look Back
Roxette, Listen To Your Heart
Richard Marx, Right Here Waiting
Bobby Brown, On Our Own (From
Bobby Brown, On Our Own (From
Bobby Brown, Rock Wif Cha
Martika, I Feel The Earth Move

Washington

30 17 16 22 EX EX EX

P.D.: Lorrin Palagi

On P.D.: Lorrin Palagi
Gioria Estefan, Don't Wanna Lose You
Bobby Brown, On Our Own (From
Paula Abdul, Cold Hearted
Cher, If I Could Turn Back Time
New Kids On The Block, Hangin' Tough
Dino, I Like It
Love And Rockets, So Alive
Love And Rockets, So Alive
Richard Marx, Right Here Waiting
Great White, Once Bitten Twice Shy
Donny Osmond, Sacred Emotion
Sacred Emotion
Sacred Emotion
Sacred Emotion
Watter, With Eric B. & Rakim, Fri
The Jeff Hearly Band, Angel Eyes
Surface, Shower Me With Your Love
Bee Gees, One
Warrant, Heaven
Milli Vanilli, Girl I'm Gonna Miss Yo
Henry Lee Summer, Hey Baby
Soul Il Soul, Girl Pin Gonna Miss Yo
Henry Lee Summer, Hey Baby
Soul Il Soul, Keep On Mowin
Don Henley, The End Of The Innocence
Michael Botton, Soul Provider
Madonna, Cherish
Michael Morales, What I Like About Yo
Roxette, Listen To Your Heart
John Cafferly & The Beaver Brown Band,
Janet Jackson, Miss You Much
Babylace, It's No Crime
Tears For Fears, Sowing The Seeds O!
Starship, It's Not Emough

P.D.: Matt Farber Arlington

P.D.: Matt Farber
Richard Marx, Right Here Waiting
Dino, I Like It
Paula Abdul, Cold Hearted
Bobby Brown, On Our Own (From
Gloria Estean, Don't Wanna Lose You
New Kids On The Block, Hangin' Tough
Surface, Shower Me With Your Love
Prince, Batdance (From "Batman")
Great White, Once Bitten Twice Shy
Martika, Toy Soldiers
Cher, If I Could Turn Back Time
Donny Osmond, Sacred Emotion
Soul II Soul, Keep On Moven'
Jody Waltey With Eric B. & Rakim, Fri
Warrant, Heaven
Karyn White, Secret Rendezvous
The Jeff Healey Band, Angel Eyes
Milli Vanilli, Balby Don't Forget My
Milli Vanilli, Balby Don't Forget My
Milli Vanilli, Bull' m Gonna Miss Yo
Skid Row, 18 And Life
Chuckii Booker, Turned Away
Madonna, Cherish
Don Henley, The End Of The Innocence
Bee Gees, One
Expose, When I Looked At Him
Love And Rockets, So Alive
The Cure, Love Song
Bon Jovi, Lay Your Hands On Me
Janet Jackson, Miss You Much
Babyface, It's No Crime
Prince, Parlyman
Rolling Stones, Mixed Emotions
Katrina And The Waves, That's The Way
Katrina And The Waves, That's The Way

POWER99FM

P.D.: Rick Stacy
New Kids On The Block, Hangin' Tough
The Jeff Healey Band, Angel Eyes
Paula Abdul, Cold Hearted
Warrant, Heaven
Madona, Cherish
Milli Vanilli, Girl I'm Gonna Miss Yo
Gloria Estefan, Don't Wanna Lose You
Great White, Once Bitten Twice Shy
Bobby Brown, On Our Own (From
Don Henley, The End O! The Innocence
Cyndi Lauper, I Drove All Night
Soul II Soul, Keep On Movin
Rod Stewart, Crazy About Her
Bee Gees, One
Prince, Partyman
Richard Marx, Right Here Waiting
Neneh Cherry, Kisses On The Wind
10,000 Maniacs, Trouble Me
The Cure, Love Song
Rolling Stones, Mixed Emotions
Young M.C., Bust A Move
Michael Bolton, Soul Provider
Cher, I'l Could Turn Back Time
Starship, It's Not Enough
Skid Row, I's Not Enough P.D.: Rick Stack

Tampa

O.M.: Mason Dixon

O. M.: Mason Dixon
Gloria Estefan, Don't Wanna Lose You
New Kids On The Block, Hangin' Tough
The Jeff Healey Band, Angel Eyes
Karyn White, Secret Rendezvous
Surface, Shower Me With Your Love
Cher, II I Could Turn Back Time
Paula Abdul, Coil Hearted
Mill Vanill, Gri I 'm Gonna Miss Yo
Starchp, 11s Not Enough
Don Henley, The End Of The Innocence
Donny Dsmond, Sacred Emotion
Bee Gees, One
Madonna, Cherish
Richard Marx, Right Here Waiting
Elton John, Healing Hands
Babylace, It's No Crime
Expose, When I Looked At Him
Soul II Soul, Keep On Movin'
Souling Stones, Mixed Emotions
Tears For Fears, Sowing The Seeds Of
Jody Watley With Eric B. & Rakim, Fri
Prince, Parlyman
Janet Jackson, Miss You Much
Roxette, Listen To Your Heart
Fine Young Cannibals, Oon't Look Back
Alice Cooper, Poison
Bobby Brown, Rock Wit'cha
Poco, Call It Love
Michael Botton, Soul Provider

EX EX

power 96

P.D.: Rick Gillette

P.D.: Rick Gillette
Paula Abdul, Cold Hearted
New Kids On The Block, Hangin' Tough
Sxid Row, 18 And Life
Warrant, Heaven
Mill Vanilli, Gri I'm Gonna Miss Yo
Richard Marx, Right Here Walting
Madoma, Cherish
Moving Cherish
Soul II Soul, Keep Cherish
Goral Estelan, Don't Wanna Lose You
Science Stelan, Don't Wanna Lose You
Science Stelan, Don't Wanna Lose You
Young, M.C., Bust, Move
Cher, II Lould Turn Back Time
Bobby Brown, On Our Own (From
Dino, I Like II
Neneh Cherry, Kisses On The Wind
The B-S2's, Love Shack
Janet Jackson, Miss You Much
The Cure, Love Song
Aerosmith, Love In An Elevator
Babylace, It's No Crime
The Jets, You Better Dance
Prince, Partyman
Bobby Brown, Rock Wit'cha
Eddie Murphy, Put Your Mouth On Me
Seduction, (You're My One And Only) T
Kon Kan, Puss N' Boots/These Boots (A
Mottey Crue, Dr. Feelgood
Expose, When I Looked At Him
New Kids On The Block, Cover Gir
Fine Young Cannibals, Don't Look Back
Tears For Fears, Sowing The Seeds Of
Etton John, Healing Hands
Martika, I Feel The Earth Move
Rolling Stones, Mixed Emotions Detroit

THE NEW! **Q**95

Detroit

P.D.: Gary Berkowitz P.D.: Gary Berkowitz
Gloria Estefan, Don't Wanna Lose You
Richard Mark, Right Here Walting
Cher, If I Could Turn Back Time
Oon Henley, The End Of The Innocence
Great White, Once Britten Twice Shy
Stevie Nicks, Rooms On Fire
Howard Jones, The Prisoner
Bee Gees, One
The Jeff Healey Band, Angel Eyes
Starship, If: Not Enough
Simply Red, If You Don't Know Me By N
Tom Petry, Runnin' Down A Dream
Katrina And The Waves, Thal's The Way
The Ooobie Brothers, Need A Little Ta
Fine Young Cannibals, Don't Look Back
Michael Botton, Soul Provider
Moving Pictures, What About Me
Love And Rockets, So Aliwe
Elton John, Healing Hands
George Harrison, Cheer Down
Rolling Stones, Mixed Emotions
Rovette, Listen To Your Heart
Poco, Call It Love
Michael Morales, What I Like About Yo
Michael Morales, What I Like About Yo 14 12 19 17 22 25 18 24 23 EX EX EX

Tears For Fears, Sowing The Seeds Of The Cure, Love Song

Minneapolis

P.D.: Gregg Swedberg

0-101

Chicago

P.D. Bill Gamble
Richard Marx, Right Here Watting
Cherr It Could Turn Back Time
Gloria Estelan, Don't Wanna Lose You
Paula Abdul, Cold Hearted
Don Henley, The End Of the Innocence
Madonna, Cherris So, Alive
Love An Rockets, So, Alive
Don't Bender So, Alive
Madonna, Endres Yourself
Mill Vanili, Ent I'm Gonna Miss Yo
Martika, Toy Soldiers
Bee Gees, One
Surface, Shower Me With Your Love
Dinn, I Like II
Fine Young Cannibals, Good Thing
The Jeft Healey Band, Angel Eyes
Starship, It's Not Enough
Roxette, Listen To Your Heart
Katrina And The Waves, That's The Way
Donna Summer, This Time I Know It's 5
Milli Vanilii, Baby Don't Forget My N
Expose, When I Looked At Him
Michael Morales, Who Do You Give Your
Sinita, Right Back Where We Started F
Martika, I Feel The Earth Move
Etton John, Healing Hands
Janet Jackson, Miss You Much
Simply Red, If You Don't Know Me By N
The Cure, Love Song
Tina Turner, The Best P.D.: Bill Gamble 8 7 17 9 13 15 10 12 19 22 21 20 16 18 26 14 30 27 28 29 23

SILVER

P.D.: Randy Brown Houston

P.D.: Randy Brown
Richard Marx, Right Here Waiting
Milli Vanilli, Girl Tm Gonna Miss Yo
The Cure, Love Song
Erasure, Stopi
Information Society, Lay All Your Lov
Gloria Estefan, Don't Wanna Lose You
Great White, Once Bitten Twice Shy
Karyn White, Secret Rendezvous
Madona, Cherish
Dino, I Like It
Sandra, Everlasting Love
Don Henley, The End Of The Innocence
Surface, Shower Me With Your Love
Skid Row, 18 And Life
Seduction, (You're My ne And Only) T
Day albey White For B. & Rakim, Fri
Mary Albey White For B. & Rakim, Fri
Warrant, Heaven
Fine Young Cannibals, Don't Look Back
Cher, It! Could furn Back Time
Martika, I Feel The Earth Move
Hubert Cah, So Many People
Neneh Cherry, Kisses On The Wind
Kon Xan, Puss N Boots/These Boots (A
Paula Abdul, Cold Hearted
Motty Crue, Or, Feelgood
Living Colour, Glamour Boys
The B-52's, Love Shack
Rolling Stones, Mixed Emolions
Fears for Fears, Sowing The Seeds Of
Janet Jackson, Miss You Much
Bobby Brown, Rock Witcha
Underword, Stand Up
Starship, 11's Not Enough
Rovertte, Listen To Your Heart
Orynic Lapyman
Grayson Hugh, Taik It Over
Cyndi Laupee, My First Night Without
Expose, When I Looked At Him 25 10 9 8 11 6 14 12 17 15 16 7 19 22 20 21 25 24 23 EX

P.D.: Adam Cook Houston

P. D.: Adam Cook
The Cure, Love Song
Milli Vanilli, Girl I'm Gonna Miss Yo
Skid Row, 18 And Lile
Warrant, Heavel
Warrant, Heavel
Warrant, Heavel
Warrant, Heavel
Warrant, Heavel
Warrant, Heavel
Gloria Estefan, Don't Wanna Lose You
New Kids On The Block, Hangin' Tough
Richard Marx, Right Here Waiting
Karyo White, Secret Rendezvous
Madonna, Cherish
Jody Waitey With Eric B. & Rakim, Fri
The Jeff Healey Band, Angel Eyes
Information Society, Lay All Your Lov
Don Henley, The End Of The Innocence
Neneh Cherry, Kisses On The Wind
Surface, Shower Me With Your Love 6 4 7 3 21 10 12 17 14 16 18

Cher. Hil Could Turn Back Time
Fine Young Cannibals, Don't Look Back
Expose, When I Looked At Him
Bee Gees, One
The Cher. The Cher. The Cher. The Cher.
Step Bothers, Spend The Night
Ersaure, Stop!
Babyface, It's No Crime
Starship, It's Not Enough
Janet Jackson, Miss You Mutch
Lears For Fears, Sowing The Seeds Of
Rolling Stones, Mixed Emotions
Red Flag, If I Ever
Aerosmith, Love in An Elevator
Bobby Brown, Rock Wit'cha
Seduction, (You're My One And Only) T
The Graces, Lay Down Your Arms
Michael Morales, What I Like About Yo
Kon Kan, Puss N' Boots/These Boots (A
Paul McCartney, Jins One
Eition John, Healing Hands
Poco, Call It Love
Living Colour, Glamour Boys
The B-3's, Love Shack
Hubert Cah, So Many People
Underworld, Stand Up 23 22 25 20 28 17 18 19 20 21 A22 23 24 25 26 27 28 29 33 33 34 35 EX EX EX A A A 24 30 27 33 34 EX 31 EX 32 35 EX EX EX EX EX

X100

San Francisco

P.D.: Bill Richards

CISCO P.D.: Bill Richards

Surface, Shower Me With Your Love
New Kids On The Block, Hangin' Tough
Mill Vanilli, Gri I'm Gonna Miss Yo
Paula Abdul, Cold Hearted
Young M.C., Bust A Move
Richard Marx, Right Here Waiting
Gloria Estelan, Don't Wanna Lose You
Whistle, Right Next To Me
Warrani, Heaven
Jody Walley With Eric B. & Rakim, Fri
New Kids On The Block, Didn't I' Blow
Madonna, Cherish
On Monitorian
Mee Kids On The Block, Cover Girl
Skid Row, 18 And Life
Bobby Brown, Rock Wit'cha
Seduction, You're My One And Only) T
Babyface, It's No Crime
The Cure, Love Song
Moving Pictures, What About Me
Cher, B I Could Turn Back Time
Jason Donovan, Too Many Broken Hearts
Kon Kan, Puss N' Boots/These Boots (A
Bee Gees, One
The Cover Could Turn Back Time
Jason Donovan, Too Many Broken Hearts
Kon Kan, Puss N' Boots/These Boots (A
Bee Gees, One
The Cover Girls, My Heart Skips A Bea
The Jeff Healey Band, Angel Eyes
Bobby Brown, On Our Own (From
Starship, It's Not Enough
Prince, Partyman
Ellon John, Healing Hands
Fine Young Cannibals, Oon't Look Back
Janet Jackson, Miss You Much
Rodling Stones, Mixed Emotions
Expose, When I Looked Al Him
Roverte, Listen To You'r Heart
Sharon Bryant, Let Go
Tears For Fears, Sowing The Seeds Of 10 11 12 13 14 15 16 17 18 19 22 12 23 24 25 27 28 EXXXEEX A

96TIC·FM

Hartford

P.D.: Dave Shakes

BILLBOARD SEPTEMBER 9 1989



Miami

P.D.: Frank Amadeo
Gloria Estefan, Don't Wanna Lose You
New Kids On The Block, Hangin Tough
Richard Marx, Right Here Waiting
Paula Abdul, Cold Hearted
Dino, Lliele With Your Love
Cher, If! Could Turn Back Time
Bee Gees, One
Love And Rockets, So Alive
Karryn White, Secret Rendezvous
Bandera, Crusin Down Collins
Soul II Soul, Keep On Movin'
Skid Row, 18 And Life
Bobby Brown, On Our Own (From
Warrant, Heaven
Madonna, Cherish
Milli Vanilik, Gri I'm Gonna Miss Yo
Martika, Toy Soldiers
Nenen Cherry, Kisses On The Wind
Addran Belew, Oh Daddy
Simply Red, If You Don't Know Me By N
Milli Vanilik, Baby Don't Forget My N
The Cure, Love Song
Babyface, It's No Crime
Expose, When I Looked At Him
Prince, Baldance (From "Batman")
Bon Jovi, Layer, My First Night Without
Janet Jackson, Miss You Much
Prince, Parlyman
Tears For Fears, Sowing The Seeds Of
Boobby Brown, Rock Wit Cha
Sharon Bryant, Let Go
Rovette, Listen To Your Heart

WNCI 97.9

Columbus

P.D.: Dave Robbins

P.D.: Dave Robbins

New Kids On The Block, Hangin' Tough
Richard Marx, Right Here Waiting
Giora Estelan, Don't Wanna Lose You
Cher, Il I Could Turn Back Time
Milli Vanilli, Girl I'm Gonna Miss Yo
Great White, Once Bitten Twice Shy
Jody Watley With Eric B. & Rakim, Fri
Skid Row, 18 And Life
Warrant, Heaven
Madonna, Cherish
Soul Il Soul, Keep On Movin'
Don Henley, The End O! The Innocence
The Jeff Healey Band, Angel Eyes
The Cure, Love Song
Surface, Shower Me With Your Love
Prince, Partyman
Tears For Fears, Sowing The Seeds O!
Kaltina And The Waves, That's The Way
Boobly Brown, On Our Own (From
Christopher Williams, Talk To Myself
Janet Jackson, Miss You Much
Aerosmith, Love In An Elevator
The B-325, Love Shack
Elton John, Healing Hands P.D.: Dave Robbins 8 10 4 6 7 15 14 16 12 13 17 18 21 22 26 25 27

Q-102

P.D.: Dave Allen Richard Marx, Right Here Wailing Gloria Estefan, Don't Wanna Lose You New Kids On The Block, Hangin' Tough Paula Abdul. Cold Hearted Don Henley, The End Of The Innocence Karyn White, Secret Rendezvous Cher, It I Could Turn Back Time Dino, I Like It Winger, Headed For A Heartbreak Donny Osmond, Sacred Emotion The Jeft Healey Band, Angel Eyes Great White, Once Bitten Twice Shy Warrant, Heaven Surface, Shower Me With Your Love Milli Vanilli, Gril 'im Gonna Miss Yo Starship, It's Not Enough Grayson Hugh, Talk It Over Love And Rockets, So Alive Michael Mortes, Mixed Emotions Soul It Soul, Keep On Movin Prince, Partyman Madonna, Cherish Bodby Brown, On Our Own (From Benny Mardones, Into The Night Bee Ges. Own, On Our Own (From Benny Mardones, Miss You Much Bock Stant Jackson, Miss You Much Rozette, Listen To Your Heart Aerosmith, Love In An Elevator Ethon John, Healing Hands The Cure, Love Song Henry Lee Summer, Don't Leave Kevin Paige, Don't Shut Me Out P.D.: Dave Allen 16 17 20 21 19 11 22 27 24 25 26 15 18 29 30 31 32 33 34 35

WZPL

Indianapolis

P.D.: Scott Wheeler

iis P.D.: Scott Wheeler Warrant, Heaven Paula Abdul, Cold Hearted The Jeff Healey Band, Angel Eyes New Kids On The Block, Hangin' Tough Starship, It's Not Enough Richard Marx, Right Here Waiting, Milli Vanilli, Girl Im Gonna Miss Yo Cher, If I Could Turn Back Time Gloria Estefan, Don't Wanna Lose You Bad English, Forget Me Not Skid Row, 18 And Life Don Henley, The End Of The Innocence Madonna, Cherish The Cure, Love Song Rolling Stones, Mixed Emotions Great White, Once Bitten Twice Shy Fine Young Cannibals, Don't Look Back Bon Jovi, Lay Your Handson On Me Bee Gees, One The Dooble Brothers, Need A Little Ta Elton John, Healing Hands Stage Dolls, Love Cires Tom Petty, Runnin' Down A Dream Janet Jackson, Miss You Much Tears For Fears, Sowing The Seeds Of Aerosmith, Love In An Lievator Rovette, Listen To Your Heart Surface, Shower Me With Your Love Poco, Call It Love Motley Crue, Dr. Feelgood EX

A — Katrina And The Waves, That's The Way
EX EX Living Colour, Glamour Boys

Milwaukee P.D.: Todd Fisher

e P.D.: Todd Fisher
Richard Marx, Right Here Waiting
Bobby Brown, On Our Own (From
Dino, 1 Like The Paula Abdul, Cold Hearted
Warrant, Heaved Life
Paula Abdul, Cold Hearted
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Warrant, Heaved Life
Sidd Row, 18 Allowed Life
Waiti Vanilli, Girl Lim Gonna Miss Yo
Simply Red, If You Don't Know Me By N
Surface, Shower Me With Your Love
Madonna, Cherish
Gloria Estefan, Don't Wanna Lose You
Moving Pictures. Whal About Me
New Kids On The Block, Hangin' Tough
Kon Kan, Puss N' Boots/These Boots (A
The Jeff Healey Band, Angel Eyes
Don Henley, The End Of the Innocence
Janet Jackson, Miss You Meel Eyes
Don Henley, The End Of The Innocence
Janet Jackson, Miss You Moule
Bee Gees, One
Living Colour, Glamour Boys
Rolling Stones, Mixed Emotions
Ethon John, Healing Hands
The B-52's, Love Shack
Soul Sister, The Way Io Your Heart
Kevin Paige, Don't Shut Me Out
Michael Boldon, Soul Provider
Prince, Partyman
Roxette, Listen To Your Heart

KOWB 17013

Ipolis

P.D.: Brian Philips

Richard Marx, Right Here Waiting

Warrant, Heaven

Gloria Estefan, Don't Wanna Lose You

Gher, I'l Could Turn Back Time

Surface, Shower Me Will Your Love

Eddie Murphy, Put Your Mouth On Me

Milli Vanili, Birl I'm Gonna Miss Yo

Kurya White, Secret Rendezvous

Kurya White, Secret Rendezvous

Gonno Joneris Sacred Emotion

Michael Botton, Soul Provider

Bee Gees, One

Rowette, Listen To Your Heart

Prince, Partyman

Bobby Brown, On Our Own (From

Bobby Brown, On Our Own (From

The Cure, Love Song

Xarrant Jackson, Miss You Much

Bobby Brown, Rock Wittcha

Aerosmith, Love In An Elevator

Ex Mostey Crue, Dr. Feelgood

Ex Tears For Fears, Sowing The Seeds OI

Mench Cherry, Kisses On The Wind

The Jeff Healey Band, Angel Eyes

Ethon John, Healing Hands

Soul Sister, The Way To Your Arms

Ex Tina Turner, The Best

The B-52's, Love Shack

Q-106.5

St. Louis

P.D.: Lyndon Abell

P.D.: Lyndon Abell
Warrant, Heaven
Prince, Parlyman
The Jeff Healey Band, Angel Eyes
Nench Cherry, Kisses On The Wind
The Cure, Love Song
Roxette, Listen To Your Heart
Rolling Stones, Mixed Emotions
Moving Pictures, Whal About Me
Fine Young Cannibals, Don't Look Back
Gloria Estelan, Don't Wanna Lose You
Janet Jackson, Miss You Much
Slarshyn, It's Not Inough
Willi Wanlill, Girl I'm Gonna Miss Yo
Milli Wanlill, Girl I'm Gonna Miss Yo
Milli Wanlill, Girl I'm Gonna Miss Yo
New Kids On The Block, Hangin Tough
Stage Dolls, Love Cincuity
Katrina And The Waves. That's The Way
Katrina And The Waves. That's The Way
Katrina And The Waves. That's The Way
Skid Row, Il A and Life Iowin
Skid Row, Il A and Life
Surface, Shower Me With Your Love
Bad English, Forget Me Not
New Kids On The Block, Cover Girl
John Cafferty & The Beaver Brown Band,
Dino, Sunshine
Fichard Marx, Right Here Waiting
Expose, When I Looked At Him
Living Colour, Glamour Boys
Cher, If I Could Turn Back Time
Poco, Call It Love
Dino, Sunshine
Motley Crue, Dr. Feelgood
Bobby Brown, Rock Wit'cha
Skid Row, I Remember You
Motley Crue, Dr. Feelgood
Bobby Brown, Rock Wit'cha
Skid Row, I Remember You
Motley Crue, Dr. Feelgood
Recommit, Love In An Elevator
Grayson Hugh, Talk It Over
Bad English, When I See You Smile
Karyn White, Secret Rendezvous



P.D.: Buzz Bennett
Milli Vanilli, Girl I'm Gonna Miss Yo
Booby Brown, On Our Own (From
Paula Abdul, Cold Hearted
Don Henley, The End D! The Innocence
Skid Row, 18 And Life
Eddie Murphy, Put Your Mouth On Me
Surface, Shower Me With Your Love
Adrian Belew, Oh Daddy
Richard Marx, Right Here Waiting
Debbie Gibson, No More Rhyme
Edde Brickell & New Bohemians, Love L
Starship, It's Not Enough
Saryn White, Secret Rendezvous
Jody Watley With Eire B. & Rakim, Fri
Keyn Paige, On't Shutt Me Out
Starship, It's Not Enough
Saryn White, Secret Rendezvous
Jody Watley With Eire B. & Rakim, Fri
Keyn Paige, On't Shutt Me Out
Sur I I Soul, Keep On Moven
Gorae Stellan, Don't Wanna Lose You
Suri II Soul, Keep On Moven
Expose, When Looked At Him
Cher, If I Could Turn Back Time
Prince, Partyman
The Jeff Healey Band, Angel Eyes
Bee Gees, One
Warrant, Heaven
Great White, Once Bitten Twice Shy
Bardeax, I Love The Bass
The B-52's, Love Shack
Janet Jackson, Miss You Much
Kix, Don't Cise Your Eyes
Motley Crue, Dr. Feelgood
Roxette, Listen To Your Heart P.D.: Buzz Bennett

KZZP 104.7FM

P.D.: Bob Case

P.D.: Bob Case
Milli Vanilli, Girl I'm Gonna Miss Yo
Richard Marx, Right Here Waiting
New Kids On The Block, Hangin' Tough
Gloria Estefan, Don't Wanna Lose You
Paula Abdul, Cold Hearted
Surface, Shower Me With Your Love
Cher, It I Could Turn Back Time
Bobby Brown, On Our Own (From
Dine, I Like It
Young M.C., Bust A Move
Warrant, Heaven
Jody Walley With Eric B. & Rakim, Fri
Madonna, Cherish
Simply Red, If You Don't Know Me By N
New Kids On The Block, Didn't I Blow
Neenh Cherry, Kisses On The Wind
Simita Right Back Where We Started F
Soul II Soul, Keep On Movin
Moving Pictures, What About Me
Seduction, (You're My One And Only) T
Babyface, It's No Crime
Christopher Williams, Talk To Myself
Prince, Batdance (From "Batman")
Janet Jackson, Miss You Much
Georgio, I Don't Wanna Be Alone
Expose, When I Looked At Him
The Cure, Love Song
Sharon Bryant, Let Go
Prince, Partyman
Honeymoon Suite, Mat Does It Take?
Rosefte, Listen To Your Heart
Kon Kan, Puss N Boots/These Boots (A
Booby Brown, Rock Witcha
Booby Brown, Rock Witcha
Rose Hears, Sowing The Seeds Of 5 9 7 8 10 13 11 16 12 20 17 18 19 24 22 23 25 14 26 218 29 30 — — —



San Diego

Seattle

Richard Marx, Right Here Waiting Surface, Shower Me With Your Love New Kids On The Block, Hangin' Tough Paula Abdul, Cold Hearted Seduction, (You're My One And Only) T Milli Vanilli, Gril I'm Gonna Miss Yo Young M.C., Bust A Move Dino, 1 Like It Soul II Soul, Keep On Movin' Gloria Estefan, Don't Wanna Lose You Bobby Brown, On Our Own (From Jody Watey With Eric B. & Rakim, Fri Martika, Toy Soldiers Sweet Sensation, Hooked On You The Oure, Love Song Babyface, It's No Crime Expose, When I Looked At Him Keneh Cherry, Kisses On The Wind Vesta, Congratulations Madonna, Cherish Prince, Baldance (From "Batman") Bobby Brown, Rock Wit'cha Michael Botton, Soul Provider Janet Jackson, Miss You Much Karyn White, Secret Rendezvous Kon Kan, Puss N' Boots/These Boots (A Dino, Sunshine P.D.: Garry Wall 1 2 3 4 6 8 8 10 5 9 12 7 15 11 14 17 19 21 22 23 127 26 28 16 29 30 EX

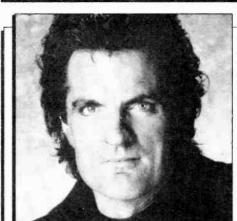
Karyn mine, Jeuss N' Boots/These boots Dino, Sunshine The B-52's, Love Shack Cher, II I Could Turn Back Time Sharon Bryant, Let Go Martika, I Feel The Earth Move Christopher Williams, Talk To Myself Sybil, Don't Make Me Over Prince, Partyman EX



P.D.: Casey Keating

P.D.: Casey Keating
Gloria Estefan, Don't Wanna Lose You
Paula Abdul, Cold Hearted
The Jeff Healey Band, Anget Eyes
Surface, Shower Me With Your Love
New Kids On The Block, Hangin' Tough
Warrant, Heaven
Milli Vanilli, Girl I'm Gonna Miss Yo
Skid Row, 18 And Life
Cher, It I Could Turn Back Time
Madonna, Cherish
Bee Gees, One
Katrina And The Waves, That's The Way
Starship, It's Not Enough
Michael Botton, Soul Provider
Neneh Cherry, Kisses On The Wind
The Cure, Love Song
Don Henley, The End Of The Innocence
Richard Marx, Right Here Waiting
Karyn White, Secter Rendezvous
Fine Young Gannibals, Oon't Look Back
Babyface, It's No Crime
Expose, When I Looked At Him
Prince, Partyman
Great White, Once Bitten Twice Shy
Roxette, Listen To Your Heart
Donny Osmond, Sacred Emotions
Anet Jackson, Miss You Mich
The Dooble Brothers, Need A Little Ta
Lears for Fears, Sowing The Seeds Of
Rolling Stones, Mixed Limolions
Aerosmith, Love In An Elievator
Tina Turner, The Best
Living Colour, Glamour Boys
Paul Shaffer, When The Radio Is On
Teasa, I Don't Want A Lover
The B-52's, Love Shack
Moley Grue, Dr. Feelgood
Booby Brown, Rock Wit'cha
Elton John, Healing Hands 6 1 15 8 9 10 11 18 12 20 17 21 23







"MY PERSONAL PHILOSOPHY is don't worry about something that you can't effect. When they sign on, they sign on. They're good broadcasters, and they will build a radio station that effects the contemporary listenership in that Los Angeles market, no doubt about it. The extent of the effect on our station is yet to be seen. We'll deal with it when it happens.'

KQLZ (Pirate Radio) Los Angeles PD/ morning man Scott Shannon is talking about Evergreen Media's KFAC and its impending format change. Not all of Shannon's rival programmers share his philosophy. When Shannon announced he was leaving WHTZ (Z100) New York for Westwood One's new Los Angeles station, his trademarks began showing up on other L.A. radio stations, most notably KPWR (Power 106) which renamed Jay Thomas' a.m. drive show the Power Morning Zoo.

"It was kind of tough," admits Shannon. "All through my career I had certain phrases I have utilized-Certain promotions and certain verbage I used on the air that I have grown very confortable with and felt very close to. Suddenly everthing I was doing was taken and put on the air out here. It didn't mean my career was over.

Obviously any good programmer has to grow and evolve. It was an inconvenience, but it certainly wasn't devastating.

Shannon's second "from worst to first"

campaign began on March 17. Nearly six months later, KQLZ has gone from 13th, in its first Aribitrend, to third, in the first summer monthly. "With any luck," Shannon recently told a group of visiting European programmers, "by the end of the summer we will be one or two.'

Pirate has had "a shotgun effect" on the market, Shannon says. "Any time you have a relatively new music mix come to town, and a marketing approach that isn't a direct attack, the damage isn't usually done to one radio station. It usually speads around.'

Album KLOS, and modern rock KROQ have been hit by Pirate, but it often seems that top 40 KIIS is its main target. Although KQLZ's now-legendary "flush-andwin" contest has long since been retired, Shannon can still be heard regularly mocking "Little Dickie Dees," and "O!" Goatlips"—KIIS GM Lynn Anderson-Powell.
"It is easy to get to that conclusion be-

cause most of the jabs and little comments are made in the morning, and obviously the most visual target is Rick Dees and KIIS-FM," says Shannon. "In reality that isn't the truth. We don't have any specific target. We just want warm bodies to listen to

Shannon doesn't worry that his jabs might be too industry-oriented for the average listener. "They know it's the bad guy. In New York they didn't know who Larry Booger was. It is just a positioning

technique. In every battle their needs to be a bad guy. In WWR wrestling, if everybody was Hulk Hogan, there wouldn't be any conflict.

'Our overall on-air philosophy is 'no radio ga-ga,'" Shannon says. "The inspiration for Pirate Radio's sound came from Bill Drake's KHJ. I actually spent a lot of time listeneing to old reel-to-reel tapes of Robert W. Morgan, the Real Don Steele, and people like that, to get the feel, and focus in on clutter free radio.

'Most broadcasters have a tendency to overcomplicate what we do. It is not that difficult. The hard part is keeping it simple. People think stations must constantly add more surf reports, ski reports, trivia questions, promotions, and so on, and and so on. They end up sounding like Sanford and Son's backyard looks," Shannon says. "Pirate radio was designed to be a lean, streamlined radio station."

Part of Pirate's clutter-free approach is its low spot load which, Shannon says, "definitely will increase," and is now up to five minutes an hour, according to some competing PDs. "I am amused by the attention given to the spot load by the other programmers," says Shannon. "Many radio stations have gone

commercial free for a week, or two weeks. WAPP New York [now WQHT] went commercial free for a whole summer, and it wasn't a successful ploy for them. It

is ridiculous for anyone that knows anything about Scott Shannon as a programmer to infer that the station's success is due to a low spot load.

'I only program

so I can DJ'

Shannon does attribute KQLZ's success to being "meticulous with our music. An incredible amount of man-power hours, research, and gut feeling goes into our music presentation." Each day's music log is edited by MD Steve Hoffman, p.m. driver Shadow Steele, OM Randy Kabrich, and Shannon himself, who has a final version of the log faxed to his home at 6 p.m. daily.

A recently monitored hour of Pirate afternoons featured Van Halen, "When It's Love"; Def Leppard, "Rockit"; New Order, "True Faith"; Skid Row, "I Remember You"; Information Society, "What's On Your Mind"; Living Colour, "Glamour Boys"; White Lion, "Little Fighter"; Honeymoon Suite, "New Girl Now"; Henry Lee Summer, "Hey Baby"; Aerosmith, "Angel"; Rolling Stones, "Undercover Of The Night"; Europe, "The Final Countdown"; and Fine Young Cannibals, "Don't Look Back.'

As the above titles would suggest, the bulk of Pirate's titles still fall into the hard rock or modern rock categories, although there have been exceptions from the beginning—one of the most recent being Marti-ka's "Toy Soldiers."

"We don't have hard rules," Shannon says. "At this stage, we are starting to get (Continued on page 39)

BILLBOARD SEPTEMBER 9, 1989

EX



SOLD ME DOWN THE RIVER

PRODUCED BY TONY VISCONTI



SPECIAL LIMITED EDITION CD PRO IN THE MAIL, ON YOUR DESK, AND ON THE AIR MONDAY AUGUST 28.

OVER 145 AOR STATIONS ADDED FIRST WEEK OUT OF THE BOX!

CHANGE IS GONNA COME...

DIRECTION: ELLIOTT ROBERTS LOOKOUT MANAGEMENT





Gant Can't Lose. Capitol artist Peabo Bryson, right, is obviously pleased by the studio work he's done with producer Sir Gant of Platinum Plus Productions. Gant produced eight tracks on Bryson's current album, "All My Love," including Bryson's hit single, "Show And Tell" as well as the title track.

Chart Welcomes Stephanie Mills 'Home'

BY DAVID NATHAN

LOS ANGELES "There are other women like Anita [Baker] and Sade who have sold lots of records and been true to themselves musically. That's what I want—to be able to maintain my identity and reach a bigger audience," says Stephanie Mills, whose third MCA album, "Home." made an immediate impact on the Top Black Albums chart the week of its release.

Mills' "Something In The Way You Make Me Feel," written and produced by Angela Winbush, recently became her third No. 1 black music hit, following 1986's "I Have Learned To Respect The Power Of Love" (another Winbush-penned song) and "I Feel Good All Over" from 1987's near-platinum "If I Were Your Woman" album.

Working closely with sister-in-law Cassandra Mills as her personal manager (and co-executive producer on her last two albums) and with MCA's black music A&R chief, Louil Silas Jr., the former star of Broadway's "The Wiz" has rebounded after a dry chart spell with PolyGram. Mills' recordings with 20th Century in the late '70s-early '80s gave the singer a string of R&B and pop hits, most notably "Whatcha Gonna Do With My Lovin'," "Put Your Body In It," and "Never Knew Love Like This Before."

"I'd say this album is one step beyond the last LP," says Mills. "I felt that I was going in the right direction with 'If I Were Your Woman' and I wanted to continue along that path. This time I concentrated more

on getting the right kind of up-tempo material because people always know I'm going to come through with strong ballads." The new album is divided evenly between a "Lovin" side (featuring production work by Winbush, Gene Griffin, Nick Martinelli, and LeMel Humes) and a "Partyin'" side (with production by Mills with Sami McKinney & Kevin Phillips, Gerald Levert & Marc Gordon, and Timmy Gatling & Alton "Wokie" Stewart).

The singer's decision to rerecord "Home" from "The Wiz" (with background vocals by a cappella group Take 6), was inspired by the tragic loss of "Wiz" producer Ken Harper and songwriter Charlie Smalls. "I never wanted to sing the song again [after performing it so many years on Broadway], but it took on such a different meaning for me because I remembered just how wonderful [Ken's and Charlie's] music and songs were. But, it wasn't easy recording it because all the memories came flooding back."

According to MCA's Silas, "While not taking black radio for granted or compromising her sound, we want to see Stephanie's new album have success at pop and CHR radio, too. Her base audience is now over 800,000 strong and we want to double or triple that this time.'

Manager Cassandra Mills adds that "this project should be the most successful recording of Stephanie's career. As the project solidifies itself in the marketplace, the game plan will unfold, supported by an extensive headline tour for Stephanie along with a complete Mills says that Stephanie's Broadway experience is crucial to her stage show, and adds, "The plan is to try to stay away from the trends, [for Stephanie to] not associate herself with the new jack artists, work with producers who can keep her fresh, but at the same time work with people with new ideas.'

Mills' national road stint starts in October. She acknowledges that her live shows have helped create a core following. "Most people don't see that there's a real emotional, vulnerable side to me, but when I get up there and sing on stage, I get a chance to release that. Even when I'm recording, I make a conscious effort to create that same kind of atmosphere," says Mills, a native New Yorker who now resides in Los Angeles. "My audiences know that if they come to one of my shows. they're going to get all I can give.'

Mills admits that she hasn't lost her enthusiasm for musicals, having recently completed a spell in "Harlem Suite" in selected cities. "Being on stage every night in a play really requires a lot of discipline. But performing like that every night does help me to work on my craft and I still feel that the foundation I had in doing 'The Wiz' has made a big difference in me sustaining my career.

Mills, who began her work in that smash musical in her early teens after winning the Amateur Night at the Apollo talent contest when she was 8 years old, concludes with a laugh: "I feel like an 'oldie' even though I'm still young!"

Black Music Industry Still In Need Of Progressive Confab **Wrapping Up News From Jack The Rapper**

AST WORDS ON RAPPER: I came, I saw, I didn't quite conquer-but then, there's always next year. Jack The Rapper's Family Affair has so much to offer that it is possible to experience sensory overload. In talking to people there about their Rapper experiences, I got two perspectives: One, that Family Affair is a reward for working hard all year—a party, a vacation where very little actual business is done, where the whole purpose is to relax, nurture contacts, and have fun. And two, that while it's clear that fun and relaxation help draw thou-

sands to Rapper, a serious-minded conference studded with seminars that grapple with issues and set an agenda for the progress of blacks in the industry is still very much needed. But if such a conference were organized, would it draw 2,000 registrants?



by Janine McAdams

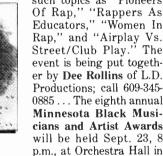
GETTING FACED: It's

true that producers have taken over as the dominant influence on records, and that is not necessarily a good thing. But when a production team hits its stride—as Jimmy Jam & Terry Lewis did with Alexander O'Neal and Janet Jackson, as Teddy Riley did with his material for Guy and Johnny Kemp—you almost don't mind that the artist is just another tool in the mix. While some might argue that the strength of L.A. & Babyface is on the wane, their work on After 7's eponymous Virgin album still intrigues. While the trio has a lot of vocal talent, it is the songwriting and production hooks of relatives L.A. Reid & Babyface that put this package over the top. Where Jam & Lewis go for hard-hitting syncopation, driving funk, and sass, Reid & Face typically go for intricate percussive rhythms, deceptively simple rhymes, and instrumental high drama. Besides the single, "In The Heat Of The Moment" (talk about drama: a guy torn between his good thing and one lustful episode), there's the swinging "Can't Stop" (love the "I'm diggin' on you, you're diggin' on me, we're diggin' on backgrounds) and the sly, say-goodbye funk of "Sayonara" ("Sayonara/I can't be bothered . . .").

 $oldsymbol{\mathsf{T}}$ IDBITS: The fight for a star on Hollywood's Walk Of Fame for Marvin Gaye continues. According to Ron Burlington of Sheridan Broadcasting Co. in Los Angeles, the Hollywood Chamber of Commerce says there is not enough support for a star to be granted. A letterwriting campaign has been launched; to lend your support, write: Committee For A Star For Marvin Gaye, P.O. Box 431578, Los Angeles, Calif. 90043 ... Luther Vandross, the premier male R&B balladeer of this generation, is the subject of a new Epic Records double-al-

"The Best Of Love" will feature tracks from the Grammy winner's decadelong career, including his work with Change as well as two new tracks, "Here And Now" and "Treat You Right." Expect a single release on "Here And Now" in the third week of this month. All we can say is, it's about time . . . It's not too late to register for the first national Rap Attack Conference, to be held Sept. 21-24 at the Atlantis Regency hotel in Atlantic City, N.J. The four-day confab will feature panels on such topics as "Pioneers Of Rap," "Rappers As

bum set. To be released the last week in September,



Minneapolis. Past MBMA presentations included a reunion performance by the Time; this year's schedulein addition to Elektra artist Jevita Steele, Atlantic's Bobby Lyle, and Polydor's Debra Laws and Lipps -promises at least one surprise guest ... When Arista VP of R&B A&R Erik Nuri held the A&R spot at Columbia Records back in '86, he was instrumental in signing the groups Surface and New Kids On The Block (the latter was signed, he reports, only after prolonged debate). It was Donnie lenner, then executive VP/GM of Arista, who lured Nuri into the Arista fold early in '87. It's an irony that Ienner is now the president of Columbia Records, where Surface and New Kids have become gold- and platinum-selling hit makers, respectively ... Angela Winbush's second solo album, "Real Thing" (Mercury), is a smooth stunner that captures the singer/songwriter/producer/arranger at her best. Don't miss ... Drummer Terri Lyne Carrington, whose album "Real Life Story" (Verve Forecast/Poly-Gram) climbed the Top Contemporary Jazz Albums chart earlier this year, began a 40-city club tour Sunday (3) in West Palm Beach, Fla. Additional dates will be announced later ... The S.O.S. Band's new single, "I'm Still Missing Your Love," from the upcoming Tabu/CBS album "Diamonds In The Raw," is a smoker. The track was produced, remixed, and co-written (with K. Lynette Patterson) by Curtis Williams . . . The first authorized biography of jazz trumpet great Miles Davis is due in bookstores Thursday (7). It's titled simply, "Miles, The Autobiography" (Simon & Schuster) . . . Also out in September, new ones from the Gap Band ("Round Trip") and Grace Jones ("On My Way"), both on Capitol.

Billboard **POWER PLAYLISTS**

FOR WEEK ENDING SEPTEMBER 9, 1989

Sample Playlists of the Nation's Largest Black Radio Stations



gton P.D.: Bobby Bennet
Maze Featuring Frankie Beverly, Can't Get Over
Eddy Riley Featuring Guy, My Fantasy (From "Do
Sharon Bryan, Let Go
The Jacksons, 2300 Jackson Street
The Issey Brothers, Spend The Night (Ce Sor)
Staron Bryan, Let Go
The Jacksons, 2300 Jackson Street
The Issey Brothers, Spend The Night (Ce Sor)
Suphane Mills, Jomething in Park (You Make
Suphane Mills, Jomething in To (From "Licenc
Regina Belle, Baby Come To Me
After 7 Heat Of The Moment
Eric Gable, Remember (The First Time)
Sybil, Don't Make Me Over
Soul II Soul (Featuring Caron Wheeler), Back To
Total Contrast, Waiting in Vain
Lisa Lisa & Cut Jam, Just Gil It Together
Janet Jackson, Miss You Much
Terry Tate, Babies Having Babies
Michael Cooper, Just What I Like
Guy, Spend The Night
Natalie Cole (Duet With Freddie Jackson), I Do
The O'Jays, Out Of My Mind
Eddie Murphy, Put Your Mouth On Me
D'atra Hicks, Sweet Talk
Ten Cify, Where Do We Go?
Joyce "Fenderella" Irby, She's Not My Lover
Mother's Finest, I'm In Danger
PEMD, So Wal Oha Sayın'
Kiara, Quiet Guy
Flame (With Tony Terry, On The Strength
Leotis, Who Loves You Better
Mica Paris, Breathe Life Into Me
LeVert, Smilin'
Christopher Williams, Talk To Myself
Michael Botton, Soul Provider
Pieces Of A Oream, Bout Dat Time
Cheryl Lynn, Everytime I Try To Say Goodbye
Full Force, Anit My Type Ol Hype
Blue Magic, Secret Lover
Miles Jaye, I'll Be There
Rhonda Clark, State Of Attraction
De La Soul, Say No Go
Doug E. Fresh & The Get Fresh Crew, Summertime
Lermaine Jackson, Don't Take It Personal
Sing Accases and Consulting Representations, All Wan't From You
Geoffery Williams, Prisoner Of Love
Patit Day, Drive Me
Bobby Brown, Rock Wit'cha
Sub. Sa. Band, I'm Sill Missing Your Love
Chuckili Booker, Don't You Know I Love You Washington P.D.: Bobby Bennett

Kirk Whalum, The Promise
Bobby Caldwell And Richard Elliot, In The Name
James Ingram, I Wanna Come Back
10db, Steppin Out Tonight
Herb Alpert, Three O'Clock Jump
Dino, Sunshine
BeBe & CeCe Winnans, Celebrate New Life
Wrecks-N-Effect, New Jack Swing
Kid 'N Play, 2 Hype
Finest Hour, Make That Move
Darryl Toukes, Lifeguard
Grady Harrell, Fun
Slick Rick, Hey Young World EX EX EX



P.D.: Michael Spears P.D.: Michael Spea Taddy Riley Featuring Guy, My Fantasy (From "Do Babyface, It's No Crime Staron Bryant, Let Go Good Bryant Good

BILLBOARD SEPTEMBER 9, 1989

Billboard,

FOR WEEK ENDING

TOP BLACK ALBUMST

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SEPT	EMBI	ER 9,	1989		
×	¥	AGO		Compiled from a national	sample of retail store
THIS WEEK	WEEK	S. A	NO. ↓	and one-stop sa	
THIS	LAST	2 WKS.	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				* * No. :	1 + +
	2	1	10	HEAVY D. & THE BOYZ ● MCA 42302 (8.98) (CD)	2 weeks at No. 1 BIG TYME
2	1	2	10	SOUL II SOUL ● VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
3	3	4	7	THE 2 LIVE CREW SKYYWALKER 107/LUKE SKYYWALKER (
4	6	9	4	EPMD FRESH 92012/SLEEPING BAG (9 98) (CD)	UNFINISHED BUSINESS
5	11	17	4	THE D.O.C. RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
6	4	3	11	L.L. COOL J ▲ DEF JAM OC 45172/COLUMBIA (CD)	WALKING WITH A PANTHER
7	7	7	7	POOCIE DOWN PRODITICTIONS	GHETTO MUSIC: THE BLUEPRINT OF HIP HOP
8	8	8	9	DAVID PEASTON GEFFEN 24228 (9.98) (CD)	INTRODUCING DAVID PEASTON
9	5	6	9	PRINCE WARNER BROS 25936 (9.98) (CD)	SOUNDTRACK: BATMAN
(10)	10	12	8	STEPHANIE MILLS MCA 6312 (9 98) (CD)	HOME
(11)	12	14	6	BABYFACE SOLAR FZ 45288/E P.A. (CD)	TENDER LOVER
12	9	5	13	KOOL MOE DEE ● JIVE : 182/RCA (9 98) (CD)	KNOWLEDGE IS KING
13	14	10	61	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
14	15	15	10	SOUNDTRACK MOTOWN 6272 (9.98) (CD)	DO THE RIGHT THING
15	13	11	16	THE O'JAYS EMI 90921 (9.98) (CD)	SERIOUS
16	16	13	36	SLICK RICK ● DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
17	17	16	45	M.C. HAMMER ▲ CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
(18)	22	25	8	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
19	18	19	23	THREE TIMES DOPE ARISTA 8571 (8.98) (CD)	ORIGINAL STYLIN'
20	23	24	14	CHUCKII BOOKER ATLANTIC 81947 (8.98) (CD)	CHUCKII
21	20	20	44	SURFACE ● COLUMBIA FC 44284 (CD)	2ND WAVE
22	21	22	13	THE JACKSONS EPIC 40911/E.P.A. (9 98) (CD)	2300 JACKSON STREET
23	19	18	20	SPECIAL ED PROFILE 1280 (8 98) (CD)	YOUNGEST IN CHARGE
24	25	23	61	BOBBY BROWN ▲5 MCA 42185 (8.98) (CD)	DON'T BE CRUEL
(25)	27	27	25	MILLI VANILLI ▲² ARISTA 8592 (8.98) (CD)	GIRL YOU KNOW I™'S TRUE
26	24	21	21	JODY WATLEY ● MCA 6276 (8.98) (CD)	LARGER THAN LIFE
27	26	26	16	ARETHA FRANKLIN ARISTA 8572 (9 98) (CD)	THROUGH THE STORM
28)	32	37	44	VESTA A&M 5223 (8 98) (CD)	VESTA 4 U
29)	34	42	4	BEASTIE BOYS CAPITOL 91743 (9.98) (CD)	PAUL'S BOUTIQUE
30	28	31	16	NATALIE COLE EMI 48902 (9.98) (CD)	GOOD TO BE BACK
31	29	33	22	KWAME ATLANTIC 81941 (8.98) (CD)	THE BOY GENIUS (FEAT. A NEW BEGINNING)
(32)	44		2	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS, 25940 (9.98) (CD)	SPEND THE NIGHT
33	33	29	13	PEABO BRYSON CAPITOL 90641 (9.98) (CD)	ALL MY LOVE
34)	38	39	7	CHUBB ROCK WITH HOWIE TEE SELECT 21631 (9.98)	(CD) AND THE WINNER IS
35	31	30	12	THIRD WORLD MERCURY 836 952/POLYGRAM (CD)	SERIOUS BUSINESS
36	37	41	7	ENTOUCH VINTERTAINMENT 60858/ELEKTRA (9.98) (CD)	A L L NITE
37)	42	43	23	E.U. VIRGIN 91021 (9.98) (CD)	LIVIN' LARGE
38	41	47	6	SHARON BRYANT WING 837 313/POLYGRAM (CD)	HERE I AM
39	49	94	3	EDDIE MURPHY COLUMBIA OC 40970 (CD)	SO HAPPY
40	30	28	10	SOUNDTRACK ● MCA 6306 (9.98) (CD)	GHOSTBUSTERS II
41	35	36	29	TOO SHORT ● JIVE 1149/RCA (8.98) (CD)	LIFE IS TOO SHORT
42	36	32	20	OAKTOWN'S 3-5-7 CAPITOL 90926 (8.98) (CD)	WILD & LOOSE
43	39	35	35	BEBE & CECE WINANS CAPITOL 90959 (8 98) (CD)	HEAVEN
44	52	63	5	ERIC GABLE ORPHEUS 75603/EMI (8.98) (CD)	CAUGHT IN THE ACT
45	43	38	11	STEZO FRESH 82011/SLEEPING BAG (8.98) (CD)	CRAZY NOISE
46	40	34	16	MILES JAYE (SLAND 91235 (8.98) (CD)	IRRESISTIBLE
47)	51	54	5	BOBBY "BLUE" BLAND MALACO 7450 (8.98) (CD)	MIDNIGHT RUN
48	48	48	7	TWIN HYPE PROFILE 1231 (8 98) (CD)	TWIN HYPE
49	46	44	28	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON

YN WHITE
SWEAT
AKES TWO
THE BOSS
ND RISING
PARADISE
OVERTIME
DOIN' IT
O THE SKY
THA HOOD
N FRIENDS
T COOLIN'
YOUR GIRL
TEST HITS
JGLY MAN
24/7
M THRUST
ZY-DUZ-IT
IN' TOUGH
OVE ZONE
RAW
RIGHT DAY
SEASONS
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F NO ONE
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RT BREAK
HAT I GOT
HT STUFF
ROMANCE
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THE ST!
TODAY
PPIN' OUT
IIS IS BASS
WAY IT IS
I GET JOY
EW FLAME
ECK SHOP
IME BOMB
E

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.

I Promise

The simmering new single by Mikki Bleu. From the EMI LP, I Promise.





roduced, written and arranged by Mikki Bleu-Mixed by Luis Rivera for Cole/Clivilles Music Enterprises Remixed by Steve Peck Management Tommy Quom

EM I

ON THE STREET...NOW!

Billboard_®

HOT BLACK SINGLEST

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	1			
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports and radio playlists. ARTIST
± ×	¥.ĕ.	AG AG	\$₽	PRODUCER (SONGWRITER) ★ NO. 1 ★★
1	2	4	11	MY FANTASY 1 week at No. 1 → TEDDY RILEY FEATURING GUY TRILEY,G.GRIFFIN (G.GRIFFIN AQUART) (T) (C) MOTOWN 1968
2	4	6	12	REMEMBER (THE FIRST TIME) D.SHEPHERD (L.COWARD) ◆ ERIC GABLE (T) (C) ORPHEUS 72663/EMI
3	3	3	12	SPEND THE NIGHT (CE SOIR) A. WINBUSHJSLEY BROTHERS (A. WINBUSH) ♦ THE ISLEY BROTHERS (C) WARNER BROS. 7-22900
4	5	9	12	LET GO ◆ SHARON BRYANT D.DUNCAN.S.BRYANT (D.DUNCAN) (T) (C) WING 871 722-7/POLYGRAM
5	6	10	11	TASTE OF YOUR LOVE ♠ E.U. M.ENNIS (M.ENNIS, H.LLOYD.JR.) (T) (C) VIRGIN 7-99201
6	7	15	7	PUT YOUR MOUTH ON ME N.M.WALDEN (E MURPHY, N.M.WALDEN, J.COHEN) ← EDDIE MURPHY (T) (C) COLUMBIA 38-68897
7	1	1	11	IT'S NO CRIME LA.REID.BABYFACE (LA.REID. BABYFACE, D.SIMMONS) (T) (C) SOLAR 68966/E.P.A.
8	9	11	10	1 DO NATALIE COLE (DUET WITH FREDDIE JACKSON) N.M WALDEN (F.WILDHORN) (C) EMI 50213
9	13	23	6	CAN'T GET OVER YOU F.BEVERLY (F.BEVERLY)
10	12	17	11	IF YOU ASKED ME TO (FROM "LICENCE TO KILL") SLEVINE (D.WARREN) ◆ PATTI LABELLE (T) (C) MCA 53358
11)	22	32	5	BACK TO LIFE JAZZIE B.N.HOOPER (ROMEO) ◆ SOUL II SOUL (FEATURING CARON WHEELER) (T) (C) VIRGIN 7-99171
12	20	30	7	DON'T MAKE ME OVER JBRATTON,D,DREWRY (B,BACHARACH, H,DAVID) (T) (M) NEXT PLATEAU 50107*
13	17	25	8	HEAT OF THE MOMENT La.REID.BABYFACE (L.A.REID. BABYFACE)
14	19	26	8	SWEET TALK N.M.WALDEN (G.BROWN, S.CULLO)
15	15	18	12	SPEND THE NIGHT TRILEY,G.GRIFFIN (T.RILEY, G.GRIFFIN, A.HALL) (T) (C) UPTOWN 53666/MCA
16	16	19	9	JUST GIT IT TOGETHER FULL FORCE (FULL FORCE) ♦ LISA & CULT JAM (T) (C) COLUMBIA 38-68938
17)	23	28	7	2300 JACKSON STREET JACKSONS.RILEY,GRIFFIN (JJACKSON, JJACKSON, TJACKSON, R.JACKSON, G.GRIFFIN) (T) (C) EPIC 34-69022/E.P.A.
18	8	5	11	IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE ARETHA FRANKLIN/W. HOUSTON (T) (C) ARISTA 1-9850
19	28	31	8	OUT OF MY MIND GLEVERT.M.GORDON (GLEVERT, M.GORDON) THE O'JAYS (C) (CD) EMI 50212
20	31	33	10	BABIES HAVING BABIES PKYSER (T.TATE. PKYSER. R YOUNGBLOOD) TERRY TATE (T) (M) ATLANTIC 7-88814
21	18	24	10	II HYPE FREE.MCCAINE (E.MCCAINE. FREE) ← ENTOUCH (T) (C) VINTERTAINMENT 7-69294/ELEKTRA
22	11	7	14	SARAH, SARAH BEASTMOND (JBUTLER, J.SKINNER)
23	36	39	5	BABY COME TO ME N M.WALDEN (N.M.WALDEN, J COHEN) ◆ REGINA BELLE (C) COLUMBIA 38-68969
24	25	20	10	FIGHT THE POWER (FROM "DO THE RIGHT THING") H.SHOCKLEE, C.RYDER, E. SADLER (C.RIDENHOUR, H.SHOCKLEE, E. SADLER, K. SHOCKLEE) ◆ PUBLIC ENEMY (T) (C) MOTOWN 1972
25	33	36	8	JUST WHAT I LIKE M COOPER (M.COOPER, T.SHOCKENEY)
26	34	37	7	TALK TO MYSELF T.GATLING.A.STEWART (1.GATLING. A STEWART) ◆ CHRISTOPHER WILLIAMS (1) (C) GEFEN 7-22936/REPRISE
27	10	2	15	SOMETHING IN THE WAY (YOU MAKE ME FEEL) A.WINBUSH (A.WINBUSH) STEPHANIE MILLS (T) (C) MCA 53624
28)	37	45	6	ALL MY LOVE PBRYSON.D W WATKINS.SIR GANT (P.BRYSON) (C) CAPITOL 44429
29	14	8	15	TWO WRONGS (DON'T MAKE IT RIGHT) M.POWELLD.JONES.R.HAWKINS.JR. (R HAWKINS.JR., D.JONES) (T) (C) GEFFEN 7-27518/REPRISE
(30)	39	46	5	SO WAT CHA SAYIN' ERICK, PARISH, EPMD (ERICK, PARRISH, EPMD) (T) (C) FRESH 80133*/SLEEPING BAG
(31)	38	43	6	BUST A MOVE M.ROSS.M.DIKE (M YOUNG, M DIKE, M.ROSS) (T) (C) DELICIOUS VINYL 105/ISLAND
32)	53	68	3	* * * POWER PICK/SALES * * * IT'S FUNKY ENOUGH DR.DRE (O.O.C., LISYLVERS,III) (T) (C) RUTHLESS 96549/ATLANTIC
(22)	F1			***POWER PICK/AIRPLAY*** MISS YOU MUCH **DOWER PICK/AIRPLAY*** JANET JACKSON
33	51	10	2	J.JAM.T.LEWIS (T.LEWIS, J.HARRIS III) CONGRATULATIONS ↑ VESTA
34	21	12	20	T.CLARK (T.CLARK, G.PRIM, VESTA) (C) A&M 1407 SMILIN' LEVERT
35)	42	51	4	GLEVERT, M GORDON (G LEVERT. M.GORDON) (T) (C) ATLANTIC 57365 MY SUGAR ATLANTIC STARR
36	27	29	10	DILEWIS (DHOWARD JPRUSAN) (T) (C) WARNER BROS. 7-22899 FUN ◆ GRADY HARRELL
(37)	43	47	7	TLYLE.G.BORDAS (TLYLE) BREATHE LIFE INTO ME MICA PARIS
(38)	46	58	5	L'EQUIPE (M'LESSON, PVALE) (T) (C) (CD) ISLAND 7-99178 FUNKY DIVIDENDS ◆ THREE TIMES DOPE
39	24	22	10	L GOODMAN, WALLER, GRIGGS, BEALE) (T) (C) ARISTA 1-9834 ALL I WANT FROM YOU THE TEMPTATIONS
(40)	52	55	4	SHEPPARD (S SHEPPARD, A.SMITH) SMOOTH OPERATOR BIG DADDY KANE
(41)	65	79	3	BIG DADDY KANE (A.HARDY) (T) (C) COLD CHILLIN 7-22867/REPRISE
42	32	21	14	ON OUR OWN (FROM "GHOSTBUSTERS II") ▲ BOBBY BROWN LA REID.BABYFACE (L.A.REID. BABYFACE. D.SIMMONS) (T) (C) MCA 53662 I'M IN DANGER ◆ MOTHER'S FINEST
43	56	64	4	A GILES.G MURDOCK,B OSBORNE (A.GILES. KENNEDY, G MURDOCK) (T) (C) CAPITOL 44415 HEY YOUNG WORLD ◆ SLICK RICK
44)	62	67	5	R WALTERS (R.WALTERS) (T) (C) DEF JAM 38-88951 / COLUMBIA STATE OF ATTRACTION RHONDA CLARK
(45) (46)	59	71	4	J.JAM.TLEWIS (J.HARRISTIII. TLEWIS) (T) (C) TABU 69000/E P.A. YOU ARE MY EVERYTHING ♦ SURFACE
	66	14	2	D.CONLEY.D.TOWNSEND.B.JACKSON (D.CONLEY. E.COLLINS. D.CULLER, D.TOWNSEND) (T) (C) COLUMBIA 38-69016 THE WAY IT IS ♦ TROY JOHNSON
47	26	14	14	T.JOHNSON (T.JOHNSON) (T) (C) RCA 8925 MAKE THAT MOVE ♦ FINEST HOUR
48	57	57	6	LWEDGEWORTH, G.WORTHY (LWOO, G WORTHY, LOKEKE, M.ALFORD) (T) (C) POLYDOR 889 360-7/POLYGRAM N.E. HEART BREAK NEW EDITION
49	29	13	12	J.JAM.T.LEWIS (J.HARRIS III. T.LEWIS) (T) (C) MCA 53391

	Α	A.		permission of the	publisher.			
THIS	LAST	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST			
(50)	73	NA	2	PRODUCER (SONGWRITER) PARTYMAN	LABEL & NUMBER/DISTRIBUTING LABEL PRINCE			
(51)	71		2	PRINCE (PRINCE) ROCK WIT'CHA	(C) WARNER BROS. 7-22814 BOBBY BROWN			
(52)		72	4	L.A.REID,BABYFACE (BABYFACE, D.SIMMONS) I WANNA COME BACK	JAMES INGRAM			
(53)	61	-		G.LEVERT.M.GORDON (G.LEVERT, M.GORDON) AIN'T MY TYPE OF HYPE	(T) (C) WARNER BROS. 7-22863 ◆ FULL FORCE			
(54)	63	75	4	FULL FORCE (FULL FORCE) I'LL BE THERE	(T) (C) COLUMBIA 38-68975 ◆ MILES JAYE			
	60	60	5	M.JAYE (M.JAYE) EXPRESS YOURSELF	(C) (CD) ISLAND 7-99185 • N.W.A.			
55	45	48	6	DR.DRE.YELLA (C.WRIGHT, ICE CUBE) BATDANCE (FROM "BATMAN")	(T) (C) (M) RUTHLESS 7206/PRIORITY ◆ PRINCE			
56	30	16	13	PRINCE (PRINCE) WHERE DO WE GO?	(T) (C) WARNER BROS. 7-22924 ◆ TEN CITY			
57	35	34	10	G.VAUGHN,B.STINGILY (G.VAUGHN, B.STINGILY)	(T) (C) ATLANTIC 88992			
(58)	74	84	4	DOUG E. FRESH & THE GET FRESH CREW (D.DAVIS)	FRESH & THE GET FRESH CREW (T) (M) REALITY 2701*/DANYA			
59	48	59	5	2 HYPE ♦ KID 'N PLAY 1, (c) SELECT 62345* LGO TO WORK ♦ KOOL MOE DEE				
60	70	90	3	I GO TO WORK K.M.DEE.LAVABA.P.HARRIS,T.RILEY (K.M.DEE)	◆ KOOL MOE DEE (T) (C) JIVE 1264/RCA			
61	54	53	7	SPECIAL LOOK A.Z.GILES (A.Z.GILES, D.ALLEN, R.GRADY)	◆ DEBBIE ALLEN (T) (C) MCA 53281			
62	78	82	3	GIRL I'M GONNA MISS YOU F.FARIAN (FARIAN. KAWOHL, BISCHOF-FALLENSTEIN)	◆ MILLI VANILLI (C) ARISTA 1-9870			
63	68	77	4	'BOUT DAT TIME G.GRIFFIN,P.MIDDLETON (HARMON,LLOYD,CANNANDY,MIDDLETON,JOSEPI	H.GRIFFIN) PIECES OF A DREAM (T) (C) EMI 50208			
64	50	54	7	AIN'T NOBODY'S BUSINESS GLEVERT.M.GORDON (G.LEVERT. M.GORDON)	◆ EUGENE WILDE (T) (C) MAGNOLIA 53683/MCA			
65	88	93	3	BIG OLE BUTT LL.COOL J (J.T.SMITH, D.SIMON, B.LATTURE)	L.L. COOL J (T) (C) DEF JAM 38-69056/COLUMBIA			
66	93	_	2	DON'T TAKE IT PERSONAL D.CONLEY.D.TOWNSEND (D.CONLEY, D.CULLER, D TOWNSEND)	◆ JERMAINE JACKSON (T) (C) ARISTA 1-9875			
67	41	38	18	KEEP ON MOVIN' ● JAZZIE B.N.HOOPER (ROMEO)	◆ SOUL II SOUL (T) (C) VIRGIN 7-99205			
68	64	63	5	SHE'S NOT MY LOVER FENDERELLA (FENDERELLA, D.AUSTIN, D.BOX)	◆ JOYCE "FENDERELLA" IRBY (T) (C) MOTOWN 1991			
69	72	81	4	ON THE STRENGTH T.CURRIER.G.HENRY (G.HENRY, T.CURRIER)	FLAME (WITH TONY TERRY) (†) (C) EPIC 34-68918/E.P.A.			
70	58	56	7	(YOU'RE MY ONE AND ONLY) TRUE LOVE R.CLIVILLES, D.COLE, F.WILLIAMS)	◆ SEDUCTION (T) (C) VENDETTA 1433/A&M			
71	40	44	9	THE FIRST TIME C.JASPER (C.JASPER, M.JASPER)	CHRIS JASPER (T) (C) GOLD CITY 68947/E P.A.			
(72)	82	88	3	CELEBRATE NEW LIFE K,THOMAS (K,THOMAS, B,WINANS)	◆ BEBE & CECE WINANS (T) (C) CAPITOL 44362			
(73)	94	_	2	EVERYTIME I TRY TO SAY GOODBYE CSTURKENE.ROGERS.CLYNN (CSTURKEN, E.ROGERS, P.BARRY)	◆ CHERYL LYNN			
74	55	42	18	SHOWER ME WITH YOUR LOVE	(T) (C) VIRGIN 7-99180 ◆ SURFACE			
(75)	85	86	3	D.CONLEY.D.TOWNSEND,B.JACKSON (B.JACKSON) HAPPY CAPTAIN ED (CAPTAIN ED, B.J.WATKINS, O T.COLE)	(T) (C) COLUMBIA 38-68746 ◆ BOYS			
				***HOT SHOT DEBU	(T) (C) MOTOWN 1993 T ★ ★ ★			
76	NE/	N	1	(DON'T U KNOW) I LOVE U C.BOOKER,BIG DOG PROD. (C.BOOKER)	CHUCKII BOOKER (T) (C) ATLANTIC 7-88831			
77	44	27	15	WE GOT OUR OWN THANG TRILEY (TRILEY, HEAVY D., TOLBERT, THEODORE, CLARK, WELLINGTON)	◆ HEAVY D. & THE BOYZ (T) (C) UPTOWN 53628/MCA			
78	83	76	6	SOUL PROVIDER P.BUNETTA,R CHUDACOFF (M.BOLTON, A.GOLDMARK)	◆ MICHAEL BOLTON (C) COLUMBIA 38-68909			
79	84	85	4	QUIET GUY KIARA (G.CHARLEY)	(C) ARISTA 1-9866			
80	92	94	3	COLD FRESH GROOVE H. THOMPSON, PIRARA, R. THOMPSON, H. THOMPSON	ON, R.VANN) (T) (C) ORPHEUS 72702/EMI			
81	76	. 73	4	YOU BETTER DANCE DAVID Z. (M JONZUN)	◆ THE JETS (T) (C) MCA 53673			
82	86	89	5	DOOWUTCHYALIKE SHOCK G (G.JACOBS)	DIGITAL UNDERGROUND (T) (C) TOMMY BOY 932*			
83	NE\	NÞ	1	EVERYTHING A.CYMONE (G COLE J.N.HOWARD)	◆ JODY WATLEY (C) MCA 53714			
84	96	_	2	NEW JACK SWING M.RILEY, WRECKS-N-EFFECT (M RILEY, A.DAVIDSON, B.MITCHELL)	WRECKS-N-EFFECT			
85	NE	NÞ	1	ME SO HORNY L SKYYWALKER, THE 2 LIVE CREW (L.SKYYWALKER, THE 2 LIVE CREW)	◆ THE 2 LIVE CREW (T) (C) (M) SKYYWALKER 127*			
86	NE\	NÞ	1	THIS HOUSE N.RODGERS (N.RODGERS)	DIANA ROSS (T) (C) MOTOWN 1998			
87)	NE\	NÞ	1	I'M SILL MISSING YOUR LOVE C.WILLIAMS (C WILLIAMS, K L PATTERSON)	S.O.S. BAND (T) (C) TABU 69054/EPA			
88	75	52	16		WATLEY WITH ERIC B. & RAKIM			
(89)	NE\	N D	1	STEPPIN' OUT "TONIGHT"	(T) (C) MCA 53660 ◆ 10DB			
90	49	40	11	M.DAIR (M.DAIR) RAINDROPS	(T) (C) CRUSH 426-7/K-TEL ◆ KOOL & THE GANG			
91	79	65	16	C.BOOKER (C.BOOKER) I LIKE IT	(T) (C) MERCURY 874 402-7/POLYGRAM ◆ DINO			
92)	NE\		1	SLOW DOWN	(T) (C) 4TH & B'WAY 7483/ISLAND KARYN WHITE			
93	91	87	4	S HARVEY (K.WHITE, S HARVEY, D.SIMMONS) YEARNING FOR YOUR LOVE	(T) (C) WARNER BROS. 7-22858 ALEX BUGNON			
94	69	62	6	PBELL, V.BAILEY (R. WILSON, O.SCOTT) HEART DONOR	(T) (C) ORPHEUS 72698/EMI ANNE G.			
95	81			ANNE G.E.IRONS (ANNE G., E.IRONS) WHY IS THAT?	(T) (C) ATLANTIC 7-88857 BOOGIE DOWN PRODUCTIONS			
		69	10	KRS-ONE (L.PARKER) WHY YOU WANNA	(T) (C) JIVE 1231*/RCA DEZI PHILLIPS			
96	87	74	11	B.TERRY (G.PHILLIPS, B.TERRY, J.LEE) THEY WANT MONEY	(T) (C) TABU 68915/E.P.A. ◆ KOOL MOE DEE			
97	77	35	17	M.DEWESE, LAVABA, PHARRIS, T.RILEY (M.DEWESE, TRILEY) I'M THAT TYPE OF GUY ●	(T) (C) JIVE 1217/RCA ◆ L.L. COOL J			
98	67	49	15	LLCOOL J (J T SMITH. D.SIMON. S.ETT) LOVE ALL THE WAY	(T) (C) DEF JAM 38-68902/COLUMBIA			
99	47	50	7	R.MULLER,S.ROBERTS,JR. (R.MULLER)	(T) (C) ATLANTIC 7-88873			
100	80	41	14	MY LOVE IS SO RAW A.MOODY, V.BELL (V.BELL, A.MOODY, N.STRONG)	WILLIAMS (FEATURING NIKKI D) (T) (C) DEF JAM 38-68903/COLUMBIA			

Products with the greatest airplay and sales gains 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. Catalog no. is for 7-inch vinyl single. Asterisk indicates catalog no. is for 12-inch vinyl single; 7-inch unavailable. (C) Cassette single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl single availability. (CD) Compact disk single availability.



RHYTHM SECTION

AT THE TOP: "My Fantasy" by Teddy Riley Featuring Guy (Motown) wins the No. 1 spot on the Hot Black Singles chart. This is the first No. 1 single for this immensely popular group. "Groove Me" (MCA) peaked at No. 4 in August 1988. The group's fourth single, "I Like," made it to No. 2 in May 1989, even though it had been played as an album cut with the intensity usually awarded a single when the album bowed in 1988. It was blocked when "Start Of A Romance" by Skyy (Atlantic), the group's first single in a number of years, easily took the honors. This single, from the "Do The Right Thing" soundtrack, finally delivers.

"Fantasy" beats "Remember (The First Time)" by Eric Gable (Orpheus) by a small margin in radio points. "Remember" actually has 10 more stations than "Fantasy," but it has 15 No. 1 reports and 41 top five reports, compared with 27 No. 1s and 31 top five reports for "Fantasy." "Remember" shows strong upward movement and room for continued growth in most regions around the country, especially in the Northeast.

HE HEAT IS ON: Fifteen of the records in the top 20 are bulleted and most show strength both at radio and retail. Three records make power moves. "Back To Life" by Soul II Soul (Virgin) jumps 22-11. It is reported by 94 stations, picking up three this week: WRAP Norfolk, Va.; WIBB Macon, Ga.; and WDZZ Flint, Mich. It is No. 1 at WRKS New York and WAMO Pittsburgh ... "Don't Make Me Over" by Sybil (Next Plateau) adds six stations for a total of 90: WPEG Charlotte, N.C.; WEDR Miami; WANM Tallahassee, Fla.; WVKO Columbus, Ohio; WIZF Cincinnati; and WNOV Milwaukee. It is No. 1 at WLWZ Greenville, N.C.; WQMG Greensboro, N.C.; and WZFX Fayetteville, N.C. ... "Babies Having Babies" by Terry Tate (Atlantic) leaps 31-20. The single was originally released on Paul Keiser's Trumpet Records label. Growth on the charts was slowed down during the conversion from independent distribution to the WEA system. Now that conversion is complete, sales points kick in along with six new stations. It is new at WILD Boston; WLOU Louisville, Ky.; KQXL and WXOK Baton Rouge, La.; WTLZ Saginaw, Mich.; and WGCI Chicago.

T'S A HIT, NOT A MISS: "Miss You Much" by Janet Jackson (A&M) already has reports from 91 stations, gaining 19 this week. It is this week's Power Pick/Airplay record; it also made the single largest point increase in one week of any record in the last three years.

ALE OF TWO CITIES: Traditionally, radio-oriented R&B records debut and move up from radio activity, with retail following midway up the chart. This pattern continues for those records, however a new pattern is clearly emerging for rap records. For example, "Partyman" by Prince (Warner Bros.), "Rock Wit'cha" by Bobby Brown (MCA), and "You Are My Everything" by Surface (Columbia) made enormous leaps this week, entirely from radio activity. "It's Funky Enough" by The D.O.C. (Ruthless) moves two-thirds of the way up the chart on retail activity. In its third week on the chart, with nine adds, it finally has the radio-only points required to debut. An exception to the rap pattern this week is "I Go To Work" by Kool Moe Dee (Jive). It is on 61 stations, gaining 14 this week, with few retail points.

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 15 REPORTERS	SILVER ADDS 29 REPORTERS	BRONZE/ SECONDARY ADDS 53 REPORTERS	TOTAL ADDS 97 REPO	TOTAL ON erters
EVERYTHING					
JODY WATLEY MCA	8	8	21	37	41
(DON'T U KNOW) I LOVE U					
CHUCKII BOOKER ATLANTIC	6	7	18	31	56
YOU ARE MY EVERYTHING					
SURFACE COLUMBIA	6	9	13	28	86
EVERYTIME I TRY TO SAY					
CHERYL LYNN VIRGIN	1	9	16	26	59
DON'T TAKE IT PERSONAL					
JERMAINE JACKSON ARISTA	5	7	13	25	61
I'M SILL MISSING YOUR LOVE					
S.O.S. BAND TABU	6	8	11	25	34
THREE O'CLOCK JUMP					
HERB ALPERT A&M	3	5	16	24	24
PARTYMAN					
PRINCE WARNER BROS.	3	9	11	23	72
MISS YOU MUCH					
JANET JACKSON A&M	2	4	13	19	91
PAUSE					
RUN-D.M.C. PROFILE	2	6	11	19	21

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

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BILLBOARD SEPTEMBER 9, 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

. 10		g of the top 40 black singles by sales and airplay, respectively,	_
~		SALES	HOT BLACK POSITION
WEEK	LAST WEEK	TITLE ARTIST	HOT POSI
1	2	SPEND THE NIGHT (CE SOIR) THE ISLEY BROTHERS	3_
2	4	REMEMBER (THE FIRST TIME) ERIC GABLE	2
3	3	MY FANTASY TEDDY RILEY FEATURING GUY	1
4	1	IT'S NO CRIME BABYFACE	7
5	8	PUT YOUR MOUTH ON ME EDDIE MURPHY	6
6	11	LET GO SHARON BRYANT	4
7	13	I DO NATALIE COLE (DUET WITH FREDDIE JACKSON)	8
8	9	TASTE OF YOUR LOVE E.U.	5
9	5	IT ISN'T, IT WASN'T, IT AIN'T A.FRANKLIN/W.HOUSTON	18
10	22	CAN'T GET OVER YOU MAZE/FRANKIE BEVERLY	9
11	10	FIGHT THE POWER PUBLIC ENEMY	24
12	7	SARAH, SARAH JONATHAN BUTLER	22
13	18	II HYPE ENTOUCH	21
14	21	IF YOU ASKED ME TO PATTI LABELLE	10
15	26	BACK TO LIFE SOUL II SOUL	11
16	20	SPEND THE NIGHT GUY	15
17	27	DON'T MAKE ME OVER SYBIL	12
18	19	JUST GIT IT TOGETHER LISA LISA & CULT JAM	16
19	6	TWO WRONGS (DON'T MAKE IT RIGHT) DAVID PEASTON	29
20	25	SWEET TALK D'ATRA HICKS	14
21	37	IT'S FUNKY ENOUGH THE D.O.C.	32
22	29	HEAT OF THE MOMENT AFTER 7	13
23	33	2300 JACKSON STREET THE JACKSONS	17
24	31	BUST A MOVE YOUNG M.C.	31
25	14	CONGRATULATIONS VESTA	34
26	36	SO WAT CHA SAYIN' EPMD	30
27	_	BABIES HAVING BABIES TERRY TATE	20
28	34	OUT OF MY MIND THE O'JAYS	19
29	16	FUNKY DIVIDENDS THREE TIMES DOPE	39
30	15	BATDANCE (FROM "BATMAN") PRINCE	56
31	12	THE WAY IT IS TROY JOHNSON	47
32	17	SOMETHING IN THE WAY STEPHANIE MILLS	27
33	28	EXPRESS YOURSELF N.W.A.	55
34	23	ON OUR OWN BOBBY BROWN	42
35	35	KEEP ON MOVIN' SOUL II SOUL	67
36	\Box	BABY COME TO ME REGINA BELLE	23
37	_	JUST WHAT I LIKE MICHAEL COOPER	25
38	<u> </u>	SMOOTH OPERATOR BIG DADDY KANE	41
39	_	ALL MY LOVE PEABO BRYSON	28
40	_	TALK TO MYSELF CHRISTOPHER WILLIAMS	26

		AIRPL	AY	BLACK
THIS	WEEK	TITLE	ARTIST	FOST FOST
1	4	LET GO	SHARON BRYANT	4
2	1	MY FANTASY TEL	DDY RILEY FEATURING GUY	1
3	5	REMEMBER (THE FIRST TIME)	ERIC GABLE	2
4	6	TASTE OF YOUR LOVE	E.U.	5
5	3	SPEND THE NIGHT (CE SOIR)	THE ISLEY BROTHERS	3
6	9	PUT YOUR MOUTH ON ME	EDDIE MURPHY	6_
7	8	I DO NATALIE COLE (DUE:	T WITH FREDDIE JACKSON)	8
8	11	CAN'T GET OVER YOU	MAZE/FRANKIE BEVERLY	9
9	10	IF YOU ASKED ME TO	PATTI LABELLE	10
10	12	HEAT OF THE MOMENT	AFTER 7	13
11	2	IT'S NO CRIME	BABYFACE	7
12	15	DON'T MAKE ME OVER	SYBIL	12
13	20	BACK TO LIFE	SOUL II SOUL	11
14	18	SWEET TALK	D'ATRA HICKS	14
15	16	2300 JACKSON STREET	THE JACKSONS	17
16	17	JUST GIT IT TOGETHER	LISA LISA & CULT JAM	16
17	14	SPEND THE NIGHT	GUY	15
18	22	OUT OF MY MIND	THE O'JAYS	19
19	25	BABY COME TO ME	REGINA BELLE	23
20	23	BABIES HAVING BABIES	TERRY TATE	20
21	26	TALK TO MYSELF	CHRISTOPHER WILLIAMS	26
22	27	JUST WHAT I LIKE	MICHAEL COOPER	25
23	38	MISS YOU MUCH	JANET JACKSON	33
24	30	ALL MY LOVE	PEABO BRYSON	28
25	32	SMILIN'	LEVERT	35
26	7	SOMETHING IN THE WAY	STEPHANIE MILLS	27
27	37	BREATHE LIFE INTO ME	MICA PARIS	38
28	40	ALL I WANT FROM YOU	THE TEMPTATIONS	40
29	34	FUN	GRADY HARRELL	37
30	<u> </u>	STATE OF ATTRACTION	RHONDA CLARK	45
31		YOU ARE MY EVERYTHING	SURFACE	46
32	_	I'M IN DANGER	MOTHER'S FINEST	43
33	_	PARTYMAN	PRINCE	50
34		ROCK WIT'CHA	BOBBY BROWN	51
35	_	I WANNA COME BACK	JAMES INGRAM	52
36	21	MY SUGAR	ATLANTIC STARR	36
37	<u> </u>	MAKE THAT MOVE	FINEST HOUR	48
38	24	II HYPE	ENTOUCH	21
39	_	AIN'T MY TYPE OF HYPE	FULL FORCE	53
40	_	SO WAT CHA SAYIN'	EPMD	30

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

- 2 HYPE (Hittage, ASCAP/Turnout, ASCAP) 2300 JACKSON STREET (Sigge, BMI/Ranjack, BMI/Rat Trap, BMI/Virgin Songs, BMI/Cal-Gene, BMI/EMI April, ASCAP) CPP AIN'T MY TYPE OF HYPE (Forceful, BMI/Willesden,
- AIN'T NOBODY'S BUSINESS (Trycep, BMI/Willesden,
- ALL I WANT FROM YOU (Stanton's Gold, BMI)
 ALL MY LOVE (WB. ASCAP/Peabo, ASCAP) ALL MY LOVE (WB, ASCAP/Peabo, ASCAP)
 BABIES HAVING BABIES (Micro-Mini,
 BMI/Chatterback, BMI)
 BABY COME TO ME (Gratitude Sky, ASCAP/Penzafire,

- BABY COME TO ME (Gratitude Sky, ASCAP/Penzaine, ASCAP/Virgin, ASCAP)
 BACK TO LIFE (Virgin, ASCAP)
 BATDANCE (FROM "BATMAN") (Controversy, ASCAP)
 BIG OLE BUTT (D&D, ASCAP/LL. Cool J, ASCAP/DJ,
 ASCAP/Virgin, ASCAP)
 'BOUT DAT TIME (Cal-Gene, BMI/Virgin Songs,
 BMI/1989 Outernational, ASCAP/Colgems-EMI,
 ASCAP)
- BREATHE LIFE INTO ME (Chappell, PRS/Unichappell,
- BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)
 CAN'T GET OVER YOU (Amazement, BMI)
- CELEBRATE NEW LIFE (Yellow Elephant,
- ASCAP/Edward Grant, ASCAP/Benny's Music, BMI)
 COLD FRESH GROOVE (Father Thunder, BMI/Bullwhip,
- ASCAP/ CONGRATULATIONS (Catdaddy, ASCAP/MCA, ASCAP/Little Tanya, ASCAP/Vesta Seven, ASCAP/Almo, ASCAP) CPP
- DON'T MAKE ME OVER (Blue Seas, ASCAP/Jac,
- ASCAP) CPP
 DON'T TAKE IT PERSONAL (Colgems-EMI,
 ASCAP/CBS, ASCAP/Multi Culler, ASCAP)
 (DON'T U KNOW) I LOVE U (Selessongs, ASCAP)
 DOOWUTCHYALIKE (GLG II, BMI/Pubhowayalike,
- EVERYTHING (Sizzling Blue, BMI/Newton House,
- EVERYTIME I TRY TO SAY GOODBYE (Music Corp. Of America, BMI/Bayjun Beat, BMI/MCA, ASCAP) EXPRESS YOURSELF (Warner-Tamerlane, BMI/Music
- FIGHT THE POWER (FROM "DO THE RIGHT THING")
- (Del American, BMI)
 THE FIRST TIME (Jasper Stone, ASCAP)
 FRIENDS (EMI April, ASCAP/Ultrawave, ASCAP/A
 DWA, ASCAP/Rightsong, BMI/EMI Blackwood,
 BMI/Eric B & Rakim, ASCAP/H
- CHILD BE MAKIM, ASCAP) HL
 FUN (Sex Friend, BMI/Juby Laws, ASCAP/Tuff Cookie,
 BMI/Virgin Songs, BMI)
 FUNNY DIVIDENDS (Acknickulous, ASCAP/Pop Art,
 ASCAP)

- ASCAP)
 GIRL I'M GONNA MISS YOU (MCA, ASCAP)
 HAPPY (Captain Ed, BMI/Buff Man, BMI/Vanishing Breed, BMI/Watts Landing, BMI)

- HEART DONOR (2560, ASCAP) HEAT OF THE MOMENT (Epic/Solar, BMI/Kear, BMI) HEY YOUNG WORLD (Def American BMI)
- HEY TOUNG WOKED (DET AMERICAN, BMI)

 1 DO (LES Estoiles De La Musique,
 ASCAP/Scaramanga, ASCAP) CLM

 1 GO TO WORK (Willesden, BMI)

 1 LIKE IT (Island, BMI/Onid, BMI) WBM

- I WANNA COME BACK (Try-Cap, BMI/Willesden, BMI)
 IF YOU ASKED ME TO (FROM "LICENCE TO KILL")

- IF YOU ASKED ME TO (FROM "LICENCE TO KILL")
 (Realsongs, ASCAP/EMI APITI, ASCAP/U.A., ASCAP)
 II HYPE (Deep Sound, ASCAP/Bliss 69,
 ASCAP/Vintertainment, ASCAP)
 I'LL BE THERE (Abana, BMI/Virgin Songs, BMI)
 I'M IN DANGER (Black Lion, ASCAP/Captain Z,
- ASCAP/Almo, ASCAP/Singh Sang, ASCAP/Satsongs,
- ASCAP)

 I'M SILL MISSING YOUR LOVE (Karranova,
 ASCAP/Spider Fingers, BMI/Avante Garde,
 ASCAP/Interior, BMI)

 I'M THAT TYPE OF GUY (Def Jam, ASCAP/L.L. Cool J,
 ASCAP/D And O, ASCAP/Virgin, ASCAP) CPP

 IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE

 (Albert M. Parmark ASCAP/MAR ASCAP) CROSS
- nond, ASCAP/WB, ASCAP/Realso ASCAP) WRM
- ASCAP) WBM
 IT'S FUNKY ENOUGH (Dollarz N Sense, BMI/Dotted
 Lion, ASCAP/Sylco, ASCAP)
 IT'S NO CRIME (Epic/Solar, BMI/Kear,
 BMI/Greenskirt, BMI) CPP
- JUST GIT IT TOGETHER (Forceful, BMI/Willesden,

- BMI/MY! MY!, BMI)
 JUST WHAT I LIKE (Bee Germaine, BMI)
 KEEP ON MOVIN' (Virgin, ASCAP) CPP
 LET GO (Almo, ASCAP) CPP
 LOVE ALL THE WAY (One To One, ASCAP)
- MAKE THAT MOVE (Modernique, ASCAP)
- ME SO HORNY (Pac-Jam. BMI)
- MISS YOU MUCH (Flyte Tyme, ASCAP)
 MY FANTASY (FROM "DO THE RIGHT THING") (Cal-Gene, BMI/Virgin, ASCAP) CPP
 MY LOVE IS SO RAW (Def Jam, ASCAP/Slam City,
- MY SUGAR (Jodaway, ASCAP/Production Lab,

- MT SUGAN (JOBANA), ASCAP/Production Lab, ASCAP/Preacher J., BMI) N.E. HEART BREAK (Flyte Tyme, ASCAP) NEW JACK SWING (Virgin Songs, BMI/Cal-Gene, BMI) ON OUR OWN (FROM "CHOSTBUSTERS II") (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPI
- ON THE STRENGTH (King Henry I, ASCAP/Currier, ASCAP/Shaman Drum, BMI)
- OUT OF MY MIND (Trycep, BMI/Willesden, BMI/WE,
- BMI)
 PARTYMAN (Controversy, ASCAP)
 PUT YOUR MOUTH ON ME (Eddie Murphy,
 ASCAP/Gratitude Sky, ASCAP/Penzalire,
 ASCAP/Virgin, ASCAP) CPP
- QUIET GUY (Irving, BMI/Kiara's Tuff, BMI/Trixie Lou, BMI)
- RAINDROPS (Selessongs, ASCAP)
 REMEMBER (THE FIRST TIME) (Lamont Coward/Bright Light, BMI)

- 51 ROCK WIT'CHA (Kear, BMI/Epic/Solar, BMI/Green
- Skirt, BMI) SARAH, SARAH (Zomba, ASCAP) 68 SHE'S NOT MY LOVER (Diva One ASCAP/Spectrum
- VII ASCAP) SHOWER ME WITH YOUR LOVE (Colgems-EMI,

- SHOWEN ME WITH YOUR LOVE (Colgems-EM), ASCAP) WBM SLOW DOWN (Kings Kid, BMI/Warner-Tamerlane, BMI/Green Skirt, BMI) SMILIN' (Trycep, BMI/Fernclift, BMI/Willesden, BMI)
- 41 SMOOTH OPERATOR (AZ. ASCAP/Cold Chillin'
- SO WAT CHA SAYIN' (Beat House, ASCAP/Paricken,

- ASCAP)
 SOMETHING IN THE WAY (YOU MAKE ME FEEL)
 (Angel Notes, ASCAP/WB, ASCAP) WBM
 SOUL PROVIDER (Mr.Bolton, BMI/Non Pareil, ASCAP)
 SPECIAL LOOK (Black Lion, ASCAP/Captain Z,
 ASCAP/Thump West, ASCAP/II She Ran Ha,
 BMI/Almo, ASCAP) CPP
 SPEND THE NIGHT (Pending)
- SPEND THE NIGHT (Pending)
 SPEND THE NIGHT (CE SOIR) (Angel Notes,
- STATE OF ATTRACTION (Flyte Tyme, ASCAP/Avant
- Garde, ASCAP)
 STEPPIN' OUT "TONIGHT" (Hami Wave, ASCAP/Dver
 The Rainbow, ASCAP/All Nations, ASCAP)
 SUMMERTIME (Entertaining, BMI/Dainica, BMI)
 SWEET TALK (Cuddie B, ASCAP/Diner Dog, ASCAP)
 TALK TO MYSELF (Vertim, ASCAP/Wokie,
- ASCAP/Whole Nine Yards, ASCAP)
- TASTE OF YOUR LOVE (Marvennis, ASCAP/Syce 'M'
- THEY WANT MONEY (Zomba, ASCAP/Willesden, BMI)
 THIS HOUSE (Tommy Jymi, BMI/Warner-Tamerlane,
- TWO WRONGS (DON'T MAKE IT RIGHT) (Venus
- Three, BMI/Pushy, ASCAP/Perfect Ten, ASCAP)
 THE WAY IT IS (Anointed, ASCAP)
 WE GOT OUR OWN THANG (Zomba, ASCAP/EMI April,
 ASCAP/Across 110th Street, ASCAP/Way To Go,
 ASCAP/Bridgeport, BMI)
 WHERE DO WE GO? (EMI April, ASCAP/Ackee,
 ASCAP/ASCA
- WHERE DO WE GO? (EMI APIII, ASCAP/ACKee,
 ASCAP/Guy Vaughn, ASCAP/EMI Blackwood,
 BMI/Been Stung, BMI)
 WHY IS THAT? (Zomba, ASCAP)
 WHY YOU WANNA (Avant Garde, ASCAP)
 YEARNING FOR YOUR LOVE (Temp Co., BMI)
 YOU ARE MY EVERYTHING (Colgems-EMI,
 ASCAP/Deep Faith, ASCAP/Multi Culler, ASCAP)
 WHE EXTER DANNE (COLGRES EMI, ASCAP)

- YOU BETTER DANCE (Colgems-EMI, ASCAP/Boston
- (YOU'RE MY ONE AND ONLY) TRUE LOVE (Robi-Rot ASCAP/Red Instructional, ASCAP/Free-Dome, ASCAP





Island Inks Daddy-O. Daddy-O, a writer/producer and founding member of rap group Stetsasonic, signs a worldwide contract with Island Music. Shown celebrating this coup are, from left, Rick Dutka, VP of business affairs, Island Records; Lisa Jackson, professional manager, East Coast, Island Records; Daddy-O; Lisa Cortez of Rush Producers' Management; and Lionel Conway, president, Island Music,

Apollo Theatre, Motown Launch New Record Label

BY JANINE McADAMS

NEW YORK Two of black music's most revered institutions New York's Apollo Theatre and Motown Records—have teamed to launch a new record label that will focus on bringing fresh talent directly into the marketplace, primarily through the Apollo's famed Amateur Night contest.

Apollo Theatre Records was unveiled Aug. 23 in a press conference at the Apollo, by new label president Oliver Sutton, Hal Jackson, group chairman of Inner City Broadcasting Corp., which owns the Apollo, and Motown head Jheryl Busby. The venture is the result of months of planning between Inner City and executives at Motown Records. A major component of the label will be an internship program that will train black youths to assume executive positions in the music industry.

In announcing the new record company, both Busby, president of Motown Records, and Percy Sutton, president of the Apollo Theatre, expressed their excitement. "The Apollo played a major role exposing Motown's great black artists," said Busby. "With the 30th anniversary of Motown this year, it's great to have a distributed label that can go to the streets and find new talent."

"This is so important, because the Apollo stage is where so many legends have appeared, and Motown is a culturally significant force in sound recording," said

FOR THE RECORD

In last week's The Rhythm And The Blues column, the first mention of the Original 13 Awards at Jack The Rapper Family Affair '89 said the event was sponsored by the CBS labels. It was, in fact, sponsored by Capitol/EMI/Orpheus.

Percy Sutton. "It takes a lot of guts to stand on this stage in front of the most hostile audience in the world," he added, referring to the Apollo's renowned Amateur Night contest.

The new label features an impressive group of executives and a board of advisers made up of accomplished artists, producers, and marketing experts. Oliver Sutton is president/CEO; Voza Rivers, of the Black Entertainment & Sports Foundation, is VP of A&R and artist development; black entertainment attorney Kendall Minter is VP of business affairs; L. Benet McMillan is VP of finance; Motown VP of promotion Ronnie Jones will also handle Apollo promotion; and Motown VP of A&R Timmy Regisford will take on A&R duties at Apollo as well.

The advisory board includes film maker Spike Lee, producers Eddie F, Donald Dee, Lemel Humes, and Lavaba, singer/songwriter/producers Teddy Riley and Paul Laurence, and artists Heavy D, Kool Moe Dee, and New Edition's Michael Bivins.

The label will use the Amateur Night at the Apollo talent contest and the resources of its advisory board to tap new artists in the fields of rap, hip-hop, blues, house, and new jack swing, not only in New York but in other major cit-

The label's first signing is Malira Jones, an 18-year-old from Hollis, N.Y. Jones, whose voice is described as a cross between a young Sarah Vaughn and Nancy Wilson with a contemporary flair, will record an album due for release in early 1990.

ACTIONMART

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FOR WEEK ENDING SEPTEMBER 9, 1989

HOT RAP SINGLES.

THIS	2 WKS. AGO	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail TITLE and one-stop sales reports. ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	7	7	★ ★ NO. 1 ★★ IT'S FUNKY ENOUGH RUTHLESS 96549/ATLANTIC (C) THE D.O.C. 1 week at No. 1
2	1	1	9	FIGHT THE POWER MOTOWN 4647 (C) ◆ PUBLIC ENEMY
3	2	2	13	EXPRESS YOURSELF RUTHLESS 7207/PRIORITY (C) (M)
4	5	9	11	BUST A MOVE DELICIOUS VINYL 1005/ISLAND (C) ◆ YOUNG M.C.
5	7	14	5	SO WAT CHA SAYIN¹ FRESH B0133/SLEEPING BAG (C) ◆ EPMD
6	18	_	3	SMOOTH OPERATOR COLD CHILLIN' 0-21 281/WARNER BROS (C) ◆ BIG DADDY KANE
7	4	4	15	FUNKY DIVIDENDS ARISTA 9835 (C) ◆ THREE TIMES DOPE
8	9	10	9	L.A. POSSE ATLANTIC 86421 (C) ◆ BREEZE
9	13	20	5	THEY PUT ME IN THE MIX ◆ M.C. HAMMER CAPITOL 15460 (C)
10	6	3	15	WE GOT OUR OWN THANG UPTOWN 23942/MCA (C) ◆ HEAVY D. & THE BOYZ
11	10	11	5	HEY LADIES CAPITOL 15483 (C) ◆ BEASTIE BOYS
12	14	23	5	DO THE RIGHT THING VIRGIN 96552 (C) ◆ REDHEAD KINGPIN & THE F.B.I.
13	8	5	11	WHY IS THAT? BOOGIE DOWN PRODUCTIONS JIVE 1231 / RCA (C)
14	16	22	7	DANCE FOR ME TOMMY BOY 922 (M) ◆ QUEEN LATIFAH
15	11	8	13	I'M THAT TYPE OF GUY DEF JAM 44-68792/COLUMBIA (C) ♦ L.L. COOL J
16	15	19	7	YA BAD CHUBBS SELECT 62336 (C) ◆ CHUBB ROCK WITH HOWIE TEE
17)	25	26	11	I GOT YOUR GIRLFRIEND ATLANTIC 86307 (C) DANNY "D" & D.J. "WIZ"
18	26		3	I'M NOT HAVIN' IT FIRST PRIORITY 99187/ATLANTIC (C) ♠ MC LYTE
19)	24	27	5	DO IT TO THE CROWD PROFILE 7255 ◆ TWIN HYPE
20	17	17	9	WHO'S THE BOSS? ◆ ANTOINETTE NEXT PLATEAU 50099
21)	NE	NÞ	1	THE RHYTHM ATLANTIC 0-86323 (C) ◆ KWAME
22	27	_	3	HEY YOUNG WORLD DEF JAM 44-68826/COLUMBIA (C) ◆ SLICK RICK
23	12	6	15	THEY WANT MONEY JIVE 1215/RCA (C) ◆ KOOL MOE DEE
24)	29	_	3	2 HYPE SELECT 26345 (C) ♦ KID 'N PLAY
25)	NE	N >	1	ME SO HORNY SKYYWALKER 127 (C) (M) ◆ THE 2 LIVE CREW
26)	NE	N	1	PAUSE PROFILE 7262 (M) ♦ RUN-D.M.C.
27)	NE	N Þ	1	BIG OLE BUTT DEF JAM 44-68864/COLUMBIA (C) L.L. COOL J
28	22	16	17	I GOT IT MADE PROFILE 7245 ◆ SPECIAL ED
29	20	15	9	I AIN'T TRIPPIN' → TOO SHORT JIVE 1232/RCA (C)
30	19	13	23	ME MYSELF AND I TOMMY BOY 926 (C) (M) ◆ DE LA SOUL

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

"DO YOU REALLY WANNA PARTY?"

The single by High Performance "Do You Really Wanna Party?" Remixed by Gail "Sky" King from the LP "All Things Considered" Coming soon on Nastymix Records. Party to the Video Now!

(76979 12" & 78555 Cassette Single)







Billboard.

HOT DANCE MUSIC.

×	품	AGO		CLUB PLAY	
THIS WEEK	LAST WEEK	S. A	WKS. ON CHART	Compiled from a national sample of dance club pl	lavlists
HIS	AST	2 WKS.	VKS.	TITLE	ARTIST
	_	.,4	>0	LABEL & NUMBER/DISTRIBUTING LABEL	
				** No.1 **	
1	1	1	7	BACK TO LIFE VIRGIN 0-96537 3 weeks at No. 1 ◆ SOUL II SOUL (FEA	
(2)	2	6	6	IT IS TIME TO GET FUNKY FFRR 886 627-1/POLYGRAM	◆ D.MOB
3	4	10	6	DO YOU LOVE WHAT YOU FEEL VIRGIN 0-96539	◆ INNER CITY
4	8	14	5	LIFE IS A DANCE (LP) WARNER BROS. 25946	CHAKA KHAN
<u>(5)</u>	7	13	5	DON'T MAKE ME OVER NEXT PLATEAU NP50107	SYBIL
6	6	8	10	PEOPLE HOLD ON TOMMY BOY TB-939	EATURING LISA STANSFIELD
7	11	25	4	WORK IT OUT ATLANTIC 0-86325	STEVE 'SILK' HURLEY
8	12	27	5	BUST A MOVE DELICIOUS VINYL DV1 005/ISLAND	◆ YOUNG M.C.
9	3	4	9	HAPPINESS SLEEPING BAG SLX-40147	NICOLE
10	13	17	8	DO IT TO THE CROWD PROFILE PRO-7255	◆ TWIN HYPE
11	14	15	7	PARADISE MOTOWN MOT-4673	◆ DIANA ROSS
12	17	21	5	ON THE STRENGTH EPIC 49 68806/E.P.A.	FLAME (WITH TONY TERRY)
13	9	11	7	PAYBACK IS A BITCH JIVE 1239-1-JD/RCA	LIZ TORRES
(14)	25	39	3	FRENCH KISS EPIC 49 68875/E.P.A.	LIL LOUIS
15	5	3	13	(YOU'RE MY ONE AND ONLY) TRUE LOVE VENDETTA VE-7021/A&M	◆ SEDUCTION
(16)	27	34	3	LOVE SONG ELEKTRA 0-66687	THE CURE
17	15	18	8	OH WELL CAPITOL V-15472	OH WELL
18	20	28	5	HEY LADIES/SHAKE YOUR RUMP CAPITOL V-15483	◆ BEASTIE BOYS
(19)	22	29	5		DHEAD KINGPIN & THE F.B.I.
(20)	23	33	4	BLIND HEARTS WING 889 633-1/POLYGRAM	XYMOX
21	19	32	6	COLD HEARTED VIRGIN 0-96546	◆ PAULA ABDUL
(22)	29	49	3	IT'S NO CRIME SOLAR 429 68832/E.P.A.	◆ BABYFACE
(23)			4	IF I EVER ENIGMA 75527-0	RED FLAG
$\overline{}$	31 10	38	8	BATDANCE (FROM "BATMAN") WARNER BROS. 0-21257	◆ PRINCE
24 (25)			 	IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE ARISTA ADI-9851 ARET	·
26	36	45	3	SO MANY PEOPLE CURB CRB-10306	HUBERT KAH
(20)	34	4,7	3	* * POWER PICK * *	
(27)	46	_	2	BLACK HAVANA (LP) CAPITOL C1-90923	VARIOUS ARTISTS
(28)	39		2		PRESENTS SATOSHII TOMIIE
29	21	19	8	ON OUR OWN (FROM "GHOSTBUSTERS II") MCA 23957	◆ BOBBY BROWN
(30)	40	50	3	ROCK TO THE BEAT KMS 022	REESE
(31)	45	30	2	SERIOUS MONEY WARNER BROS. 0-21262	◆ CAROLE DAVIS
(32)	44		2	YOU BETTER DANCE MCA 23961	◆ THE JETS
		42		SOME PEOPLE A&M SP-12310	◆ E.G. DAILY
33	37	42		* * * HOT SHOT DEBUT *	
(34)	NE	WÞ	1	MY HEART SKIPS A BEAT CAPITOL V-15498	◆ THE COVER GIRLS
(35)	42		2	VOICES IN YOUR HEAD COLUMBIA 44 68813	PARIS BY AIR
36	41	47	4		EATURING LINDA BURNETTE
37)		W.	1	LET'S PLAY HOUSE/BUSS THE SPEAKER EMI V-56144	JAZ
38		W Þ	1	KISSES ON THE WIND VIRGIN 0-96532	◆ NENEH CHERRY
39		WÞ	1	ALL SAINTS DAY NETTWERK (CANADA) IMPORT	SEVERED HEADS
49		WÞ	1	OU EST LE SOLEIL? CAPITOL V-15499	◆ PAUL MCCARTNEY
(41)	48		2	MY MELLOW GREAT JONES GJ-604/ISLAND	ORCHESTRA 45
42	24	23	7	LAY ALL YOUR LOVE ON ME/FUNKY AT 45 TOMMY BOY TB-933	INFORMATION SOCIETY
			†	JUST GIT IT TOGETHER COLUMBIA 44 68819	◆ LISA LISA & CULT JAM
43	16	7	11	KEEP IT MOVIN' (CAUSE THE CROWD SAYS SO) JIVE 1244-1-JD/RCA	WHITE KNIGHT
44	47		2		◆ DONNA SUMMER
		W >	1	LOVE'S ABOUT TO CHANGE MY HEART ATLANTIC 0-86309	CLOCKWORK
46	28	22	6	SAV NO CO TOWNY POY TROZA	
<u>(47)</u>		w >	1	SAY NO GO TOMMY BOY TB 934	◆ DE LA SOUL
		9	9	YOUR LOVE TAKES ME HIGHER ATLANTIC 0-86402	BELOVED
48	18	<u> </u>	1		MONDAY
48 49 50	43 49	43	5	FALLEN ANGEL CAPITOL V-15471 KING FOR A DAY GEFFEN PROMO/WARNER BROS.	MONDAY

г	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	12-INCH SINGLES Compiled from a national sample of retail store and one LABEL & NUMBER/DISTRIBUTING LABEL	
					* * No. 1 * *	
	1	3	8	4	BACK TO LIFE VIRGIN 0-96537 1 week at No. 1 ◆ SOUL II SOUL (FEATURING CARON WHEELER)
	2	1	7	4	BATDANCE (FROM "BATMAN") WARNER BROS. 0-21257	◆ PRINCE
	3	4	4	12	(YOU'RE MY ONE AND ONLY) TRUE LOVE VENDETTA VE-7021/A&M	◆ SEDUCTION
	4	2	2	10	ON OUR OWN (FROM "GHOSTBUSTERS II") MCA 23957	◆ BOBBY BROWN
_	5	6	3	9	FIGHT THE POWER (FROM "DO THE RIGHT THING") MOTOWN MOT-4	4647 ◆ PUBLIC ENEMY
	6	9	10	8	MY FANTASY MOTOWN MOT-4643	TEDDY RILEY FEATURING GUY
.]	7	12	17	5	IT'S NO CRIME SOLAR 4Z9 68832/E.P.A.	◆ BABYFACE
	8	5	1	11	COME HOME WITH ME BABY EPIC 49 68777/E.P.A.	◆ DEAD OR ALIVI
	9	10	15	5	DON'T MAKE ME OVER NEXT PLATEAU NP50107	SYBII
	(10)	11	18	8	BUST A MOVE DELICIOUS VINYL DV1005/ISLAND	◆ YOUNG M.C
	11	7	6	9	COLD HEARTED VIRGIN 0-96546	◆ PAULA ABDUI
	12	13	13	8	LAY ALL YOUR LOVE ON ME/FUNKY AT 45 TOMMY BOY TB-933	INFORMATION SOCIETY
	(13)	17	19	6	I NEED A RHYTHM VENDETTA VE-7023/A&M	THE 28TH ST. CREV
	14	8	5	10	FRIENDS MCA 23956	WATLEY WITH ERIC B. & RAKIN
	(15)	22	36	3	KISSES ON THE WIND VIRGIN 0-96532	◆ NENEH CHERR
	(16)	23	42	3	DO YOU LOVE WHAT YOU FEEL VIRGIN 0-96539	♦ INNER CITY
	17	15	12	10	DEEP IN VOGUE EPIC 49 68801/E.P.A.	◆ MALCOLM MCLAREN
-			 		LIKE IT 4TH & B'WAY 483/ISLAND	◆ DING
5	18	14	11	11	DO IT TO THE CROWD PROFILE PRO-7255	◆ TWIN HYPI
-	(19)	21	28	5		CHARVON
	20	18	16	9	ALWAYS THERE CAPITOL V-15482	
-	21	16	20	6	HEY LADIES/SHAKE YOUR RUMP CAPITOL V-15483	♦ BEASTIE BOYS
	22	24	25	6	EVERLASTING LOVE VIRGIN 0-96647	SANDRA
Ц.	23	26	40	4	FRENCH KISS EPIC 49 68875/E.P.A.	LIL LOUIS
	24	28	34	4	WHERE DO WE GO? ATLANTIC 0-86409	◆ TEN CIT
- 1	1 (33)					
	25)	33	43	4		
	25) 26	33 19	43	17	KEEP ON MOVIN' VIRGIN 0.96556	♦ SOUL II SOUI
	26	19	21	17	KEEP ON MOVIN' VIRGIN 0.96556 ★ ★ ★ HOT SHOT DEBUT ★	♦ SOUL II SOU
3	26	19	21 W	17	KEEP ON MOVIN' VIRGIN 0-96556 ★★ HOT SHOT DEBUT ★ LOVE'S ABOUT TO CHANGE MY HEART ATLANTIC 0-86309	◆ SOUL II SOU ★ ★ ◆ DONNA SUMME
3	26	19	21	17	KEEP ON MOVIN' VIRGIN 0.96556	◆ SOUL II SOU ★ ★ ◆ DONNA SUMME ◆ THE COVER GIRL
3	26 (27) (28)	19 NE	21 W	17	KEEP ON MOVIN' VIRGIN 0-96556	◆ SOUL II SOU ★ ★ ◆ DONNA SUMMEI ◆ THE COVER GIRL
3	26 (27) (28) (29)	19 NE NE	21 W >	17 1 1 2	KEEP ON MOVIN' VIRGIN 0-96556 ★★ HOT SHOT DEBUT ★ LOVE'S ABOUT TO CHANGE MY HEART ATLANTIC 0-86309 MY HEART SKIPS A BEAT CAPITOL V-15498 ★★ POWER PICK ★★ SMOOTH OPERATOR COLD CHILLIN' 0-21281/WARNER BROS.	◆ SOUL II SOU ★ ★ ◆ DONNA SUMME ◆ THE COVER GIRL ★ BIG DADDY KAN
	26 (27) (28) (29) (30)	19 NE NE 47 39	21 W > W > 44	17 1 1 2 3	KEEP ON MOVIN' VIRGIN 0-96556	◆ SOUL II SOU ★ ★ ◆ DONNA SUMMEI ◆ THE COVER GIRL: ◆ BIG DADDY KAN ◆ D.MOI
	26 (27) (28) (29) (30) (31)	19 NE NE 47 39 25	21 W > W > 44 22	17 1 1 2 3 14	KEEP ON MOVIN' VIRGIN 0-96556 ★★ HOT SHOT DEBUT ★ LOVE'S ABOUT TO CHANGE MY HEART ATLANTIC 0-86309 MY HEART SKIPS A BEAT CAPITOL V-15498 ★★ POWER PICK ★★ SMOOTH OPERATOR COLD CHILLIN' 0-21281 /WARNER BROS. IT IS TIME TO GET FUNKY FFRR 886 627-1/POLYGRAM WE GOT OUR OWN THANG UPTOWN 23942/MCA	SOUL II SOU DONNA SUMME THE COVER GIRL BIG DADDY KAN D.MO HEAVY D. & THE BOY
	26 (27) (28) (29) (30) (31) (32)	19 NE NE 47 39 25 NE	21 W > W > 44 22	17 1 1 2 3 14 1	KEEP ON MOVIN' VIRGIN 0-96556 ★ ★ HOT SHOT DEBUT ★ LOVE'S ABOUT TO CHANGE MY HEART ATLANTIC 0-86309 MY HEART SKIPS A BEAT CAPITOL V-15498 ★ ★ POWER PICK ★ ★ SMOOTH OPERATOR COLD CHILLIN' 0-21281/WARNER BROS. IT IS TIME TO GET FUNKY FFRR 886 627-1/POLYGRAM WE GOT OUR OWN THANG UPTOWN 23942/MCA PARADISE MOTOWN MOT-4673	SOUL II SOU DONNA SUMMEI THE COVER GIRL BIG DADDY KAN D.MO HEAVY D. & THE BOY DIANA ROS
	26 27 (28) (29) (30) (31) (32) (33)	19 NE 47 39 25 NE 42	21 W b 44 22 W b 49	17 1 2 3 14 1 3	KEEP ON MOVIN' VIRGIN 0-96556	◆ SOUL II SOU
	26 (27) (28) (30) (31) (32) (33) (34)	19 NE 47 39 25 NE 42 29	21 W > W > A44 22 W > A9 27	17 1 2 3 14 1 3 5	KEEP ON MOVIN' VIRGIN 0-96556 ★★ HOT SHOT DEBUT LOVE'S ABOUT TO CHANGE MY HEART ATLANTIC 0-86309 MY HEART SKIPS A BEAT CAPITOL V-15498 ★★ POWER PICK ★★ SMOOTH OPERATOR COLD CHILLIN' 0-21281/WARNER BROS. IT IS TIME TO GET FUNKY FFRR 886 627-1/POLYGRAM WE GOT OUR OWN THANG UPTOWN 23942/MCA PARADISE MOTOWN MOT-4673 ON THE STRENGTH EPIC 49 68806/E.P.A. PAYBACK IS A BITCH JIVE 1239-1-JD/RCA	◆ SOUL II SOU
6 6 6 7	26 (27) (28) (30) (31) (32) (33) (34) (35)	19 NE 47 39 25 NE 42 29 35	21 W b 44 22 W b 49 27 39	17 1 1 2 3 14 1 3 5	KEEP ON MOVIN' VIRGIN 0-96556	◆ SOUL II SOU
	26 27) 28) 30) 31 32) 33) 34 35 36)	19 NE 47 39 25 NE 42 29 35 NE	21 W - 44 22 W - 49 27 39 W - 49	17 1 1 2 3 14 1 3 5 5	KEEP ON MOVIN' VIRGIN 0-96556	SOUL II SOU DONNA SUMME DONNA SUMME BIG DADDY KAN BIG DADDY KAN DIANA ROS FLAME (WITH TONY TERRY LIZ TORRE HUBERT KAI STEVE 'SILK' HURLE
6 6 6 7	26 (27) (28) (30) (31) (32) (33) (34) (35)	19 NE 47 39 25 NE 42 29 35 NE 46	21 W b 44 22 W b 49 27 39	17 1 2 3 14 1 3 5 5 1 3	KEEP ON MOVIN' VIRGIN 0-96556	◆ SOUL II SOU ★ ★ ◆ DONNA SUMMEI ◆ THE COVER GIRL: ◆ BIG DADDY KAN ◆ D.MOI ◆ HEAVY D. & THE BOY. ◆ DIANA ROS FLAME (WITH TONY TERRY LIZ TORRE ◆ HUBERT KAI STEVE 'SILK' HURLE RED FLAME
6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6	26 27) 28) 30) 31 32) 33) 34 35 36)	19 NE 47 39 25 NE 42 29 35 NE	21 W - 44 22 W - 49 27 39 W - 49	17 1 1 2 3 14 1 3 5 5	KEEP ON MOVIN' VIRGIN 0-96556	◆ SOUL II SOU ★ ★ ◆ DONNA SUMMEI ◆ THE COVER GIRL: ◆ BIG DADDY KAN ◆ D.MOI ◆ HEAVY D. & THE BOY ◆ DIANA ROS FLAME (WITH TONY TERRY LIZ TORRE ◆ HUBERT KAI STEVE 'SILK' HURLE RED FLAM ◆ EDDIE MURPH
	26 (27) (28) (30) (31) (32) (33) (34) (35) (36) (37)	19 NE 47 39 25 NE 42 29 35 NE 46	21 W - 44 22 W - 49 27 39 W - 49	17 1 2 3 14 1 3 5 5 1 3	KEEP ON MOVIN' VIRGIN 0-96556	◆ DONNA SUMMER ◆ THE COVER GIRLS
	26 (27) (28) (30) (31) (32) (33) (34) (35) (36) (37) (38)	19 NE 47 39 25 NE 42 29 35 NE 46 30	21 W	17 1 2 3 14 1 3 5 5 1 3 2	KEEP ON MOVIN' VIRGIN 0-96556 *** HOT SHOT DEBUT * LOVE'S ABOUT TO CHANGE MY HEART ATLANTIC 0-86309 MY HEART SKIPS A BEAT CAPITOL V-15498 *** POWER PICK ** SMOOTH OPERATOR COLD CHILLIN' 0-21281/WARNER BROS. IT IS TIME TO GET FUNKY FFRR 886 627-1/POLYGRAM WE GOT OUR OWN THANG UPTOWN 23942/MCA PARADISE MOTOWN MOT-4673 ON THE STRENGTH EPIC 49 68806/E.P.A. PAYBACK IS A BITCH JIVE 1239-1-JD/RCA MACHINE GUN CURB 10304 WORK IT OUT ATLANTIC 0-86325 IF I EVER ENIGMA 75527-0 PUT YOUR MOUTH ON ME COLUMBIA 44 68788	◆ SOUL II SOUL ★ ★ ◆ DONNA SUMMER ◆ THE COVER GIRL: ▼ BIG DADDY KAN: ◆ D.MOI ◆ HEAVY D. & THE BOY: ◆ DIANA ROS: FLAME (WITH TONY TERRY LIZ TORRE: ◆ HUBERT KAI: STEVE 'SILK' HURLE: RED FLAG ◆ EDDIE MURPH:
	26 27) (28) (30) 31 (32) (33) 34 35 (36) (37) 38 39	19 NE 47 39 25 NE 42 29 35 NE 46 30 34 32	21 W > W > 44 22 W > 49 27 39 W > 47 — 30	17 1 1 2 3 14 1 3 5 5 1 1 3 2 10	KEEP ON MOVIN' VIRGIN 0-96556 *** HOT SHOT DEBUT ** LOVE'S ABOUT TO CHANGE MY HEART ATLANTIC 0-86309 MY HEART SKIPS A BEAT CAPITOL V-15498 *** POWER PICK ** SMOOTH OPERATOR COLD CHILLIN' 0-21281/WARNER BROS. IT IS TIME TO GET FUNKY FFRR 886 627-1/POLYGRAM WE GOT OUR OWN THANG UPTOWN 23942/MCA PARADISE MOTOWN MOT-4673 ON THE STRENGTH EPIC 49 68806/E.P.A. PAYBACK IS A BITCH JIVE 1239-1-JD/RCA MACHINE GUN CURB 10304 WORK IT OUT ATLANTIC 0-86325 IF I EVER ENIGMA 75527-0 PUT YOUR MOUTH ON ME COLUMBIA 44 68788 LET IT ROLL ATLANTIC 0-86407	◆ SOUL II SOUL ★ ★ ◆ DONNA SUMMER ◆ THE COVER GIRL: ★ BIG DADDY KAN: ◆ D.MOI ◆ HEAVY D. & THE BOY: ◆ DIANA ROS: FLAME (WITH TONY TERRY LIZ TORRE: ◆ HUBERT KAI: STEVE 'SILK' HURLE: RED FLAM ◆ EDDIE MURPH' DOUG LAZ
	26 27) (28) (30) 31 (32) (33) 34 35 (36) (37) 38 39 40	19 NE 47 39 25 NE 42 29 35 NE 46 30 34 32	21 W	17 1 1 2 3 14 1 3 5 5 1 3 2 10 7	KEEP ON MOVIN' VIRGIN 0-96556 *** HOT SHOT DEBUT* LOVE'S ABOUT TO CHANGE MY HEART ATLANTIC 0-86309 MY HEART SKIPS A BEAT CAPITOL V-15498 *** POWER PICK ** SMOOTH OPERATOR COLD CHILLIN' 0-21281/WARNER BROS. IT IS TIME TO GET FUNKY FFRR 886 627-1/POLYGRAM WE GOT OUR OWN THANG UPTOWN 23942/MCA PARADISE MOTOWN MOT-4673 ON THE STRENGTH EPIC 49 68806/E.P.A. PAYBACK IS A BITCH JIVE 1239-1-JD/RCA MACHINE GUN CURB 10304 WORK IT OUT ATLANTIC 0-86325 IF I EVER ENIGMA 75527-0 PUT YOUR MOUTH ON ME COLUMBIA 44 68788 LET IT ROLL ATLANTIC 0-86407 N.E. HEART BREAK MCA 23891	◆ SOUL II SOUL ★ ★ DONNA SUMMER ◆ THE COVER GIRLS ◆ BIG DADDY KANS ◆ D.MOI ◆ HEAVY D. & THE BOY. ◆ DIANA ROSS FLAME (WITH TONY TERRY LIZ TORRE: ◆ HUBERT KAI STEVE 'SILK' HURLE: RED FLAME ◆ EDDIE MURPH' DOUG LAZ ◆ NEW EDITION
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Titles with the greatest sales or club play increase this week. ♦ Videoclip availability. • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Records listed under Club Play are 12-inch unless indicated otherwise. ©Copyright 1989, BPI Communications Inc. All rights reserved.



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BILLBOARD SEPTEMBER 9, 1989

The Last Of 'Summer Madness': KC Flightt, Nick Phillips, Kon Kan

BUST A MOVE: KC Flightt returns from Planet E with a severe case of "Summer Madness" (RCA) lifted from his album debut. The foot-stompin' release incorporates Flightt's distinctive narrative styling over a pumping club track that has been seductively remixed by Mark Kamins & Tom Vercillo, Besides the hip-house pulse of the straightforward club mix, the "Love Is In The Air" version is a personal fave ... New Profile (212-529-2600) signee Nick Phillips debuts with "Is That Love." The Europop inspired track is unashamedly Erasure-ish in its musical approach and has been club-tailored by Justin Strauss. This new pop-oriented venture for the label could easily prove to be its most accessible to crossover ... Kon Kan is also back on track with its popular "Puss N" $\,$ Boots/These Boots Are Made For Walking" (Atlantic) melange. The downtempo, beat-laden track picks up where the act's quirky "I Beg Your Pardon" left off, this time incorporating everything from rap to Zeppelin. (We still think "Harry Houdini" didn't get a fair shake) . . De La Soul offers "Say No Go"

(Tommy Boy, 212-722-2211) as its newest single, which lends an ironic lyrical twist on an old Hall & Oates classic. Besides the tasty "Say No Dope" remixes provided by David Dorrell & C.J. Mackintosh (aka M/A/R/R/S), the group's P.A. Pacemaster Mase has also provided a few stripped-down takes. A highlight to check out is "The Mack Daddy On The Left" featuring the young but def protege Jeff. Also from the label are new remixes of Coldcut's "People Hold On" by Rodd Huston, Eric Kupper, Terry Perkins, and Tyrone Perkins. The mixes sport more of a New York feel than the prior versions and are definitely worth investigating . . . "Look Who's Dancing" (Virgin) from Ziggy Marley & the Melody Makers also pleasantly surprises with its Jazzie B & Nellee Hooper (Soul II Soul) remix alterations. The reggae track with pop inflections worked well in its original form and the new versions serve only to accent with an even heartier rhythmic base.

DEEP IN VOGUE: Here's a few other imports of interest to add to





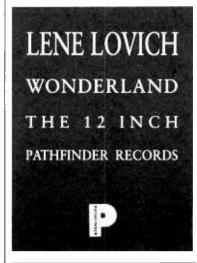
by Bill Coleman

last week's big list. State 808 has delivered a six-cut EP titled "Quadrastate" (Creed), which is worth the purchase solely for the slammin' instrumental technocut "Pacific State." Ominous and hooky track is great for mixing with any number of a cappellas. Also try the cuts "State To State" and "Disco State" ... "Sueño Latiño" (BCM, 0-689-89-0749) by Sueño Latino Featuring Carolina Damas is another of those tracks from Italy that takes an old idea and expands upon it with ease. Moody, salsa-flavored house release works ... Lisa Stansfield (currently represented on the charts as guest vocalist on "People Hold On") utilizes her exceptional talent on This Is The Right Time" (Arista). The up-tempo pop/dance cut with R&B inflections was produced by Coldcut and remixed by Paul Witts & Egor. Note the funky flip, "Big Thing," a collaboration with Stansfield's former comrades in Blue Zone. Arista stateside shouldn't waste time in making the talent a household name here... The James Bratton/Kelly Charles-pennedand-produced "What It Is" (Champion, 01-961-5202) by Where's The

Fire is basically "Let It Roll" revisited with some smokin' female vocals. A Tony King PWL mix graces the flip. Also from the label is "My Love Is Right" by Champagne Featuring Shana Douglas, which is perfect for those who dig into that R&B/club groove ... "Let's Move Together '89" (Banana, Italy, Fax: 696-1840) by Radio Movie is actually a crafty combination of the act's original pop/rap with a spacy new instrumental base. Ethereal Euroinfluenced hip-hop track is ripe for mixing (rap programmers could have a ball with the "Take Me To The Sky" instrumental).

BEATS & PIECES: New Jersey's very own diva Adeva has just unleashed her long-awaited album debut "Adeva!" (Cooltempo) in the ILK. No word yet as to who will be releasing the project stateside, but

the next single scheduled will be "I Thank You" with remixes provided (Continued on page 35)



'Life Is A Dance' Breathes New Life Into Khan's Career

BY DAVID NATHAN

LOS ANGELES The release of "Life Is A Dance," an album spanning Chaka Khan's solo career with Warner Bros., is opening up new audiences for her, particularly in Europe, according to the singer, who is now dividing her time equally between London and Los Angeles. Featuring remixes and postproduction by such groove specialists as Marley Marl, Paul Simpson, Hank Shocklee & Eric Sadler, Dancin' Danny D., Robert Clivilles & David Cole, and Winston Jones & Dave Shaw, the album was released in the U.K. prior to its stateside debut and is currently enjoying top 10 status on Billboard's Club Play chart.

'There are record buyers who actually think of me as a new artist," notes Khan, who has enjoyed two British top 10 singles ("I'm Every Woman" and "Ain't Nobody") from "Life Is A Dance," which has been certified gold in the U.K.. "To begin with, I was a little upset about the whole project because I didn't have any input into it," Khan admits. "But I've straightened everything out with Warner Bros. now and naturally, I'm happy with the albumit's almost like I have a whole new career with people who don't realize that I've been around for 15 years."

Khan says she decided to create a hase for herself in London after European audiences warmed to her through performances earlier this year. "I felt everybody was more personable, there was a greater sense of camaraderie, plus I find Europe mentally stimulating." The singer's European dates have included four nights at the Montreux Jazz Festival in Switzerland, performing alongside Miles Davis, Dizzy Gillespie, Stanley Clarke, Herbie Hancock, and George Duke. Concedes Khan, "I'm not as categorized musically over there."

Admitting that the success of "Life Is A Dance" has altered her attitude toward dance music ("I used to say stuff like 'I hate disco,' but what I meant was I didn't like that lightweight kind of material"), Khan foresees herself recording "more dance music, in spite of myself. I may well cut some material in London although I have no immediate plans to record right now.

Khan says she was disappointed that her last Warner Bros. album, "C.K.," did not receive greater response. "A lot of effort went into it," she says. "But I realize that what matters is that people like what I do, whether it's the remix album or 'C.K.' Obviously, I make music because I want people to eniov it.'

(Continued on page 35)

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HOT DANCE BREAKOUTS

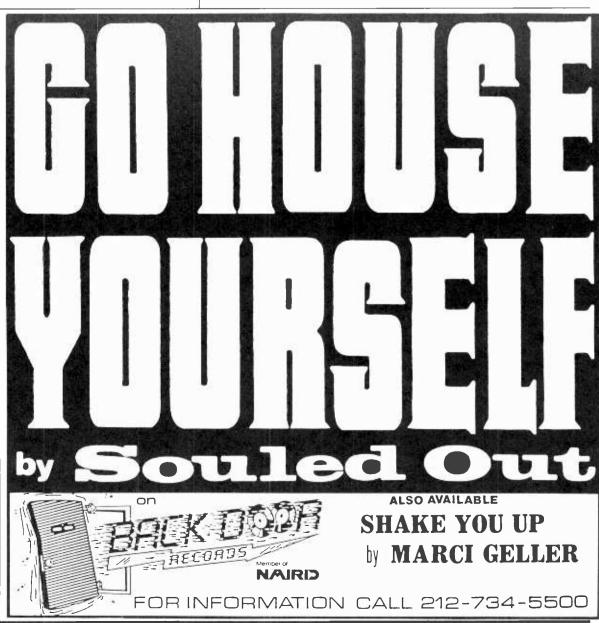
CLUB PLAY

- 1. MISS YOU MUCH JANET JACKSON
- 2. PUSS N' BOOTS/THESE BOOTS (ARE MADE FOR WALKIN') KON KAN ATLANTIC
- 3. LET'S WORK ICE CREAM TEE STRONG
- 4. I LOVE TO BASS BARDEUX ENIGMA
 5. WONDERLAND LENE LOVICH PATH-

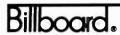
12" SINGLES SALES

- 1. MISS YOU MUCH JANET JACKSON
- 2. THERE'S A BAT IN MY HOUSE
- CAPED CRUSADERS TVT
 3. I WANT YOU SHANA VISION
- SENDING ALL MY LOVE LINEAR FU-
- 5. TEARS FRANKIE KNUCKLES PRE-

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



33 BILLBOARD SEPTEMBER 9, 1989



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TOP | ATIN ALBUMS

	THIS WEEK	WKS. AGO	ON CHART	Compiled from a national sample of retail store and one-stop sales reports.
	THIS	2 WK	WKS.	ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL
	1 2 3	1 6 2	15 31 15	JULIO IGLESIAS RAICES CBS 80123 ANA GABRIEL TIERRA DE NADIE CBS 80054 JOSE LUIS RODRIGUEZ TENGO DERECHO A SER FELIZ POLYGRAM
	4 5	4	19 35	838351-4 LUIS MIGUEL EN BUSCA DE UNA MUJER WEALATINA 56119/WEA CHAYANNE CHAYANNE CBS 80051
	6	5	7 73	LOS BUKIS Y PARA SIEMPRE FONOVISA 8828 ISABEL PANTOJA DESDE ANDALUCIA RCA 6956
	8	13 8	13 11	FRANCO DE VITA AL NORTE DEL SUR CBS 80093 RUMBA TRES RUMBAMANIA TH-RODVEN 2621
	10	16	35	GIPSY KINGS GIPSY KINGS ELEKTRA 60845
POP	11 12	9 10	53 33	ROBERTO CARLOS ROBERTO CARLOS 88 CBS 80002 RICARDO MONTANER RICARDO MONTANER TH-RODVEN 2538
۲	13 14	19 14	53 27	YOLANDITA MONJE VIVENCIAS CBS 10552 VIKKI CARR ESOS HOMBRES CBS 80057
	15 16	17	71 43	BRAULIO CON TODOS LOS SENTIDOS CBS 10534 ROCIO DURCAL COMO TU MUJER ARIOLA 8574
	17	11 12	23	JOSE JOSE QUE ES EL AMOR ARIOLA 9666-4
	18 19	22 18	35 5	EDNITA NASARIO FUERZA DE GRAVEDAD FONOVISA 8811 PABLO RUIZ UN ANGUEL CAPITOLEMILATIN 42139/CAPITOL
	20	15	9	ENMANUEL QUISIERA CBS 80124
	21 22	23 20	9	MARISELA MARISELA ARIOLA 9577 ROCIO JURADO PUNTO DE PARTIDA CAPITOL-EMILATIN 42011/CAPITOL
	23 24	-	1 1	GLORIA ESTEFAN CUTS BOTH WAYS EPIC 45217 ROCIO JURADO GRANDES EXITOS GLOBO 9752
	25	21	5	MARISELA VERENA SON DE LAS TRES DECADAS GAD 1005
	1 2	1 2	13 35	EL GRAN COMBO AMAME COMBO 2060 EDDIE SANTIAGO INVASION DE LA PRIVACIDAD TH-RODVEN 2575
	3	4	7	MAX TORRES APRENDERE CAPITOL-EMILATIN 42134/EMI-CAPITOL LATIN
	5	3 10	61 5	LUIS ENRIQUE AMOR Y ALEGRIA CBS 10546 TITO NIEVES YO QUIERO CANTAR RMM 1683
	6	5 6	13 23	DAVID PABON ES DE VERDAD TH-RODVEN 2620 WILLIE COLON TOP SECRET FANIA 655
⋖	8	7	71	LALO RODRIGUEZ UN NUEVO DESPERTAR TH-RODVEN 2517
57	9 10	_	1	LUIS ENRIQUE MI MUNDO CBS 80146 HANSEL SOLO CBS 80148
S	11	9	17	WILLIE GONZALES SIN COMPARACION SONOTONE 1104
¥	12 13	13	3 1	CHANTELLE CHANTELLE CON UN TOQUE DE CLASE WEALATINA 56559 CANO ESTREMERA DUENO DEL SONEO CEG 002
吕	14 15	14 8	27	TONY VEGA YO ME QUEDO RMM 1677 VARIOS ARTISTAS SALSA EN LA CALLE 8 TH-RODVEN 2605
TRO	16 17	- 19	9 35	THE REBELS BANANA KUBANEY 20018 JOHNNY Y RAY SALSA CON CLASE POLYGRAM LATINO 836647/POLYGRAM
F	18	17	7	LA SONORA MATANCERRA 65 ANIVERSARIO CELEBRANDO TH- RODVEN 2630
	19 20	15 16	7 13	JOE ARROYO FUEGO EN MI MENTE FUENTES 5674 LA COCO BAND COCO BAND KUBANEY 20011
	21	_	1	JUAN LUIS GUERRA Y LA 440 OJALA QUE LLUEVA CAFE KAREN 126
	22	21	23	LA PATRULLA 15 SOLO SE QUE FUE EN MARZO 17H010 GRUPO NICHE TAPANDO HUECOS LA CLAVE 13380
	24 25	12 23	23 7	LAS CHICAS DEL CAN CARIBE SONOTONE 1422 PAQUITO GUZMAN AQUI CONMIGO TH-RODVEN 2627
	1	1	7	VICENTE FERNANDEZ POR TU MALDITO AMOR CBS 80127
	2	13 4	3 43	RAMON AYALA TRISTES RECUERDOS FREDDIE 1474 BRONCO UN GOLPE MAS FONOVISA 8808
	4 5	2	41	LOS YONICS SIEMPRE TE AMARE FONOVISA 8809
	6	5	29 31	LOS TIGRES DEL NORTE LOS CORRIDOS PROHIBIDOS FONOVISA 8815 LA MAFIA EXPLOSIVO CBS 80072
z	7 8	10	11	FITO OLIVARES LA NEGRA CATALINA GIL 2031 YOLANDA DEL RIO TE VOY A ESPERAR FONOVISA 8812
2	9 10	16 7	7 31	LOS MIER AMAME FONOVISA 8816 GRUPO MAZZ STRAIGHT FROM THE HEART CBS 80010
REGIONAL MEXICAN	11	14	13	LA MIGRA CON BANDA MAR 222
	12 13	8	39 45	ANTONIO AGUILAR CON BANDA MUSART 2021 LOS CAMINANTES INCONTENIBLES ROMANTICOS LUNA 1173
A	14	24	5	GRUPO EL TIEMPO ELEGANCIA MUSICAL LUNA 1176
8	15 16	15 11	17 43	LATIN BREED BREAKING THE RULES CBS 80094 LITTLE JOE AUNQUE PASEN LOS ANOS CBS 80004
5	17 18	19 12	3 89	EMILIO NAVAIRA EMILIO NAVAIRA AND THE RIO BAND CBS CRL-80140 LINDA RONSTADT CANCIONES DE MI PADRE ELEKTRA 60765
2	19	18	57	JOAN SEBASTIAN CON TAMBORA MUSART 90014
	20	23	7 25	RAM HERRERA OUT LAW CBS 80122 LOS BONDADOSOS RECUERDA SIEMPRE QUE TE QUIERO FONOVISA
	22		1	8810 GRUPO ANHELO POR COBARDIA MARINTERNACIONAL 218
	23	_ 17	69	BRONCO SUPERBRONCO ARIOLA 6618/RCA EXCELENCIA NI POR MIL PUNADOS DE ORO CBS 80105
	24	17	17	BRONCO A TODO GALOPE FONOVISA 8830

(CD) Compact disk available.

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ARIAA certification for sales of 1 million units.





by Carlos Agudelo

FOR THE FIRST TIME, the MTV Music Video Awards will have a best-Latin-video category. The nominees were chosen through ballots sent in by the viewers of MTV Internacional, the weekly, one-hour, Spanish-language program broadcast over the Telemundo network in the U.S. and several Latin American countries. Nominees include the videos "La Séptima Luna" by Emmanuel; "Y Sin Pensar" by Miguel Mateos; "Sólo Los Chicos" by Fito Páez; "Este Rirmo Se Baila Así" by Chayanne; and "Djobi, Djoba" by the Gipsy Kings. The awards night, Wednesday (6), will be followed by an MTV-sponsored concert featuring Argentinian rock star Miguel Mateos, the day after.

NUBANEY RECORDS IS VERY HAPPY WITH the performance of its merengue group Cocoband. So happy, in fact, that it will give the group a gold record for sales of more than 30,000 copies of its hit album, "Cocoband," when the band comes to New York to perform all through September ... The West Coast group Los Diablos, produced by Discos Panameria canos and distributed, marketed, and promoted by WEA Latina in the U.S., has signed a contract with Fonographica Internacional, headed by Ignacio Morales, for the same purposes in Mexico ... Fernando Allende, the Mexican singer/actor, has recorded the Spanish-language version of "Forgotten Eyes," the new campaign anthem of Retinitis Pigmentosa International. He was joined by the International Children's Choir and a children's choir from Los Angeles churches. The song has been recorded by Bob Hope, Sammy Davis Jr., Dionne Warwick, Smokey Robinson, and Mel Torme, among others. Proceeds from the different versions of the recording will help to fight this degenerative eye disease that affects mainly children and can lead to total blindness. The Spanish version will be released for radio Sept. 18... "Espera Un Poco" ("Wait A Little") is said to be the first music video in Spanish designed to help fight AIDS among the Hispanic population. It was produced by the Center for Disease Control in Atlanta.

T IS SALSA FESTIVAL FEVER AGAIN in New York. The festival has grown so much that this year it is going to be in two stages. The first one will feature as the main event a concert at the famous Forest Hills

MTV's awards will recognize a best-Latin-video this year

Tennis Stadium, Sept. 2, with Celia Cruz, El Gran Combo, La Sonora Ponceña, Los Hermanos Moreno, and two Colombian bands: Joe Arroyo and Grupo Niche. The other big night will be the traditional Madison Square Garden show, Sept. 16, dedicated this year to the soneros. It will feature Rubén Blades, Eddie Santiago, Hector Lavoe, Luis Enrique, Oscar D'Leon, Jose Alberto, Tito Nieves, and Tony Vega. At least 10 other concerts and events are associated with the festival, including a free concert at Orchard Beach in the Bronx and a Merengazo event at the Palladium.

APPY BIRTHDAY SAMMY VARGAS. It has been 50 years since he was born in New York of Puerto Rican parents. Out of those, almost 33 have been spent in the recording industry, where he worked mainly for U.S. labels and went through almost all stages of music in the '60s, '70s, and '80s. Finally, he came back to his roots and now he is one of the very few independent promoters of Latin music in the Big Apple. We wish him well and many more musical anniversaries.





by Is Horowitz

NURTURING FUTURE LISTENERS: This year's fund-raising dinner by the Assn. for Classical Music will help fuel the organization's drive to extend its educational reach beyond New York, a long-held goal.

AfCM, which began life a decade or so ago as a membership organization largely concerned with recording and performer interests, shifted gears about five years ago. It has since developed an educational thrust designed to counter curriculum trends that have all but decimated music education in the nation's elementary schools.

Eric Chasalow, AfCM executive director, says that the group's activities are supported by about 1,000 regular donors. Supporters include record companies, classical radio stations, and individuals, as well as corporate entities not directly concerned with classical music.

AfCM will continue its school sight-singing program, the group's most visible activity. About 6,000 New York elementary school students have been exposed to the program to date, says Chasalow. An early priority is to extend the program to New Jersey. A young composers pilot program is under way, and a "how-to" music advocacy handbook is being prepared for circulation to schools and communities around the country.

The AfCM dinner function will be held Sept. 14 at the Water Club in New York. Philip Glass and Peter Schickele are scheduled to appear. More information at 212-315-1248.

PASSING NOTES: A recent issue of the Schwann Catalog reveals only a portion of a single CD devoted

to the solo piano music of Smetana. That area of composition was never considered one of the great Czech's strong points. So it is with some surprise that in one fell swoop we now have more than eight-and-a-half hours of Smetana piano music on disk. And what's more, all of it is accommodated in a four-CD package.

The CPO (Classic Produktion Osnabrück) album, assembled from original Supraphon recordings, is one of an increasing number of projects doubling CD playing time by replacing stereo sound with discrete mono signals on each of the channels. By playing the channels separately, via balance control or mono adapter, each program may be heard without interference.

The AfCM aims to engender a love of music in children

The CPO pianist is **Vera Repková**, who works her way through dozens of polkas, assorted dances, and occasional pieces with dogged persistence. Dissemination of these works is unlikely to enhance or detract from Smetana's reputation. But it does offer the indefatigable collector something new and undeniably different. The distributor is Koch International.

The International Critics Awards (IRCA), meeting in Busseto, Italy, in mid-August, named as best classical CDs of the year the Arditi Quartet's edition of the complete Elliott Carter Quartets, on Etcetera; Kristian Zimerman's Chopin album (the four "Ballades, Etc.") on Deutsche Grammophon; and "Show Boat" on Angel. IRCA's panel of jurors also voted in this year's Koussevitsky International Recording Award winner, Soviet composer Sofia Gubaidulina, for her "Offertorium," recorded on DG by Gidon Kremer and the Boston Symphony under Charles Dutoit.

The inaugural concert of the Dallas Symphony in its new hall, the Meyerson Symphony Center, in Dallas, will be recorded live by ProArte, Sept. 14-16. Eduardo Mata will conduct the Mahler Symphony No. 2. Processing of the two-CD package will be rushed through to meet a release deadline of Oct. 25.

DANCE TRAX

(Continued from page 33)

by Smack Productions and Paul Simpson. The N.J.-based Smack Productions crew has set up its own label, 10th Floor Records (201-779-0719), and is preparing a dance compilation to be released in the very near future ... On the Soul II Soul tip plans for "Holdin' On" b/w "Jazzie's Groove" have reportedly been dropped for single release in the U.K. Work on a new single and album for release by year's end are in the works. Apparently there's a bootleg "swing beat" remix of "Back To Life" floating about. The remix in question was handled by former Dead Or Alive members Mike Percy & Tim Levers. As for the solo venture of Soul II Soul's featured vocalist Caron Wheeler, the talent is currently under hushhush negotiations with a big major to be announced shortly . . . Also in the U.K., the next scheduled Inner City single for October release will be (surprise!) a cover of the Stephanie Mills classic "Whatcha Gonna Do With My Lovin'."

Gail "Sky" King has been keep-

ing herself busy. Recent remix projects have included "She's Bad" for new Arista signee Icey Jaye; "Help" for Timmy Gatling and LNR's "Work It To The Bone" for Profile. Justin "I Really Don't Need That Much Sleep" Strauss has completed remixes on D'Atra Hicks'
"Heart Of Gold" and Paisley Park's
Tony LeMans' "Higher Than
High." With Daniel Abraham, Strauss has completed mixes on "Discipline" by Joe Jackson; "Get On Your Feet" by Gloria Estefan and "Room At The Top" by MCA's Adam Ant ... The next D-Mob single is titled "C'Mon Get My Lovin'" which features guest vocalist Kathy Dennis, Squeeze member Jools Holland on piano and remixes by Mackintosh & Dorrell . . . Keep a lookout in the import bins for Lisa M's cover of Richie Havens' "Going Back To My Roots" (which is huge in the U.K.) produced by the Style Council.

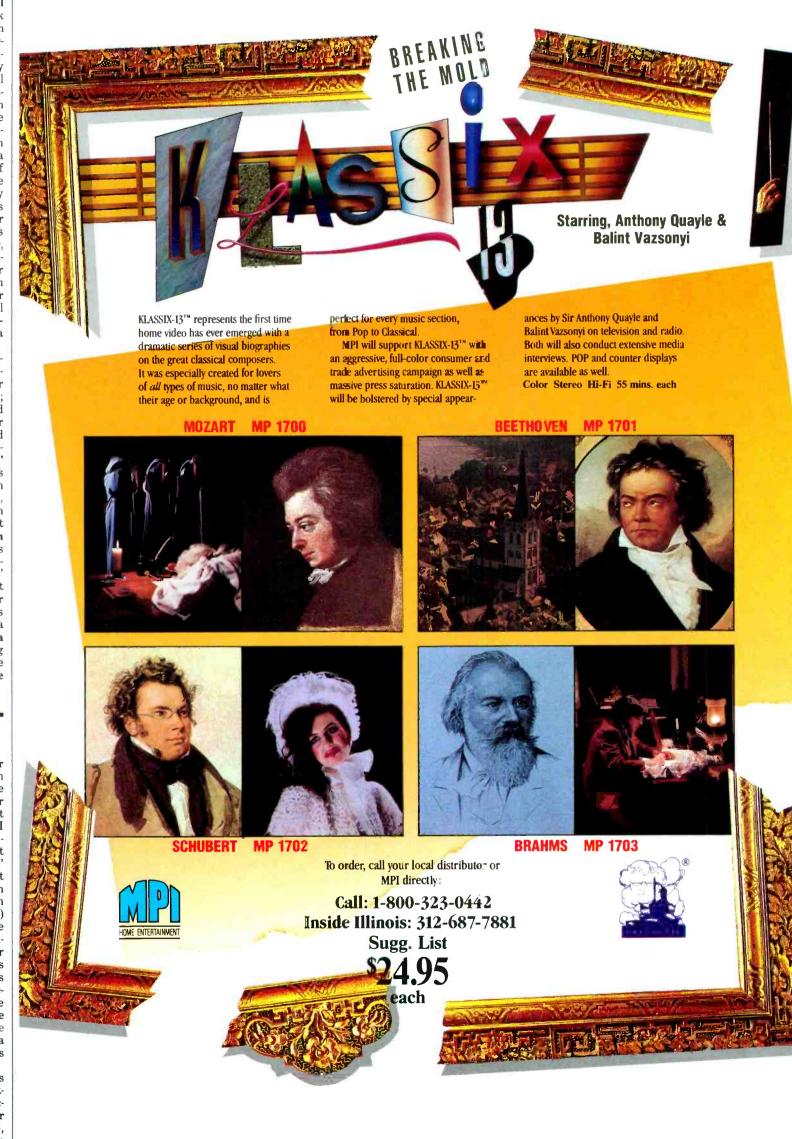
KHAN'S 'LIFE IS A DANCE'

(Continued from page 33)

With the remix of "I Feel For You" scheduled for single release in the U.K., Khan confesses that she has grown to appreciate particular tracks on the album. "I think that some of the cuts—like 'Fate' and 'I Know You, I Live You' have actually been improved and I do like what was done with 'I'm Every Woman' and 'Ain't Nobody,' although I can't say that about 'Clouds,' " (an Ashord & Simpson-penned hit from her second solo album, "Naughty.")

Khan notes that her teenage daughter, Milini, is currently seeking a deal as part of a four-member female group, managed by Khan's sister, Tammy Coleman. "I was shocked when I heard Milini's demos," notes Khan, who says she wants her daughter "to greet the world on her own terms. We've grown up together so she's seen a lot of what I've been through in this business"

Her current European success has provoked Khan into "not putting myself in a position to be victimized, to taking a very sober stance and approach to my life, which means having much more control over everything I do with my career."



Boys Ring Up Healthy Sales At 'Paul's Boutique'

Building The Perfect Beastie Album

BY CHRIS MORRIS

LOS ANGELES Will the Beastie Boys' new hit Capitol album, "Paul's Boutique"—currently No. 14 on Billboard's Top Pop Albums chart—change the public's mind about the bad boys of rap?

"Not until we have a boxed set are people's minds really going to change," says Mike Diamond, aka Mike D., who is partnered with Adam Yauch (MCA) and Adam Horovitz (King Ad-Rock) in the wise-guy rap trio.

The group's reputation as unpredictable rap brats was solidified three years ago by well-reported hijinks on a lengthy nationwide tour, which followed the multiplatinum success of the band's Def Jam debut, "Licensed To Ill."

Diamond views the band's past indiscretions somewhat ruefully, but without any great remorse.

"We were just making music that we liked, stuff that was funny to us, and then all of a sudden it became this big controversial thing. It's almost sort of like we don't feel responsible for it, because to a large extent we're not.'

The Boys continue to court controversy with the new album; its unexpurgated lyrical content is flagged by a lyric advisory sticker.

"We tried to keep it off," Diamond says of the sticker. "It's really weak. It was really wack.

"It's even wacker to me when people take [new] songs like 'High Plains Drifter' or 'Looking Down The Barrel Of A Gun' and [talk about] 'the Boys' violent tendencies.' They don't understand. That's a character narrative. Why is that any different than [William Burroughs' acclaimed novel] 'Naked Lunch'? If that came out in this day and age, it would probably have an explicit sticker on it."

To create the dizzyingly sampled, almost psychedelic textures of "Paul's Boutique," the Beastie Boys used the production team of Matt Dike, John King, and Mike Simpson, known collectively as the Dust Brothers. The group had known Simpson from New York's Roxy hip-hop scene, and had played Dike's L.A. club Power Tools.

"They played us a tape of what

they had done, and that's what we wanted our stuff to sound like," Diamond says. "You could use the word, maybe, 'stew,' or 'pot luck dinner.' Or 'casserole,' those type of terms. What you're talking about is you're combining a lot of different things, a lot of different seasonings."

"Paul's Boutique" was released despite suits and countersuits between the band and Def Jam Records, which put out "Licensed To III." The Beastie Boys contend that they weren't paid more than \$2 million in royalties owed them from "Licensed To III," while Def Jam has sued both the band and Capitol for breach of contract and (Continued on page 41)

Hot Homecoming. After scoring a top 10 summer hit on the Album Rock Tracks chart with "Love Has Taken Its Toll" from their debut album, the members of Polydor/PolyGram Records act Saraya staged a homecoming concert at the Bottom Line in New York. They were greeted after the show by PolyGram Records president and CEO Dick Asher. Pictured, from left, are group members Gary Taylor, Sandi Saraya, Tony Rey, PolyGram's Asher, Gregg Munier, and Chuck Bonfante.

McCartney Takes His Band On The Run; Rockers Help Homeless; Stones Get Chided

GOMING UP: The sneak preview by Paul McCartney and his band in New York wouldn't have been complete, somehow, without this happening. McCartney had just started his Wings hit "Jet" when an exit door in the balcony section of the small Lyceum Theater cracked open. Two dozen or so daring fans poured in from the fire escape, tumbling over one another, screaming in delight. They brought a good old dose of Beatlemania to the show—before security guards cleared them out. The mostly industry crowd was stiff and staid in comparison.

Yet it was an emotional rush for even the most jaded pop music follower to watch McCartney perform once again, even more at ease with the Beatles legacy than during his last tour 13 years ago. No wonder the audience was packed with celebs—Paul Shaffer, Max Weinberg, Axl Rose, Raquel Welch, Bob Guccione Jr., and others.

McCartney explained earlier in the day that the impetus for this tour was the band he assembled for his current "Flowers In The Dirt" album. And that band served him superbly in a 90-minute set that tapped new tracks like "Figure Of Eight" and "My Brave Face," Wings hits such as "Band On The Run," earlier solo tunes such as a funky "Coming Up," rock oldies like "Ain't That A Shame," and, yes, Beatles gems, including "Got To Get You Into My Life," "Can't Buy Me Love," "I Saw Her Standing There," "Long And Winding Road," and "Let It Be."

Although "Flowers In The Dirt" has not exactly set the Top Pop Albums chart aflame this summer, don't count it out yet. For the first time in years, McCartney is ready to really work to bring his music to his fans. And a lot of those fans have been waiting a long time. Unlike the Stones and the Who, who are drawing a teen audience raised on classic rock radio, McCartney could be the one to get a lot of older rock fans, who rarely go to concerts anymore, back to the arenas. If, of course, they can land a ticket.

On THE BEAT: Patti LaBelle's hair stayed in place. Phil Collins' wardrobe came undone. Billy Idol's ego remained unchecked. Such were the highlights of the Who's performance of "Tommy" at the Universal Amphitheater in Los Angeles on Aug. 24, which raised \$1 million for the Rock and Roll Hall of Fame and L.A. charities. The new and improved Who also was joined on stage by Steve Winwood and Elton John, while stars in the audience included Madonna, Sly Stallone, and Rob Lowe (without his video camera) . . . The venue sponsorship blurb "Burger King Presents" was abruptly removed from the marquee of the Palladium Theater in

New York the night vegetarian Elvis Costello performed. "We told them to take it fucking down while we're playing there," says manager Jake Riviera, objecting to sponsorship. "Some people want to sell hamburgers; some people want to play music."

OPEN LETTER TO A LANDLORD: Anyone who has ever volunteered at a homeless shelter can attest to the most difficult part of that experience: seeing the smallest hands in food lines, the smallest bodies curled up in

large, dark halls. The fact is many of America's homeless are children. On Sept. 17 and 18, four children's acts on A&M Records—Raffi, Sharon, Lois & Bram, Tom Chapin, and Fred Penner—will perform at Carnegie Hall to benefit the New York City Food and Hunger Hotline, which serves inner-city children ... Across the nation recently, pop musicians have stepped forward to highlight the nation's housing crisis

highlight the nation's housing crisis and raise funds for its victims. Living Colour was joined by John Cougar Mellencamp and Stevie Ray Vaughan on separate nights during the band's recent concert for the Partnership For The Homeless in New York. Members of the Los Angeles music community, including Leslie West, Martin Chambers, Martha Davis, and Michael Des Barres, played at the Reach Out Festival to aid the runaways' shelter, Covenant House. New Orleans artists, including Allen Toussaint, the Neville Brothers, and the Radiators, will stage that city's fifth-annual homeless benefit Sept. 13, during the National Assn. of Broadcasters Radio '89 convention. And Stevie Wonder will present a benefit concert at New York's Apollo Theatre Nov. 22, with plans for a pay-per-view broadcast . . . The reason pop musicians

and private groups aren't waiting for political leaders to

deal with the housing crisis becomes pretty clear after

recent reports of fraud and mismanagement at HUD,

the nation's top housing agency—which modest estimates say wasted more than 2 billion tax dollars.

A LAST WORD FROM KEEF: "That there should be so many people who want to see the Stones is an absolute miracle," **Keith Richards** tells writer **Stanley Booth** in the October Playboy magazine, which arrives as the "Steel Wheels" tour starts rolling. "But do the guys in the Stones realize what a miracle that is? The Stones are kind of selfish bastards. They don't answer their fan mail except for **Bill [Wyman]**. They've never sucked up to the public. This is it: You want it or you don't. It's like the band's philosophy... But the longer you stay away, the more intense it gets, the more people want to see you. *If* we can just keep it together."

Stones' Stadium Pass Intercepted *Univ. Nixes Use Of Football Field*

BY MICHAEL MILLER

COLUMBIA, S.C. When the Univ. of South Carolina rejected plans for a Rolling Stones concert in its football stadium here Sept. 30, you would have thought Union General William Tecumseh Sherman was marching back to torch the town again.

USC Athletic Director King Dixon triggered howls of protest when he told The State newspaper: "We want to maintain the integrity of our football stadium for our fans" and allowing the Stones show "might open the door to tractor pulls and those kind of things."

Dixon's statement prompted jeers from DJs on WMFX, WCOS, and WUSC, while outraged listeners jammed radio talk-show lines. A telephone poll by The State drew more than 6,000 callers supporting the Stones' use of the stadium vs. 733 who backed USC.

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Stones representatives visited Columbia July 29 and met with university officials and C&C Entertainment, which would have promoted the show. They toured USC's 72,400-seat Williams-Brice Stadium and found it suitable—although it has never before hosted a concert.

But the show was nixed by Dixon, who said the stadium should re-

'Allowing the show might open the door to tractor pulls'

main "dedicated to football." The proposed date would have been during the football season for the USC Gamecocks.

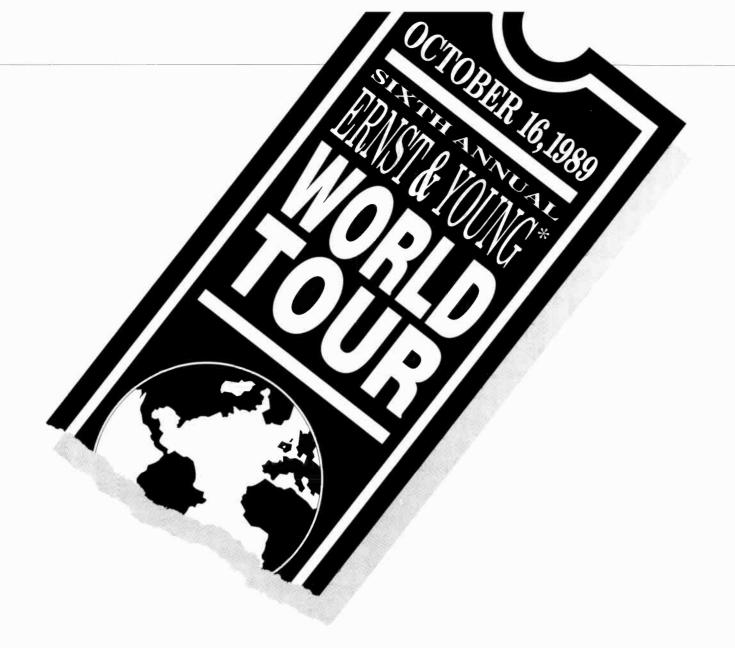
Still, businessmen bellowed about lost sales the event would have brought, politicians pouted over lost admissions and sales taxes, and even the American Civil Liberties Union spoke out, asking why, in recent years, the pope and evangelist Billy Graham had been granted use of the football shrine, but now the Stones were not. "The Rolling Stones have the same right to use the stadium as Billy Graham and Pope John Paul II," says state ACLU director Steve Bates. "It should be open to everybody or nobody."

Promoters are now trying to secure a Rolling Stones date for some time after the USC football season and university officials have set up a committee to address nonfootball use of the stadium.



by Thom Duffy

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Sales Of 'New Fusion' Opus Keep Ex-Police-Man Satisfied **Summers' 'Golden Wire' Album Sizzles**

BY MELINDA NEWMAN

NEW YORK "Let's call it neopost-modern-improvisational-structured music," says Andy Summers, laughing as he describes his latest Private Music outing, "The Golden

Actually, the ex-Police guitarist is most comfortable with a "new fusion" tag if people feel compelled to label his instrumental jazz/new age music at all. The critically acclaimed album has sold more than 25,000 copies, according to Jeff Klein, VP of marketing and sales for Private Music. "That's not bad for a jazz record that hasn't gotten a lot of jazz play," Klein muses. "And the response in Europe has been tre-

That would seem quite a comedown for an artist used to selling millions with the Police, but Summers is quite content with his progress. "I accept that this is what I do best-better than the Police. It does enter a less commercial area and I don't feel like I have to have an audience of countless millions. I accept that there are fewer stations for this.

"The Golden Wire," Summers second album for the label, contains one vocal track, "Piya Tose," a lilting tune performed by Naima Akh-

tar, an Indian singer.
"I studied Indian music early on and have always listened to it, Summers says. "I certainly would not cross out the possibility of us working together again."

When not working on his own albums or taking photos—a book of his work, "Throb," was published in 1983—Summers also scores movies. His latest efforts were Andrew Mc-Carthy's "Weekend At Bernie's," and the soon-to-be-released "Street

"Scoring a movie is different with every director," Summers says. 'But you usually hand over the music and don't know the variables. Like in 'Down & Out In Beverly Hill,' the music was too quiet."

Summers has no plans to re-enter the rock arena. "There's more weight to what I do now," he says. "If I tried to carry on and do a caricature of one of the greatest rock and roll bands, it would be sad. Rock is for younger people."

McCartney Shows A Ouick Sellout

NEW YORK Paul McCartney's first North American concerts in 13 years were rapid sellouts after tickets went on sale Aug. 28 for the first 13 arena shows in four markets—Los Angeles, Chicago, Montreal, and New York. Tickets for shows in a fifth city, Toronto, were due to go on sale later that week.

McCartney unveiled his North American itinerary with a press conference in New York Aug. 24, followed by a debut "rehearsal" performance with his band that night. (See story, page 36).

'Once you've got a [good] band together, the next logical thing is to tour." McCartney said, explaining his decision to hit the road for the first time since the 1976 Wings Over America tour.

The core of his band-drummer

Chris Whitten, guitarist and singer Hamish Stuart, and McCartney's wife, Linda, on keyboards—played on McCartney's current Capitol Records album, "Flowers in the Dirt." In addition, the former Beatle recruited ex-Pretenders guitarist Robbie McIntosh and session keyboardist Wix to flesh out the band for the

To pick a set list for the shows, McCartney said, "I asked myself what would I like to see him play.' The result is a repertoire that will include current material, Wings hits, Beatles classics, and rock oldies. Because the Beatles stopped touring in 1966, McCartney said he realized he had never given live performances of such hits as "Sgt. Pepper," "Eleanor Rigby," "Fool On The Hill," and "Hey Jude." He said these will be included on the tour.

In a loose and often witty Q&A with the press, McCartney explained why he will give a forum on the tour to the Friends Of The Earth environ-mental group. "We'd like to say something [with the tour] other than 'buy this soft drink,'" he said. At the same time, he did not rule out sponsorship for the worldwide tour. A 100-page program will be distributed free at the concerts.

The rapid sellouts prompted promoters in Los Angeles to add two shows Nov. 23 and 24 in addition to previously announced dates Nov. 27 and 28. McCartney also will perform in Chicago Dec. 3-5, Toronto Dec. 7, Montreal Dec. 9, and New York Dec. 11, 12, 14, and 15..

He is expected to return in early 1990 for additional dates in Boston, Philadelphia, Detroit, Seattle, Dallas, and San Francisco. THOM DUFFY

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Double-Decker Rock. Warrant guitarist Eric Turner gets a lift from bassist Jerry Dickson during the band's performance at the Ritz in New York. The current tour by the Columbia Records act has kicked its modestly titled album, "Dirty Rotten Filthy Stinking Rich," to gold status and into the top 15 on the Top Pop Albums chart. Its single, "Heaven, has reached the top 10 on the Hot 100 Singles chart. (Photo: Chuck

AMUSEMENT BUSI ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
TOMMY" (THE ROCK PPERA) HE WHO LTDN JOHN HIL COLLINS HILLY HOOL ATTH LABELLE, STEVE	Universal Amphitheatre Universal City, Calif.	Aug. 24	\$2,050,782 \$1,500/\$500/ \$150/\$75	5,812 sellout	MCA Concerts
не who	Los Angeles Memorial Coliseum Los Angeles	Aug. 26	\$1,557,800 \$25	65,523 72,244	Avalon Attraction
LTON JOHN	The Great Western Forum Inglewood, Calif.	Aug. 15-18	\$945,000 \$22.50	42,000 sellout	Avalon Attraction
GRATEFUL DEAD	Greek Theatre Univ. of California, Berkeley Berkeley, Calif.	Aug. 17	\$765,000 \$30	25,500 sellout	Bill Graham Presents Rex Foundation
CHICAGO/THE BEACH BOYS	Grandstand, Exhibition Place Toronto	Aug. 18	\$464,266 (\$544,120 Canadian) \$27.50/\$22.50	20,155 22,000	Concert Prods. International
ENNY ROGERS Orrie Morgan	Valley Forge Music Fair Devon, Pa.	Aug. 17-20	\$455,196 \$30	1 7,03 7 1 7, 592	Music Fair Prods.
LVIS COSTELLO	Jones Beach Theatre Wantagh, N.Y.	Aug. 23-24	\$380,000 \$20	19,000 20,200	Ron Delsener Enterprises
LTON JOHN	The Summit Houston	Aug. 10	\$338,224 \$23.75	14,463 sellout	PACE Concerts
HE CURE HELLY AN ORPHAN	Capital Centre Landover, Md.	Aug. 22	\$321,750 \$19.50	16,500 sellout	IMP
ODNEY DANGERFIELD IARRY BASIL	Westbury Music Fair Westbury, N.Y.	Aug. 16-20	\$307,287 \$30	11,286 14,350	Music Fair Prods.
IETALLICA HE CULT	Starplex Amphitheatre Dallas	Aug. 23	\$284,950 \$19.50/\$16.50	16,675 20,000	MCA Concerts PACE Concerts
OM JONES NDY BUMATAI	Westbury Music Fair Westbury, N.Y.	Aug. 23-26	\$242,649 \$22.50/\$20	12, 904 14,350	Music Fair Prods.
HINGO STARR & HIS ALL- TARR BAND HASON RUFFNER	Garden State Arts Center Holmdel, N.J.	Aug. 11	\$230,418 \$30/\$17.50	1 0,590 10,802	in-house
IETALLICA HE CULT	The Summit Houston	Aug. 22	\$229,775 \$17.50	13,684 sellout	PACE Concerts
NNE MURRAY	Wolf Trap Farm Park Vienna, Va.	Aug. 23-24	\$209,436 \$20/\$13	12, 008 14,148	in-house
TEVIE NICKS ICHARD BUSH	Mann Music Center Philadelphia	Aug. 28	\$201,025 \$27.50/\$25/ \$19.50/\$15.50	1 0,698 13,243	Concert Co. Presents
INGO STARR & HIS ALL- TARR BAND IASON RUFFNER	Grandstand, Exhibition Place Toronto	Aug. 19	\$198,936 \$27.50/\$23.50	7,368 10,000	Concert Prods. International
OM PETTY & THE EARTBREAKERS HE REPLACEMENTS	Garden State Arts Center Holmdel, N.J.	Aug. 20	\$180,543 \$22.50/\$15	1 9,691 10,802	in-house
NDERSON, BRUFORD, VAKEMAN, HOWE	Garden State Arts Center Holmdel, N.J.	Aug. 13	\$180,267 \$22.50/\$15	1 0,682 10,802	in-house
HE BEE GEES HE NYLONS	Grandstand, Exhibition Place Toronto	Aug. 16	\$160,984 (\$188,577 Canadian) \$25/\$21	7,697 10,000	Concert Prods. International
TEVIE NICKS 100TERS	Grandstand, Exhibition Place Toronto	Aug. 17	\$157,380 (\$185,110 Canadian) \$24/\$20	7,855 10,000	Concert Prods. International
ION HENLEY DIE BRICKELL & NEW OHEMIANS	Garden State Arts Center Holmdel, N.J.	Aug. 27	\$151,987 \$20.75/\$15	8,562 10,802	in-house
INGO STARR & HIS ALL- Tarr band Bason Ruffner	Garden State Arts Center Holmdel, N.J.	Aug. 5	\$151,694 \$30/\$17.50	5,852 10,802	in-house
EFFERSON AIRPLANE	Mann Music Center Philadelphia	Aug. 22	\$144,006 \$25.50/\$22.50/ \$18.50/\$14.50	8,08 1 13,338	Concert Co. Presents
IICK ASTLEY IARTIKA	Radio City Music Hall New York	Aug. 22	\$138,488 \$25/\$22.50/\$20	5,874 sellout	Radio City Music Hall Prods.

Copyrighted and compiled by Amusement Business, A Billboard Publications, Inc. publication Boxscores are compiled every Tuesday and should be submitted to Desi Smith in Nashville at 615-321-4276; Ray Waddell in Los Angeles at 213-859-5338; Louise Zepp in Chicago at 312-236-2085. For research information and cost contact Laura Strohin Nashville at 615-321-4250.

PD OF THE WEEK

(Continued from page 24)

negative response to Martika, but we haven't gotten any negative response to Richard Marx ["Right Here Waiting"]. You have to evaluate each record on its own, and figure out at which stage in its development to add or drop it. Martika is starting to sound like a KIIS and Power record, but before, when it first came out, it didn't sound like that.'

Those decisions are made by Shannon, Steele, and Kabrich. "We call ourselves the three dummies," Shannon says. "When we disagree, we just take a vote and the majority wins . . . The last really tough decision was 'Batdance.' We played it once even though it was in the top 10 requests for quite a while.

"In Los Angeles a tremendous percentage of the yonger population is Hispanic, and that creates a problem for this format. We have to target a little older than KXXR or WDFX. Our target is 16-40. Despite that, and despite the heavy presence of power ballads in KQLZ's mix, Shannon denies any softening up at Pirate. "It gets harder and softer at the same time. The titles available are very limited in the format. It is very frustrating to me as a guy with a top 40 background that there are so many titles you can't play.

"Not a day goes by that something isn't changed on the radio station. That is the biggest problem we have in this niche format. We have to constantly shuffle the rotation, two or three times a week."

One of the notable features of Pirate's growth is that, although the bulk of the media focus was on Shannon's morning show, civilian listeners first discovered KQLZ in nights and afternoons and are only now spreading to mornings

About mornings, to which John Rio's "Mr. Leonard" character has recently been added, Shannon says, "It is difficult for me as a personality to operate at reduced power, but it is important to understand that I consider myself a radio programmer first, and an air-

personality second.
"We were careful not to make the mistake of giving the market something it didn't want or need, which is another full-service Zootype morning show. We will gradually evolve into what we think is right for the radio station.

"I didn't come to Los Angeles to build a morning show," he says. "I came to Los Angeles to build a radio station, and the morning show will be part of the radio station. People forget it took a year to build the morning show into the top three in New York, and that was without the level of competition you have here.

"I think I am a much better prgram director than I am a disk jockey," says Shannon. But he also says, "I enjoy being a DJ more. I only program so I can DJ. There are many morning radio personalities that are much more talented than I am, but I try hard."

CRAIG ROSEN



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November 12-14, 1989 The Registry Hotel Los Angeles, California

Agenda

(Subject to Change)

- **Engineering Promotional Tie-Ins: Working with the Entertainment Industry.** Moderator: Rusty Citron, **Don Jagoda Associates.**
- ☑ The Telephone In Entertainment Promotion & Marketing. Moderator: James P. Jimirro, J2 Communications.
- **Z** Sponsorship: Bridge to the 21st Century Consumer. Moderator: Joshua Simons, Rockbill.
- ✓ Product Placement: Making It Count (Hosted by The Hollywood Reporter). Moderator: To Be Announced.
- Comedy As A Promotion Vehicle. Moderator: Richard Belzer, comedian and author.
- ☑ Global Marketing Strategies. Moderator: Herb Karlitz, Esq., Corporate Entertainment Productions/Burson-Marsteller.
- **✓ Product Sampling for Entertainment Media** (Hosted by *Billboard*). Moderator: To Be Announced.
- **☑** Entertainment In Business-to-Business Marketing, Moderator: Mary L. Reiling, AT&T.

Keynote Addresses:

To Be Announced

Additional Speakers

(Subject to Change)

Tim Baskerville, Vidmar Communications Andrew Batkin, Semper Barris Bob Dowling, The Hollywood Reporter Christy Hadzick, UCI Barclay Lottimer, Interactive TeleMedia Joe Mangione, Billboard Robert May, Score Productions Ira Mayer, epm REPORT

Roger Mill, MCA Home Entertainment Michael Rudich, Showtime Networks Robert Sann, Telephone Entertainment Network Edwin Harkness Spina, Music Systems Adrian Toader, Sprint Gateways Henry Von Kohorn, Response Reward Systems Steve Werner, Films Incorporated Walt Wilson, MCA/Universal Records

Others To Be Announced

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TALENT IN ACTION

THE CURE, LOVE & ROCKETS, PIXIES
Giants Stadium
East Rutherford, N.J.

CALL IT A WOODSTOCK FOR the alienated. More than 49,000 fans turned out here on Aug. 20 to prove that alternative music lovers, despite their fashionably jaded demeanor, can muster as much enthusiasm for a stadium show as their elders reserve for the likes of Bruce Springsteen.

Like a similar stadium concert staged by Depeche Mode last year in Los Angeles, the large turnout here demonstrated that alternative music's appeal is a lot stronger than many believe. And much to the potential delight of advertisers, the young fans of the genre can't quite hide their affluent suburban roots beneath those black clothes and spiky haircuts.

The show, heavily promoted through Long Island, N.Y., alternative radio outlet WDRE, opened with 4AD/Elektra's Pixies, who offered hints of melody in a musical pastiche reminiscent of the mix the Beatles used to bury Paul. Love & Rockets suffered a bit from its midshow placement on this hot and muggy afternoon. But the crowd stirred for the ex-Bauhaus boys' "No New Tale To Tell" and current RCA hit "So Alive."

As the skies darkened, the Cure emerged with one of the outdoor season's most spectacular special effects packages—a living-color display that enveloped the band in a swirl of smoke and laser lights.

Although screened by the special effects most of the evening, Robert Smith and company had the tiers literally shaking with the heavy dance beat of "Disintegration," their latest Elektra album.

Opening with "Plainsong," the Cure's generally angst-ridden oeuvre gave way to a more joyous dance party on such cuts as "Lovesong" and "The Walk." The controversial "Killing An Arab" ended the show, a final shower of purple smoke putting the cherry on the cake.

BRUCE HARING

JIMMY BUFFETT

 $Starwood\ Amphitheatre\\ Nashville$

OFF TO SEE THE LIZARD, Jimmy Buffett led his fans down the aquamarine coral road to some numbers from his new pop-chartriding album and such past treasures as "Son Of A Son Of A Sailor" and "Margaritaville."

Proving the tin ears and tin mentality of radio by climbing the album charts with scant airplay, Buffett has carved a unique niche—party music for party animals. His Caribbean soul persona appeals to his veteran fans from the "Come Monday" daze and the

college-age "Parrotheads" alike. Defying the radio-active rockers, country cousins, and jazzy dudes who have drawn swarms to this venue, Buffett attracted the largest audience—17,200—in Starwood's 4-year history.

Ironically, Buffett's July 21 triumph came on the heels of his new MCA effort, "Off To See The Lizard," which is not one of his best, with a Coral Reefer Band that's not as strong as those of past years, and with a show that was more from rote than inspired. Although harmonica wizard Fingers Taylor excelled when singing a blazing new solo, "Some White People Can Dance," the Coral Reefers needed more Fingers, and more hands like those of keyboardist Mike Utley and steel drum swami Robert Greenidge.

Preceded by a steamy, swampy set by the Neville Brothers, Buffett performed for one hour and 40 minutes before being drawn back to the stage for a series of encores. Yes, life is a beach, especially with Buffett presiding in his hermetically sealed lifeguard tower somewhere above the sands and over the rainbow.

GERRY WOOD

DEACON BLUE JAMES MCMURTRY

The Bottom Line New York

GLASGOW'S DEACON BLUE played to an ecstatic response

from an obviously Scottish segment of the Aug. 7 Bottom Line audience, as well as an equally obvious CBS brass section. But for others in the crowd, the set was not all high points.

Not that it ever could be, what with so many slow-paced, pensive songs in the set. The show opener, "The Very Thing," from the band's first Columbia album, "Raintown," set the pace. And while the group rocked harder into "Queen Of The New Year," from its current release, "When The World Knows Your Name," the material rarely justified singer Ricky Ross' excessive emoting.

Ross, who strikes a personal, urban soul style akin to that of Bruce Springsteen, seemed a bit too enamored of the Boss. He dedicated one song to the "Jersey girls," and on another, drove himself into a frenzied, Springsteen-ish soul breakdown that, while contrived, brought followers to their feet.

Singer Lorraine McIntosh, moving like a little ball of fire beside Ross, was more fun to watch. Give Ross credit, though, for one nice visual touch, when he flicked water droplets at the front tables, appropriately during "Raintown."

Label mate James McMurtry opened with solo acoustic folk and blues from his debut album, "Too Long In The Wasteland," produced by John Cougar Mellencamp. His down-hearted stories, dryly delivered, did not quite hook

the crowd gathering for Deacon Blue. But McMurtry clearly deserved a fairer hearing.

JIM BESSMAN

DASH RIP ROCK
The Rathskeller
Boston

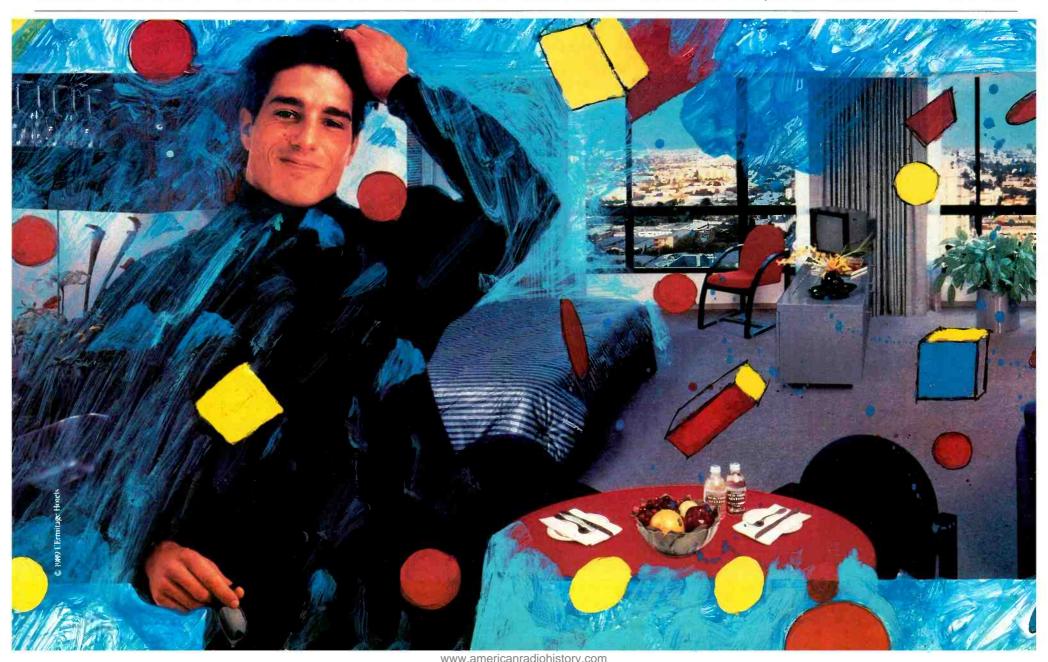
ALTHOUGH HARD-CHARGING rock'n'roll and New Orleans are not exactly synonymous in the minds of music fans, Dash Rip Rock means to set the record straight. This inventive, frenetic trio proved that a punky drive, rootsy rockabilly, country, and blues are still fertile grounds for cross-pollination at this highly entertaining July 28 show.

Although the generous 20-song set mixed originals and covers (most notably Big Star's "In The Street" and "All Hung Up" by former Boston underground rock stalwarts the Flies), the show as a whole was branded with the band's own searing approach—one that veteran viewers could liken to British pub mavens Ducks Deluxe

and Dr. Feelgood.

Newer material—from the band's latest Mammoth Records album, "Ace Of Clubs"—displayed Dash's tongue-in-cheek sense of humor as well as its full-tilt rhythms and guitarist/singer Bill Davis' solos. "Johnny Ace" and "Leave Me Alone (To My Bottle)" provided two of the show's many high points.

DAVE WYKOFF



NEW ON THE CHARTS

The Midwestern rock band Enuff Z'nuff enters the Album Rock Tracks chart for the first time with "New Thing," the lead-off single from the group's debut album on Atco Records. The band includes bassist Chip Z'nuff, lead vocalist Donnie Vie, guitarist Derek Frigo, and drummer Vikki Foxx.

Combining the anthem-rock sound of the '60s with a late-'80s emphasis on frenzied guitar riffs, the group originated in Chicago after Z'nuff, then a minor-league baseball player, met up with Vie and, later, Ron Fajerstein of Genius Management, who co-produced the band's debut. After two more members were added, the group pol-

ished its sound and headed to Lake Geneva, Wis., to record a demo tape. The band subsequently was signed to Atco Records.

"New Thing" originally was titled "Get High On A Blue Thing" and, "of course, the record company made us change that," says Z'nuff. "The song tells you to get high on everything except drugs," he says. "We don't advocate the use of drugs; we're not hypocrites either. We're bringing back the good elements of the '60s and '70s."

Besides writing all of the songs on their debut, the band is credited as co-producer. They will begin touring with Mr. Big starting Sept. 14.

JIM RICHLIANO



ENUFF Z'NUFF. From left: Vikki Foxx, Derek Frigo, Donnie Vie, and Chip Z'nuff.

Jason & Scorchers Aim To Set World On 'Fire' Band Hopes Its New Album Sparks Radio Interest

BY JIM BESSMAN

NEW YORK Despite their critical acclaim in the press, Jason & the Scorchers have yet to fully taste the fruits of their fusion of hard rock and hard country at radio and retail.

dio and retail.

"In the early days, people had trouble getting a handle on us," concedes band leader Jason Ringenberg. But times—and the Scorchers—have changed.

"We're not so much country and rock anymore," he says of the band's latest effort, "Thunder And Fire," produced by Barry Beckett, on A&M Records.

"The songs are more universal in nature, and also personal," says Ringenberg. "As a writer, I've made the transition looking in toward looking out." Adds Jack Emerson, president

Adds Jack Emerson, president of the Scorchers' management firm Praxis International in Nashville: "The band has matured, but hasn't lost its bite. They're still under 30, but after years on the road, they've grown up psychologically and musically."

The musical climate also seems right for the Scorchers, says Emerson, pointing to bands like Guns N' Roses and his own Georgia Satellites as acts working in a similar guitar-edged genre, who came along later but enjoyed greater ra-

dio and retail success

"The rock 40 format is opening up, and that should help us, but the Scorchers will still have problems at radio, because there are so many old and new bands trying to get on," says Emerson. "So we'll pay more attention to retail, in terms of getting in-store play, from the record-store people who have always understood the band

and have now moved into management."

Jason & the Scorchers' traditional press base should remain intact, adds Emerson, supporting his belief that "there are retail and alternative ways to promote great bands like 10,000 Maniacs, which is the role model, and Melissa Etheridge, who isn't necessarily top 40 but sells a lot of records."

BEASTIE BOYS RAP UP FOLLOW-UP ALBUM

(Continued from page 36)

plans its own new Beastie Boys album of previously unreleased tracks.

"It really boils down very simply. We got ripped off, and it sucks," Diamond says. "It's a story that's been repeated over and over again. What's really sad about it and what's really embarrassing about it is that it's not like some unique, first-time situation. You read about it all through music history. It's a shame that people still haven't learned from this."

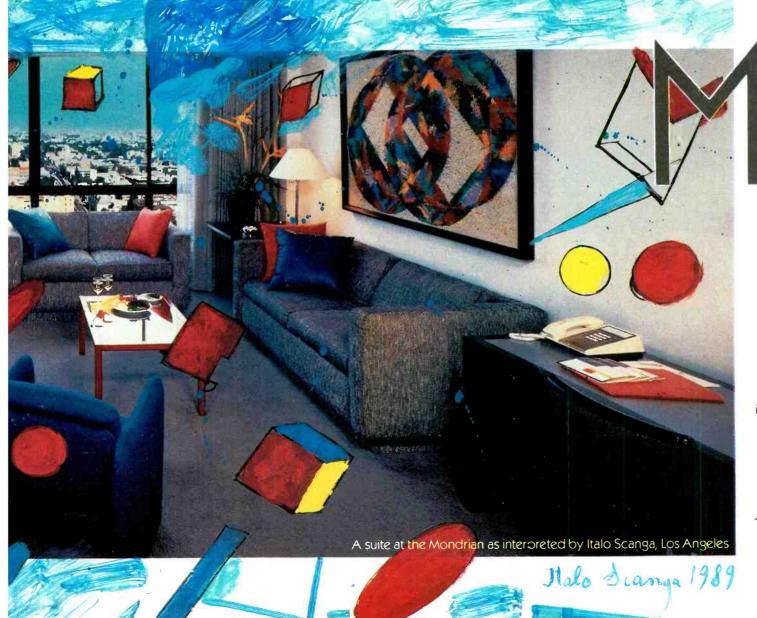
Def Jam disputes Diamond's characterization. The label has maintained it withheld royalties after the group members claimed they were disbanding.

Having learned from the mis-

takes made on their first, lengthy headlining tour, the Boys will support "Paul's Boutique" with a short two-month American swing, beginning in November.

"Since people are really terrified of going to rap shows now," Diamond says wryly, "we're going to bill it as a reunion tour, because this is a reunion for us, and [those tours] are the ones that are doing the big business. You know, the Stones, the Who, the Ringo Starr tour. Even though we never broke up, we're going to bill it as a reunion thing, and hop on that whole bandwagon."

And who will open the shows? Says Diamond: "We're thinking of maybe like Charo, Buck Owens, and the Jungle Brothers."



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Guilded Minds. Artist Vince Gill, right, works on his debut MCA album with producer Tony Brown, executive VP and head of A&R, MCA/Nashville, and label mate Patty Loveless, who dropped by to return the favor with backing vocals to one of his tracks. Gill contributed background vocals to Loveless' current single, "Timber I'm Falling In Love."

CMA Membership In Decline

Label Cuts, Tighter Requirements Cited

BY EDWARD MORRIS

NASHVILLE The Country Music Assn. has lost more than 1,700 members during the past four years. In 1985—the peak year for membership—the official membership total was 7,997. As of Aug. 25, the total had dropped to 6,263.

Ed Benson, the CMA's associate executive director, concedes that the drop is "something we need to work on" but adds that natural attrition and tightened membership requirements partly explain the severely diminished rolls.

According to Benson, the major record labels cut back last year on the number of employees they signed up for membership. Moreover, the CMA instituted a nonvoting corporate category, dues from which are helping to compensate for the general membership decline.

Benson says he is not certain why the labels cut back on their collective membership totals. But, he says, "the general feeling was that they wanted to restrict the number of people to those who were more directly involved in the field of country music. In the past, they had members from virtually all of their offices and all their operations."

Radio station memberships are up "substantially," Benson reports.

Last year, the CMA established its "platinum" nonvoting membership division for corporations, with annual membership dues being \$5,000 each. Current members are Capitol, CBS, MCA, PolyGram, RCA, Warner Bros., ASCAP, BMI,

Opryland USA, and the Gehl Group. To head off charges of bloc voting for the annual CMA awards, the association limits each label's voting membership to 15% of the total in its category or 5% of the total membership. However, since the CMA never reveals how many people vote in the annual awards poll, there is no way of determining precisely how significant label voting is.

Benson says he does not see the drop as alarming or irreversible: "It's not alarming if you look at [the CMA] as being a professional trade organization. And I would say that even with the decrease of people working in the business overall and with the more stringent membership requirements, we still have a broad universe of people out there who are eligible to be members but who aren't. So we feel like there's growth potential to recover."

Southwest Creative Center Makes Lone Star State Shine The City Of Austin: No Musical Limits

TAKE THE NEW MUSIC SEMINAR, combine it with Country Music Fan Fair, add a dash of Mardi Gras, take a side trip down Beale Street, give it a shot of Tex-Mex salsa and black and bluesy soulfulness, glance backwards at the Brill Building and Tin Pan Alley, inject some West Coast dazzle, and bake until well-done under a full moon, and you've got the starter kit for trying to understand what the Austin music scene is all about. This issue of Billboard spotlights the red-hot talent market of Austin, an extremely im-

portant city in the growth of country music. And Nashville Scene would like to salute the capital of Texas and one of the major country music capitals.

Austin is simply one of the most vibrant, kinetic, creative centers in the music whirl today. Unfairly stereotyped with a country music persona Nashville Scene

by Gerry Wood
the con- Austin City has No Limits.

because of its outlaw notoriety of the '70s and the continuing potent country thrust, Austin's musical melange spans all genres. A night trip down 6th Street, the main drag for hot, live music reveals one of the most diverse and remarkably talent-rich club scenes anywhere. Rock and all of its subcultures-blues, reggae, country, folk, jazz, Latin, big band, rap-you name it and make your own combinations of the above. The Fabulous Thunderbirds, the Primitive Moderns, Ty Gavin, Gary P. Nunn, the Sextons-Will and Charlie with their own styles, Flaco Jimenez, the Angela Strehli Band, Tony Perez, the Hickoids, Stevie Ray Vaughan, the Austin Lounge Lizards, Doug Sahm, Tish Hinojosa, the Wagoneers, Jimmie Dale Gilmore, Chris Wall, Michael E. Johnson, and the Killer Bees ... There's just no telling who is playing, jamming, or hanging out in this musical merry-go-round that flirts with the wee hours every day of the week. From grizzled and great veterans like Willie Nelson and Jerry Jeff Walker to rousing acts such as Poi Dog Pondering, newly signed to CBS Records, the Austin scene is a rich and healthy mixture of raw talent, chart success, and unlimited poten-

Nelson, Walker, Asleep At The Wheel's Ray Benson, and other successful artists also stimulate the Austin economy through their business operations. The studio and management scene is growing, the Austin Music Industry Council works to expand Austin's reputation, A&R leaders from across the country start to make regular Austin stopovers, and the entire panorama receives an annual crystallization during the South by Southwest Music and Media Conference. Organized by the Austin Chronicle—an alternative

journal that is crammed weekly with incisive, powerful writing—and co-sponsored by BMI, the springtime rite attracts panelists and attendees from all the U.S. music capitals for five days of seminars, showcases, club hopping, exhibits, the Austin Music Awards, and enough peripheral events to insure that each and every attendee will leave music-saturated, bleary-eyed, worse for wear, and totally impressed with the depth, diversity, and quality of music in the Texas talent capital. (Mark down the SXSW '90 dates: March 14-18.)

One of the nation's top TV shows hails from this Texas town: "Austin City Limits." It has show-cased much of what has happened, and is happening, with a folk and country slant. But, considering the present surge and the future potential of Austin, the title bears its share of irony. For, you see, as a musical center,

OUTHERN STARS: Alabama recently set a sales record at Ontario's Peterborough Memorial Centre. Within four hours of the box-office opening for advance sales, 4,900 tickets were snatched up for the upcoming Sept. 29 performance. The RCA group's Southern Star tour had previously broken attendance records at the Cheyenne, Wyo., Frontier Days Festival. Alabama will tour throughout the U.S. and Canada until the end of the year . . . Congratulations to Doc and Chickie Williams, celebrating their golden anniversary with a wedding concert Oct. 8 at Capitol Music Hall in Wheeling, W. Va. Doc has long been a member of Jamboree U.S.A. and many of his musician friends will be in the show. For information, call 304-234-0050 Golfers beware: Two fun events are upcoming in Nashville. The fourth annual Nashville/Northwest Airlines Fall Classic Golf Tournament will take place at Nashboro Village golf course, Sept. 29-Oct. 1. Such golf greats as Sam Snead and Mason Rudolph will team up to play with such part-time putters as Irlene Mandrell, Chet Atkins, Charlie Chase, Vince Gill, Buck Trent, and Boots Randolph. For more information, call 615-360-3611. And the first annual Music City News/George Dickel Country Music Golf Scramble will tee off Oct. 4 at the Old Hickory Country Club. An entrance fee of \$60 covers green fees, lunch, and an evening awards banquet. For more info, call 615-329-.. Ray Stevens was feted at a MCA/Nashville reception celebrating his second gold album certification since joining the label. Bruce Hinton, MCA's Nashville president, presented Stevens with a gold plaque for "I Have Returned.

CMA Looks To Find Grants To Finance 'Lost Highway'

NASHVILLE In an effort to enlarge the college market, the Country Music Assn. has commissioned the NACA Services Corp. to seek corporate grants to underwrite its Lost Highway tour. The agreement runs for a year but has an option for renewal.

The Lost Highway tour, which started last year, combines a free on- or near-campus concert by country acts thought to have youth appeal with a free music-industry seminar. Last year's sites were Berklee College Of Music in Boston and the Univ. of California Los Angeles.

If there is sufficient corporate support, the planners say, the 1989-90 tour will extend to 10 dates.

NACA Services Corp. is a forprofit division of the National Assn. For Campus Activities.

Rick Murray, special projects di-

rector for NSC, says his organization will take a percentage of any grants secured in return for its services and that there will be no cost to the CMA. He estimates that each date will cost \$8,000-\$15,000 to stage.

The major country labels will select the participating acts, and the acts will be compensated only for their expenses. The tour will continue to have its educational aspect. "We consider that to be a very integral part of the program," Murray says.

Besides raising tour money, NSC will coordinate site selection, promotion, and publicity.

So far, no grants have been secured, according to Murray: "We're still working on a formal presentation."

The CMA's liaison for this program is Helen Farmer, director of special projects. EDWARD MORRIS



Turquoise Legend Joined by his Desert Rose Band partners, MCA/Curb artist and former Byrds and Flying Burrito Brothers member Chris Hillman donates one of his trademark turquoise Manuel jackets to the archives at the Country Music Hall of Fame in Nashville. Pictured, from left, are Herb Pedersen of the Desert Rose Band; Bill Ivey, director of the CMF; Hillman; and Bruce Hinton, president of MCA Records/Nashville.

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Recent Album Success Cements MCA's Love Affair With Loveless

BY EDWARD MORRIS

NASHVILLE It has taken three albums to do the trick, but MCA Rec ords figures that the "Honky Tonk Angel" collection has finally made Patty Loveless into one of country music's best-selling female acts. While label officials will not discuss numbers, one source says that "Honky Tonk Angel" is now past the quarter-million mark.

"About a year ago," says Walt Wilson, MCA's VP of marketing, "we decided this was a real pivotal album in Patty's career." To underscore that point of view, MCA told everyone concerned—from the in-

house distribution staff to the industry at large—that it would work the album until there was a breakthrough.

"What we wanted to do," Wilson explains, "was to lead with the single 'Blue Side Of Town.' But the record we were really waiting on was 'Don't Toss Us Away.' From August [1988] to January, while 'Blue Side Of Town' was working up the charts, we were in the background setting up 'Don't Toss Us Away.'

"We planned a lot of things around that. We came up with a major program around the video and a real nice CD single. We had Patty calling up accounts and radio stations. We had her autographing a poster. And we worked on a Justin Boots [endorsement] deal, which we got right around December."

The cross-relationship between Loveless and Justin Boots was put to work in a series of boot give-aways for radio and retail, Wilson says, to promote "Don't Toss Us Away" specifically and the album generally.

The label also arranged an 8-week-long promotion on Country Music Television that drew nearly 50,000 entries. The "Honky Tonk Angel" promo gave away an all-expenses-paid trip for two to see Loveless perform at Billy Bob's Texas."

"We brought Patty to a lot of conventions," Wilson continues. "We took her to [the National Assn. of Recording Merchandisers convention], where she was our featured artist from Nashville."

On television, besides the CMT promotion in January and February, Loveless appeared on a Nashville Network special. In print, she was featured in "Country Music," "Music City News," and "Music Row." "We quadrupled her sales in 60 days during this period," Wilson says." "She went from nothing to being our fourth best-selling act."

Following this promotional saturation, the label came out with the

third single, "Timber I'm Falling In Love," which straightaway evolved into Loveless' first No. 1 hit.

Loveless' music and visibility have netted her many awards of late, including the American Music Award for favorite new country act and a Music City News "Star Of Tomorrow" prize. She is also up for two Country Music Assn. citations: female vocalist of the year and the Horizon Award.

MCA is currently working the fourth single, "Lonely Side Of Love," from "Honky Tonk Angel." Loveless' next album will be released in January.

FOR WEEK ENDING SEPTEMBER 9, 1989

Billboard. TOP COUNTRY ALBUMS.

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			HART	Compiled from a national sample of retail store
VEEK	VEEK	. AGO	ON CHARI	and one-stop sales reports.
THIS WEEK	LAST WEEK	2 WKS.	WKS. (ARTIST
_		2	>	LABEL & NUMBER/DISTRIBUTING LABEL (SUG LIST PRICE)*
1	1	1	16	★ NO. 1 ★ ★ REBA MCENTIRE MCA 6294 (8.98) (CD) 12 weeks at No. 1 SWEFT SIXTEFN
2	2	2	17	
3	4	4	20	THE HIRDS A
4	3	3	28	
5	5	5	28	
6	6	6	58	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (8 98) (CD) GREATEST HITS III
7	7	7		RANDY TRAVIS ▲ WARNER BROS 25738 (8 98) (CD) OLD 8 X 10
8	8	8	12	DOLLY PARTON COLUMBIA 44384/CBS (CD) WHITE LIMOZEEN
9	9	<u> </u>	51	K.T. OSLIN ● RCA 8369 (8.98) (CD) THIS WOMAN
	-	10	47	RICKY VAN SHELTON ● COLUMBIA 44221/CBS (CD) LOVING PROOF
(10)	13	21	4	WILLIE NELSON COLUMBIA 45046 (CD) A HORSE CALLED MUSIC
11	10	9	48	PATTY LOVELESS MCA 42223 (8 98) (CD) HONKY TONK ANGEL
12	21	28	3	KEITH WHITLEY RCA 9809 (8.98) (CD) I WONDER DO YOU THINK OF ME
13	12	13	29	SHENANDOAH COLUMBIA 44468/CBS (CD) THE ROAD NOT TAKEN
14	11	11	71	RODNEY CROWELL COLUMBIA 44076/CBS (CD) DIAMONDS & DIRT
15	14	12	16	KENNY ROGERS REPRISE 1-25792 (8 98) (CD) SOMETHING INSIDE SO STRONG
16	16	16	13	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (8.98) (CD) ABSOLUTE TORCH AND TWANG
(17)	18	18	27	BILLY JOE ROYAL ATLANTIC AMERICA 91064/ATLANTIC (8.98) (CD) TELL IT LIKE IT IS
18	15	14	16	NITTY GRITTY DIRT BAND UNIVERSAL 12500/MCA (10.98) (CD) WILL THE CIRCLE BE UNBROKEN, VOL.II
19	19	15	64	KEITH WHITLEY ● RCA 6494-1 (8 98) (CD) DON'T CLOSE YOUR EYES
20	17	17	29	ALABAMA ● RCA 8587-1 (8 98) (CD) SOUTHERN STAR
21	20	20	120	RANDY TRAVIS ▲3 WARNER BROS 25568-1 (8 98) (CD) ALWAYS & FOREVER
22	22	19	55	THE JUDDS ▲ RCA/CURB 8318-1/RCA (8.98) (CD) GREATEST HITS
23	24	23	9	RICKY SKAGGS EPIC 45027/CBS (CD) KENTUCKY THUNDER
24	23	22	7	VERN GOSDIN COLUMBIA 45104/CBS (CD) ALONE
25	25	24	20	KATHY MATTEA MERCURY 836 950 1 (CD) WILLOW IN THE WIND
26	26	25	110	K.T. OSLIN ▲ RCA 5924-1 (8 98) (CD) 80'S LADIES
27)	30	31	17	GARTH BROOKS CAPITOL 90897 (8.98) (CD) GARTH BROOKS
28	28	32	185	ALABAMA ▲ RCA AHL1-7170 (8 98) (CD) GREATEST HITS
29	40		2	TANYA TUCKER CAPITOL 91814 (8.98) (CD) GREATEST HITS
30	31	37	6	HOLLY DUNN WARNER BROS, 25939 (8 98) (CD) THE BLUE ROSE OF TEXAS
31	29	27	16	THE OAK RIDGE BOYS MCA 42294 (8 98) (CD) GREATEST HITS, VOL. III
32	27	26	25	ROSANNE CASH COLUMBIA 45054/CBS (CD) HITS 1979 - 1989
33	34	36	9	MICHAEL MARTIN MURPHEY WARNER BROS. 25894 (8 98) (CD) LAND OF ENCHANTMENT
34	32	30	55	DWIGHT YOAKAM ● REPRISE 25749/WARNER BROS (8.98) (CD) BUENAS NOCHES FROM A LONELY ROOM
35	35	29	9	MERLE HAGGARD EPIC 44283/CBS (CD) 5:01 BLUES
36	38	38	108	PATSY CLINE ▲2 MCA 12 (8.98) (CD) GREATEST HITS
37	39	33	25	GEORGE JONES EPIC 44078/CBS (CD) ONE WOMAN MAN
38	33	39	168	RANDY TRAVIS ▲2 WARNER BROS 1-25435 (8.98) (CD) STORMS OF LIFE

THIS WEEK	LAST WEEK	WKS. AGO	S. ON CHART	ADVICE	
Ī	LAS	2 W	WKS.	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	36	34	12	LORRIE MORGAN RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
40	37	35	45	THE STATLER BROTHERS MERCURY 834 626 (CD)	THE STATLERS GREATEST HITS
41)	45	46	131	RICKY VAN SHELTON ▲ COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
42	43	40	102	GEORGE STRAIT ▲ MCA 42035 (8 98) (CD)	GREATEST HITS, VOL. 2
43	42	44	68	SKIP EWING MCA 42128 (8 98) (CD)	THE COAST OF COLORADO
44	41	42	21	STEVE WARINER MCA 42272 (8.98) (CD)	I GOT DREAMS
45	44	47	10	CONWAY TWITTY MCA 42297 (8.98) (CD)	HOUSE ON OLD LONESOME ROAD
46	55	49	69	REBA MCENTIRE ● MCA 42134 (8 98) (CD)	REBA
47	48	45	12	EDDY RAVEN UNIVERSAL 76003/MCA (8.98) (CD)	TEMPORARY SANITY
48	47	50	9	LIONEL CARTWRIGHT MCA 42276 (8.98) (CD)	LIONEL CARTWRIGHT
49	54	51	65	ALABAMA ● RCA 6825-R (9 98) (CD)	ALABAMA LIVE
50	61	69	4	MARY CHAPIN CARPENTER COLUMBIA 44228 (CD)	STATE OF THE HEART
51	50	54	122	REBA MCENTIRE ▲ MCA 5979 (8.98) (CD)	GREATEST HITS
52	53	53	9	THE BELLAMY BROTHERS MCA/CURB 42298/MCA (8	.98) (CD) GREATEST HITS, VOL. III
53	69	72	25	BAILLIE AND THE BOYS RCA 8454 (8 98) (CD)	TURN THE TIDE
54	56	60	252	HANK WILLIAMS, JR. WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
(55)	62	57	14	GARY MORRIS UNIVERSAL 76005/MCA (8 98) (CD)	STONES
56	46	41	25	RONNIE MILSAP RCA 9587 (8.98) (CD)	STRANGER THINGS HAVE HAPPENED
57	58	63	199	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
58	60	65	6	BILLY HILL REPRISE 25915/WARNER BROS. (8.98) (CD)	I AM JUST A REBEL
59	59	59	9	THE FORESTER SISTERS WARNER BROS 25897 (8.98)	(CD) GREATEST HITS
60	49	43	11	SUZY BOGGUSS CAPITOL 90237 (8.98) (CD)	SOMEWHERE BETWEEN
61	52	48	30	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
62	51	52	83	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
63	57	61	49	HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD)	101 2
64	66	71	64	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
65	75		2	RODNEY CROWELL WARNER BROS. 25965 (8 98) (CD)	RODNEY CROWELL COLLECTION
66	65	64	11	CANYON 16TH AVENUE 70556 (8.98) (CD)	RADIO ROMANCE
67	63	56	26	ROY ORBISON VIRGIN 90158 (9 98) (CD)	MYSTERY GIRL
68	70	66	26	LARRY BOONE MERCURY 836 710 1 (CD)	SWINGIN' DOORS, SAWDUST FLOORS
69	64	73	49	RESTLESS HEART RCA 8317-1 (8 98) (CD)	BIG DREAMS IN A SMALL TOWN
70	NE	NÞ	1	WAYNE NEWTON CURB 10607 (8.98)	COMING HOME
71	72	58	8	DON WILLIAMS RCA 9656-1 (8 98) (CD)	ONE GOOD WELL
72	73	74	7	LEE GREENWOOD MCA 42300 (8.98) (CD)	IF ONLY FOR ONE NIGHT
73	RE-EN	NTRY	330	WILLIE NELSON ▲2 COLUMBIA KC 237542/CBS (CD)	GREATEST HITS
74	67	62	18	THE SHOOTERS EPIC 44326/CBS (CD)	SOLID AS A ROCK
75)	RE-EN	TRY	136	HANK WILLIAMS, JR. •	GREATEST HITS, VOLUME II
				WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	

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.

16th Avenue Wraps Grand Canyon Promo

NASHVILLE 16th Avenue Records has wrapped up a major promotional campaign backing one of its hottest acts, Canyon. In efforts to increase visibility for the group's second album, "Radio Romance," the label conducted in-store display contests in more than 120 K mart stores. A simultaneous radio promotion utilized some 80 stations in the same area.

"In conjunction with the Handleman branch in Dallas, we serviced all of Texas and parts of Oklahoma and New Mexico with a display/product placement contest in all K mart stores," says Stin Fox, CEMA Distribution sales rep, Dallas. The concept was created by B.J. McElwee, 16th Avenue director of sales and promotion, following two successful K mart in-store appearances by the Dallas-based group. The promotion was implemented by Fox and Ron Peek, Dallas branch manager for Handleman.

"We feel that this will end up being one of the most successful promotions ever," says Peek, adding, "We also hope that other Handleman branches will take the Canyon promotion into their territories."

August marked Canyon's second anniversary with the label, and the "birthday" promotion allowed radio listeners with an August birthday to register with the station. Winning names, selected randomly, received Canyon cassettes, albums, CDs, or concert tickets, and qualified for the grand prize—having the band call the winner to sing "Happy Birthday."

Meanwhile, the group recently performed in Milwaukee for its first radio and retail showcase. Coordinated by Johnny Mitchell, 16th Ave(Continued on next page)

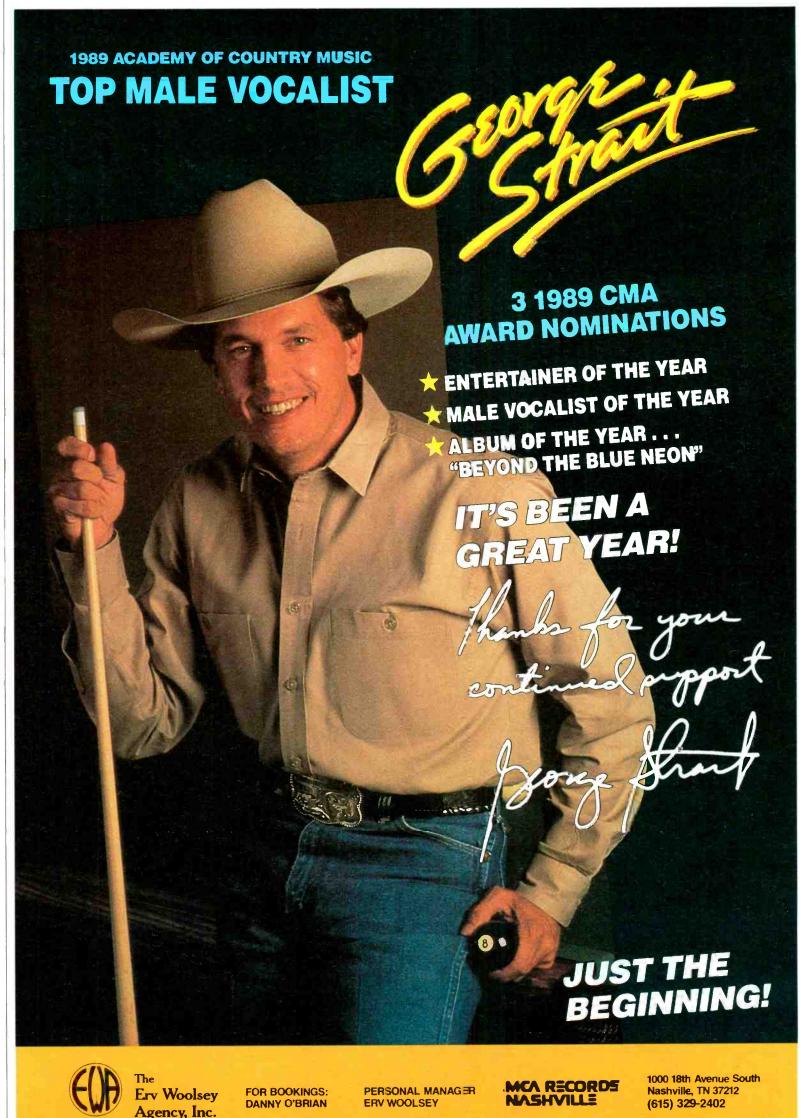
Jukebox Giants To Be Honored At AMOA Meet

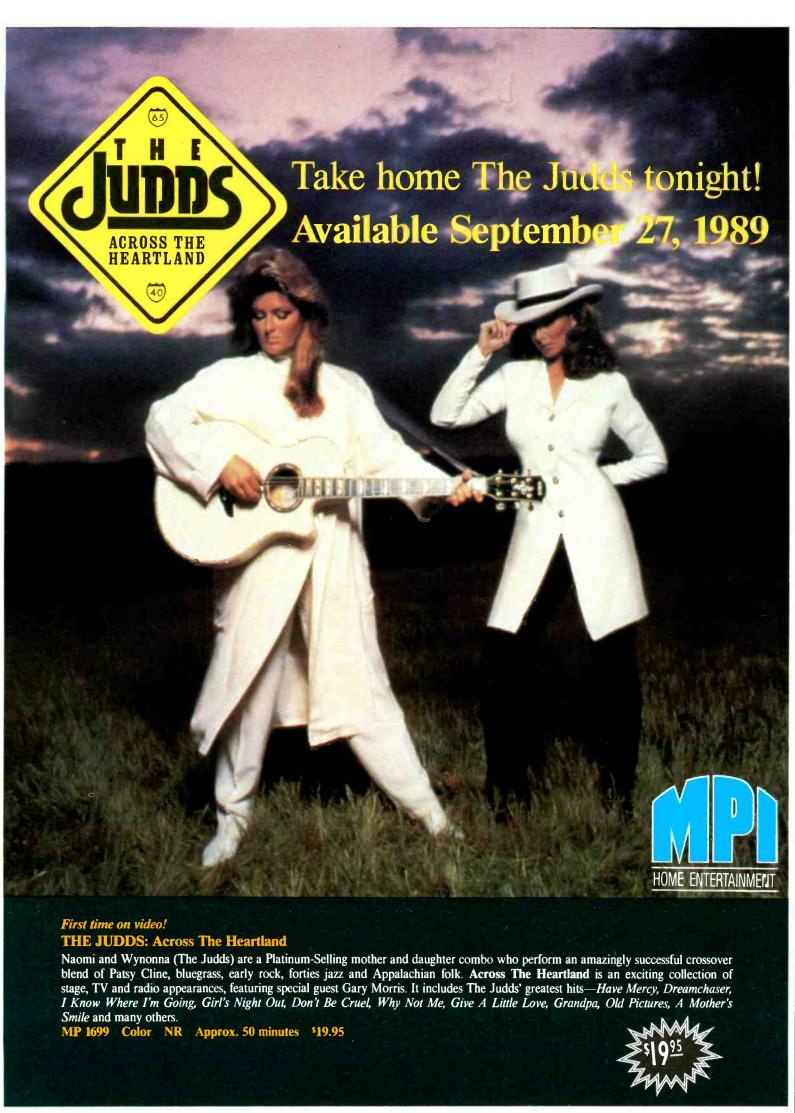
NASHVILLE Tammy Wynette, Conway Twitty, and Buck Owens are among the performers scheduled to be honored for their "lifetime contributions to the success of the jukebox industry," Sept. 12, at the Amusement & Music Operators Assn.'s meeting in Las Vegas.

The late rock/country legends Elvis Presley and Roy Orbison will also be honored, as will pop singers Dionne Warwick, Bill Medley, Bobby Vinton, and Frankie Valli.

This year's awards ceremonies will recognize the 100th anniversary of the jukebox. According to AMOA sources, the organization's members own and service about 115,000 of the country's 225,000 jukeboxes.

Besides the lifetime-contribution honors, awards will be given for the top country, pop, and R&B records. Three "rising star" citations will be conferred in the male, female, and group categories.





Ernest Tubb 'Live' Album Proves Popular

BY EDWARD MORRIS

NASHVILLE Rhino Records reports a flurry of radio, retail, and jukebox interest in "Ernest Tubb Live, 1965," the late Country Music Hall of Fame member's only authentically live album.

Produced and recorded by former Tubb drummer Jan Kurtis, the album is available in cassette and vinyl configurations of 14 songs each and in a CD of 20 songs. The album is taken from a 1965 concert at the Spanish Castle Ballroom in Seattle.

Backing Tubb at the time was a Texas Troubadour band that included Jack Greene and Cal Smith, both of whom would subsequently make names for themselves as solo country acts. The album also contains Tubb's easygoing stage patter.

Ronnie Pugh, a Ernest Tubb scholar who works at the Country Music Foundation, confirms that the album is the only "unadulteratedly live" album that Tubb ever recorded. A few albums, he said, purported to be "live" but were heavily augmented by studio work.

A review in Billboard of a souvenir single pulled from the album, "Walking The Floor Over You," generated orders from jukebox operators, according to James Austin, Rhino's associate A&R director. Thus, although there were initially no plans to release commercial singles, the response convinced Rhino to take the plunge. The single was recently serviced to country radio stations.

Reaction at retail has been equally promising. David McCormick, who runs the four Ernest Tubb Record Shops in Nashville, reports that his initial order of 500 albums has already sold out. The album in all formats is selling at a front-line price. Both the single and the album are being distributed by Capitol.

Rhino is doing a special promotional push to radio stations in Texas, pointing out that the album carries two classic tunes for the state: "Waltz Across Texas" and "There's A Little Bit Of Everything In Texas." Seattle station KMPS, Austin says, has been "totally supportive" of the project, both by giving it airplay and by doing an "extensive" interview with Kurtis.

Tubb died in 1984.

CANYON PROMOTION

(Continued from preceding page)

nue Northeast regional promotion manager, the showcase was presented in conjunction with WMIL and was attended by 14 program and music directors from key national country stations. Kevin O'Neal, program director of WMIL, observed, "When we do promotions we want the listener to win, the client to win, and the radio station to win. This was certainly the case for this promotion."

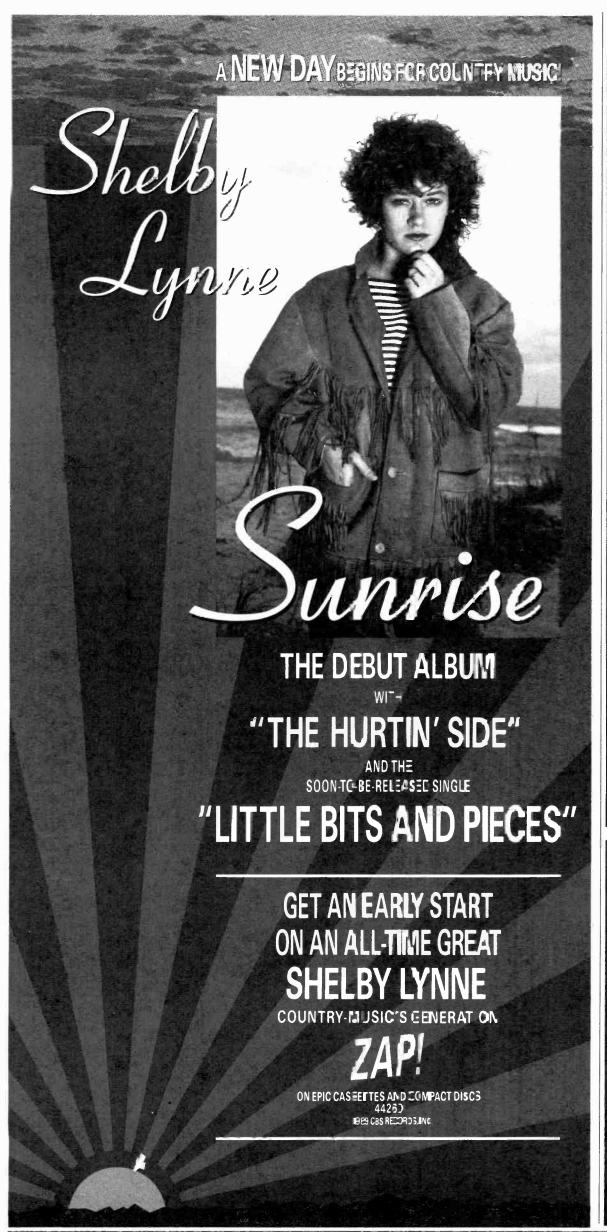
Also profiting from the promotion is the Canyon release "Hot Nights," a bulleted No. 50 on the Billboard Hot Country Singles chart.

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THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	Compiled from a national sample of reTITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	12	★ ★ NO. 1 ★ ★ I WONDER DO YOU THINK OF ME GFUNDISK WHITLEY (S.D.SHAFER) 1 week at No.	. 1 KEITH WHITLEY RCA 8940-7
2	3	6	14	NOTHING I CAN DO ABOUT IT NOW FOSTER (B.N.CHAPMAN)	WILLIE NELSON COLUMBIA 38 68923/CBS
3	4	8	11	ABOVE AND BEYOND TBROWN.R.CROWELL (H-HOWARD)	RODNEY CROWELL COLUMBIA 38 68948/CBS
4	7	11	10	LET ME TELL YOU ABOUT LOVE B.MAHER (C.PERKINS, P.KENNERLEY, B.MAHER)	THE JUDDS CURB/RCA 8947-7/RCA
<u>(5)</u>	8	10	13	GIVE ME HIS LAST CHANCE T.BROWN.S.SMITH (L.CARTWRIGHT)	◆ LIONEL CARTWRIGHT MCA 53651
<u>(6)</u>	6	9	13	HONKY TONK HEART PWORLEY,ESEAY (JPHOTOGLO, R.SMITH)	◆ HIGHWAY 101 WARNER BROS. 7-22955
$\frac{\circ}{7}$	9	13	11	I GOT DREAMS JBOWEN,SWARINER (S.WARINER, B.LABOUNTY)	STEVE WARINER MCA 53665
8	10	15	9	KILLIN' TIME J.STROUD.M WRIGHT (C.BLACK, H.NICHOLAS)	◆ CLINT BLACK RCA 8945-7
9	12	18	12	DON'T YOU WWALDMAN (O.YOUNG, J.PIERCE)	THE FORESTER SISTERS WARNER BROS. 7-22943
(10)	13	19	11	(I WISH I HAD A) HEART OF STONE KLEHNING (W.HOLYFIELD, RLEIGH)	◆ BAILLIE AND THE BOYS RCA 8944-7
11	1	2	16	I'M STILL CRAZY B.MONTGOMERY (V.GOSDIN. S.GOSDIN. B.CANNON)	VERN GOSDIN COLUMBIA 38 68888/CBS
(12)	14	22	10	HELLO TROUBLE PWORLEY, ESEAY (EMCDUFF, O.COUCH)	◆ THE DESERT ROSE BAND MCA/CURB 53671/MCA
$\overline{(13)}$	15	23	10	FINDERS ARE KEEPERS HWILLIAMSJR. BEBCKETTJE. NORMAN (H.WILLIAMSJR.)	HANK WILLIAMS, JR. WARNER/CURB 7-22945/WARNER BROS.
(14)	17	25	8	LIVING PROOF SBUCKINGHAM (J.MACRAE, S.CLARK)	RICKY VAN SHELTON COLUMBIA 38 68994/CBS
<u>(15)</u>	16	21	15	CROSS MY BROKEN HEART	SUZY BOGGUSS
(16)	19	24	12	W.WALDMAN (V.THOMPSON, K.FLEMING) THE COAST OF COLORADO JBOWEN,SEWING (SEWING, M.D.BARNES)	SKIP EWING MCA 53663
(17)	21	28	5	HIGH COTTON	◆ ALABAMA
(18)	20	26	7	J.LEO.ALABAMA (R.MURRAH, S.ANDERS) SAY WHAT'S IN YOUR HEART	RCA 8948-7 ◆ RESTLESS HEART
(19)	23	29	11	T.DUBOIS.S.HENDRICKS.RESTLESS HEART (D.SCHLITZ, C LOWERY) YOU'LL NEVER BE SORRY	RCA 9034-7 ◆ THE BELLAMY BROTHERS
20	25	30	8	T.BROWN (H.BELLAMY, D.BELLAMY, D.SCHLITZ) A BETTER LOVE NEXT TIME	MERLE HAGGARD
21	5	5	14	M.HAGGARD,M.YEARY (J.CHRISTOPHER. B.WOOD) THIS WOMAN	EPIC 34 68979/CBS K.T. OSLIN
(22)	26	31	5	H.SHEDD (K.T.OSLIN) ACE IN THE HOLE	GEORGE STRAIT
23	11	1	16	J.BOWEN.G.STRAIT (D.ADKINS) ARE YOU EVER GONNA LOVE ME	HOLLY DUNN
(24)	29	36	4	C.WATERS,H.DUNN (C.WATERS, T.SHAPIRO, H.DUNN) BURNIN' OLD MEMORIES	WARNER BROS. 7-22957 KATHY MATTEA
(25)	30	32	11	A.REYNOLDS (L.BOONE, G.NELSON, P.NELSON) FULL MOON FULL OF LOVE	MERCURY 874 672 7 K.D. LANG & THE RECLINES
(26)	32		<u> </u>	G.PENNY.B.MINK,K.D. LANG (L.PRESTON, J.SMITH) THE JUKEBOX PLAYED ALONG	SIRE 7-22932/WARNER BROS. GENE WATSON
(27)		35	8	P.WORLEY.E.SEAY.G.BROWN (K.BELL, C.QUILLEN) TOO MUCH MONTH AT THE END OF THE MONEY	WARNER BROS. 7-22912 BILLY HILL
	31	33	10	B.HILL (J.S.SHERRILL, D ROBBINS, B.DIPIERO) DADDY AND HOME	REPRISE 7-22942/WARNER BROS. ◆ TANYA TUCKER
(28) (29)	34	34	8	J.CRUTCHFIELD (J.RODGERS, E MCWILLIAMS) BAYOU BOYS	CAPITOL 44401 EDDY RAVEN
(30)	36	42	4	B.BECKETT (F.J.MEYERS, T.SEALS, E.RAVEN) AN AMERICAN FAMILY	UNIVERSAL 66016 THE OAK RIDGE BOYS
	40	45	11	J.BOWEN (B.CORBIN) YOU AIN'T DOWN HOME	JANN BROWNE
(31)	37	37	11	S.FISHELL (J.O'HARA) LET IT BE YOU	CURB 10530 ◆ RICKY SKAGGS
(32)	41	44	6	R.SKAGGS.S.BUCKINGHAM (K.WELCH. H STINSON) ANY WAY THE WIND BLOWS	EPIC 34 68995/CBS ◆ SOUTHERN PACIFIC
33	18	4	16	SOUTHERN PACIFIC, J.E.NORMAN (J.M.CFEE, A.PESSIS) SUNDAY IN THE SOUTH	WARNER BROS. 7-22965 ◆ SHENANDOAH
34	24	12	17	R.HALL,R.BYRNE (J.BOOKER) SHE'S THERE	COLUMBIA 38 68892/CBS ◆ DANIELE ALEXANDER
(35)	43	46	8	HISHEDD (D.ALEXANDER) WRITING ON THE WALL	MERCURY 874 330-7 GEORGE JONES
(36)	42	43	7	B.SHERRILL (B.FISCHER, F.WELLER) YELLOW ROSES	EPIC 34-68991/CBS DOLLY PARTON
37)	45	56	3	R.SKAGGS (D.PARTON) HARD LUCK ACE	COLUMBIA 38-69040 LACY J. DALTON
38	38	38	8	J.BOWEN.J.STROUDL.J.DALTON (L.J.DALTON, A.ANDERSON) LOVE HAS NO RIGHT	UNIVERSAL 66015 ◆ BILLY JOE ROYAL
39	22	7	17	NLARKIN (R.SCRUGGS, B.J.ROYAL, N.LARKIN) DO YOU FEEL THE SAME WAY TOO?	ATLANTIC AMERICA 7-99217/ATLANTIC ◆ BECKY HOBBS
(40)	44	48	6	R.BENNETT (B.HOBBS) TIMBER I'M FALLING IN LOVE	PATTY LOVELESS
41	28	16	16	TIMBER IN FALLING IN LOVE TERROWN (KOSTAS) ALL THE FUN	◆ PAUL OVERSTREET
(42)	46	63	3	J.STROUD (ROVERSTREET, TDUNN) THE RACE IS ON	◆ SAWYER BROWN
(43)	48	_	2	RLSCRUGGS.M.MILLER (D.ROLLINS) ***POWER PICK/AIRPL	CAPITOL/CURB 44431/CAPITOL
44)	60	_	2	TIL LOVE COMES AGAIN J.BOWEN,R.MCENTIRE (B.REGAN, E.HILL)	REBA MCENTIRE MCA 53694
45	57	71	3	THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) J.E.NORMAN (G.BURR. E.KAZ)	KENNY ROGERS REPRISE 7-22828/WARNER BROS.
46	33	14	16		IVER/NITTY GRITTY DIRT BAND UNIVERSAL 66008
47)	51	64	3	HOUSE ON OLD LONESOME ROAD J.BOWEN (B.NELSON. D GIBSON)	CONWAY TWITTY MCA 53688
48	39	20	17	NEVER GIVIN' UP ON LOVE S GIBSON.J.E.NORMAN (M.SMOTHERMAN)	♦ MICHAEL MARTIN MURPHEY WARNER BROS. 7-22970
49	35	27	9		JCK OWENS AND RINGO STARR CAPITOL 44409
50	50	58	5	HOT NIGHTS RCHANCEY (J.F KNOBLOCH. J.WEATHERLY)	◆ CANYON 16TH AVENUE 70433
=				test airplay this week Videoclin availability Recording Industry	

				recording, or oth permission of th	erwise, without the prior written e publisher.
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE TO SOME THE TITLE TO THE	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
⊢ ≤	27	~ <u>~</u> 17	≠ 0	PRODUCER (SONGWRITER) PROMISES	♦ RANDY TRAVIS WARNER BROS. 7-22917
(52)	52	59	4	CRY CRY CRY	◆ MARTY STUART
(53)	54	61	4	R.BENNETT.T.BROWN (J.R.CASH) SUZETTE	FOSTER & LLOYD
(54)		01		B.LLOYD.R.FOSTER.R.WILL (B LLOYD) NEVER HAD IT SO GOOD	RCA 9028-7 ◆ MARY CHAPIN CARPENTER
	70		2	J.JENNINGS.M.C.CARPENTER (M.C.CARPENTER, J.JENNINGS) SAD EYES	COLUMBIA 38-69050 TRADER-PRICE
55	59	62	5	J.BOWEN (R.J.PEDRICK) HONKY TONK AMNESIA	◆ SCOTT MCQUAIG UNIVERSAL 66001
56	58	60	5	J.BOWEN.S MCQUAIG (A.L.OWENS, S.D.SHAFER) COUNTRY CLUB	UNIVERSAL 66001 ◆ TRAVIS TRITT
(57)	76		2	G.BROWN (C.JONES, DLORD) I STILL MISS SOMEONE	WARNER BROS. 7-22882 EMMYLOU HARRIS
(58)	64	73	3	RBENNETT,EHARRIS (JCASH, R.CASH) IF YOU DON'T KNOW ME BY NOW	REPRISE 7-22850/WARNER BROS. JOE STAMPLEY
59	63	67	5	R.CHANCEY (K.GAMBLE, L.HUFF)	EVERGREEN 1100 ◆ TIM MENSY
60	65	70	4	STONE BY STONE B.MONTGOMERY (T.MENSY, G.DOBBINS, GRAY)	COLUMBIA 38 69007/CBS
(61)	NEV	N D	-1	★ ★ HOT SHOT DEB IF TOMORROW NEVER COMES AREYNOLDS (K.BLAZY, G.BROOKS)	◆ GARTH BROOKS CAPITOL 44430
<u>(62)</u>	NEV	N D	1	THE LONELY SIDE OF LOVE	PATTY LOVELESS MCA 53702
63	47	40	18	MORE THAN A NAME ON A WALL J.KENNEDY (J.F.GRTUNE, J.RIMEL)	THE STATLER BROTHERS MERCURY 874 196-7
64	53	47	21	ONE GOOD WELL	DON WILLIAMS RCA 8867-7
(65)	81		2		ARRY GATLIN/GATLIN BROTHERS
66	55	49	25	MUCH TOO YOUNG (TO FEEL THIS DAMN OLD)	GARTH BROOKS
	71		4	A.REYNOLDS (R.TAYLOR, G.BROOKS) HOPELESSLY YOURS	CAPITOL 44342 ◆ JOHN CONLEE
67		76		B.LOGAN (K.WHITLEY, C.PUTMAN. D.COOK) ROLL OVER	◆ STEVEN WAYNE HORTON
68	72	75	4	J.HOLDER (B.BURNETTE, S.CROPPER) GIFT OF LOVE	CAPITOL 44350 ◆ DAVID BALL
(69)	80		2	B.WILLIAMS,B.HALVERSON (D.BALL, F.DYCUS) STEPPIN' STONE	MARIE OSMOND
70	74	77	3	J.CRUTCHFIELD (C.SCRUGGS, K.WELCH) OUT OF YOUR SHOES	CAPITOL/CURB 44412/CAPITOL ◆ LORRIE MORGAN
71)	NE	N	1	B.BECKETT (J.WOOD, S.SPIVEY, P.RYAN) TWIST OF FATE	RCA 9016-7 ◆ CEE CEE CHAPMAN
72	49	55	6	A.ROBERTS,C.BLACK,B.FISCHER (B.FISCHER, C.BLACK, A.ROBERTS)	CURB 10547 DEAN DILLON
(73)	79	87	3	IT'S LOVE THAT MAKES YOU SEXY R.L.SCRUGGS,D.DILLON (D.DILLON, F.DYCUS)	CAPITOL 44400
74	66	50	21	SHE'S GOT A SINGLE THING IN MIND J.BOWEN,C.TWITTY,D.HENRY (W.ALDRIDGE)	CONWAY TWITTY MCA 53633
75	82	90	3	HARD-HEADED HEART J.ALLISON,D.CHAUVIN (D.CHAUVIN, J.ALLISON)	BRUCE VAN DYKE ARIA 51689
76	87	_	2	J.BOWEN.W.JENNINGS (D.GOODMAN, J.B.DETTERINE, T.GAETANO)	WAYLON JENNINGS MCA 53710
77	69	69	4	I'M NOT OVER YOU M.LLOYD.M.DANIEL (S.NEELY)	JOHNNY LEE CURB 10552
78	61	41	19	WHY'D YOU COME IN HERE LOOKIN' LIKE THAT R.SKAGGS (B.CARLISLE, R.THOMAS)	◆ DOLLY PARTON COLUMBIA 38-68760/CBS
79	84	_	2	I WAS BORN WITH A BROKEN HEART N.LARKIN,R.REYNOLDS (A.TIPPIN, J.MCBRIDE)	JOSH LOGAN CURB 10553
80	75	5 2	20	YOU AIN'T GOING NOWHERE CI R.SCRUGGS.NITTY GRITTY DIRT BAND (B.DYLAN)	HRIS HILLMAN & ROGER MCGUINN UNIVERSAL 66006
81	88	_	2	OUR LITTLE CORNER H.SHEDD (C.LEONARD, B.MCCORVEY)	◆ BUTCH BAKER MERCURY 874 746-7
82	56	39	9	YOU JUST CAN'T LOSE 'EM ALL W.ALDRIDGE (W.ALDRIDGE, J.JARRARD, L.PALAS)	THE SHOOTERS EPIC 34-68955/CBS
83	67	51	18	CATHY'S CLOWN JBOWEN.R.MCENTIRE (D.EVERLY)	◆ REBA MCENTIRE MCA 53638
84	92	_	2	DO IT AGAIN G.KENNEDY (A.WILLIAMS)	DEBBIE RICH DOOR KNOB 327
85	86	_	2	A SONG A DAY (KEEPS THE BLUES AWAY) R.METZGAR (HASPEL, HURT, SIMON)	MICKEY JONES STOP HUNGER 1102
86	68	68	6	JUST ANOTHER MISERABLE DAY NJARKIN (C.BROWDER, E.ROUSSELL, T.SMITH, E.KAHANEK, NJARKIN)	◆ BILLY "CRASH" CRADDOCK ATLANTIC 7-88851
87	73	57	22	DEAR ME B.BECKETT (C.WHITSETT, S.MATEER)	◆ LORRIE MORGAN RCA 8866-7
(88)	NE	w >	1	WHERE DOES LOVE GO (WHEN IT DIES) E.RICHARDS (1 QUIST, C.GILLEM, A.REEVES, S.GERALD)	JACK QUIST GRUDGE 4756
89	77	65	20	WHAT'S GOING ON IN YOUR WORLD JBOWEN,G.STRAIT (D.CHAMBERLAIN, R.PORTER)	GEORGE STRAIT
90)	NE	w D	1	LONG TIME COMIN' N.B.RATNER (E PRESTON)	◆ EDDIE PRESTON PLATINUM 102
91	62	54	6	IF YOU HAD A HEART J.STROUD.J.RUTENSCHROER.T.MALCHAK (T.MALCHAK, B.NELSON)	TIM MALCHAK UNIVERSAL 66013
92	90	79	21	IN A LETTER TO YOU	EDDY RAVEN UNIVERSAL 66003
93	91	66	8	B.BECKETT (D.LINDE) BENEATH THE TEXAS MOON	◆ J.C. CROWLEY
94	95	83	22	HOW DO	MARY CHAPIN CARPENTER
95	94	81	12	J.JENNINGS.M C.CARPENTER (M.C.CARPENTER) CALIFORNIA BLUE	COLUMBIA 38 68677/CBS ROY ORBISON
	-			JLYNNE (R.ORBISON. JLYNNE. TPETTY) HOLDIN' ON TO NOTHIN'	ROGER RONE
96	83	88	3	B.REED (B.REED, A.PHILLIPS) JACKIE BROWN	◆ JOHN COUGAR MELLENCAMP
97	97	86	5	J.MELLENCAMP (J.MELLENCAMP) HEAVEN ONLY KNOWS	MERCURY 874 644-7 EMMYLOU HARRIS
98	98	94	20	R BENNETT E HARRIS (PKENNERLEY) HOUSTON SOLUTION	REPRISE 7-22999/WARNER BROS. ♦ RONNIE MILSAP
99	89	72	20	R.MILSAP,R.GALBRAITH.T.COLLINS (POVERSTREET, D SCHLITZ) ANGER AND TEARS	RCA 8868-7 ◆ RUSSELL SMITH
100	96	82	8	S.BUCKINGHAM (R.SMITH, C.CHASE)	EPIC 34 68964/CBS
sales of	500.0	cut medit	c A RIA	AA certification for sales of 1 million units.	

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.





WOMAN POWER: "Country music has a great future, thanks in part to the nice collection of ladies doing great records," says PD Gary McCartie, WMZQ Washington, D.C. "There's a plethora of new female artists who are not only being well received, but for the first time in a long time, they seem to be coming along all at the same time.

"These women not only are great vocalists, but have the knack for picking some great songs as well," says McCartie. "Specifically, I'm talking about artists like Cee Cee Chapman [Curb], Daniele Alexander [Mercury], Jann Browne [Curb], Mary Chapin Carpenter [Columbia],

Suzy Bogguss [Capitol], and k.d. lang [Sire].
"We went on the Alexander, Browne, and Chapman releases earlier

than we normally add new records, and will be adding Carpenter's new one ["Never Had It So Good"], which is one super record, very soon."

PD Ray Randall, KSSN Little Rock, Ark., is in agreement. "We're getting ready to add the Mary Chapin Carpenter song," he says. "I think it's an outstanding record—and I'm in love with it." Carpenter is charted on the Hot Country Singles list at No. 54 in her second week.

"We've also been playing the heck out of Daniele Alexander's record ["She's There"—charted at No. 35]," says Randall. "I'm really intrigued

AND MORE WOMAN POWER: At WZZK Birmingham, Ala., which music director Bob Sterling characterizes as being conservative when it comes to adding records, k.d. lang's "Full Moon Full Of Love" is generating some action. "We just got on it," says Sterling, "and already we're getting good request action. It's a real good record."

Lang also is a new add at WWWW Detroit. Says music director Sharon Foster, "I'm really high on it; her talent blows me away. This record is great in that it shows the traditional as well as the new side of her. She's had several singles, but I think this is the one that will finally move her into the country mainstream." Lang's record moves up the chart this

AND MAN POWER: Tim Mensy's second Columbia release, "Stone By Stone" (No. 60 this week), is looking good at WAXX Eau Claire, Wis., says music director Tim Wilson. "This is a real good record, so memorable. It's one you can sing along with."

"I'm also getting good response to David Ball's 'Gift Of Love', " says

"I'm also getting good response to David Ball's 'Gift Of Love', " says Wilson. "He sounds a lot like a young Roy Orbison to me."

"He's definitely an act to watch," adds music director Ken Curtis, KYKX Longview, Texas. "The video on this song has a '50s feel to it, and David's lyrics are so different—I like it." Ball's third RCA release is showing at No. 69 on this week's Hot Country Singles chart.

Canyon is doing very well at KYKX, too, says Curtis. "Hot Nights' is bot; the ground does a lot of response leaves are required by the ground does a lot of response leaves are required by the ground does a lot of response leaves are required by the ground does a lot of response leaves are required.

is hot; the group does a lot of personal appearances around here, and just about own this area. I think this record [on 16th Avenue] will go a long way." It's currently charted at No. 50.

HOT COUNTRY SINGLES ACTION

			BKONZE/		
	GOLD ADDS 31 REPORTERS	SILVER ADDS 65 REPORTERS	SECONDARY ADDS 63 REPORTERS	TOTAL ADDS 159 REG	TOTAL ON PORTERS
IF TOMORROW NEVER COMES					
GARTH BROOKS CAPITOL	3	16	28	47	47
TIL LOVE COMES AGAIN					
REBA MCENTIRE MCA	7	16	19	42	92
THE LONELY SIDE OF LOVE					
PATTY LOVELESS MCA	4	12	25	41	44
THE VOWS GO UNBROKEN					
KENNY ROGERS REPRISE	4	13	17	34	87
NEVER HAD IT SO GOOD					
MARY C. CARPENTER COLUMBIA	2	10	18	30	61
COUNTRY CLUB					
TRAVIS TRITT WARNER BROS.	3	9	18	30	57
OUT OF YOUR SHOES					
LORRIE MORGAN RCA	1	8	21	30	32
THE RACE IS ON					
SAWYER BROWN CAPITOL/CURB	4	13	12	29	97
YELLOW ROSES		_			
DOLLY PARTON COLUMBIA	6	10	11	27	117
ALL THE FUN					
PAUL OVERSTREET RCA	4	10	10	24	100

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

Billboard. POWER PLAYLISTS

FX

Sample Playlists of the Nation's Largest Country Radio Stations

Baltimor

Knoxville

P.D.: Bob Moody

Randy Travis, Card Carryin' Fool
Willie Nelson, Nothing I Can Do About It Now
Rodrey Crowell, Above And Beyond
The Judds, Let Me Tell You About Love
Keth Whitley, I Wonder Do You Think Of Me
Hank Williams, Jr., Finders Are Keepers
The Forester Sisters, Don't Jone Me
Hank Williams, Jr., Finders Are Keepers
The Forester Sisters, Don't Jone
Lione Lathery Index of Me
Hank Williams, Jr., Finders Are Keepers
The Forester Sisters, Don't Jone
Lione Latheright, Give Me His Last Chance
Highway 101, Honky Tonk Heart
Steve Warinerjith, Give Me His Last Chance
Highway 101, Honky Tonk Heart
Steve Wariner, I God Dreams
Restless Heart, Say What's In Your Heart
Baillie And The Boys, (I Wish I Had A) Heart Of
Sury Bogguss, Cross My Broken Heart
Alabama, High Cotton
Cee Cee Chapman, Twist Of Fate
Kathy Mattea, Burnin' Old Memories
The Desert Rose Band, Hello Trouble
Skip Ewing, The Coast Of Colorado
The Belamy Brothers, You'll Never Be Sorry
Dobly Parton, Yellow Roses
The Oak Ridge Bors, An American Family
Merke Haggard, A Better Love Next Time
Eddy Raven, Bayou Boys
George Straft, Ace In The Hole
Ricky Skaggs, Let If Be You
Mary Chapin Carpenter, Never Had It So Good
Paul Overstreet, All The Fun
KD. Lang & The Reclines, Full Moon Full Of Lov
Billy Hill, Too Much Month At The End Of The Mo
Party Lovelers, The Lonely Side Of Love
Sawyer Brown, The Race Is On
Daniele Alexander, She's There



P.D.: Mike Carta

le P.D.: Mike Car
Lonel Cartwright, Give Me His Last Chance
K.T. Osin, This Woman
The Judds, Let Me Tell You About Love
Sury Bogguss, Cross My Broken Heart
Steve Wanner, I Got Dreams
The Forester Sisters, Don't You
Keth Whitley, I Wonder Do You Think Of Me
Skip Ewing, The Coast Of Colorado
Baille And The Boys, (I Wish I Had A) Heart Of
Clint Black, Killin Time
Randy Travis, Promises
Vern Gosdin, I'm Still Grazy
Wern Gosdin, Tom Still Grazy
Brady Hill Tom Mich Month At The End Of The Mo
Rodney Growell, Above And Beyond
Gene Watson, The Jukebor Played Along
Willie Nelson, Nothing I Can Do About Il Now
Ricky Van Shetton, Luning Proof
The Bellamy Brothers, You'll Never Be Sorry
Trader-Price, Sad Eyes

Kathy Mattea, Burnin' Old Memories
The Oak Ridge Boys, An American Family
Lee Greenwood, I Love The Way He Left You
Dolfy Parton, Yellow Roses
Romer Rogerset, All The Fun
K. D. Lang & The Recines, Full Moon Full Of Lov
Tanya Tucker, Daddy And Home
Eddy Raven, Bayou Boys
Butch Baker, Our Little Corner
Mary Chapin Carpenter, Never Had It So Good
Sawyer Brown, The Race Is On
Jann Browne, You Ann't Down Home
Travis Tritt, Country Club
Lorrie Morgan, Out Ol Your Shoes
Joe Stampley, Il You Don't Know Me By Now

P.D.: Coyote Calhoun Louisville

le

P.D.: Coyote Całhou

Keith Whitley, I Wonder Do You Think Of Me
Willie Nelson, Nothing I Can Do About It Now
The Judds, Let Me Tell You About Love
Rodney Crowell, Above And Beyond
Baillie And The Boys, (I Wish I Had A) Heart Of
The Desert Rose Band, Hello Trouble
Lionel Cartwright, Give Me His Last Chance
Highway 101, Honky Tonk Heart
K.T. Oslin, This Woman
Chint Black, Killin' Time
Hank Williams, Jr., Finders Are Keepers
Suzy Bogguss, Cross My Broken Heart
Ricky Van Shetton, Living Proof
Restless Heart, Say What's in You Heart
Billy Hill, Too Much Month At The End Of The Mo
Steve Wariner, I Got Dreams
Werk Haggard, A Better Love Next Time
Buck Owens And Ringo Starr, Act Naturally
Alabama, Hen Cottones, Full Moon Full Of Lov
The Oak Ridge Bogs, An American Family
Eddy Rawen, Bayou Boys,
Gene Watson, The Lukebox Played Along
Jann Browne, You Ain't Down Home
The Forester Sisters, Don't You
Kathy Martas, Burnin' Old Memories
Ricky Skaggs, Let It Be You
Conway Twity, House On Old Lonesome Road
George Jones, Writing On The Wall
Reba McEntris, Til Love Comes Again
Dolly Parton, Yellow Roses
Ship Ewing, The Coast Of Colorado
Caryon, Hot Nights
George Straft, Ace In The Hole
Marty Stuart, Cry Cry
Becky Hobbs, Do You Feel The Same Way Too?
Cee Gee Chapman, Twest Of Fate
Daniele Alexander, She's There

EX EX



Vern Gosdin, I'm Still Crazy
Lonel Cartwright, Give Me His Last Chance
Highway 101, Honky Tonk Heart
X.1. Still Change
Highway 101, Honky Tonk Heart
X.1. Still Change
His Mark His Wind Dreams
Clint Black, Killin' Time
The Forester Sisters, Don't You
Baillie And The Boys, (I Wish I Had A) Heart Of
Ricky Van Shelton, Living Proof
Holy Dunn, Are You Ever Gonna Love Me
The Desert Rose Band, Hello Trouble
Alabama, High Cotton
Sury Bogguss, Cross My Broken Heart
Southern Facific, Any Way The Wind Blows
Hank Williams, Jr., Finders Are Keepers
Restless Heart, Say What's In Your Heart
George Strait, Ace In The Hole
The Belamy Brothers, You'll Never Be Sorry
Billy Joe Royal, Love Has No Right
Mert Haggard, A Better Love Next Time
Jann Browne, You An't Down Home
Jan Browne, You An't Down Home
Jan Browne, You Ann't Down Home
John Home Hagged Home
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John Home
John His Home
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John Home
John His 8 9 10 11 12 13 14 15 16 17 18 19 20 22 23 24 25 627 28 A29 A30 A EX

P.D.: Bill Jones

Keith Whitley, I Wonder Do You Think Of Me Willie Nelson, Nothing I Carn Do About it Now Rodney Crowell, Above And Beyond Highway 101, Honky Tonk Heart Lionel Cartwright, Give Me His Last Chance Lacy J. Dalton, Hard Luck Ace The Forester Sisters, Don't You The Judds, Let Me Tell You About Love Steve Warnier, I Cold Dreams Clerk Black, Killin Time The Desert Rose Band, Hello Trouble Restless Heart, Say What's In Your Heart Baillie And Tisone Bard, Hello Trouble Restless Heart, Say What's In Your Heart Baillie And Tisone Bard, Hello Trouble Restless Heart, Say What's In Your Heart Baillie And Tisone Boys, (I Wish I Had A) Heart Of Ricky Van Shelton, Living Proof Merit Heart Codery Lang A, Betells Lower Lime George Jones, Writing On the Wall Say Albaman, Hist, Otton K.D. Lang & The Reclines, Full Moon Full Of Low George Strait, Ace In The Hole Billy Hill, Too Much Month At The End Of The Mo Eddy Raven, Bayou Boys The Oak Ridge Boys, An American Family Kathy Mattes, Burnin Old Memories Jann Browne, You Ain't Down Home Tanya Tucker, Daddy And Home The Bellamy Brothers, You'll Never Be Sorry Conway Twitty, House On Old Lonesome Road Kenny Rogers, The Yows Go Unbroken (Always True Sawyer Brown, The Race Is on Cepter Sayer Brown, The Race Is One Party Loveless, The Lonely Side Of Love Mary Chapin Carpenter, Never Had It So Good Party Loveless, The Lonely Side Of Love

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist

- #1 HEARTACHE PLACE (Kristoshua, BMI)
- ABOVE AND BEYOND (Tree, BMI) HL ACE IN THE HOLE (Sweet Tater Tunes, ASCAP)
- ACT NATURALLY (Tree, BMI) HL
 ALL THE FUN (Scarlet Moon, BMI)
 AN AMERICAN FAMILY (Famous, ASCAP/Bob Corbin,
- AND SO IT GOES (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/CLM
- ANGER AND TEARS (MCA, ASCAP) HL ANY WAY THE WIND BLOWS (Backlash, ASCAP/Bob-A-Lew, ASCAP/Endless Frogs, ASCAP/Long Tooth,
- ARE YOU EVER GONNA LOVE ME (Cross Kevs ASCAP/Terrace, ASCAP/Lawyer's Daughter, BMI)
- BAYOU BOYS (Morganactive, ASCAP/You & I, ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP)
- BENEATH THE TEXAS MOON (Crowman, BENEALH THE LEAS MOUN (CTOWINIA),
 ASCAP/Warner-Elektra-ASUMID, BMI/Kansas By The
 Sea, ASCAP/Mighty Nice, BMI) WBM
 A BETTER LOVE NEXT TIME (Johnny Christopher,
 BMI/Chris Wood, BMI)
 BURNIN' OLD MEMORIES (BMG, ASCAP/WarnerTamerlane, BMI/Believus Or Not, ASCAP/Screen
 Cent EMI/BMI)
- Gems-EMI, BMI)

- Gems-EMI, BMI)
 CALIFORNIA BLUE (Orbisongs, ASCAP/EMI April,
 ASCAP/Gone Gator, ASCAP) HL/CPP
 CATHY'S CLOWN (Acuff-Rose, BMI) CPP
 THE COAST OF COLORADO (Acuff-Rose, BMI/Hidden
 Lake, BMI) CPP
 COUNTRY CLUB (Triumvirate, BMI)
 CROSS MY BROKEN HEART (EMI April, ASCAP/ides
 CHANNA SCORP/mice, BMI/Continued, BMI)
- Of March, ASCAP/Irving, BMI/Eaglewood, BMI)
- HL/CPP
 CRY CRY CRY (Slapich, BMI)
 DAODY ANO HOME (Peer International, BMI) CPP
 OEAR ME (Acuff-Rose, BMI/Artin, BMI) CPP
 OO IT AGAIN (Door Knob, BMI)
 OO YOU FEEL THE SAME WAY TOO? (Careers,

- OO YOU FEEL THE SAME WAY TOO? (Careers, BMI/Beckaroo, BMI) CPP OON'T YOU (Little Big Town, BMI/Oh The Music, BMI/Pierce, ASCAP) WBM FINDERS ARE KEEPERS (Bocephus, BMI) CPP FULL MOON FULL OF LOVE (Bug, BMI/Whiskey Drinkin/Miss Kitty, ASCAP) CLM GIFT OF LOVE (Hayes Court, BMI/Low Country, BMI/Husicor, SESAC/Fast Bail, BMI)
- DMI/HUSICUT, SESAL/FAST DAII, DMI)
 GIVE ME HIS LAST CHANCE (Silverline, BMI/Long
 RUN, BMI) WBM
 HARD LUCK ACE (Blue Piggie, BMI)
 HARD-HEADED HEART (Radio-Active, ASCAP/Jim's
- Allisongs, BMI)
- Allisongs, DMI)
 HEAVEN ONLY KNOWS (Irving, BMI) CPP
 HELLO TROUBLE (Tree, BMI) HL
 HIGH COTTON (Shobi, BMI)
- HOLOIN' ON TO NOTHIN' (Bent Cent, BMI/Snake

- HONKY TONK AMNESIA (Hill & Range, BMI/Acuff-Rose, BMI) HONKY TONK HEART (Berger Bits, ASCAP/MCA,
- HOPELESSLY YOURS (Tree, BMI/Cross Keys, ASCAP)
- HOT NIGHTS (Colgems-EMI, ASCAP/Bright Sky, ASCAP/Milene, ASCAP)
- ASCAP/Milene, ASCAP)
 HOUSE ON OLD LONESOME ROAD (Colgems-EMI,
 ASCAP/Maypop, BMI)
 HOUSTON SOLUTION (Screen Gems-EMI, BMI/Scarlet
- Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP)
- HL/WBM
 HOW OO (Getarealjob, ASCAP/EMI April, ASCAP) HL
 I GOT OREAMS (Steve Wariner, BMI/Screen Gems-EMI, BMI/Irving, BMI) CPP/WBM
 I STILL MISS SOMEONE (Unichappell, BMI)
 I WAS BORN WITH A BROKEN HEART (Monk Family, BMI/EMI April, ASCAP)
- (I WISH I HAD A) HEART OF STONE (EMI April, ASCAP/Ides Of March, ASCAP/Lion Hearted, ASCAP)
- I WONDER OO YOU THINK OF ME (Acuff-Rose, BMI)
- IF TOMORROW NEVER COMES (Evanlee, 61 ASCAP/Major Bob. ASCAP
- IF YOU OON'T KNOW ME BY NOW (Mighty Three,
- BMI)
 IF YOU HAD A HEART (Life Of The Record,
 ASCAP/Malchak, ASCAP/Colgems-EMI, ASCAP)
 I'M NOT OVER YOU (Sam's Place, BMI/Ancient Springs, BMI/Southern Reign, BMI/Second Serve
- ASCAP
- I'M STILL CRAZY (Hookem, ASCAP/PolyGram International, ASCAP/Buddy Cannon, ASCAP) CPP IN A LETTER TO YOU (EMI Blackwood, BMI/Dennis
- Linde, BMI) HL
 IT'S LOVE THAT MAKES YOU SEXY (Music Corp. Of 73 America, BMI/Jessie Jo, ASCAP/Fast Ball, BMI)
 JACKIE BROWN (Riva, ASCAP)
- JACKIE BROWN (RIVA, ASCAP)
 THE JUKEBOX PLAYED ALONG (Next-O-Ken,
 BMI/Ensign, BMI/BMG Songs, ASCAP) CPP/HL
 JUST ANOTHER MISERABLE DAY (Noted,
 ASCAP/Lust-4-Fun, ASCAP/Joyna, ASCAP/Spider Jive,
- KILLIN' TIME (Howlin'Hits, ASCAP)
- LET IT BE YOU (Cross Keys, ASCAP/Silverline, BMI)
- HL LET ME TELL YOU ABOUT LOVE (Brick Hithouse, BMI/Irving, BMI/EMI April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) CPP/HL
- LIVING PROOF (Intersong-USA, ASCAP/Hide-A-Bone,
- THE LONELY SIDE OF LOVE (Songs of Polygram,
- THE LONELY SIDE OF LOVE (Songs of Polygram, BMI/Blue Five, BMI)
 LONG TIME COMIN' (Preston, BMI/Mentor. BMI)
 LOVE HAS NO RIGHT (Labor Of Love, BMI/Boondocks, ASCAP)/JIS4Fun, ASCAP)
 MORE THAN A NAME ON A WALL (Statler Brothers,
- MUCH TOO YOUNG (TO FEEL THIS DAMN OLD)
- (Major Bob, ASCAP)

 NEVER GIVIN' UP ON LOVE (Unicity, ASCAP/Rowd)

- BMI) WBM
 THE RACE IS ON (Tree, BMI/Glad, BMI)
 ROLL OVER (Billy Beau, ASCAP/Tapadero, BMI)
 SAD EYES (Unichappell, BMI/Careers, BMI)
 SAY WHAT'S IN YOUR HEART (Don Schlitz,
 ASCAP/Sheddhouse, ASCAP/PolyGram International,
- ASCAP) HL SHE'S GOT A SINGLE THING IN MINO (Rick Hall.

- SUNDAY IN THE SOUTH (Screen Gems-EMI, BMI)
- THIS WOMAN (Wooden Wonder, SESAC) HL
 TIL LOVE COMES AGAIN (AMR, ASCAP/New Haven,
- TIMBER I'M FALLING IN LOVE (Songs Of PolyGram,

- WHERE OOES LOVE GO (WHEN IT DIES) (Earl WHY'D YOU COME IN HERE LOOKIN' LIKE THAT
- WHY'D YOU COME IN HERE LOOKIN' LIKE THAT
 (Benny Hester, ASCAP)
 WRITING ON THE WALL (Bobby Fischer,
 ASCAP/Young World, BMI)
 YOU AIN'T OOWN HOME (Cross Keys, ASCAP/Tree,
- YOU AIN'T GOING NOWHERE (Dwarf, ASCAP) WBM

2000

- Boy, ASCAP) HL
 NEVER HAD IT SO GOOD (Getarealjob, ASCAP/Obie
 Diner, BMI)
 NOTHING I CAN DO ABOUT IT NOW (WB,
 ASCAP/Refuge, ASCAP/Macy Place, ASCAP) WBM
 ONE GOOD WELL (Irvng, BMI/Colter Bay, BMI/Almo,
 ASCAP/Brio Blues, ASCAP) CPP
 OUR LITTLE CORNER (Gahl, ASCAP/Tom Collins, BMI)
 OUT OF YOUR SHOES (Ha-Deb, ASCAP/Patti Ryan,
 ASCAP)
- PROMISES (Three Story, ASCAP/Tennessee Hills,

- ASCAP)
 SHE'S THERE (Lodge Hall, ASCAP) HL
 A SONG A DAY (KEEPS THE BLUES AWAY)
 (Scufflehill, BMI)
 STEPPIN' STONE (Irving, BMI/Cross Keys,
- ASCAP/Tree. BMI) STONE RY STONE (FM) ASCAP/Music City. ASCAP)

- DMI) HL
 TOO MUCH MONTH AT THE ENO OF THE MONEY
 (Little Big Town, BMI/American Made, BMI/Old Wolf,
 BMI/Corey Rock, ASCAP/Wee B, ASCAP) WBM
- BMI/Corey Rock, ASCAP/Wee B, ASCAP) WBM
 TWIST OF FATE (Bobby Fischer, ASCAP/Five Bar-B,
 ASCAP/Chriswald, ASCAP/Hopi Sound,
 ASCAP/Chappell & Co., ASCAP) HL
 THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU)
 (Gary Burr, ASCAP)/Eng, ASCAP)
 WHAT'S GOING ON IN YOUR WORLD (Milene,
 ASCAP/Ha-Deb, ASCAP) CPP
 WHEEP GOIST LIVE GO (WHEEN LT DIES) (Fact)

- YOU JUST CAN'T LOSE 'EM ALL (Rick Hall, ASCAP) WB YOU JUST CAN'T LOSE 'EM ALL (Rick Hall, ASCAP/NB, ASCAP/NBew John, ASCAP/NB ASCAP/NB John, ASCAP/NB JOHN,
- YOU'LL NEVER BE SORRY (Bellamy Bros., ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) CPF

Billboard IPI-AINIDI-CIOIMIIINIGI SPECIAL ISSUES

SPOTLIGHT ISSUE IN THIS SECTION **AD DEADLINE** HORROR Sep 8 Sep 23 Hollywood VIDEO **GOSPEL** Oct 7 Gospel Now Sep 12 MUSIC Labels Black Publishing WORLD Oct 14 Country Now Sep 19 OF Labels COUNTRY Talent MUSIC Charts Publishing AUDIO Sep 22 Oct 21 Overview Experts Speak

WHY THEY ARE SPECIAL:

• HORROR VIDEO features a special column in the first four issues of September focusing exclusively on the horror/sci-fi genre. Each column is a mini marketing report on hot new product, consumer and dealer campaigns, sales and rental tips, label activity, and Hollywood production trends that capture the enormous excitement and ongoing interest in the most durable, hair-raising genre in home video.

New Products

- GOSPEL MUSIC continues to reap rewards for presenting the kind of music that upholds traditional values without sacrificing timeliness, style or energy. Driven by the same contemporary rhythms that ignite commercial pop, rock and black music—and produced with the same chart sophistication—gospel today yields nothing to its pop/rock cousins but the shock
- and surface. THE WORLD OF COUNTRY MUSIC is enjoying its most sweeping talent revitalization in history, as new faces and new sounds are being pumped into country's corner of the market with dramatic impact. Good songs are still the keys that open doors, but today's songs, artists and arrangements edge ever closer to the mainstream, reflecting a more modern melting pot of contemporary and traditional-with the accent on
- vouth. • • AUDIO 2000 explores the current delicate balance between analog and digital recording and mastering for AES (10/21-25) in N.Y.C. Technical and creative experts discuss technological changes we can expect through the 1990s and beyond in pursuit of audio perfection. With one foot in the '80s and one in the '90s, rapid evolution in the sound industry continues to signal changes that could quantum-leap recording, duplicating and replicating advances that have already taken place in the '80s, altering-though not eliminating-the role
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White House Barbecue. Manager/agent Jim Halsey, fifth from left, and the Oak Ridge Boys chat with Vice President Dan Quayle, third from left, during the annual Congressional Barbecue at the White House, where the Oaks performed at the invitation of President and Mrs. George Bush.

Lights, Camera, Action! RCA artist Becky Hobbs works out dance steps during filming of the video for her first single, "Do You Feel The Same Way Too?" Pictured, from left, are an unidentified cameraman with Studio Productions, guitarist Don London, and Hobbs



Country Queen Sellout. Tammy Wynette, left, chats with Patti Smyth following a performance at New York's Bottom Line, where the Queen of Country Music sold out two shows.



Golden Memory. Keith Whitley's widow Lorrie Morgan, members of his family, members of his band, his management, and his producer, Garth Fundis, were recently presented with gold albums at a private reception at RCA Records/Nashville, recognizing the more than 500,000 sales of Whitley's "Don't Close Your Eyes" album. Shown, from left, are Morgan; Joe Galante, senior VP/GM, BMG/RCA Records, Nashville; Faye Whitley, Keith's mother; and Jack McFadden, Whitley's manager.

MAKING MONEY WITH COUNTRY MUSIC



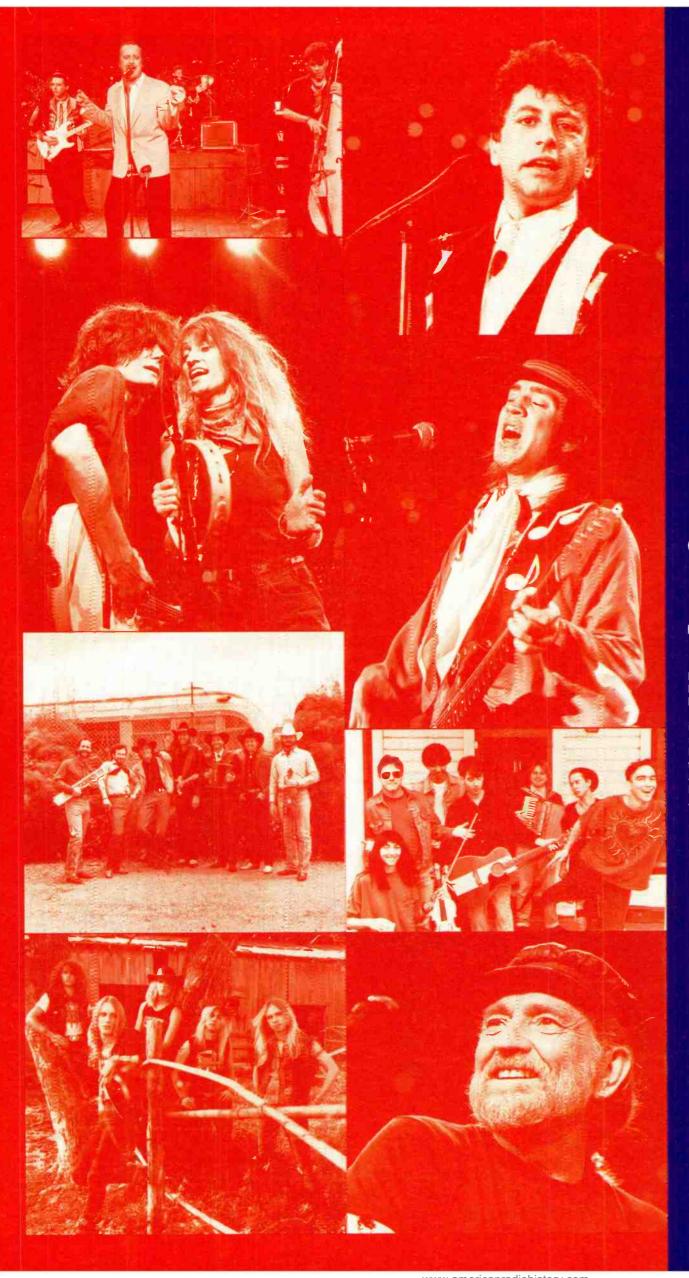
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One of the Most Music-Intensive Cities in America Today, Austin, Texas Is a Cool-Flowing Natural Spring of Refreshingly Original, Record-Ready Talent for the World. Now There's a Strong Local Industry Rallying Around the Sound.

By MICHAEL POINT

exans are not known for being bashful about telling the world about their attractions and achievements

the world about their attractions and achievements and Austin, as the state's capital, is no exception. But the strength of the Austin music scene in recent years has become such that the loquacious locals can now sit back and listen to others extoll its virtues.

The write-ups and rave reviews are all well and good but it's the buzz from industry insiders that means the most since that translates the compliments into terms of dolars and cents. A&M Records A&R executive Patrick Clifford is one of the Austin music scene's biggest boosters and his observations gathered during the six years be has

ford is one of the Austin music scene's biggest bocsters and his observations, gathered during the six years he has been visiting the city to scout and sign talent, are the type a chamber of commerce dreams of.

"Everybody that does what I do should know about Austin from first-hand experience," Clifford flatly states. "If they don't they're missing a lot of great music and good times. The music of tomorrow is passing them by if they're not aware of what's going or in Austin," Clifford adds.

And just what is going on in Austin? When it comes to music, almost everything. It may or may not be the music of tomorrow but there's no cuestioning the fact that Austin is one of the most music-intensive cities in America to-

tin is one of the most music-intensive cities in America to-

day.

It's been said that every other person in Austin is involved in the music scene in some form or fashion and that the city has more bands than it has musicians. The first statement is probably a minor exaggeration, although if you count the fans that support the city's thriving club scene it may actually be close to the truth. The second statement is undeniably true since Austin musicians frequently have several bands going at the same time, mixing members and music with calculated abandonment.

Clifford who signed the Waggerers and Tich Historical

Clifford, who signed the Wagoneers and Tish Hinojosa to A&M and is currently courting several additional Austin acts, continues his endorsement of the Austin music scene.

"Austin is certainly unique for the quantity of acts it has but it's the quality of those acts that makes it important to (Continued on page A-6)

COUNTERCLOCKWISE FRCM TOP LEFT: The Fabulous Thunderbirds; Timbuk 3; Asleep At The Wheel; Dangerous Toys; Willie Nelson; Poi Dog Pondering; Stevie Ray Vaughan; Joe Ely. (Photos: Scott Newton/Austin City Limits.)

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LABELS: A New Generation of Talent Rides Active Indie Rollercoaster to Breakthrough and Beyond

By MICHAEL POINT

he original music business of Austin was that of a hotbed of talent, a sort of musical artists' enclave amidst the lakes in the Central Texas hill country. That reputation, reinforced by a decade of increasing visibility and success, still holds but Austin has also made significant progress in staking out an identity as a recording center.

Austin didn't seriously enter the recording market until the punk era when independent labels sprang up in nearly every garage. Much of the city's recording industry, no matter what type of music it specializes in, still reflects that original indie mindset to some degree.

Austin's record labels are artist oriented, aggressively eclectic and undeniably adventurous. But above all they are fiercely dedicated to giving Austin talent a vinyl showcase, frequently at the price of eventually losing them to a major national and international labels. With the recent rash of signings involving majors and Austin acts the process is cycling through again as a new generation of Austin talent is using the active local labels as a viable first step to similar

The primary players on the Austin recording scene are listed below in alphabetical order

AKASHIC RECORDS (512-448-1820; P.O. Box 3132, Austin, Texas, 78764). Flagship label of the mutant country Supernatural Family Band and its many musical permutations, Akashic Records offers intriguingly individualistic releases from Conni Hancock, Texana Dames and Tommy Hancock and his alter ego Tom X.

AMAZING RECORDS (512-444-4666; P.O. Box 2512, Austin, Texas, 78768). With one of the best mottos in the business ("If it's a hit, it's Amazing") this decade-old label has a wide-ranging catalog including everyone from former Mother Of Invention Jimmy Carl Black (now an Austinite) to accordian ace Ponty Bone and his band the Squeezetones. Guitarist Denny Freeman, rocking blues bands the Juke Jumpers and Mannish Boys and a star-studded Texas jazz reunion album add to the eclectic lineup. The most recent Amazing release, Ty Gavin's "Lookin' For Fun," takes the la-

bel in a more contemporary pop vein.

ANALOG RECORDS (512-282-5682; P.O. Box 161748, Austin, Texas, 78716). Zydeco Ranch, which plays music very much like its name, is the major Analog Records act but singer/songwriter Vince Bell, an important figure in the development of the new folk scene in Texas is also on the label.

ANTONE'S RECORDS (512-322-0617; 2928 Guadalupe, Austin, Texas, 78705). A spin-off of the internationally reknowned blues venue, Antone's Records has turned into a viable enterprise in its own right. Mixing studio sessions, live recordings (including this year's Grammy-nominated

"James Cotton Live" from its nightclub namesake) and occasional outside productions the label has carved out a substantial name for itself in the past few years. Although most of its catalog is straight-ahead blues the label has branched out in recent months with albums such as Doug Sahm's "Juke Box Machine" and Lou Ann Barton's "Read My Lips."

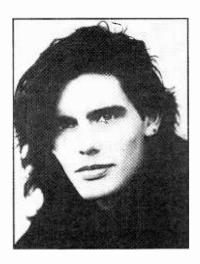
AUSTEX RECORDS (512-441-3229; 3707 Manchaca, Austin, Texas, 78704). The country-flavored Austex Records label has longtime Austin favorite Alvin Crow & the Pleasant Valley Boys as its centerpiece but also recorded regional acts such as guitarist/songwriter Randy Banks.

AUSTIN RECORDS (512-385-0901; P.O. Box 33207. Austin, Texas, 78764). Best known for its "Austin R&B Christmas" compilation, Austin Records also has albums by Shake Russell and Omar & the Howlers, both acts represented at one time in their careers on major labels.

BIG HEAD RECORDS (512-441-5527; 6608 Krollton Dr., Austin, Texas, 78745). Tim Curry, Scott O'Reilly and Bryne Deshaune make up the core unit of Big Head Records uncompromisingly personalized roster.

CATFISH RECORDS (512-480-0862; 3216 Lafayette, Austin, Texas, 78722). Dedicated to the preservation and perpetuation of Gulf Coast blues and traditional music, Catfish Records has barrelhouse-piano legend Grey Ghost, the 'Texas Piano Professors" compilation and a series of mod-

(Continued on page A-12)



Charlie Sexton



Michael Morales



Tish Hinoiosa



Nanci Griffith

BILLBOARD SEPTEMBER 9, 1989 A Billboard Spotlight

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AGENTS, MANAGERS, & ATTORNEYS: **New Band of Professionals Surge Ahead with the Music**

By L.E. McCULLOUGH

he "doing-our-own-thing-our-own-damn-way" philosophy has defined the individualistic. self-reliant character of Austin's music business community for quite some time. Yet far from impeding achievement within the larger industry, it's beginning to look as if Austin's unabashed preference for a homegrown music business base may turn out to be a short cut to long-term success.

Along with an upsurge in new Austin musical talent, the 1980s have witnessed the emergence of a brand new crop of self-taught Austin-based managers and agents who arose from the local music milieu after working their way slowly up the music business food chain: bartenders moving to club ownership and large-scale concert promotion, musicians graduating to bandleaders to full-time booking agents, studio engineers evolving into studio owners and Grammy-winning record producers, band bus drivers and stage-crew cogs moving to management careers.

The result is a music business habitat peopled by a diverse, highly motivated group of risk-takers who, by both choice and necessity, have created a thriving industry infrastructure uniquely suited to the Austin economic and cultural terrain.

"I think it comes out of necessity," says David Johnson, a former RCA recording artist who now operates Keylight Recording Studio, manages several local funk and rap bands, publishes Defunk's Press music magazine, rides herd on the statewide Texas Rap Network and just finished producing a rap anthology album, "Big Beat From Texas," on his own label, Big Head Records. "In our case, the major labels did not realize how much contemporary funk or new dance music

was here, and it was clear that it was up to us to create the means to inform them-hence our publication, our studio, our association, our record la-

To reach the primary goal—getting the artist's music to the public—Austin management operations typically proceed along several paths. Singer/songwriter Bobby Bridger runs Bridger Productions Inc. from a stately, 1920s'-era residence that also serves as his living quarters; the corporate umbrella covers a half-dozen enterprises that keep 15 employees and an extensive volunteer corps constantly in motion distributing record product on his own Golden Egg label, managing a growing roster of affiliated artists, booking his concert tours, selling his fine art paintings, raising funds for his stage plays and overseeing the publication of Hoka Hey, a 12,000-circulation quarterly newspaper covering new age and Native American topics while keeping Bridger's fans abreast of his upcoming tours and releases. The ever-broadening base, he claims, is like a baseball team hitting single after single; "every one keeps the inning alive until you finally knock a grand slam out of the park."

To get her music and the music of the blues masters she loved onto disk, Austin R&B chanteuse Angela Strehli convinced blues club owner Clifford Antone to lend his name and financial backing to a record label that begot a retail record store that begot a recording studio that begot an inhouse booking and promotion agency that begot a record distribution company that struck vinyl pay dirt with a 1989

Grammy-nominated album, "James Cotton Live."

Today's Austin music industry infrastructure has been built on just such a continuous groundswell of small, seemingly unrelated successes that ultimately create momentum for a big breakthrough. "It's certainly easier for management to work out of Austin than in the past," says Cleve Hattersley of Rock Arts Ltd., a 12-year booking and management agency handling tours for Eric Johnson, Charlie Sexton, and Kinky Friedman as well as numerous emerging local bands. After managing the Lone Star Cafe in New York City for several years, Hattersley chose to return to Austin where he had performed in the 1970s with an Epic Records (Continued on page A-8)



Michael E. Johnson & the Killer Bees



Jimmie Dale Gilmore



Tony Ferez



Eric Johnson







The Wageneers

Chris Thomas

CLUBS: Diverse Live-Music Scene Helps Performers Sharpen Skills for Leap to Next Stage

By PETER BLACKSTOCK

he diversity of Austin's music scene is enhanced by the local establishments that provide venues for upand-coming performers to find an audience and sharpen their skills. Not only does the city have a variety of clubs dedicated to different styles of music, it also has quite a few that succeed with a fairly eclectic crossing of genres in their booking policies.

Country music is probably what Austin is most famous for, and the presence of the Univ. of Texas guarantees a steady flow of budding college/alternative bands. But no single nightclub comes close to doing as much for those forms of music in Austin as Antone's does for the blues. Antone's recently celebrated its 14th year in business as a nightclub in Austin-which is about 110 in people years, taking into account the average lifespan of venues in Austin supporting original music. Among the talents Antone's has helped raise to national prominence during its 14 years are the Fabulous Thunderbirds, who used to be the house band there, and Stevie Ray Vaughan.

The cream of the local blues crop (Angela Strehli, Lou Ann Barton, Mel Brown & the Silent Partners, etc.) keeps the club open six nights a week and sometimes on Sundays, Touring shows are frequent and include visits from nearly every blues legend still hitting the road. Antone's has also become a well-known spot to watch for the big name stars after their arena shows (both Bruce Willis and U2 showed up when they were in town), but the club's regular clientele appropriately tends to reserve its utmost enthusiasm for the

true blues.

Liberty Lunch is Austin's premier club for touring alternative rock and reggae acts. A semi-outdoor place with a standing-room capacity of about 1,000, the club also showcases some of the town's most promising local bands occasionally on weeknights and sometimes weekends. The east wall is decorated with a large mural that gives the place a bit of a '60s flower- child atmosphere. The club is enclosed during the winter.

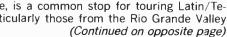
The Back Room also frequently features touring bands not quite big enough for theaters and concert halls. Touring acts range from alternative rock to heavy metal, with local bookings made up primarily of hard-rock and metal bands. The club is open seven nights a week, usually

showcasing three or four bands a night. A large game room with pool tables and video games complements the concert room, which is decked out in somewhat of a '70s-disco decor complete with an array of lights and smoke machines.

The Lumberyard, a spacious nightclub in far north Austin, is to the local country scene what the Back Room is to rock. The polished, well-kept surroundings create an atmosphere more reminiscent of a dance club than a Texas honky-tonk, with a large dance floor surrounded by plenty of tables, plus pool tables in the back. Weekends usually are filled by upand-coming touring country acts, with established local country bands on weekdays.

Cactus Cafe, one of two venues located within the Univ. of Texas student union building, is a small but very popular showcase spot for folk and acoustic performers. Touring acts are featured roughly once a week, from folk circuit veterans such as John Hammond to international but obscure artists such as Pierre Bensusan. The club showcased former Austin artists Lyle Lovett and Nanci Griffith in their earlier days and still is a frequent stop for top-notch local countryfolk artists such as Darden Smith and Butch Hancock. The Cactus is open six nights a week, with two shows a night sometimes scheduled for more well-known acts.

Club XS, one of Austin's newest venues, is the showcase spot for dance acts not big enough for concert halls. The club generally features three or four live bands a month, operating as a DJ-dance club the rest of the time. Casino Ballroom, meanwhile, is a common stop for touring Latin/Tejano bands, particularly those from the Rio Grande Valley



AUSTIN, TEXAS

towns along the Texas/Mexico border. The ballroom usually features music on Fridays and Saturdays only.

Beyond the handful of clubs that frequently feature touring acts and also serve as showcase outlets for local bands is a slew of bars, honky-tonks and restaurants that make up the day-in, day-out proving grounds for local talent, with touring acts occasionally on the schedule. The most logical place to start a tour of these places is Sixth St., an entertainment district that covers about half a dozen blocks on this downtown street and spills over a block to the north and south in a couple of spots as well. Visitors often call Sixth St. an abbreviated version of New Orleans' Bourbon St.

The majority of the venues on Sixth St. feature local cover/dance bands, but a few locations cater primarily to original music. Among these are:

• Cannibal Club: A small/medium-sized venue that features the best in up-and-coming alternative and original rock/pop bands from the local scene. Occasional touring acts as well. The downstairs area, where the stage is located holds about 300 people; an upstairs level features several

• Black Cat Lounge: Where blue collar is king. This backto-the-basics club has received national recognition (Timbuk3 filmed part of a video there, and the club is featured in the movie "DOA") through the sheer power of a simple, music-comes-first philosophy. Booking tends toward bluesrock bands, but owner Paul Sessums will give a chance to anything that strikes his fancy, from country to hard rock to zydeco. Has a reputation as a musicians' hangout, and a spot to catch touring acts in late-night jams.

• Steamboat 1874: One of Austin's most enduring rock

clubs. Having been around more than a decade. Primarily guitar-driven rock bands; also competes for the metal crowd. Occasionally hosts well-known local alternatives, reg-

gae and country acts.

• Raven's: The only country venue in the central area of town. Predominately locally-established country bands six nights a week, with a few blues performers and occasionally regional touring acts in its outdoor beer garden.

 Chicago House: A quaint little coffeehouse with acoustic music in an intimate setting seven nights a week, with open mikes on Monday and Wednesday. Also features occasional

theater and poetry events.

• Wylie's: A standard Sixth-St. bar in front, but there's a live-music room in the back. One of a handful of clubs that create a visible circuit for Austin's locally-established blues and jazz bands. Occasionally features other types of music, anywhere from calypso to rockabilly.

 Apollo's: Part of the same circuit as Wylie's in catering to a class of polished local blues bands. Also occasional rock and pop cover acts. Early-evening acoustic sets Thur.-Sat.

 Other clubs featuring original music on Sixth St. include Joe's Genric Bar, with primarily blues-rock bands seven nights a week; Carlin's, featuring R&B four nights a week; the Ritz, an older theater converted into a club featuring mostly rock bands four nights a week; Jazz Louisiana Kitchen, a restaurant with mostly blues and cajun bands; the Big Easy, one of the city's few clubs specializing in jazz; and The Club, a tiny room occupying the original site of the Black Cat Lounge featuring primarily roots-oriented rock bands.

Sixth Sts. top draws, however, generally are the coverband venues. Among the most prominent of these are:

• Anchovies: A popular hangout for fans of classic, nostalgic rock'n'roll from the '60s headed by house band Duck Soup, which usually can be found there on the weekends. Occasional jazz acts during the week.

• Maggie Mae's: Cover and dance bands seven nights a week, with bands on its upstairs and downstairs stages Thursdays through Saturdays. The west room of the estab-

to a different crowd and features original bands on Friday

and Saturday nights.

• The World: Popular trendy dance spot dominated by high-energy show-funk bands that play some original music.

lishment is an old-style Irish drinking bar that tends to cater

Music five nights a week.

• Other popular dance spots include Toulouse, with music seven nights a week and bands both upstairs and downstairs on weekends; Sixth Street Country Club, with bands Wednesdays through Saturdays; Atlantis, a relatively new spot featuring several of the same bands that play at the World; and Club Sandwich, at the far east end of Sixth St., which features dance/pop acts plus original rock bands on Wednesdays.

While Sixth St. is the most concentrated entertainment district in town, dozens of other noteworthy clubs are spread throughout other parts of the city. Among them are:

• The Broken Spoke: A classic western dance hall and restaurant on the south edge of town that's celebrating its 25th anniversary and still hasn't paved its parking lot. The club (Continued on page A-10)

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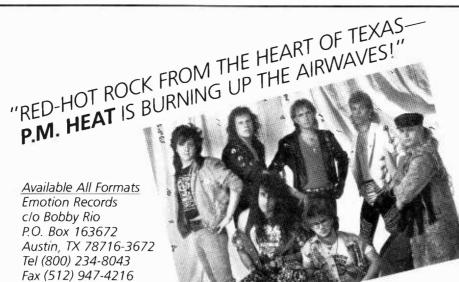
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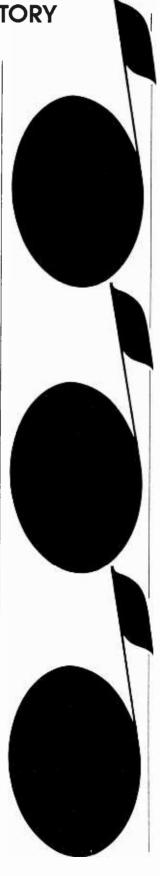
The Music Umbrella of Austin, Inc., is a non-profit arts organization dedicated to creating musical opportunities for Texas musicians. The Umbrella provides seminars on various aspects of music performance and business and acts as a conduit for the funding of sponsored projects. Now in its eleventh year, the Music Umbrella's Songwriters Competition has attracted thousands of entries from Texans and generated publicity and cash prizes for emerging and established songwriters.

Contact: (512) 476-1324

TEXAS MUSIC ASSOCIATION

The TMA is the principal trade association for music industry professionals in Texas. The TMA promotes the development of the industry through monthly education programs at the chapter level, periodic newsletters, state and local awards programs, and other networking opportunities.

Contact: Steve Hudson (512) 322-8142



AUSTIN, TEXAS

ORIGINAL TALENT

(Continued from page A-1)

the music business. Austin is a trendsetter in every definition of the term. The musicians make their own music without too much outside interference or influence and it's as fresh and creative as the best music being made anywhere else.'

Atlanta-based publicist Mark Pucci, who has worked with numerous Austin acts, echoes Clifford's assessment. There seems to be good music just about everywhere you go and it's not just one type of sound like in some places; it's a bit of everything," Pucci proclaims. "There's also a less competitive attitude among the acts, even though there are so many vying for work and attention. The acts intermix and support each other in a way I've never seen in other active music markets," Pucci concludes.

Poi Dog Pondering, for months one of the most highly coveted unsigned acts in the country, is typical of the atypical approach of Austin acts. The band, which signed a sevenalbum deal with Columbia this summer, also serves as a good example of the almost magnetic attractions of the Austin scene as well as the effect it has on acts within it. The group migrated to Austin from Hawaii and settled into the local scene, assimilating new members and gradually undergoing a musical evolution assisted greatly by frequent live shows. I.R.S. act Timbuk 3, the husband/wife team cf Pat and Barbara McDonald, followed a similar path to success, emigrating from Madison, Wis. and even playing on Austin street corners before making a name for itself with "The Future's So Bright" and its subsequent albums.

Austin's rolling hills and multitudes of lakes and rivers

make it geographically attractive and its liberal, laid-back reputation adds to its sociological pull, but for serious musicians the major draw is the opportunity to perform their music. Clifford, in fact, attributes the unusual number of high quality "record-ready" Austin acts to the city's always active live music scene.

"I make at least a dozen trips a year to Austin and I'm always surprised at the rapid development of the bands there. Most of the acts I see for the first time are already above average but when I come back a month or so later they've shown so much improvement it's amazing. I think it's because they have so many opportunities to play live and perfect their sound and musical approach."

Live music is indeed the most important aspect of the Austin music scene as its history has often revolved around particular venues, ranging from the eclectically adventurous Armadillo World Headquarters (where everyone from Frank Zappa to Commander Cody recorded live albums) to the thrashing punk maelstrom of Raul's. Each club has infused and focused a new sound, creating a widely diverse and passionately dedicated assortment of bands and mini-scenes.

Austin first gained musical notoriety during the "Willie Wave" of the early 1970s when Nelson's outlaw country sound mutated into cosmic cowboy, cowpunk and a myriad of other unique permutations. The new wave and hardcore punk periods that followed served to confuse the image a bit and the "blue wave," led by acts like Stevie Ray Vaughan and the Fabulous Thunderbirds, added to the difficulty of finding a simple and all-inclusive definition of the Austin music scene. Austin's heavily personalized version of college alternative rock, a "new sincerity" sound that paralleled that of Athens, Ga. and an explosion of world-beat music fueled by frequent African and Jamaican touring acts followed in due course. And all the while folk, funk and jazz merrily percolated along as well.

All of these elements, as well as more exotic and unclassifiable ones, are still present on the Austin music scene. Each has its champions and each enjoys pervasive popularity but it is songs, not styles, that dominate the scene.

The Austin music scene is more song oriented than most and while it's impossible to determine whether that's the cause or effect there's no doubt the city has a surplus of superlative songwriters. This wealth of original material is the basic unifying factor of the stylistically scattered scene, as well as the reason for its significance.

College rock favorites the Reivers personify the song-conscious nature of the Austin scene but the band is by no means the only one worthy of attention on such a basis. Up-and- coming acts like Grains of Faith, which features Joe McDermott's cleverly constructed compositions, the Wayouts and its hook-heavy tunes and the Wannabes, whose free-wheeling sound incorporates all manner of musical weirdness, amply affirm the importance of material in addition to pure musical ability.

Other major rock units include The Texas Instruments, a guitar-driven, neo-psychedelic unit that was forced to add a 'the" to its name by the giant computer company which ap-

AUSTIN, TEXAS

parently thought it would get confused with the band. Hardhitting Hand Of Glory, which recently overpowered a showcase audience at the New Music Seminar in New York, is in the hunt for a major-label deal, as are bands as diverse as Javelin Boot, Water The Dog, the Chromatics, and Last Straw

Many Austin acts veer adventurously into the avant-garde areas of rock, while still maintaining a commendable attention to strong songs and sonic appeal. Glass Eye, capable of producing music of angular excellence in an almost off-hand manner, is the most accomplished of the aural explorers but once again it is consistently pushed by a horde of other similarly talented units. Stick People and Shoulders, two radically different but strangely related groups, cover the avant-garde spectrum while Ed Hall, a take-no-prisoners unit of off-the-wall energizers, somehow fits in as well.

Austin's hard rock/metal scene has received less national attention and is somewhat ignored by the media in its own hometown. That doesn't stop it from rocking up a storm, however, or prevent bands such as Dangerous Toys from being signed and promoted by major labels like Columbia. Close behind the Toys are aggressively metallic units like Raging Saint with its guitar hero John Porter, the femalefronted Onyxx and the no-nonsense Agony Column. The aptly named Band From Hell, WatchTower and Marshall Law are also heavyweight hard-rock aggregations with the sort of fully developed sounds and stage shows that record company executives crave. Then there's the infamous Butthole Surfers, the phenomenally successfully hard-core heroes who thrash to the beat of a different drummer altogether.

The Fabulous Thunderbirds still rule the rocking blues roost but there's been a fresh wave of blues-based acts which have built on their success. Bands like Omar & the Howlers, Solid Senders and Mannish Boys have updated the blues in their own images while established acts like LeRoi Brothers, the Tailgators and Cajun queen Marcia Ball add a more Gulf Coast soul/R&B sound to their music. Vocalists Lou Ann Barton, possessor of a blowtorch blues style, and Angela Strehli, voted best female singer in the last Austin Music Awards, join guitarists Mel Brown, Jeff Anderson and Denny Freeman at the top level of local blues-based acts, although the term is hardly descriptive of the full range of their talent or music.

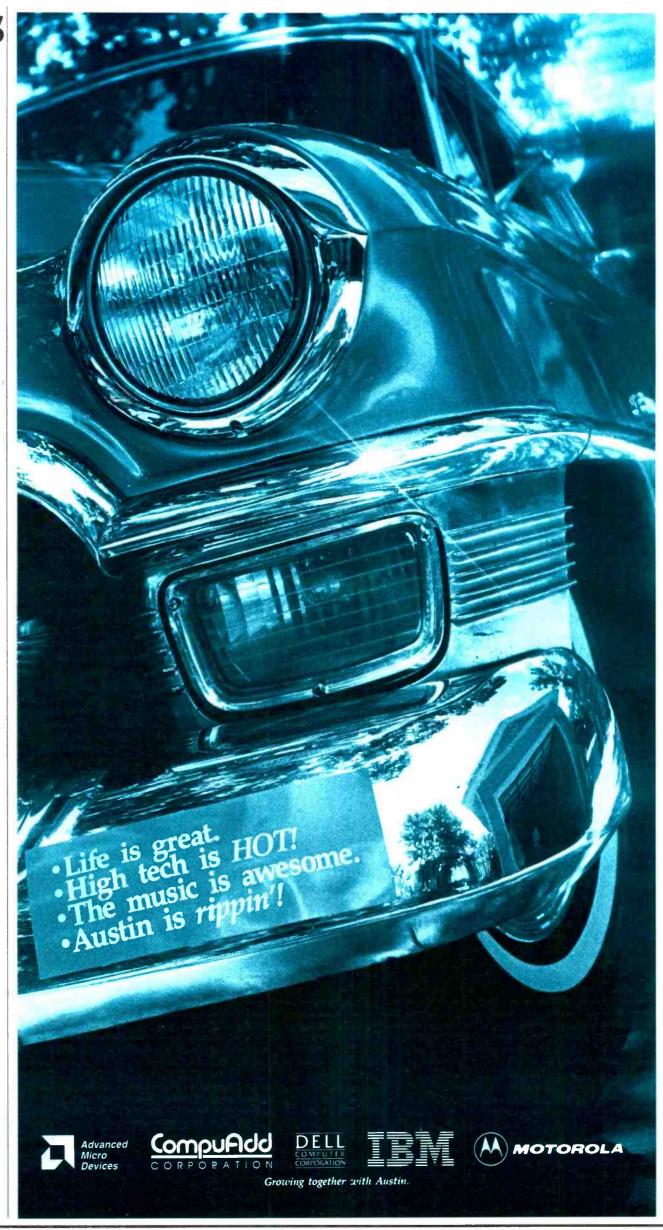
HighTone Records Chris Thomas personifies the cutting edge of the Austin blues-scene-to-be. The youthful Thomas, who recorded a roots album for Arhoolie several years ago, is a second-generation bluesman with his own idea of what the music should be. Armed with an impressive collection of original tunes and a blues sensibility that includes everyone from Elmore James to Prince, Thomas is the odds-on favorite as local, if not national, blues hero of the '90s. Close behind him is 20-year-old lan Moore, who fronts his band Moments Notice with a power and professionalism far beyond his years.

Another strong component of the Austin music scene is the heritage of Buddy Holly. The rock legend's hometown of Lubbock must be totally devoid of musicians because seemingly everyone worth having has migrated to Austin with their guitars and suitcases full of songs. West Texas rocker Joe Ely is the best known of the local Lubbock luminaries and his band has spun off numerous other acts, ranging from the high-gloss pop of Charlie Sexton to the rough-and-tumble rock of Jesse Taylor and his Tornado Alley group. But the Lubbock exes make their biggest contributions as songwriters. Butch Hancock, who has become an impressive live act with the reinforcement of his band the Sunspots, and David Halley, a performer without any obvious flaws or faults, have toured internationally while supplying the local scene and its acts with marvelous material.

Rough Trade act Two Nice Girls offers a different approach to the singer/songwriter genre while individuals like Tish Hinojosa, Robert Earl Keen, Darden Smith, Jimmy La-Fave, Alison Rogers, and Tony Perez delve in the sort of country/folk-plus sound that former Austinites Lyle Lovett and Nanci Griffith used as a vehicle to success.

Country music is, of course, still conspicuous in Austin but it's far from the Nashville traditional sound. Some acts, such as Grammy winners Asleep At The Wheel, maintain the image of traditionalists but for every one of them there's three groups like the Hickoids, a band whose music approximates its name. The young Wagoneers, country purists through and through, the Dickie Lee Erwin Band, traditionalists with a contemporary songwriting sensibility, and Teddy & the Tall Tops, rockabilly rebels with a clean, clear sound, are good examples of the variety of accessible acts with a country base. Others, such as Rosie Flores, Two Hoots And A Holler and the Barnburners, offer even more aesthetic eclecticism without totally abandoning the country/folk base.

(Continued on page A-11)



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AUSTIN, TEXAS

PROFESSIONALS

(Continued from page A-4)

act, Greezy Wheels. "With the advent of fax machines and other instantaneous forms of communication, the opportunity exists for any manager in Austin to be a player on the national and international levels."

Jan Mirkin of Mirkin Management (Bad Mutha Goose, Miles Zuniga) cites ease of networking and low cost of overhead as among the advantages of operating a management enterprise in Austin. "Obviously if you're based in New York, L.A. or Nashville you're more directly connected to the labels on a daily basis, but with as many A&R people coming into Austin as often as they do, it's not that much of a handicap. As far as booking tours or making international connections, there's no disadvantage at all working out of Austin."

Austin's large talent base was the incentive for Mike Crowley to relocate his management operation from the West Coast. "Because of the incredible live music scene here, it's much easier to develop talent in Austin," says Crowley, whose clients include Joe Ely, Jimmie Dale Gilmore and Butch Hancock. "Here the artist can get his act together and make some money while he's doing it. That's very difficult to do in most other cities."

Shannon Vale, president of Benson Vale Management Ltd. (Darden Smith, Asleep At The Wheel, Michael Morales), started BVM after "Ray [Benson of Asleep At The Wheel] and I had worked together for almost 10 years—I had been an advance man for an Asleep At The Wheel tour as a summer job in law school, then became the band's lawyer once I graduated. We felt that we had complementary strengths and could make a wild combination—a musical lawyer and a businesslike musician."

Vale finds special benefits to managing Texas artists in Texas: "We enjoy not being tied to any particular music capital because we can draw from each while adding the unique energy, creativity and eccentricity of Austin."

Vale's move into music was not a hasty one either, and after spending six years as a corporate and copyright lawyer in big law firms, there was a transition to forge between corporate law and music business. Says Vale, a board member of the Austin Music Commission and Austin chapter of the Texas Music Assn., and a founding director of the Austin Music Industry Council: "I'm still 'of counsel' specializing in entertainment matters to an Austin law firm [Ford Ferraro Fritz & Byme], so I keep my finger in the law. But yes, at first it was a big adjustment. Before we moved into this restored 130-year-old building in January, we officed in the little bungalow that Asleep At The Wheel had used as an office for years. We used to say that that was our garage start-up phase, but then the garage fell down so we thought we better drop the metaphor."

BMV's Michael Morales recently hit the top pop 15 with the first single off his debut album for Wing/PolyGram and the second single, "What I Like About You," has shown even more chart muscle. Triple Grammy-winner Asleep At The Wheel has signed with the new Nashville division of Arista Records, while Darden Smith, who has completed a new album for Epic, co-stars on a special just-released collaborative album, "Evidence," with U.K. band the Bible for Londonbased Ensign label.

The last few years have also seen a steady increase in activity by Austin-based entertainment lawyers. Attorney Mike Tolleson, a former state president of the Texas Music Assn., is chairman of the new 300-member Entertainment and Sports Law Section of the Texas State Bar—an organization whose very existence underscores the growing impact music has made on the traditional Austin business community.

"We're starting to see an environment develop where more Austin artists, songwriters and producers are doing more worldwide business and then negotiating their deals in Austin using local attorneys," Tolleson remarks. "It's an optimum situation because it means Austin can export its music products and then bring the money back home."

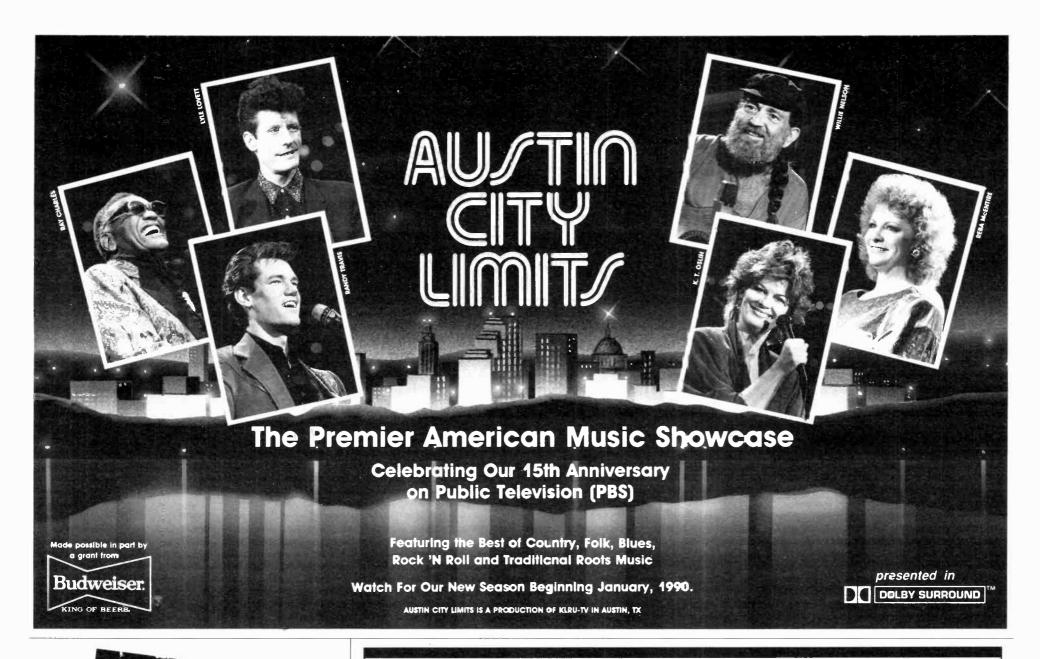
sic products and then bring the money back home."

New in town is the law firm of Shreves & Straight P.C. The two principals—Ric Shreves and Earl Straight—are actively involved in the recruiting and marketing of new talent in the Austin-San Antonio area. The firm focuses on artist development through touring and college radio. "There exists a viable college radio market with a wide listener base," says Shreves, a former musician, studio engineer and producer. "We know that there's no easy ride for new bands and no short cuts to the top. The best bet is to get your music heard and your faces seen.

"We are firm believers in the music industry and the products Austin has to offer," says Shreves. "There are misconceptions on the East and West Coast that Austin lacks the business savvy to bring artists into the mainstream. We're

(Continued on page A-11)

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AUSTIN, TEXAS

TV Trendsetter 'Austin City Limits' Turns 15

ustin's most visible musical export is "Austin City Limits," the longest-running music series on public television (PBS). Now celebrating its 15th anniversary, "Austin City Limits" features top-flight American music including country, folk, blues, rock'n'roll, and traditional roots music.

Diversity is the hallmark of the program which has hosted acts ranging from Willie Nelson, Reba McEntire, Randy Travis and K.T. Oslin to Neil Young, Los Lobos, B.B. King, and Leonard Cohen. The program presents not only established stars, but the new breed as well. Austin acts appearing have included Stevie Ray Vaughan, the Fabulous Thunderbirds, Timbuk 3, Asleep At The Wheel and Lyle Lovett, among numerous others.

Artists are eager to appear on the show—despite the fact that they only receive standard scale—because "ACL" has developed a reputation for outstanding video and audio quality. The show consistently ranks among the top 10 of all PBS programs reaching a viewership of millions, partly because the show is taped in front of an audience of appreciative Austin music fans who bring out the best in the artists.

Major artists want to do the show, says an "ACL" spokesperson, because they are allowed to present their music the way they see fit, without interference from the producers or commercials.

"ACL" is planning special events around its 15th anniversary celebration which officially begins January 1990.

LIVE-MUSIC SCENE

(Continued from page A-5)

was there in the early days for western swing acts such as Asleep At The Wheel and even claims a few early Willie Nelson gigs to its credit.

- Hole In The Wall: Made famous by the success of Timbuk 3, who used to play there regularly. A small restaurant/bar across the street from the Univ. of Texas campus with a game room in the back. A classic venue for developing original bands and locally-established talents. Booking is a pretty even mix of rock, blues, country and folk, with music seven nights a week.
- Continental Club: Sort of an upscale Hole In The Wall, with a more decorated interior and generally a more white-collar clientele. Mostly established local rock and blues bands with an occasional touring act, plus acoustic happy hour sets every weekday.
- Texas Tavern: Situated inside the Univ. of Texas student union building, next door to the Cactus Cafe. Significantly larger than the Cactus, with an all-ages, non-alcohol music room and an adjoining bar for those over 21. Music three nights a week, mostly local alternative rock acts, with an occasional touring show.
- Green Mesquite: A barbecue restaurant with an outdoor patio/music stage, featuring mostly blues and acoustic acts seven nights a week.
- Austin Outhouse: Tiny dive a few blocks north of the U.T. campus with an eclectic booking policy ranging from folk to hardcore, with a good helping of country and blues inbetween.
- Club Isles: Downtown restaurant a couple of blocks from Sixth Street featuring latin music six nights a week. Brazilian music band Quizumba is a longime regular on Wednesdays.
- Colorado Street Cafe: Southwestern cuisine restaurant featuring mostly local acoustic acts; open six nights a week. Irish-Scottish jam session on Mondays, jazz on Fridays.
- Chez Fred: North Austin restaurant with local jazz musicians seven nights a week.
- Threadgill's: Southern food restaurant with live music on Wednesdays only, but it's a good one—a weekly supper show hosted by longtime country/folk scene stalwarts Jimmie Dale Gilmore and Champ Hood. Also the site of Janis Joplin's first local gig.
- Filling Station: American restaurant with live music on weekends, mostly local jazz bands with an occasional blues or pop performer.
- Pan-American Club: Locally popular Latin and Tejano bands, usually three nights a week.
- Cap'n Tom's Barbeque: Local bluegrass bands on Saturday, with a bluegrass jam session on Sunday. Occasional touring bluegrass acts.

 Pato's Tacos: Mexican restaurant with original acoustic acts Friday through Sunday, usually established local performers.

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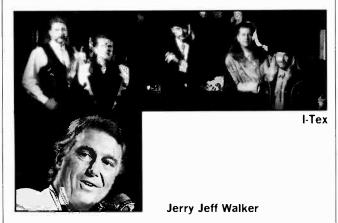
ORIGINAL TALENT

(Continued from page A-7)

Two of the most popular and most significant Austin music figures are men without their bands. Michael Hall, arguably the city's best songwriter, disbanded his group the Wild Seeds earlier this year. Hall, who remains active writing, is one of Austin's most powerful secret weapons for the continued success of the scene in the '90s. Alejandro Escovedo, perhaps Austin's most compelling solo performer, is a member of the on-again off-again True Believers, another group that was effectively hamstrung by record-company convolutions. Escovedo, a veteran of the former Austin group Rank & File as well, is nothing less than spellbinding, and he and his music serve as a focus for a sort of "post-sincerity" scene.

One of the most surprising aspects of the Austin music scene, at least to those who still picture its inhabitants on horses, is the reggae and world-music scene. The globe-trotting group Michael E. Johnson & the Killer Bees, known far wide as America's reigning reggae band, spearheads the movement but the scene continues to produce numerous additional acts. Spy Vs. Spy, recently signed to the Capitol Records distributed Allegiance label, and the inscrutable I-Tex, possibly the world's only reggae-country band, have already made their mark, clearing the decks for yet another batch of reggae warriors. The world-beat sound is represented by Dan del Santo, another act that has foured succentred by Dan del Santo, another act that has foured succentred by Dan del Santo, another act that has foured succentred by Dan del Santo, another act that has foured succentred by Dan del Santo, another act that has foured succentred by Dan del Santo. sented by Dan del Santo, another act that has toured successfully on an international basis.

Songwriters may rule in Austin but there's no shortage of instrumental aces. Guitar star Eric Johnson, that rarity, an actual native Austinite, has been six-string king of the city for more than a decade. His debut album on Warner Bros. was a Grammy nominee but it only scratched the surface of his tone-perfect guitar genius. The flip side of the coin finds Evan Johns, an equally talented but completely different sort of guitar-slinger. Johns, with his band the H-Bombs, is a wild and raunchy player capable of manhandling almost any type of music.



PROFESSIONALS

(Continued from page A-8)

fighting that tooth and nail, because it's just plain wrong. That idea is outdated. "The talent is here, the production facilities are here, and the professional base needed is now in place. We want to see this area grow and prosper and we're right in the middle of it. The 'Third Coast' is here to stay and the music execs who ignore it are not only missing great business opportunities, but hurting the industry as well."

While many observers believe the lack of on-the-scene

representation by major record companies presents an insurmountable obstacle to Austin's hopes of emerging as a truly competitive industry center in the years to come, most Austin music business veterans don't bother getting even mildly worked up about that argument any more.

"People look to Austin for music that's got something different," avers Steve Mendell, an Austin record producer and bassist who spent a 17-year-East Coast studio career recording with Neil Young, Johnny Cash, Paul Butterfield, Todd Rundgren, James Brown, Herbie Mann and other major-label artists. "We have to use the unique players and fa-cilities we have here and make them work for us. We need to make it as Austin, not a clone of somewhere else.

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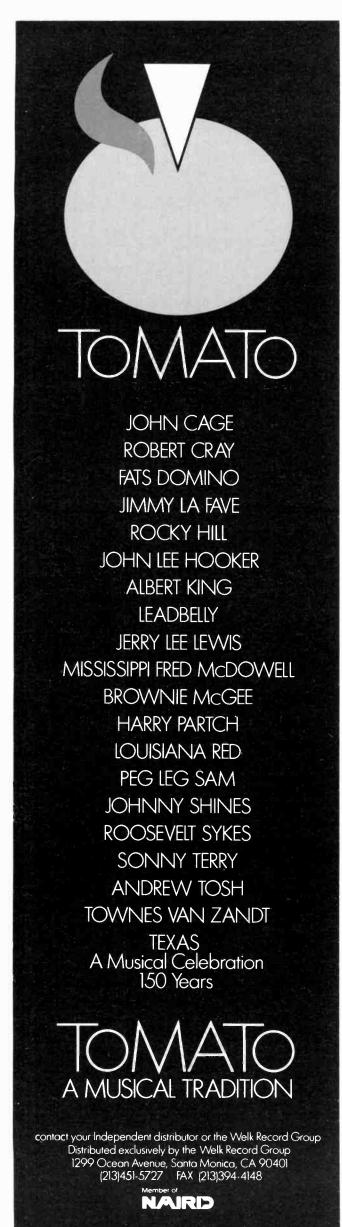
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AUSTIN, TEXAS

LABELS

(Continued from page A-3)

ern zydeco recordings to its credit.

DYNAMIC RECORDS (91 1/2 Red River, Austin, Texas, 78701). Central Texas guitar stars Chris Holzhaus and Junior Brown are Dynamic Records' main attractions, but the label has also recorded Austin's infamous mystic Roky Erickson.

FABLE RECORDS (512-477-7777; 1107 Music Ln., Austin, Texas, 78704). Homebase for many Austin's jazz fusion acts since the mid 1970s, Fable Records is the major source of modern instrumental music. A conspicuous exception to the jazz emphasis is Bad Mutha Goose, whose "Jump The Funk" release is an aggressive in-your-face rhythm riot

FELICITY RECORDS (512-478-8286; P.O Box 5754, Austin, Texas, 78763). The Austin All-Stars and folksy singer/humorist Steve Fromholz share the Felicity Records imprint with the best-selling "Austin Christmas Collection" album foatruring many local luminaries.

bum featruring many local luminaries.

GLITCH RECORDS (512-477-3909; P.O. Box 4429, Austin, Texas, 78765-4429). An A&R man's delight, Glitch Records specializes in highly successful samplers of rising Texas rock stars, many of whom have gone on to major-label deals. It also publishes Glitch News, a monthly publication focusing on Austin studio activity and new talent.

JUNGLE RECORDS (512-443-7444; P.O. Box 3034, Austin, Texas, 78764). One of the most eclectic and established of Austin labels, Jungle Records' catalog features early releases by the Killer Bees, the Wild Seeds, the LeRoi Brothers and Evan Johns & the H-bombs, among others. It is also the home of the Grammy-nominated "Big Guitars From Texas" project and swamp rockers Mamou.

MUSIC LANE PRODUCTIONS (512-447-3988; 1100 Music Ln., Austin, Texas, 78704). Located in the Austin Opera House entertainment complex, Music Lane Productions has artists such as Michael Barker & the Rhythm Rats on its roster.

PANDA PRODUCTIONS (512-462-1603; 2414-B South 5th, Austin, Texas, 78704). Jazz, ranging from the piano and vocals of Rich Harney to the funky contemporary style of No Compromise, is Panda Productions' primary interest.

PEEWEE RECORDS (512-452-1529; 2612 Geraghty, Austin, Texas 78757). PeeWee Records splits its time between Austin and Dallas but it is undivided in its attention to regional blues and classic R&B stylists. Paul Orta & the Kingpins, Beverly Stauber, the Midnighters, and Steve "Hook" Herrera headline the label's commendably democratic talent lineup.

RABID CAT RECORDS (512-926-9969; P.O. Box 49263, Austin, Texas, 78765). Rock with a harder edge dominates the Rabid Cat Records catalog, with releases by Scratch Acid and the Offenders setting the tone. The Texas Instruments, now being courted by the majors, is also represented in the Rabid Cat catalog.

STRESS RECORDS (512-451-2212; 4716 Depew, Aus-

STRESS RECORDS (512-451-2212; 4716 Depew, Austin, Texas, 78751). Daniel Johnston, a precariously poised pop poet in the vein of Syd Barrett, is Stress Records reason for existence. Johnston's naive, otherworldly observations are features on his "Don't Be Scared" and "Hi, How Are You?" releases.

TEXAS ARCHIVE RECORDINGS (512-444-5035; P.O. Box 17132, Austin, Texas, 78760). A record collector's goldmine, Texas Archive Recordings is just what its name states; an archival label that reissues highly coveted early material by seminal psychedelic bands like the 13th Floor Elevators as well as a wide variety of regional music from the 1950s and '60s.

TRIED & TRUE MUSIC (512-288-1698; P.O. Box 39, Austin, Texas, 78767). The music of veteran cosmic cowboy Jerry Jeff Walker occupies center stage at Tried & True Music but there's also a new release from Montana transplant Chris Wall, a superb songwriter whose music will be heard in numerous new contexts in the near future.

heard in numerous new contexts in the near future.

WATERMELON RECORDS (512-448-1591; P.O. Box 402088, Austin, Texas, 78704). One of the newest Austin labels, Watermelon Records is represented so far by only "Highway Cafe Of The Damned," a mixture of twisted bluegrass and topical satire by the Austin Lounge Lizards perennial winners of the "best none of the above" category in local music polls.

CREDITS: Editorial by Austin writers Michael Point, L.E. McCullough and Peter Blackstock; Editorial Assistance, Michael Point; Photos courtesy of Scott Newton/Austin City Limits; Photo Assistance, Jeff Peterson, Michael Point; Cover & Design, Steve Stewart.



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Billboard's Comprehensive Guide To Music Chains

LEASED VIDEO CHAIN LOCATION TOTAL VIDEO MALL (STORE NAMES) LOC. LOC. DEPTS SALES RENTALS 753 THE MUSICLAND GROUP 753 655 40 7500 Excelsior Blvd. Minneapolis, Minn. 55426 (Musicland, Sam Goody, Suncoast Motion Picture Co., J.R.'s Music Shops Leased Departments: J.C. Penney) TRANS WORLD MUSIC CORP 294 445 Albany, N.Y. 12203 (22 logos, including Record Town, Tape World, Great American Music, Coconuts, Good Vibrations, Midland Records, The Music Co., Music World, Leased Departments: Crazy Eddie, TSS, Montgomery Ward) 0 TARGET STORES INC. 0 392 392 0 33 S. Sixth St., P.O. Box 1392 Minneapolis, Minn. 55440 (Target) CAMELOT ENTERPRISES INC. 338 230 101 338 16 8000 Freedom Ave. N.W. North Canton, Ohio 44720 (Camelot Music, Spectrum, Leased Departments: Fisher Big Wheel) WHEREHOUSE ENTERTAINMENT INC. 238 0 238 196 19701 Hamilton Ave. Torrance, Calif. 90502 (The Wherehouse, Odyssey.) Total includes one video-only store 135 0 160 22 THE RECORD BAR INC. 160 3333 Chapel Hill Blvd., P.O. Box 50500 Durham, N.C. 27717 (Record Bar, Tracks) SOUND WAREHOUSE INC. 131 3 0 131 120 10911 Petal St. Dallas, Texas 75238 (Sound Warehouse) Sound Warehouse is a division of Shamrock Holdings Inc. 0 WAXWORKS 125 120 15 125 325 E. Third St. Owensboro, Ky. 42301 (Disc Jockey Records, Leased Departments; Montgomery Ward) 46 WESTERN MERCHANDISERS INC. 118 118 P.O. Box 32270 Amarillo, Texas 79120 (Hasting's Books, Music and Video; Hasting's Books and Music; Hasting's Records and Tapes) TURTLE'S INC. 100 105 115 2151 Northwest Parkway Marietta Ga. 30067 (Turtle's Music and Video; Turtle's Music, Movies & More; Turtle's Super Video) 41 WALL TO WALL SOUND & VIDEO INC. 101 200 S. Route 130 Cinnaminson, N.J. 08077 (Wall To Wall Sound & Video Superstore, Wall To Wall Sound & Video, Wall To Wall Sound & Video Listening Booth, Listening Booth, Beaky's, Bravo) 12 NATIONAL RECORD MART 5607 Baum Blvd. Pittsburgh, Pa. 15206 (NRM, NRM Music, Oasis Music & Video, Waves Music & Video) CAMBRIDGE ONE-STOP 85 9 205 Fortune Blvd. Granite Park in Milford, Mass. 01757 (Strawberries Records, Tapes & Compact Discs) ELROY ENTERPRISES INC. 80 50 0 80 0 22 Harbor Park Drive Port Washington, N.Y. 11050 (Record World, Square Circle) 3 CENTRAL SOUTH MUSIC SALES 70 63 0 68 3730 Vulcan Drive Nashville, Tenn. 37211 (Sound Shop, Music 4 Less) SHOW INDUSTRIES 0 65 63 2551 S. Alameda St Los Angeles, Calif. 90058 Show Industries is a division of Shamrock Holdings Inc 50 TOWER RECORDS/MTS INC. 52 P.O. Box 919001 Building C 2500 Del Monte West Sacramento, Calif. 95691 (Tower Records, Tower Video) (also 3 U.K. and 7 Japan stores) Total includes one video-only store. (Continued on page 53)



Musicland, Target, Waxworks Post Biggest Gains Billboard Updates Guide To Chains

BY GEOFF MAYFIELD

This week Billboard updates its Guide To Music Chains, last published in the March 11 issue. Information was provided by the listed companies and was compiled by Deborah Russell in Los Angeles. Assistance in preparing the following analysis was provided by Trudi Miller.

NEW YORK That The Musicland Group, the trade's biggest chain, opened the most stores among music retailers in the last six months will surprise few industryites, but how many would guess that Target Stores and WaxWorks would own the second- and third-largest-growing spurts?

Those three companies are the pacesetters in a half-year period that saw the industry's retailers accomplish steady but not remarkable expansion. Also notable in this issue's updated chain directory:

- A handsome increase in the number of stores that sell prerecorded video.
- A slower growth pace for Trans World Music Corp., the web that holds the industry's second-highest store count.
- Seven companies opened at least 11 stores since March.
- Of the chart's 4,113 stores, slightly less than half—2,006—are located in malls.

When this guide was last pub-

lished in March, Minneapolis-based Musicland and Albany, N.Y.-based Trans World had each opened more than 50 units in the prior six months. This time out, the two giants have gone in opposite directions, and in both cases, the pace was intentional.

Musicland, with the recent acquisition of Yorktown Music Shops' 34 Midwest locations (Billboard, Aug. 12), shows a net gain of 71 storefronts in the last six months. With a 51-unit increase in the previous sixmonth period, Musicland has fattened its grand total by 122 stores over the past 12 months. That's a fast expansion clip, and that is what chairman Jack Eugster pledged in April 1988, when his management bought Musicland from Primerica Corp.

By contrast, Trans World—which had added a six-month net of 55 stores in March—is making good on an expense-control pledge made earlier this year to slow down from the fast-and-furious pace that saw it swell, in just five years, from being a small regional chain to the player with the trade's second-largest store total.

Trans World's net pickup in the last six months has been just eight units, a number small by the chain's own standards. That number, however, was negatively impacted by an unplanned event: the closure by Crazy Eddie of 17 stores where Trans World ran leased departments. As a result of the Crazy Eddie shutterings, Trans World's total

of leased departments shows a net drop of 13 units compared with last March.

Self-racked department store chain Target, based in Minneapolis, opened 43 units since March, maintaining its grip on the No. 3 spot behind Musicland and Trans World, with 392 locations. WaxWorks, which had already gained a head of steam when Billboard updated this chart six months ago, is not far behind Target's clip, with a net gain of 40 Disc Jockey stores, which zooms its sum to 125.

In March, a 21-unit jump moved WaxWorks two positions up the chart, from 14th to 12th; its recent 40-store burst moves it to eighth place. In doing so, the Owensboro, Ky.-based web steps past four rivals: Amarillo, Texas-based Western Merchandisers (118 Hasting's stores), Atlanta-based Turtle's (115 stores), Wall To Wall Sound & Video (107), and Pittsburgh-based National Record Mart (96 units).

Besides Musicland, Target, and WaxWorks, the other chains that saw double-digit store gains were North Canton, Ohio-based Camelot Music (plus 17 stores), Torrance, Calif.-based Wherehouse Entertainment (plus 15 stores), Durham, N.C.-based The Record Bar (plus 13 stores), and Dallas-based Sound Warehouse (plus 11 stores). As a result, each company holds steady in positions four to seven on the store chart, although Wherehouse—

(Continued on page 53)

Top 20 Music Industry Accounts

The following chart ranks the music industry's top 20 accounts, based on approximate market share as determined by 1988 billing with the six major distributors. Information was collated by Bob Benjamin, Billboard's research operations manager. List describes whether each firm is a retailer, rackjobber, or one-stop. The mailing addresses for nonretail accounts are listed below; addresses for retail chains can be found on Billboard's Guide To Music Chains, which begins on this page.

- 1) The Musicland Group (Retail)
- 2) The Handleman Co. (Rack) 500 Kirts Blvd. Troy, Mich. 48084
- 3) Tower Records/MTS Inc. (Retail)
- 4) Trans World Music Corp. (Retail)
- 5) Lieberman Enterprises (Rack) 9549 Penn Ave. South Minneapolis, Minn. 55431
- 6) Camelot Enterprises (Retail)

- 7) Wherehouse Entertainment (Retail)
- 8) Sound Warehouse (Retail)
- 9) Army/Air Force Exchange Services (Rack) South Second Street Building 305-A Fort Gillem Forrest Park, Ga. 30050
- 10) Target Stores Inc. (Retail)
- 11) Western Merchandisers Inc. (Retail/Rack/One-Stop)
- 12) Cambridge One-Stop (Retail)
- 13) Show Industries (Rack/One-Stop)
- 14) The Record Bar (Retail)
- 15) Turtle's Records & Tapes (Retail)
- 16) Universal Record Distributing Corp. (One-Stop) 919 North Broad Street Philadelphia, Pa. 19123

- 17) Elroy Enterprises Inc. (Retail)
- 18) Wall To Wall Sound & Video Inc. (Retail)
- 19) National Record Mart (Retail)
- 20) Abbey Road Distributors (One-Stop) 2228 South Richey St. Santa Ana, Calif. 92705

Editor's note: Billboard ranks the top 20 accounts, based on 1988 purchases made through the six major distributors. There are some caveats to keep in mind when reviewing the graphic.

For example, the chart cannot be construed as an evaluation of each company's overall business, because products purchased from independent distributors or accessory and blank tape suppliers—as well as most video purchases—will not be reflected here. Furthermore, the rankings can be affected by how efficiently an account makes its purchases.

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

COVER GIRLS We Can't Go Wrong

♠ LP Capitol C1-91041/NA CA C2-91041/NA

EURYTHMICS

We Too Are One

♠ LP Arista 8606/NA CA 8606/NA

FASTER PUSSYCAT Wake Me When It's Over

♠ LP Elektra 60883/NA CA 60883/NA

FAREED HAQUE Manresa

♠ LP Pangeia PAN-82012/NA CA 82012/NA

TIPPA IRIE Ah Me Dis

♠ LP I.R.S. IRS-82013/NA CA IRSC-82013/NA

RAMSEY LEWIS

♠ LP Columbia FC-44190/NA CA FCT-44190/NA

MAZE, FEATURING FRANKIE BEVERLY Silky Soul

♠ LP Warner Bros. 1-25802/NA CA 4-25802/NA

MICHAEL MONROE Not Fakin' It

♠ LP Mercury 838627-1/NA CA 838627-4/NA MOTLEY CRUE Dr. Feelgood

♠ LP Elektra 60829/NA CA 60829/NA

THE NEW STYLE Independent Leaders

♠ LP MCA MCA-42314/NA CA MCAC-42314/NA

THE ORIGINAL JAZZY JAY Cold Chillin' In The Studio Live

♠ LP UNI/Strong City UNI-10/NA CA UNI-10/NA

PARADISE LOST Paradise Lost

♠ LP MCA MCA-6289/NA CA MCAC-6289/NA

TIMBUK 3 Edge Of Allegiance

♠ LP I.R.S. IRS-82015/NA CA IRSC-82015/NA

THE TRAGICALLY HIP

♠ LP MCA MCA-6310/NA CA MCAC-6310/NA

VARIOUS ARTISTS These People Are Nuts

♠ CD I.R.S. IRSD-82010/NA

CA IRSC-82010/\$9.98

WRECKS-N-EFFECT

♠ LP Motown MOT-6281/NA **CA** 6281/NA

COUNTRY

REBA MCENTIRE Live

♠ LP MCA MCA-8034/NA CA MCAC-8034/NA

OAK RIDGE BOYS

♠ LP MCA MCA-42311/NA CA MCAC-42311/NA4

JOEY WELZ My Kind Of Country

LP Caprice International CIRLP-1020/\$8.98 CA CIRC-1020/\$8.98

JAZZ/NEW AGE

SAM CARDON Impulse

♠ CD Airus AIRD-0020/NA CA AIRC-0020/NA

STEVE KUJALA The Arms Of Love

♠ CD Sonic Edge CD-80025/\$15.98 **CA** CA-80025/\$9.98

DON RANDI AND QUEST Don't Look Back

▲ LP Headfirst A906-1 A I/NA

Metal Meet Will Focus On Rock's Business Side

BY BRUCE HARING

HOTELS AND HEAVY METAL used to mean motorcycles in the hallway, furniture in the pool, debauchery in a vibra-bed.

Emphasize the "used to." For the second year in a row, Foundation Forum will invade the Sheraton

Universal Hotel in Los Angeles, Sept. 21-23, to confront one of the universe's supreme ironies: heavy metal and hard rock, the music that's about breaking all the rules, actually has a business side.

"The industry that is bringing the music to the kids has got to have order to it," says Bob Chiappardi, president of Concrete Marketing and Management, the convention sponsor. "If it doesn't, new and exciting bands won't reach the kids. [The convention is] providing an avenue to exploit the music to kids that want it.

More than 2,000 delegates are expected to attend Foundation Forum '89, doubling the first year's count. An extra day of panels and twice as much exhibit space also testify to the Forum's enormous growth.
"The way heavy metal is grow-

ing, we want to be careful not to have it blow out," Chiappardi says. "People in the industry say it's big this year, but what about the year after? By sitting down and talking about the genre, the good and the bad points, having the indies yell at the majors, it makes for a healthy industry in general."

Panels on artist management, video, retail, and touring are the (Continued on page 69) CA A906-4AJ/NA

JOHN SERRIE

♠ CD Miramar MPCD-2002/NA CA MPC-2002/\$9.98

To get your company's new releases listed send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to New Releases, Billboard, 9107 Wilshire, #700, Beverly Hills, CA 90210.



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FOR WEEK ENDING SEPTEMBER 9, 1989

Billboard.

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NEW AGE ALBUMS...

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national samp TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ole of retail store sales reports.
1	2	17	NO BLUE THING	D. 1 ★ ★ RAY LYNCH
2	1	21	DANCING WITH THE LION COLUMBIA OC 45154	ANDREAS VOLLENWEIDER
3	4	47	CRISTOFORI'S DREAM NARADA LOTUS 61021/MCA	DAVID LANZ
4	3	9	PASSION GEFFEN 24206	PETER GABRIEL
5	5	25	WINDHAM HILL SAMPLER '89 WINDHAM HILL 1082/A&M	VARIOUS ARTISTS
6	6	15	THE NARADA COLLECTION TWO NARADA N-39117/MCA	NARADA ARTISTS
7	7	31	WATERMARK ● GEFFEN 24233	ENYA
8	9	47	DEEP BREAKFAST ● MUSIC WEST MW-102	RAY LYNCH
9	10	9	CROSS CURRENTS NARADA EQUINOX 63007/MCA	RICHARD SOUTHER
10	12	7	LIVING THE NORTHERN SUMMER MUSIC WEST MW-133	JIM CHAPPELL
11	8	27	ISLAND NARADA EQUINOX N-63005/MCA	DAVID ARKENSTONE
12	11	19	A JOURNEY HOME GLOBAL PACIFIC ZK 45152/CBS ASSOC.	GENE KELLY/DUSAN BOGDANOVIC
13	15	11	THE NATURE OF THINGS SHINING STAR SSP 113	BRUCE BECVAR
14	13	15	SWITCHBACK WINDHAM HILL WH-1081/A&M	SCOTT COSSU
15	18	9	MYSTIC WATERS SILVER WAVE SD 506	DAVOL
16	16	9	BLUE CHIP MCA 6291	ACOUSTIC ALCHEMY
17	14	43	THE NARADA COLLECTION NARADA 39100/MCA	NARADA ARTISTS
18	17	29	WINTER INTO SPRING A WINDHAM HILL 1019/A&M	GEORGE WINSTON
19	22	3	MYSTIC ISLAND HIGHER OCTAVE 7021	CUSCO
20	21	43	DECEMBER ▲2 WINDHAM HILL 1025/A&M	GEORGE WINSTON
21	25	21	ENYA ATLANTIC 81842	ENYA
22	RE-E	NTRY	AUTUMN A WINDHAM HILL 1012/A&M	GEORGE WINSTON
23	23	5	JARED STEWART SEDONA SDD 7501	JARED STEWART
24	NE	w Þ	MY FATHER'S FACE PRIVATE MUSIC 2050	LEO KOTTKE
25	19	31	WORLD DANCE GLOBAL PACIFIC ZK 40734/CBS ASSOCIATED	DO'AH
• Reco	ding	Indus	try Assn. Of America (RIAA) certification for	sales of 500 000 units. A RIAA

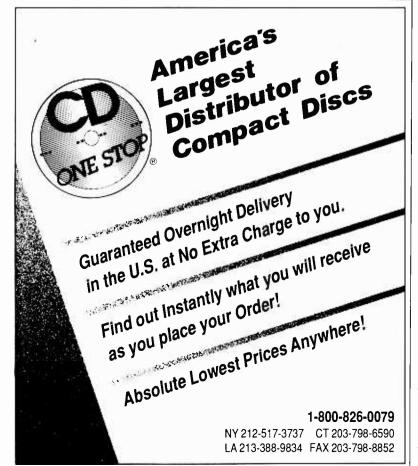
• Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. \blacktriangle RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the



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(Continued from page 51)

CHAIN LOCATION (STORE NAMES)	TOTAL LOC.	MALL LOC.	LEASED DEPTS	VIDEO SALES	VIDEO RENTALS
SPEC'S MUSIC, INC. 1666 N.W. 82nd Ave. Miami, Fla. 33126 (Spec's Music & Video)	49	13	0	49	32
BEST BUY CO., INC. 4400 West 78th Street Bloomington, Minn. 55435 (Best Buy Superstores, Best Buy Music &	41 Video)	0	0	41	1
RAINBOW MUSIC 360 Oyster Point Blvd., Ste. 220 South San Francisco, Calif. 94080 (Rainbow Records)	36	7	0	36	14
WAXIE MAXIE QUALITY MUSIC INC. 5772 Second St. N.E. Washington, D.C. 20011 (Waxie Maxie's)	34	10	0	33	7
KEMP MILL RECORDS INC. 11420 Old Baltimore Pike Beltsville, Md. 20705 (Kemp Mill Records)	33	3	0	20	0
HARMONY HOUSE RECORDS & TAPES INC. 1755 E. Maple Road Troy, Mich. 48083 (Harmony House Records & Tapes)	32	5 .	0	32	0
THE RECORD SHOP INC. Suite 207, 2330 Marinship Way Sausalito, Calif. 94965 (The Record Shop)	31	30	0	31	0
LECHMERE 275 Wildwood St. Woburn, Mass. 01801 (Lechmere)	29	11	0	29	27
MUSIC PROMOTIONS INC. 8399 Greenmeadows Drive N. Westerville, Ohio 43081 (Record & Tape Outlet)	27	0	0	0	0
THE WIZ 2555 Shell Rd. Brooklyn, N.Y. 11223 (The Wiz)	27	0	0	27	0
ROSE RECORDS/ STIRLING VENTURES INC. 3010 N. Oakley Chicago, Ill. 60618	23	5	5	3	0
(Rose Records, Leased Departments: Mo					
BELIEVE IN MUSIC 2300 Oak Industrial Drive, N.E. Grand Rapids, Mich. 49505 (Believe In Music)	20	1	0	20	19
PEACHES ENTERTAINMENT CORP. 9880 N.W. 77th Ave. Hialeah Gardens, Fla. 33016 (Peaches)	20	0	0	20	0
ENTERTAINMENT ENTERPRISES 403 Industrial Drive Carmel, Ind. 46032 (Karma Records & Tapes)	19	0	0	19†	0
WEE THREE RECORDS INC. 3900 Main St. Philadelphia, Pa. 19151 (Wee Three Record Shops)	19	19	0	19†	0
THE FLIP SIDE INC. 209 W. University Dr. Arlington Heights, III. 60004 (The Flip Side)	19	2	0	19	5
CAVAGES INC. 2600 Walden Ave. Buffalo, N.Y. 14225 (Cavages, Crazy Charlie)	18	18	0	18†	0
RECORD THEATRE 1800 Main Buffalo, N.Y. 14208 (Record Theatre, Record Theatre Video)	17	3	0	15	3
SOUND DISK-TRIBUTORS INC. 2055 Walton Road St. Louis, Mo. 63114 (Streetside Records)	15	0	0	15†	0
STARSHIP RECORDS & TAPES	15	5	0.	15	4

UPDATE ON GUIDE TO MUSIC CHAINS

(Continued from page 51)

which is on course in its current plan to open 100 stores over a twoyear period-might overtake Camelot by year's end in the No. 4 spot.

Store growth was an industry norm during the past six months. Of the 53 companies that were listed here in March, 31 added units, 16 held pat, and six subtracted from their store counts. Of the 31 chains that added units, 26 show a net gain of at least two stores. Overall, those 53 firms saw a net increase of 222 stores, with 105 of those opening in

Of 4,113 stores, slightly less than

Of the six webs that showed a decrease, only three-Chicago's Yorktown (minus 35 units), Columbus, Ohio-based Music Promotions (minus 13 Record & Tape Outlets), and Grand Rapids, Mich.-based Believe In Music (minus five stores)—had a net loss of more than one location. (Note: Following the sale of Yorktown's Midwestern units to Musicland, the chain's new corporate parent is now called J.R.'s Music Shop Of Hawaii.)

Video sell-through is apparently stocked.

(Note: Seven chains that were omitted from previous Billboard guides have been added to this list for the first time. Those webs hike the number of stores offering video for sale by another 62, which boosts the list's total to 3,912 video-sales locations.)

some steam among music dealers. The guide's total of video-rental outlets has only grown by 23 units, from 890 to 913. The seven chains that have been added to this updated list account for 10 of those outlets, so the net gain for the 53 comparative chains is just 13 video-rental locations.

One of the seven chains that is new to this list. Minneapolis-based discount operator Best Buy, has been added because—like Target and Lechmere-it buys its own music and video product. Old Bridge, Va.-based Video Playback has been added because it has full-line compact disk departments throughout the chain. Woodbridge, N.J.'s Compact Disc World hit the chart's fivestore minimum with its last store

The other four chains that have been added were ones that were inadvertently omitted from previous Billboard guides: Layton, Utahbased Pegasus Inc.; Chatsworth, Calif.-based Pacific Coast One-Stop; Charlotte, N.C.-based The Record Exchange; and Osh Kosh, Wis.based The Exclusive Company.

Chains with fewer than five stores were not included in this issue's directory, which begins on page 51. Any firms with at least five U.S. music stores that were omitted from the list should contact Geoff Mayfield at 212-536-5240.

half are in malls

seen as an increasingly viable product line by music retailers. The 53 chains listed in the March issue offered prerecorded video sales in 3,611 locations. Those same chains showed a net gain of 301 video-sales locations. In most cases, the increases simply came as a result of new store openings, but Turtle's (with 17 added video sales venues) and Washington, D.C., web Kemp Mill Music (with 10 added video outlets) have placed the line in existing stores where it previously was not

Video rental, by contrast, has lost

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Billboard's Guide To Music Chains									
CHAIN LOCATION (STORE NAMES)	TOTAL LOC.	MALL LOC.	LEASED DEPTS	VIDEO SALES	VIDEO RENTALS				
ONE-STOP RECORD HOUSE 881 Memorial Drive S.E. Atlanta, Ga. 30316 (Peppermint Records & Tapes)	14	13	0	14†	0				
CML INC. 660 Harding St. Louis, Mo. 63043 (Music Vision)	12	1	0	12†	0				
ZIP'S RECORDS & TAPES INC. 1101 N. Kolb Tucson, Ariz. 85715 (Zip's Records, Zip's Video, Loco Recor	12 ds, Loco V	1 ideo, Bes	0 st Video)	12	10				
MUSIC CITY RECORD DISTRIBUTION P.O. Box 22773 Nashville, Tenn. 37202 (Cat's Compact Discs, Cassettes & Rec	12 ords)	0	0	12†	0				
RECORD DEN 1774 E. 40th St. Cleveland, Ohio 44103 (Record Den, Music Box. Leased Depart	11 tments: Mo	10 :Crory's,	2 Newberry'	11† s)	0				
ALMOR PLAYTIME P.O. Box 270 Amsterdam, N.Y. 12010 (Record Giant)	11	1	0	11†	0				
PEGASUS INC. 901 E. Highway 193 Layton, Utah 84040 (Pegasus Music & Video)	11	3	0	11	5				
MAINSTREAM RECORDS INC. 8201 W. Silver Spring Milwaukee, Wis. 53218 (Mainstream Records)	11	0	0	10	4				
Q RECORDS & VIDEO 4936 S.W. 75th Ave. Miami, Fla. 33155 (Q Records & Video)	10	0	0	10	10				
LEONARD SMITH INC. P.O. Box 548 4 Avis Drive Latham, N.Y. 12110 (One-Stop Entertainment Centers, Musi	10	9	0	10	6				
RADIO DOCTORS RECORDS LTD. 240 W. Wells St. Milwaukee, Wis. 53203 (Radio Doctors Records)	10	1	0	10†	2				
VARIETY CO. 912 Professional Place, Suite E Chesapeake, Va. 23320 (Mother's Records & Tapes, Variety Rec	10	10	0	10	0				
BUZZ ENTERPRISES 333 Highfield Drive Columbus, Ohio 43214 (Buzzard's Nest Records. Leased Depar	9 rtment: Laz	0 zarus)	1	1†	0				
PACIFIC COAST ONE-STOP 9158 Eton Ave. Chatsworth, Calif. 91311 (Tempo, Nickelodeon, Record Trader)	9	1	0	9	5				
TAPE TOWN INC. 2116 Westlake Ave. Seattle, Wash. 98121 (Tape Town)	8	0	0	0	0				
THE RECORD EXCHANGE INC. 210 S. Sharon Amity Rd. Charlotte, N.C. 28211 (The Record Exchange)	8	0	0 (Contini	0 ied on	0 page 70)				

BILLBOARD SEPTEMBER 9, 1989



RETAIL TRACK



by Geoff Mayfield

AT HALF MAST: I once worked with a buddy named Ricky Wilson, the guy who designs and creates most of the signs and banners you'll find in the Camelot Music chain, who can be one of the most lighthearted jokers you'd ever want to meet. But, he has a serious side, too, and often during those moments a deep expression crosses his face as he solemnly states, "Tomorrow is promised to no man." The tragic and brutal slayings on Aug. 20 of LIVE Entertainment chairman Jose Menendez and his wife, Kitty, (Billboard, Sept. 2) cast a dark cloud over the music and video industries and reminded me of the simple yet profound wisdom of Ricky's words.

I have to admit I did not really know Jose Menendez; I interviewed him once over the phone and saw him deliver an insightful keynote at the 1988 New York Home Video Show. But, like all in the industry, I was certainly aware of his professional track record and the high regard that Wall Street observers held for his drive, his energy, and his vision—attributes that were most recently proved by his ingenious strategy at International Video Entertainment that found the company diversifying into rackjobbing, through the acquisition of Lieberman Enterprises, and retailing, through the buyout of Strawberries Records, Tapes & Compact Discs. I think it's safe to say he was an innovator, and—in the best sense of the word—a visionary who kept a sharp eye on future trends.

I've known many people who worked for him, either at LIVE companies or, prior to that, at RCA Records. Like many successful businessmen, Menendez was characterized as a tough and demanding boss. He had high expectations of the people he employed and insisted that they, at all times, be capable of fielding detailed questions regarding their areas of responsibility. It was a tough challenge, because he commanded a broad understanding of the companies he ran and the gears that made them tick.

That type of boss represents more pressure than some wish to handle. I've known several executives who thrived in the environment that Menendez created, as well as some who were not crazy about his management style, but I have *never* met one who did not respect him.

Only time will tell how LIVE will fare in his absence. If ever there was a company that seemed to be built around an individual's personality, that was the case with LIVE and Menendez. Having said that, the management team Menendez assembled seems capable and sound. The foundation he built there looks strong, too, so there is some reason to

view LIVE's future with optimism

Why was Menendez murdered? I have this sick and uneasy feeling that unless some lawman gets lucky, we'll never know. The case looks, feels, and smells like one that might never be solved.

Of course, there has been speculation aplenty as to why this happened—but beyond all of the speculation there is one simple fact: Our industry has lost a gifted leader in the prime of his life.

When tragedy strikes someone in your circle, even if it happens to someone you don't know personally, it forces you to confront every human's mortality—including your own. It happened when a young man named T.J. Martell, the son of a record company executive, was struck down by leukemia. It happened when jazz guitarist Larry Carlton came ever so close to losing his life in the face of an attack by a would-be robber. It happened when 11 kids were trampled to death at a Who concert in Cincinnati.

Now, with the slaying of Menendez and his wife, it has happened again. Suddenly, all those murder mystery plots that suspensefully entertain us—in books, on TV, and in the movies—seem a little less entertaining. In Beverly Hills, and in the music and video communities, this stark, senseless crime stirs the unpleasant reminder that, to reverse an old cliche, "It can happen here."

IN CONTRAST TO THE GLOOM of the previous item, here's a heartwarming story—the kind that is often too rare in the music biz. It concerns John Grady, the Minneapolis-based Midwest regional marketing director for Arista, who recently startled his employer by flying to the label's New York offices to quit his job. Why? To take another job? No, although, ironically, he had been offered one just before he served notice to Arista. Is he divorcing his wife, as one rumor has suggested? No, and in fact, the motivation for what Grady plans to be a sixmonth sabbatical, is just the opposite of the divorce route.

Call it a matter of personal priorities. "For 13 years, I never took off more than a week of vacation at a time," says Grady. "I just wanted to stop and get to know my kid and my wife again for a while."

Grady stresses that he is "not unhappy with Arista. This has been a great job." He had been planning his impending hiatus, which begins Sept. 9, for quite some time. Some of the time is earmarked for travel, but most important to Grady is the chance to spend quality time with his wife and daughter.

(Continued on page 71)

Rillmard

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TOP COMPACT DISKS.

_	¥	0	CHART	POP™
VEEK	WEE	. AGO	ONC	Compiled from a national sample of retail sales reports.
THIS WEEK	LAST WEEK	WKS.	WKS. (ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
F	2	2	3	TITLE
î	1	1	18	★ ★ NO. 1 ★ ★ TOM PETTY MCA MCAD 6253 FULL MOON FEVER
2	2	2	8	DON HENLEY GEFFEN GHS 2:24217 THE END OF THE INNOCENCE
3	3	3	17	RICHARD MARX EMI E2-90380 REPEAT OFFENDER
4	6	8	22	MILLI VANILLI ARISTA ARCD 8592 GIRL YOU KNOW IT'S TRUE
5	4	5	27	FINE YOUNG CANNIBALS THE RAW & THE COOKED
6	5	6	7	GLORIA ESTEFAN EPIC EK 45217/E.P.A. CUTS BOTH WAYS
7	9	7	30	PAULA ABDUL VIRGIN 2 90943 FOREVER YOUR GIRL
8	7	4	10	PRINCE WARNER BROS. 25936 SOUNDTRACK: BATMAN
9	10	15	6	SKID ROW ATLANTIC 2-81936 SKID ROW
10	11	13	7	NEW KIDS ON THE BLOCK COLUMBIA CK 40985 HANGIN' TOUGH
11	13	11	18	GREAT WHITE CAPITOL C2-90640 TWICE SHY
12	14	14	13	INDIGO GIRLS EPIC EK 45044/E.P.A. INDIGO GIRLS
13	12	10	15	10,000 MANIACS BLIND MAN'S ZOO
14	8	9	3	DANNY ELFMAN WARNER BROS. 2-25977 BATMAN MOTION PICTURE SCORE
15	19	18	5	SOUL II SOUL VIRGIN 91 267-2 KEEP ON MOVIN'
16	NE	wÞ	1	CHER GEFFEN 2-24239 HEART OF STONE
17	21	20	48	BOBBY BROWN MCA MCAD 42185 DON'T BE CRUEL
18	25	24	3	THE B-52'S REPRISE 2-25854/WARNER BROS. COSMIC THING
19	15	17	4	ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 2-91256 ONE BRIGHT DAY
20	18	12	11	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPICEK 45024/E.P.A. IN STEP
21	17		2	WARRANT COLUMBIA CK44383 DIRTY ROTTEN FILTHY STINKING RICH
22	24	23	14	SIMPLY RED ELEKTRA 2.60828 A NEW FLAME
23	26	25	3	SOUNDTRACK COLUMBIA CK 45319 WHEN HARRY MET SALLY
24	NE	wÞ	1	ROLLING STONES ABKCO 1218-2/POLYGRAM SINGLES COLLECTION - THE LONDON YEARS
25	16	16	5	BEASTIE BOYS CAPITOL C2.91743 PAUL'S BOUTIQUE
26	23		2	BRYAN FERRY/ROXY MUSIC REPRISE 2-25857 STREET LIFE/20 GREAT HITS
27	22	22	23	MADONNA SIRE 2-25844/WARNER BROS. LIKE A PRAYER
28	28	27	8	BODEANS SLASH 2-25876/REPRISE HOME
29	29	26	22	BONNIE RAITT CAPITOL C2-91268 NICK OF TIME
30	20	21	7	VARIOUS ARTISTS GREENPEACE: RAINBOW WARRIORS GEFFEN 2-24236



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11th Annual Billboard Music Video Conference and Awards



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The American Film institute



COMMUNICATIONS INC

(BPI publishes Billboard, The Hollywood Reporter, American Film and Backstage)

Video Confab Set For November

Special Focus On Special Interest

LOS ANGELES Video publishing, original video programming, marketing, technology, and distribution will be among the key seminar topics at the third annual American Video Conference here Nov. 16-17 at the Bel Age Hotel.

In addition, the event will feature an exclusive marketing analysis of the special-interest market—"Probing The Special Interest Universe"—presented by Jerilyn Kessel, senior consultant of Alexander & Associates.

Presented by the American Film Institute and BPI Communications (publisher of Billboard, the Hollywood Reporter, and American Film), AVC is the only professional conclave focusing on nontheatrical video, and is targeted at program producers, marketers, retailers, distributors, and others in the field.

Among confirmed panels and speakers:

• "Turning The Page: A New Era Of Video Publishing?"—an exploration of the hot new trend in video periodicals. Scheduled to talk are Peter Blachley, MPI Home Entertainment; Michael Nesmith, Nesmith Enterprises Inc.; Charles Goldstein, Majestic Video Publishing; Henry McGee, HBO Video; and John House, Director's International Video.

• "Leading Edge Marketing: Every Package Tells A Story"—experts discussing refinements in special interest video marketing and packaging. Slated to talk are Tim Clott, Paramount Video; Vallery Kountze, Republic Pictures Home Video; Jim Jimirro, J2 Communications; Ben Tenn, Best Film & Video; and Louis Feola, MCA Home Entertainment.

• "Micro And Macro Views: The Size And Shape Of New Technology." Scheduled to speak are Barry Rebo, Rebo High Definition Studio; Mark Fine, American Interactive Media; Marty Greenwald, Image Entertainment; and Bob Stein, Voyager Press.

• "The Moving Sports Page" an examination of all aspects of the sports video market. Scheduled speakers are Fred Roggin, KNBC; John Gaffney, CBS/Fox Video; and Don Sperling, NBA Entertainment.

• "The Advanced Art Of Deal Making"—a road map of the various ways special interest programming gets financed. Speakers will be Thomas DeMaeyer, VCA Teletronics; Michael Wiese, independent producer; Betsy Wood Knapp, Wood Knapp & Co.; and Peter Shanaberg, Selluloid Film And Tape.

AVC panels include ones on sports, kid vid

• "Kid Vid: The Never Ending Story." Slated to speak are actor Henry Winkler; Ann Pleshette Murphy, Parents Magazine; Wendy Moss, Hanna-Barbera; Jane Murphy, KIDVIDZ; Steven Ades, Fast Forward; and Jay Beyda, Beyda & Associates.

• "Health: Fitness And Beyond"—an overview of fitness, self-discovery, and new age tapes. Scheduled to talk are Margaret Morse, Univ. of Southern California; Suzie Peterson, MCA Home Entertainment; Scott Frank, Frank Film; and Jeff Peisch, Vestron Video.

• "Developing The Visual Palette"—a discussion of video art in the home market. Due to talk are Michael Nash, Long Beach Museum Of Art; and Jackie Sharp, Independent World Video.

• "Original Video Narrative: Directions For The Future"—a discussion about original video drama on home video. Scheduled to talk are James Greenberg, American Film; Dennis Donovan, Raedon Entertainment; Nancy Walzog, Tapestry International; and Bob Blair, Video Communications.

• "Pipeline To The Consumer: How Special Interest Videos Get Bought And Sold." Due to speak are David Rowe, Video Software Dealer; and Pat Leonard, Leonard & Associates.

The third annual AVC will also incorporate the 11th annual Billboard Video Music Conference, which will run concurrently. The

AVC will also hand out awards for special interest titles, while music video awards will also be presented.

Entries in 28 special interest categories were accepted for AVC awards. Only videos released exclusively or simultaneously for the U.S. and/or Canadian home video marketplaces are eligible, and these must have been released between June 1, 1988, and Sept. 1, 1989.

The closing night awards presentation will be held auditoriumstyle at the Directors Guild Of America building.

Regular sign-up fees for the AVC are \$295 for early-bird registration before Oct. 13, and \$345 after that. Contact the AFI at 213-856-7743 or Billboard Special Projects at 212-536-5088/9 for additional details on registration and contest submissions.

Zone Press. Dennis Rodman, a forward for the Detroit Pistons, is flanked by a CBS/Fox Video and NBA Entertainment team at a recent event celebrating the release of the 1989 NBA World Championship video, "Motor City Madness." Shown, from left, are Jan Paros Novak, director, national accounts, CBS/Fox; Sal Scamardo, assistant marketing manager, sports and music marketing, CBS/Fox; Don Sperling, executive producer, NBA Entertainment; Mary Thompson, director of sales, special accounts and sports, CBS/Fox; Rodman; John Miller, home video marketing manager, NBA Entertainment; John Gaffney, director of sports and music marketing, CBS/Fox; and Chris Anderson, regional sales manager, CBS/Fox.

FOR WEEK ENDING SEPTEMBER 9, 1989

Billboard.

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TOP VIDEODISKS...

~	05	ON CHART	Compiled from a national sample of retail store sales reports.					_			
THIS WEEK	2 WKS. AGO	WKS, ON	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price			
			* * No. 1 * *								
1	1	7	THE ACCIDENTAL TOURIST	Warner Bros. Inc. Warner Home Video 11825	William Hurt Kathleen Turner	1988	PG	24.98			
2	4	5	DANGEROUS LIAISONS	Warner Bros. Inc. Warner Home Video 11872	Glenn Close John Malkovich	1988	R	24.98			
3	7	23	DIE HARD	CBS-Fox Video Image Entertainment 1666	Bruce Willis Bonnie Bedelia	1988	R	39.95			
4	5	5	TWINS	Universal City Studios MCA Home Video 80873	A. Schwarzenegger Danny DeVito	1988	PG	34.98			
5	NE	wÞ	THE WIZARD OF OZ: THE FIFTIETH ANNIVERSAY EDITION ▲ ♦	MGM/UA Home Video ML101656	Judy Garland Ray Bolger	1939	G	24.95			
6	2	13	COMING TO AMERICA	Paramount Pictures Paramount Home Video 32157	Eddie Murphy Arsenio Hall	1988	R	34.95			
7	3	11	BIG CBS-Fox Video Tom Hanks Image Entertainment 4754		1988	PG	39.95				
8	12	3	THE ACCUSED	Paramount Pictures Paramount Home Video 32149	Kelly McGillis Jodie Foster	1988	R	34.95			
9	9 NEW		TEQUILA SUNRISE	Warner Bros. Inc. Warner Home Video 11821	Mel Gibson Michelle Pfeiffer	1988	R	24.98			
10	16	3	DIRTY ROTTEN SCOUNDRELS Orion Pictures Image Entertainment 6481 Steve Martin Michael Caine		1988	PG	39.95				
11	13	19	WILLOW	LucasFilm Ltd. Image Entertainment 11819	Val Kilmer Joanne Whalley	1988	PG	39.95			
12	6	9	GHOSTBUSTERS	RCA/Columbia Pictures Home Video Criterion Collection	Bill Murray Dan Aykroyd	1984	PG	49.95			
13	14	3	ALIEN NATION	CBS-Fox Video Image Entertainment 6451	James Caan Mandy Patinkin	1988	R	39.95			
14	20	5	WOODSTOCK	Warner Bros. Inc. Warner Home Video 11762	Various Artists	1970	R	39.98			
15	NEW		TALK RADIO	Cineplex Odeon Films MCA Home Video 80894	Eric Bosogian	1988	R	34.98			
16	10	7	BIRD	Warner Bros. Inc. Warner Home Video 11820	Forest Whitaker Diane Venora	1988	R	24.98			
17	17	21	MIDNIGHT RUN	Universal City Studios MCA Home Video 80810	Robert De Niro Charles Grodin	1988	R	39.98			
18	9	15	A FISH CALLED WANDA	CBS-Fox Video Image Entertainment 4752	John Cleese Jamie Lee Curtis	1988	R	39.95			
19	8	15	CROCODILE DUNDEE II	Paramount Pictures Paramount Home Video 32147	Paul Hogan Linda Kozlowski	1988	PG	34.95			
20	19	13	GORILLAS IN THE MIST	Universal City Studios MCA Home Video 80851	Sigourney Weaver Bryan Brown	1988	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.

VIDEO PEOPLE

Dave Mount is elevated to president and chief operating officer of International Video Entertainment, Los Angeles. He had been senior VP/GM. At the same time, Rodney W. Trovinger is upped from VP/finance to senior VP and chief financial officer of IVE; and Steven Mangel moves from VP to senior VP, legal and business affairs.

Alan K. Pritchard is promoted to executive VP of operations for RCA/Columbia Pictures Home Video worldwide. He had been senior VP of operations for RCA/Columbia Pictures International. He will continue to be based in London.

Alan M. Ostroff is appointed VP of sales and marketing for True North Entertainment, Los Angeles. He had been VP of sales with Carden & Cherry Advertising Agency, Nashville.

Charles Weinryt is promoted to president of Full Moon Video. He has been with Full Moon since its inception in 1988 and formerly was executive VP of

video operations for Empire Entertainment.

BILLBOARD SEPTEMBER 9, 1989

Low-Priced Titles Coming From MGM/UA, Too

CBS/Fox Adds Hits To \$19.95 Parade

LOS ANGELES CBS/Fox is reducing the sell-through price of two recent A titles—"Big" and "A Fish Called Wanda"—to \$19.98.

It is the first time the studio has made that move on titles that have been in the rental market for less than a year.

And in yet another end-of-year promotion by a major, MGM/UA Home Video plans to mount a major restocking program on 50 of its best-selling titles.

Bob DeLellis, CBS/Fox Video president, says the company discussed the move with dealers and there were no major objections to the shortened rental/sell-through window on "Big," released in March, and "A Fish Called Wanda," released in February. Both titles have been on moratorium since April 15

The titles are part of a new Creme De La Creme fourth-quarter sellthrough campaign, DeLellis says, which "we think might be the best group of titles we've ever put together." Each one, he says, has either won Academy Awards or else was nominated for Oscars or other prestigious film awards.

Priced at \$19.98 and due to go on moratorium at the end of the year, other titles include "Broadcast News," "The African Queen," "The Man Who Would Be King," "Harry And Tonto," "The April Fools," "Charley," "Little Big Man," and "Papillon." Street date is Sept. 28.

"The African Queen," "Little Big

"The African Queen," "Little Big Man" and "Papillon" have been on previous Five Star sell-through collections, but this is the first time the other titles have been priced for sell-through, he adds.

While CBS/Fox does not discuss sales figures or projections, distributor sources say the collection is expected to sell in the high six- or pos-

sibly seven-figure range.

Among the MGM/UA titles being restocked are "North By Northwest," "A Fistful Of Dollars," "For A Few Dollars More," "An American In Paris," "Gigi," "The Unsinkable Molly Brown," "West Side Story," "2001: A Space Odyssey," "Show Boat," "Carrie," "The Long Riders," "Brigadoon," "Singin' In The Rain," and others. All are retail-tagged at \$19.95.

MGM/UA is also restocking its \$29.95 Screen Epics series, which includes such titles as "Ben-Hur," "Doctor Zhivago," "Fiddler On The Roof," "King Of Kings," "New York, New York," and others.

Six titles in the "Thin Man" series

Six titles in the "Thin Man" series are also being restocked at \$19.95, in addition to six animated titles from the Cartoon Moviestars series, including "Bugs!" "Daffy!" "Elmer!" and "Porky!" Titles in the latter series are priced at \$14.95.



You Will Rent This Video. Nicole Kidman, right, makes a point with Billy Zane, who portrays a mysterious seagoing hitchhiker, in a scene from the suspense thriller "Dead Calm." The \$89.95-listed title is due Oct. 18 from Warner Home Video; order due date is Sept. 28.

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TOP SPECIAL INTEREST VIDEOCASSETTES, SALES

HEALTH AND FITNESS™

HEALTH AND FIINESS							
				* * No.1 * *			
1	1	139	CALLANETICS ♦	MCA Home Video 80429	24.95		
2	2	31	JANE FONDA'S COMPLETE WORKOUT	Warner Home Video 650	29.98		
3	7	27	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	29.9		
4	4	139	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ◆	Warner Home Video 070	29.9		
5	3	45	SUPER CALLANETICS	MCA Home Video 80809	24.9		
6	5	43	KATHY SMITH'S FAT-BURNING WORKOUT	Fox Hills Video FH1059	19.9		
7	6	139	JANE FONDA'S NEW WORKOUT ◆	Warner Home Video 069	29.9		
8	9	21	SHIRLEY MACLAINE'S INNER WORKOUT	Vestron Video 5270	29.9		
9	10	139	KATHY SMITH'S BODY BASICS	JCI Video 8111	14.9		
10	12	33	RAQUEL: LOSE 10LBS. IN 3 WEEKS	HBO Video 9892	19.99		
11	8	139	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video 8100	14.9		
12	17	11	THE 8 WEEK CHOLESTEROL CURE	Twin Tower Video	29.9		
13	18	5	KATHY SMITH'S PREGNANCY WORKOUT	Fox Hills Video MO32223	19.9		
14	19	121	JANE FONDA'S P. B. & R. WORKOUT	Warner Home Video 046	29.9		
15	11	139	JANE FONDA'S EASY GOING WORKOUT ♦	Warner Home Video 058	29.98		
16	13	77	START UP WITH JANE FONDA	Warner Home Video 077	19.9		
17	14	81	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	19.9		
18	15	135	RICHARD SIMMONS AND THE SILVER FOXES	Warner Home Video 158	24.9		
19	16	117	20 MINUTE WORKOUT	Vestron Video 1033	29.9		
20	20	125	THE JANE FONDA'S WORKOUT CHALLENGE	Warner Home Video 051	29.9		

 \blacklozenge 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. ς ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. Next week: Recreational Sports and Self Improvement.

Boxing Videos Are A Knockout At Retail CBS/Fox, J2, HBO Battle It Out With New Releases

BY JIM BESSMAN

NEW YORK Mike Tyson's rapid destructions of mismatched opponents may make for bad television, but he and other boxing talents are making great video.

In fact, this summer is turning into one superfight after another at retail. In late June, CBS/Fox Video Sports led off with "Leonard/ Hearns Saga," a \$19.98 entry featuring the long-awaited June 12 rematch between the two legends together with the Sept. 16, 1981, classic preceding it.

On August 2, HBO Video weighed in with six new "Boxing's Best" titles in its ongoing series of releases culled from the extensive library of Big Fights Inc. (the company headed by Tyson's manager, Bill Cayton, which owns his deceased partner Jimmy Jacobs' collection of fight films): "Jack Johnson," "Legendary Champions," "Boxing's Greatest Champions," "Mike Tyson And History's Greatest Knockouts," "Sugar Ray Robinson," and "The Heavyweights: The

Big Punchers."
On Sept. 14, J2 Communications

stages its own main event with "Champions Forever," a \$29.95 epic bringing together former heavy-weight champs Muhammad Ali, Joe Frazier, George Foreman, Larry Holmes, and Ken Norton to relive their past glories. Cited as one of the company's most important releases, "Champions" will be backed by a \$250,000 introductory campaign.

But whether the heavy influx of fistic video signifies a new reign at retail is a split decision. Says J2's president, James Jimirro, "I don't think boxing tapes will take over as the next 'fitness for children' genre,' adding that the current round of big fight tapes is coincidental

John Gaffney, CBS/Fox's marketing director, also counts out the prospects of a sudden boxing video market. "Boxing is only spawning video projects now because we're in a period where we're testing a lot of sell-through and nontheatrical product," he says. "Also, boxing as a sport is really hurting. It's more like the senior golf tour at this point. But it remains popular and there's always a demand, which can be

filled through video."

HBO has a handle on good fights, having signed an agreement a year ago with Big Fights Inc. to market and distribute 24 cassettes. Besides the six new titles, HBO has already released "Mike Tyson's Greatest Hits," "Tyson Vs. Spinks," "Grudge Fights," "Mike Tyson And The Heavyweights," and "Muhammad Ali."

"They've performed incredibly well," says HBO Video's marketing manager, Peter Liguori, of the initial releases, adding that "Tyson's Greatest Hits' has sold 40,000 copies, with the others at 30,000 and re-orders in on "Tyson's Greatest Hits" and the Ali tape. Unlike his competitors, Liguori maintains that there is "tremendous interest" in boxing tapes among consumers, which will support the currently active market.

"It's mostly due to the fact that boxing's the fastest growing spectator sport in the country—even greater than wrestling," says Liguori, who points to Coliseum Video's success in marketing wrestling videos as proof that the market will also bear all the new boxing titles.

While Liguori is understandably "ecstatic" about the impact of the HBO line (which he expects to total the agreed-upon 24 tapes by mid-1991), Gaffney says that Tyson deserves much of the credit: "He transcends boxing the way Michael Jordan transcends basketball" (CBS/Fox also has a Jordan title). "Same with [Sugar Ray] Leonard."

The trick, Gaffney adds, is to come up with boxing product that appeals not only to die-hard fans, but to a general audience as well. But Gaffney says that there are too few of the big fights needed for retail draw, and that even so, boxing tapes are almost prohibitively expensive to produce, what with heavy production costs and numerous rights clearances through the many concerned parties.

(Continued on page 61)



Posting Sales. U.S. Postmaster General Anthony M. Frank, left, and MCA Home Video president Robert Blattner, unveil four commemorative dinosaur postage stamps during a recent press conference on the Universal backlot. The U.S. Postal Service is combining with MCA Home Video for a national cross-promotion touting the stamps as well as the animated film "The Land Before Time"

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JOSE E. MENENDEZ MAY 6, 1944—AUGUST 20, 1989

KITTY MENENDEZ OCTOBER 14, 1944—AUGUST 20, 1989

Jose, you were our inspiration.

We have lost two friends whose value to each and every one of us cannot be measured.



Lieberman Enterprises Incorporated International Video Entertainment Inc. Strawberries Records, Tapes & CDs



JVC Strikes Deal To Finance Hollywood Films

by Jim McCullaugh

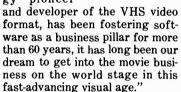
TOKYO AND VINE: While everyone in the industry has been expecting Sony to make a big splash in the film business by acquiring a U.S. studio, rival hard-ware giant JVC burst out of nowhere recently to strike what is being called the biggest Hollywood/Japan deal ever

The Tokyo-based firm is forming Largo Entertainment, a joint venture with former 20th Century Fox president Lawrence Gordon to finance and develop major motion pictures. JVC's investment? \$100 million.

Insiders say JVC had also been angling to buy a major studio, possibly Columbia or MGM/UA, but the asking prices were too high.

Says Seiichiro Niwa, senior managing director of JVC, who

been named chairman of newlyformed. Los Angelesbased JVC Entertainment: "While JVC, as a state-of-theart technology pioneer



The Largo deal is characterized as a "hands-off" arrangement, meaning that Gordon will have complete production and artistic control. Initially, Largo plans to make three big budget titles per year. And although the company says it has no plans to seek an exclusive arrangement with any one studio for theatrical distribution, sources say Fox has the inside track on U.S. distribution, while CBS/Fox video should have first dibs on home video rights.

Gordon's impressive track record includes such blockbuster action films as "Jewel Of The Nile,"
"Aliens," "The Fly," "Commando," "Die Hard," "Predator," "48 Hours," and "Lock Up." He also produced "Field Of Dreams."

'The Japanese have been burned before getting into productions on the creative side," says one Hollywood analyst. "Our cultures are so different, it's difficult for them to work within the structure of the agents, packagers, and the enormous salaries producers. directors, and actors earn. That goes against their cultural grain. That's one reason why it's a hands-off investment.

"But the entertainment business has become so lucrative, it doesn't surprise me that they would want a bigger share of it. Gordon makes the type of films that also do well in international markets. Sony wants to become a bigger player as well, and this might force them to move a little

While JVC is leaving the production and creative side to Gordon, some home video observers speculate that the company may make some demands later on the distribution side.

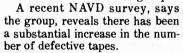
"They have a vested interest in pushing certain formats," says one observer. "They might want, for example, to see some of those movies distributed on Super-VHS. They might also want to get more actively involved in physical distribution of home video.

In Japan, JVC has co-venturing and subsidiary operations that handle home video distribution for such companies as Paramount and

DISTRIBUTORS SPEAK: The

National Assn. of Video Distributors wants studios to change policies on defective tapes, according to a position paper issued by the





We realize that studios are not directly responsible for tape quality, but studios do have the ability to demand better quality from their duplicators. NAVD requests that studios take steps individually to improve tape quality," according to the position paper.

"At present, some studios offer an exchange only, not a credit, on defective tapes. Exchange is not an acceptable solution for distributors, particularly when a hit title is involved. Due to the need to stock hit titles while demand is high, an exchange of product carries far less value to the consumer, retailer, and distributor than a credit. NAVD urges each studio to adopt a policy of providing prompt credit for defective tapes.

In two other controversial areas, NAVD calls on "each studio to review its pay-per-view release policies and attempt to provide at least a 60-day period in which films will be released in videocassette form prior to the time they are released for showing on payper-view channels.

Regarding rackjobbers: "We believe that there should be no preferential treatment of rackjobbers in any form such as incentive pricing, priority shipping, or return privileges. Justification for rackjobbers receiving such benefits is often based on the rationale that the costs associated with their system of distribution are significantly different from traditional wholesalers. However, in many cases, rackjobbers' services are no different from those provided by traditional wholesalers.

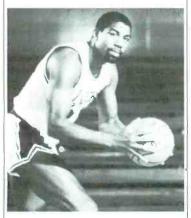
FOR WEEK ENDING SEPTEMBER 9, 1989

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TOP VIDEOCASSETTES SALES

	,	-		<u> </u>	TM	,		
THIS WEEK	LAST WEEK	ON CHART		onal sample of retail store sales reports		se se	b0	ested
THIS	LAST	WKS.	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	11	120	THE WIZARD OF OZ: THE FIFTIETH ANNIVERSARY EDITION ▲ ◆	★ NO. 1 ★ ★ MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
2	2	59	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
3	1	10	PINK FLOYD: DELICATE SOUND OF THUNDER	CBS Music Video Enterprises 24V-49019		1989	NR	24.98
4	3	32	JANE FONDA'S COMPLETE WORKOUT	Jane Fonda Warner Home Video 650	Jane Fonda	1989	NR	29.98
5	9	47	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
6	4	5	BEETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG	19.95
7	6	16	MICHAEL JACKSON: THE LEGEND CONTINUES	Motown Prod./Optimum Prod. Vestron Musicvideo 5358	Michael Jackson	1989	NR	15.98
8	5	9	METALLICA: 2 OF ONE	Elektra Records Elektra Entertainment 40109-3	Metallica	1989	NR	9.98
9	7	15	PLAYBOY WET AND WILD	HBO Video 0277	Various Artists	1989	NR	19.99
10	10	4	HANGIN' TOUGH	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
11	8	138	CALLANETICS ▲ ♦	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
12	19	7	I LOVE LUCY: VOLUME 1	CBS-Fox Video 2301	Lucille Ball Desi Arnaz	1952	NR	14.98
13	14	43	GHOSTBUSTERS ▲	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	29.95
14	18	2	WOODSTOCK	Warner Bros. Inc. Warner Home Video 11762	Various Artists	1970	R	29.98
15	12	12	ROBOCOP	Orion Pictures Orion Home Video 8610	Peter Weller Karen Allen	1987	R	19.98
16	13	154	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	14.95
17	26	9	THE BEST OF GILDA RADNER	Broadway Video Warner Home Video 35148	Gilda Radner	1989	NR	19.98
18	22	44	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
19	23	14	PLAYMATE OF THE YEAR VIDEO CENTERFOLD 1989	HBO Video 0065	Kimberley Conrad	1989	NR	19.99
20	25	85	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
21	17	28	MICHAEL JORDAN: COME FLY WITH ME	CBS-Fox Video 2173	Michael Jordan	1989	NR	19.98
22	20	24	PLAYBOY'S SEXY LINGERIE	HBO Video 0156	Various Artists	1989	NR	19.99
23	21	27	U2 RATTLE AND HUM	Paramount Pictures Paramount Home Video 32228	U2	1988	PG-13	24.95
24	16	33	MOONWALKER A	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	NR	24.98
25	30	13	THE LOST BOYS	Warner Bros. Inc. Warner Home Video 11748	Jason Patric Dianne Wiest	1987	R	19.98
26	27	75	OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	14.95
27	RE-EI	NTRY	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
28	RE-EI	NTRY	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	14.95
29	29	5	FIGHT THE POWER-LIVE	CBS Music Video Enterprises 19V-49020	Public Enemy	1988	NR	19.98
30	32	11	\$19.98 HOME VID CLIFF'EM ALL! ▲	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	NR	19.98
31	28	8	NEW ORDER: SUBSTANCE 1989	Warner Reprise Video 38152	New Order	1989	NR	16.98
32	31	5	DAFFY DUCK'S QUACKBUSTERS	Warner Bros. Inc. Warner Home Video 11807	Animated	1988	G	19.95
33	24	18	DAZZLING DUNKS AND BASKETBALL BLOOPERS	CBS-Fox Video 2229	Marv Albert Frank Layden	1989	NR	14.98
34	33	17	FULL METAL JACKET	Warner Bros. Inc. Warner Home Video 11760	Matthew Modine Adam Baldwin	1987	R	19.98
35	15	3	WILL PENNY	Paramount Pictures Paramount Home Video 1967	Charlton Heston	1967	NR	14.95
36	34	13	DISNEY'S SING ALONG SONGS: FUN WITH MUSIC	Walt Disney Home Video 451	Animated	1989	NR	14.95
37	35	151	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◆	Jane Fonda Warner Home Video 070	Jane Fonda	1986	NR	29.98
38	37	22	SHIRLEY MACLAINE'S INNER WORKOUT	Vestron Video 5270	Shirley MacLaine	1989	NR	29.98
39	36	20	ANTHRAX: OIÐIVNIKUFESIN N.F.V. ●	Megaforce Worldwide Island Visual Arts 50135-3	Anthrax	1988	NR	19.98
40	38	13	NUTS ABOUT CHIP 'N' DALE	Walt Disney Home Video 447	Animated	1989	NR	14.95

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



Los Angeles Laker basketball superstar Magic Johnson.

CBS/Fox Pulls 'Magic' Vid Out Of Hat

LOS ANGELES Los Angeles Lakers basketball superstar Earvin "Magic" Johnson will release an instructional tape through CBS/Fox Video and NBA Entertainment.

Titled "Put Magic In Your Game," the tape will have two programming components: the first will be highlights of Johnson's career; the second, instructional material combined with Johnson's special philosophy.

The 60-minute video, available Sept. 14 at \$19.98, will be cross-promoted with a new book about Johnson titled "Magic's Touch," to be published by Addison-Wesley. The book will be featured in an in-pack card shipped in the videocassette box. An ad for the video will appear in the book, according to John Gaffney, director of sports and music marketing for CBS/Fox Video. The tape will also be available to dealers in a 12-pack display.

BOXING VIDS A KNOCKOUT

(Continued from page 58)

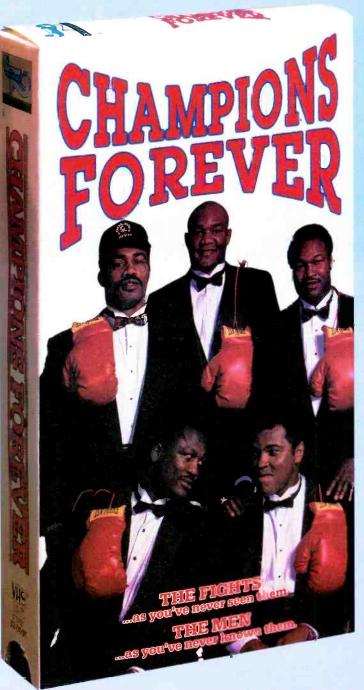
Still, with Leonard's third fight with archnemesis Roberto Duran now in the offing, Gaffney concedes that CBS/Fox is "thinking about" a possible Leonard-Duran tape along the lines of its Leonard-Hearns video. Meanwhile, J2 is gearing for major hoopla surrounding its upcoming "Champions Forever."

ing "Champions Forever."

"We'll have all five guys on the talk-show circuit, and have them in New York for a four-wall in September," says Jimirro, speaking of a "Champions Forever—Live" event to be held at a New York theater. In addition, there will be considerable advertising on cable TV networks (ESPN, BET, USA, WTBS), a promotional tie-in with the "USA Today" TV program, and dealer-listing print ads targeting such "boxing centers" as New York, Los Angeles, Philadelphia, Chicago, Detroit, and Atlanta.

There will even be a music video, says Jimirro, with "a good solid cut of fight footage" edited to an original rap song—to be submitted to MTV and VH-1.

YOU TALKED. WE LISTENED.



You told us Champions Forever would be a hit if we released it at \$29.95. But at \$19.95, you said it'd be a knockout. We heard you...we lowered the price (and gave you one extra month to order)!

"I was thrilled with the video at \$29.95. But now, at \$19.95, I know it's going to be a smash!"

-BOB TOLLINI General Manager Video Trend

"Anyone who loves boxing will have to have their own copy. And now that it's only \$19.95, that's going to be an unbelievable number of people."

-STAN MEYERS

V.P., Purchasing Baker & Taylor

"What a great opportunity to make money with a fulllength feature. And at \$19.95 retail for *Champions* Forever, most of us will only need five to six turns to hit our profit picture."

-ALLAN CAPLAN Owner Applause Video

"J2's supporting our sales effort with a major marketing and publicity campaign that'll keep it moving off the shelves throughout the holiday season and well into next year. I'll bet we reorder five times by January!"

-PAUL PASQUARELLI

President Video Channels

"It's the most exciting, most elaborate original video of the season! Lowering the price to \$19.95 is the final ingredient in making this a megahit!"

-LOU FOGELMAN President Music Plus

At VSDA the response to Champions Forever was overwhelming! The response to our proposed price of \$29.95 was somewhat less so. As Allan Caplan said, "I'll support the video at any price, but I'll sell five times as many with a \$19.95 price point!"

Get on the bandwagon!

NEW PREORDER: Sept. 14 NEW RELEASE: Oct. 5
#J2-0047, 87 min., new price \$19.95 sugg. retail

10850 Wilshire Boulevard, Suite 1000, Los Angeles, CA 90024

THE REPORTER BOX OFFICE

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Uncle Buck (Universal)	6,725,275	1,835 3,665	1	23,670,275
2	Parenthood (Universal)	6,380,240	1,384 4,610	3	53,704,836
3	The Abyss (20th Century Fox)	4,734,287	1,525 3,105	2	32,963,185
4	When Harry Met Sally (Columbia)	4,056,399	1,171 3.464	6	60,655,531
5	Lethal Weapon 2 (Warner Bros.)	3,335,582	1560 2,138	7	125,055,875
6	Turner & Hooch (Buena Vista)	3,021,348	1,551 1,948	4	51,880,351
7	Casualties of War (Columbia)	2,866,498	1,487 1,928	1	10,544,928
8	Batman (Warner Bros.)	2,597,560	1,302 1,995	9	233,653,196
9	The Package (Orion)	1,851,673	323 5,733	2	1,851,673
10	Honey, I Shrunk the Kids (Buena Vista)	1,736,256	1,460 1,460	9	115,420,530
11	Nightmare on Elm Street 5 (New Line)	1,696,495	1,114 1,523	2	18,234,595
12	Millennium (20th Century Fox)	1,614,692	486 3,322	_	1,614,692
13	sex, lies and videotape (Miramax)	1,210,540	101 11,986	3	3,798,540
14	Cheetah (Buena Vista)	1,190,212	1,321 <i>901</i>	1	5,436,167
15	Lock Up (Tri-Star)	1,093,678	829 1,613	3	17,120,135
16	Let It Ride (Paramount)	986,869	1,191 <i>829</i>	1	3,866,701
17	Dead Poets Society (Buena Vista)	963,442	671 1,436	12	84,547,818
18	Indiana Jones & Last Crusade (Paramount)	726,388	431 1,685	13	186,4 7 5,287
19	Wired (Taurus)	681,054	745 914	_	681,054
20	Ghostbusters II (Columbia)	652,634	606 1,077	10	109,006,128
21	Licence to Kill (MGM/UA)	481,785	509 <i>947</i>	6	32,355,698
22	The Adventure of Milo & Otis (Columbia)	470,084	239 1,967	-	470,084
23	Rude Awakening (Orion)	394,843	905 <i>436</i>	1	2,455,421
24	Young Einstein (Warner Bros.)	389,879	356 1,095	3	9,676,548
25	Heart of Dixie (Orion)	367,091	359 1,023	_	367,091
26	Karate Kid III (Columbia)	363,957	512 711	8	37,426,421
2 7	Weekend at Bernie's (20th Century Fox)	358,272	424 845	7	25,920,187
28	Peter Pan (Buena Vista re-issue)	339,239	601 564	6	26,588,927
29	Do the Right Thing (Universal)	318,585	176 1,810	7	23,647,801
30	Cookie (Warner Bros.)	292,483	82 3,567	_	391,682
31	Little Monsters (MGM)	253,834	179 1,418	-	253,834
32	Field of Dreams (Universal)	130,815	153 <i>855</i>	18	59,331,968
33	Friday 13th: Part VIII (Paramount)	130,091	114 1,141	4	13,870,798
34	Shag: The Movie (Hemdale)	76,442	124 <i>617</i>	5	6,491,277
35	Great Balls of Fire (Orion)	57,527	131 <i>439</i>	8	13,691,550
36	UHF (Orion)	57,349	126 <i>455</i>	5	5,913,484
37	Distant Voices, Still Lives (Avenue)	55,254	12 4,605	4	163,309
38	Babar: The Movie (New Line)	50,798	164 310	4	1,279,938
		48,148	14	7	414,174
39	The Music Teacher (Orion Classics)	10,710	3,439		

LIOME VIDEO



The Suckers Are Back. Roddy McDowell returns as Vincent, the "great vampire killer," in International Video Entertainment's "Fright Night Part II." The \$89.95-listed title has a street date of Oct. 5; prebook is Sept. 13.

Paramount Plans Radio Promo For Eddie Murphy Vid

LOS ANGELES Paramount Home Video will back its August release of "The Best Of Eddie Murphy: Saturday Night Live" with a 20-majormarket radio promotion in September.

Grand-prize winners in each city will receive a trip for two to New York for a sneak preview of the comedian's new film, "Harlem Nights." That film is now scheduled for a tentative November theatrical release from Paramount Pictures.

In the promotion, the No. 1 album rock or urban station will conduct a contest using various Murphy impressions from the video. Listeners will be asked to identify the characters, according to Alan Perper, VP of marketing for PHV.

Organized and administered by Livewire Entertainment Group Inc., the radio promotion will also award 500 free videocassettes in addition to the 20 grand prizes.

Perper adds that the promotion will consist of 1,500 radio spots, the equivalent of \$400,000 in commercial air time. Selected video retailers will receive tags to announce the videocassette and the contest, he says.

RCA/CPHV Pacts With GoodTimes

LOS ANGELES RCA/Columbia Pictures Home Video and Good-Times Home Video have signed a pact whereby RCA/CPHV will distribute select GoodTimes product, including the Susan Anton "Slimatics" series, the Cosmopolitan video series, and the Nintendo-based "Super Mario Bros. Super Show" and "Legend Of Zelda."

The program, effective Aug. 15, covers more than 250 titles ranging from \$9.95-\$14.95. Also included RCA/CPHV titles previously licensed to GoodTimes.

SEPTEMBER IS HORROR VIDEO MONTH

THE SKELETONS ARE OUT OF THE CLOSET. The year's big news in horror video isn't what's new but what's old—and for sale for less than \$20, even \$15. The low-price horror-movie bonanza is a good example of how sell-through can work for the consumer, if not for the dealer reaching for a magnifying glass to view the horror of shrinking profit margins on discounted product.

While this summer's hot home-video chillers—"The Fly II," "Deepstar Six," "Alien Nation"—may not have the teeth of previous years' shockers, the trend to sell-through has let loose some of the genre's all-time classic titles at the lowest prices yet to fill the video void. For collectors, it is a new heyday for old fright films, a Christmas on Halloween, a chance to look back fondly with horror—at the "greatest hits" impact of an industry bringing itself up to date. Suddenly, some of the scariest movies ever made are now available for ownership at very affordable prices. It will be hard for once-hesitant collectors to resist.

Here's a rundown of top fall/winter horror films for sell-through by price, title and label:

\$14.98: "Re-Animator," "Lifeforce," and "Ghoulies" (Vestron) from part I of the Butcher's Dozen Halloween promotion, and "The Company Of Wolves" and "Crawlspace" from part II—featuring 24 titles in all; "The Step-

Sell-through has let loose some of the genre's all-time classic titles at lowest prices yet

father," "The Howling," and "The Fog" (Nelson); "Nightmare On Elm Street I-III" (Media); "Dawn Of The Dead," and "Return Of The Living Dead" (HBO); and the original "Invasion Of The Body Snatchers" (Republic).

\$19.98: "Aliens," "Aliens," "The Omen," "Damien—Omen II," "The Final Conflict," "The Fly" (remake and original), and "The Legend Of Hell House" (CBS/Fox); "A Clockwork Orange," "Creepshow," "The Exorcist I & II," "Gremlins," "The Shining," "The Twilight Zone—The Movie," (Warner) among the 20-title Cheap Creeps promotion; "Terminator" (HBO); "Poltergeist" and "2001: A Space Odyssey" (MGM/UA); "The Hidden" and "Nightmare On Elm Street IV" (Media); and "Friday The 13th, Parts I-VII" and "The Dead Zone" (Paramount).

Add these to what is already available at low prices and consumers can now build their own top-10 horror video library for about \$200.

Other currently-available titles not of true classic stature but with still plenty of sell-through appeal at \$14.98 include "Magic" and "Phantasm" (Nelson); "The Creature" and "Santa Claus: The Movie" (Media); "The Brain" and "Silent Night, Deadly Night I & II" (IVE); "An American Werewolf In London," "From Beyond," "The Unholy," "The Toxic Avenger," "Evil Dead II: Dead By Dawn," and "The Changeling" (Vestron); "The Evil Dead" and "Howling II" (HBO); and "Tobor The Great" (Republic).

Also available at \$19.98: "The Seventh Sign" (RCA/Columbia); "House On Haunted Hill," "The Entity," and "Return To Boggy Creek" (CBS/Fox); "Cujo," "Salem's Lot: The Movie," "Return To Salem's Lot," "It's Alive," "The Curse Of Frankenstein," "Horror Of Dracula," "The Mummy," "Altered States," and "Return Of The Loving Dead, Part II" (Warner).

With the last quarter of '89 yet to be played, fantics shouldn't give up.

With the last quarter of '89 yet to be played, fanatics shouldn't give up just yet on this year's horror crop. While it doesn't look like it's shaping up to be a banner year led by a couple of box-office-demolishing titles, dealers can still count on sheer quantity and some solid turns for "C.H.U.D. II" (Vestron); "Cyborg" (Cannon); "Moontrap" (SGE); "The Vineyard" and "Creepshow 2" (New World), "Edge Of Sanity" and "Bloodsuckers" (Virgin Vision); "Catacombs" (Trans World); "Edge Of The Axe" (Forum); "To Die For" (Academy); "The Visitors" (Vidmark); "Suspiria" (Magnum); "Night Of The Demons" (Republic); "The Leviathan," "The Terror Within," and "The Horror Show" (MGM/UA); "WitchTrap" (Magnum); "976-EVIL" and "Return Of Swamp Thing" (RCA/Columbia); "Silent Night, Deadly Night III," "Howling V," and "Fright Night II" (IVE); "Tales From The Crypt" and "Vampire's Kiss" (HBO); and "Puppet Master," "Pet Sematary," and "Friday The 13th, Part VIII—Jason Takes Manhattan" (Paramount). And on the lighter side of darkness, there's "Ghostbusters II" (RCA/Columbia).



Freddy's Back With A Pack. Media's "A Nightmare On Elm Street" Gift Pack of titles "I-IV" hits the street Oct. 4 for \$59.95.



A Kinder, Gentler Exercise. Callan Pinckney, the creator of the best-selling "Callanetics" and "Super Callanetics," returns this October with "Beginning Callanetics." As the title suggests, the 60-minute program is for newcomers to her special brand of fitness, which calls for small, precise motions. List price will be \$24.95.

VIDEO REVIEWS

This column offers a critical look at recent nontheatrical video releases. Suppliers interested in seeing their cassettes reviewed in this column should send VHS cassettes to Richard T. Ryan, Billboard, 1515 Broadway, New York, N.Y. 10036. Please include the running time and suggested retail price.

"Best Of The Fest," Ken Erlich Productions, 50 minutes, \$19.95.

Every year jazz aficionados converge on The Big Easy for the annual New Orleans Jazz and Heritage Festival. If you have been unable to attend, this program is the next best thing. An array of great performers show viewers why good jazz is an art form.

Featured acts include Al Green singing "Let's Stay Together," Rita Coolidge and Allen Toussaint teaming on "With You In Mind," and a top-notch rendition of "Tipitina" inimitably performed by Dr. John and the late Professor Longhair. Other performers include Los Lobos, the Neville Brothers, and the Dirty Dozen Brass Band.

Between numbers are interviews with the performers and attendees as well as a video tour of the jazz capital of the world. Priced to move, this one looks like a jazz lover's delight.

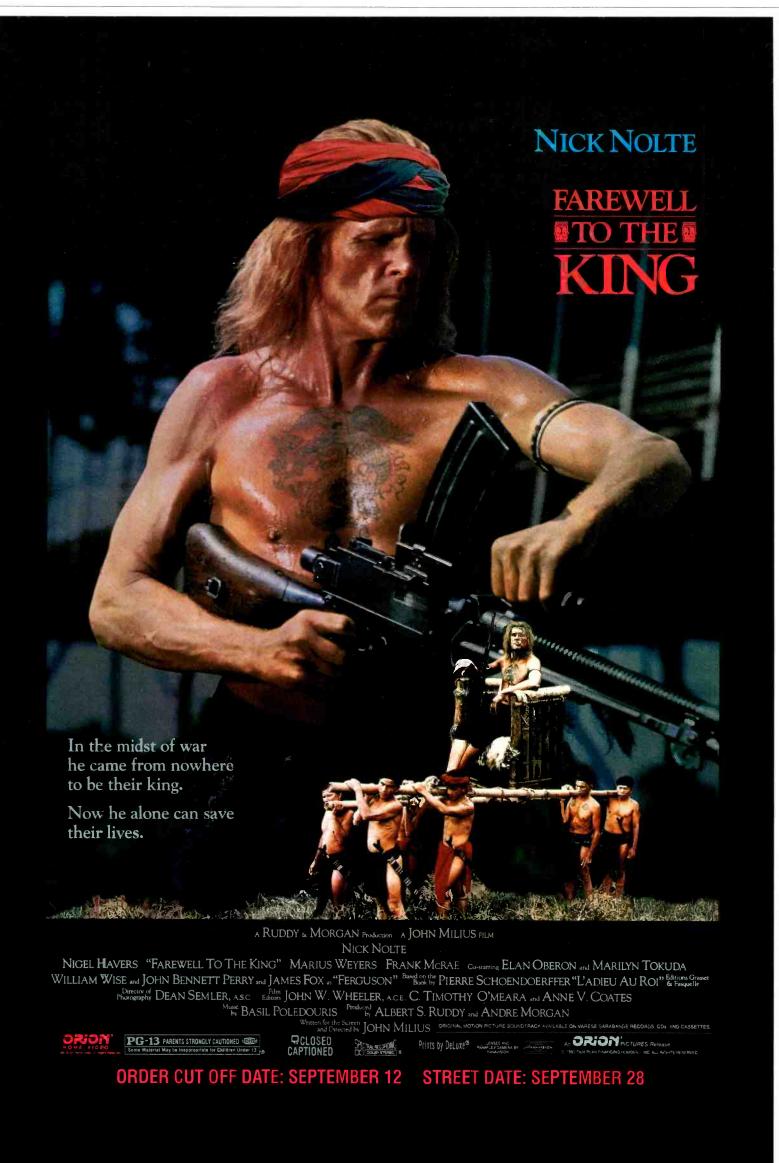
RICHARD T. RYAN

"Cruising The Chesapeake And Potomac," Atlas Video Library, 30 minutes, \$29.95.

The Chesapeake and the Potomac are two of the most popular waterways in the land. This program offers a scenic tour of both bodies of water starting at Annapolis, Md., and then moving across the bay and the Potomac as far as Washington, D.C. Breathtaking aerial shots are interspersed with sea-level footage. Throughout the program, points of interest are highlighted, side trips offered, anchorages suggested, and tips—unique to this voyage—supplied.

(Continued on next page)







Future Shock. A bank of TV monitors terrifies a 14th century time traveler in "The Navigator," a science-fiction rental title arriving in late October from Trylon Video.

VIDEO REVIEWS

(Continued from preceding page)

However, this program is strictly for the advanced sailor. The references to charts and maritime terminology render it confusing for the novice and weekend sailor. Also, the high price point may adversely affect sales, though there may still be some degree of regional appeal, particularly along the Eastern seaboard.

"Son Of Dinosaurs," Twin Tower, 60 minutes, \$19.98.

1989 will likely be remembered as "the year of the dinosaurs." When you consider the impact of MCA's "The Land Before Time" and the other dinosaur efforts from a number of companies, it seems like a fair assumption. Although Twin Tower has produced a number of enjoyable programs focusing on the prehistoric era, this latest one is something of a disappointment.

As usual, hosts Gary Owen and Eric Boardman offer a number of fascinating facts about the earliest animals. However, the plot device that serves as the anchor for this piece is rather lame—the discovery of a dinosaur egg that's about to hatch—and it also seems to intrude on the rest of the action.

As a result, visits to museums and excavation sites are suddenly interrupted because of the egg and the evildoers that are after it. However, youngsters have always found dinosaurs appealing, and they may be more apt to overlook the intrusions than find them annoying.

"Kareem: Reflections from the Inside," CBS/Fox Video Sports, 52 minutes, \$24.98.

Perhaps no player has had a greater impact on the sport of basketball than Kareem Abdul-Jabbar. For three decades, from his high school days at Power Memorial through the glory days at UCLA through his NBA career with the Bucks and Lakers, Kareem has rewritten the record books. He is the NBA's all-time leading scorer, and he also holds the records for most seasons, games, and minutes played, among others.

This program, which is narrated by Abdul-Jabbar himself, traces his (Continued on next page)



VIDEO REVIEWS

(Continued from preceding page)

career from beginning to end. In addition to the narrative, there are also interviews with fellow players and coaches, including Jerry West, Oscar Robertson, "Magic" Johnson, and the legendary John Wooden. There is also a great deal of exciting game and playoff footage.

With sports collectibles growing increasingly popular, this one looks like a safe bet to post some healthy sales numbers.

"Civil War Generals—'Stonewall' Jackson," Atlas Video Library, 30 minutes, \$19.95.

When Civil War buffs get together to play the game "What If?," perhaps the most-often-posed question is "What if 'Stonewall' Jackson had not been killed at Chancellorsville?" This program addresses that question while offering an insightful portrait of one of America's most brilliant—and idiosyncratic—military minds.

From his orphaned boyhood in the Appalachians to his daring exploits in the Mexican War to his successful Civil War campaigns, this video shows viewers the remarkable life story of the man who, had he lived, might have changed the course of history.

Interviews with prominent military historians, archival photographs, as well as original music by Jon Carroll, make this a must for diehard rebels and lovers of military history.

"Dinosaurs Video Fun Pack₁" Twin Tower, 30 minutes, \$21.95.

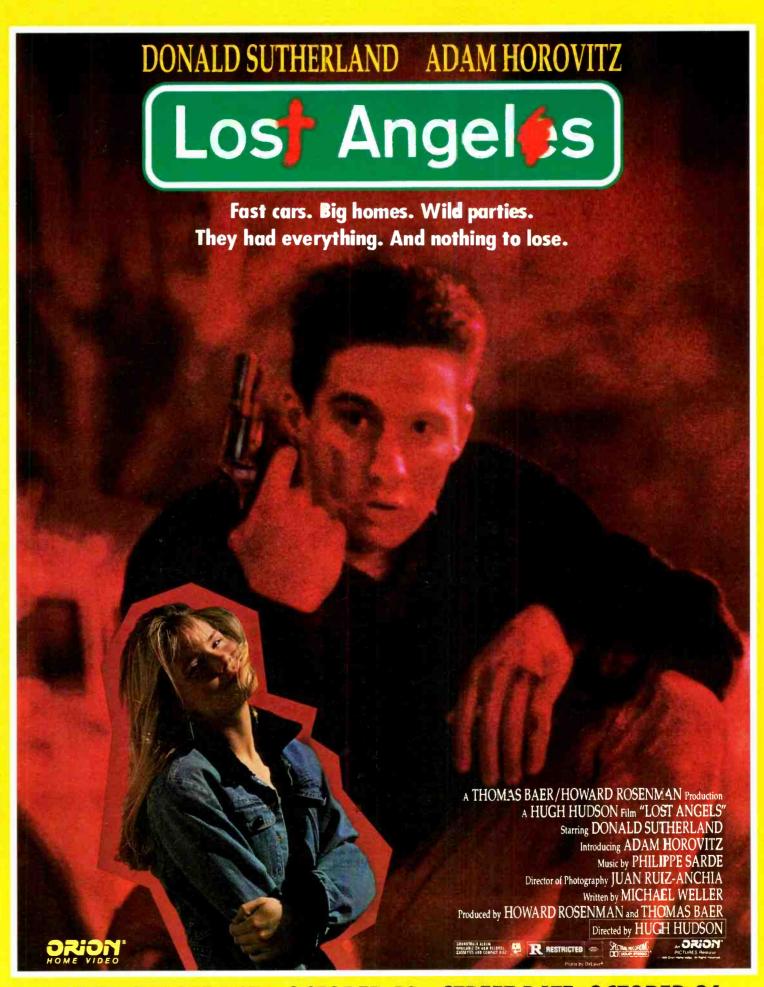
Dinosaurs are perpetual hits with kids, and this effort looks like a winner. "Dinosaurs, Dinosaurs, Dinosaurs," an enormously informative program hosted by Gary Owens and Eric Boardman, presents young viewers with a host bundle of factual information that is not too far above their heads. It's also hooked to a plot device that has Owens slowly assuming a dinosaur-like shape.

However, the real selling point may be the added value that offers young consumers a choice of inflatable dinosaurs with the program. Given the track record of Twin Tower's earlier dinosaur efforts, this one looks like a mover and a shaker at Christmastime.



residents dial 212

536-5174).



ORDER CUT OFF DATE: OCTOBER 10 STREET DATE: OCTOBER 26

Sigma Is Set For 'Studio Sounds'

M&M Inc. To Bow 'Live' Clip Program

BY STEVEN DUPLER

NEW YORK Live performances in a professional recording studio setting will be the highlight of a new music television special and eventual series from the producers of the long-running "Record Guide" syndi-

'We think people will be interested in performances and interviews shot in this setting'

cated videoclip program.

M&M Syndications Inc., which produces and nationally syndicates "Record Guide," recently acquired Sigma Sound Studios here, and the facility will be the location of "Studio Sounds." According to M&M's Gary Robbins, the special will air in national syndication in December and become a weekly series sometime in January 1990.

"We're hoping to build the show during the coming year to a fiveday-per-week series, as 'Record Guide' is now," says Robbins. "Record Guide" is one of the mu-

sic video business' success stories: The program has been syndicated for five years, and is seen on NBC affiliates here and in Los Angeles, as well as other broadcast TV outlets throughout the U.S. It is generally placed in late-night time slots, Robbins says, befitting its demographic target of young viewers aged 18-34.

"Studio Sounds" is aimed at the

same demographic, says Robbins, noting that the philosophy behind the show is to involve the end consumer of music in the actual process of making recordings and working in the studio. "The whole idea is that everyone in the business knows what it is like in a recording studio and what happens behind the scenes, but to the public, it's unknown, mysterious territory," Robbins says. "We think that people will be very interested to see live performances and interviews shot in this type of setting."

Videoclips will also play a part in "Studio Sounds," Robbins notes, but some of the clips featured on the show will have a different twist: "We'll have a contest in which unsigned bands will be able to send in their homemade videos, and the viewing audience will vote each week on the best clip," says Robbins. "At the end of the 13-week run, we'll have a playoff among the top three clips, and the winning band or artist will receive free session time at Sigma to make a demo.'

The "Studio Sounds" premier will feature three acts-Was (Not Was), Kid Creole & the Coconuts, and Jody Bongiovi. Robbins says the musical artists who will appear on the show do not necessarily have to be clients currently recording at Sigma. "Obviously, if an artist is working at the studio, we don't want to bother them by asking them to appear on the show. The studio simply serves as a great natural environment to which bands can come and play live, as if they were actually doing a session while we are tap-

In addition to the syndication

company and the recording studio, M&M also owns Edit Masters, a video postproduction facility. Robbins says the synergy created by this group of companies works well for the firm's concept of providing a total package for artists. "We feel that we offer a great complement of services," he says. "We can record an artist at Sigma, produce a music video for him through Edit Masters, and then promote both audio and visual product via our two television



Divine Miss M. Epic artist Liza Minnelli pauses for a photo op on the set of the shoot for her video for the single "Losing My Mind." Pictured, from left, are Minnelli's manager, Gene Simmons; Dan Beck, E/P/A VP of product development: Minnelli: and Bryan Grant, director of the video



by Steven Dupler

STEPPING ASIDE BRIEFLY from the official editorial "we" of the Eye, I'd like to inform friends and readers that I have resigned my position at Billboard to join Rebo High Definition Studio in New York as VP, music division, as of Sept. 18. In this capacity, I will be marketing high-definition video technology to the music and entertainment industries, as well as executive producing videoclips and longform music productions

However, this is not my final column, and until Sept 15, I can still be reached at Billboard. Readers with news and gossip for the Eye should continue to call on Fridays and Mondays at 212-536-5035. Stay tuned for further details . .

T WAS SO GOOD the first time, they had to do it again: We're talking about the informal pre-MTV awards get-together, 10 p.m. on Sept. 5 at the Cat & Fiddle restaurant on Sunset Strip in Los Angeles, cohosted by "Night Tracks" motorcycle gang leader Giles Ashford and Epic Records' Steve "They Call Me Mr. Adds" Backer. The original concept of this bash was solely as a birthday celebration for Island Records' high priestess of video, Janet Kleinbaum, but it has now evolved into an all-around industry hang, with artists, label folks, and assorted palefaced, haggard-looking New Yorkers all gathering to chat and get loaded. So, be there if you're out there, and bring your pals.

And speaking of the MTV awards, the latest word is that Madonna has agreed to perform live at the show, bringing yet another blast of star power to a lineup that already includes Def Leppard, Tone Loc, Paula Abdul, Cher, Bobby Brown, the Cult, the Cure, and other notables. Interestingly, Madonna performed at the very first MTV awards show in 1984 at Radio City Music Hall in New York. Needless to say, her star power has increased exponentially since then.

TECHNOLOGY CAN BE a beautiful thing, as evidenced by an elegant, new, fully automated computer monitoring system that will soon allow radio stations, music television channels, and cable programmers around the U.S. to determine what their competition is playing, with virtually 100% accuracy.

Radio Track, set to debut this month from Broadcast Data Systems (a sister company to Billboard), utilizes proprietary software to monitor songs played on radio, music video, and cable outlets and identify them via what company president Marty Feely refers to as 'a unique electronic fingerprint." In other words, the software "learns" the musical patterns of the songs and is able to identify them when it "hears" them at a later time. It can then note both the station playing

the and the time of day that it was played.

This system could revolutionize the way program directors format their audio and video playlists. Contact BDS at 212-536-5341 for more information.

UNSIGNED MUSICIANS IN Southern Florida have a new outlet for their video output: "The South Florida Rock & Roll Showcase," distributed throughout Dade County on Cable T.A.P. to a potential 1 million viewers, is a new weekly show that feels that a record contract isn't necessarily the sole qualification for creative videomaking. The half-hour series, which began running on public-access cable three times per week in early August, is sponsored by the Miami Lakes Jaycees, a nonprofit community service group, and underwritten by Accelerator Productions.

According to the producers, the show is entirely notfor-profit-bands pay nothing to appear and no advertising is accepted. To find out more about it, contact Jon Gress, president of Accelerator, at 305-362-6666.

REACHING OUT: Epic Records, which has taken a leadership role in the industry in the close-captioning of videoclips (early product included vids by Cyndi Lauper and Living Colour), informs us that both Epic and sister label Columbia plan to close-caption the bulk of their clips from now on. The latest from Columbia to be close-captioned is the Rolling Stones' Mixed Emotions," now playing as an exclusive on MTV. Other labels, including Virgin, Warner Bros., and Capitol, have jumped on the bandwagon and are producing close-captioned clips as well.

Why do it? There are more than 20 million hearingimpaired persons in the U.S. who cannot truly participate in the music video world without close-captioning of song lyrics, and it only costs a few hundred dollars for a label to reach out to them by doing so. That seems reason enough to us. Call either the National Captioning Institute, or Donna Horn at the Captioning Center in New York at 212-355-1600.

OT, HOT, HOT: The Red Hot Chili Peppers are living up to their name with their new single, "Knock Me Down," currently picking up alternative radio adds all over the country and receiving heavy play on MTV's "Post Modern" and "120 Minutes" shows. The strong anti-drug clip for the song-directed by Eye fave Drew Carolan—features some powerful performance footage of the band. EMI's Linda Ingrisano tells us that the group is planning to record a large number of station ID/interview pieces for local video outlets all over the U.S. The Peppers are currently on tour in Europe, but will be starting a 20-city tour in the U.S. this

NEW VIDEOCLIPS

This weekly listing of new videoclips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Video-clips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

ALLMAN BROTHERS BAND

Statesboro Blues Dreams Polydor Len Epand/Flash Frame Inc Marius Penczner

JIMMY BUFFETT

Take Another Road
Off To See The Lizard MCA
John Hopgood/Planet Pictures
Jim Shea, Gerry Wenner

THE DOORIE BROTHERS **Need A Little Taste Of Love**

MELISSA ETHERIDGE

No Souvenirs
Brave And Crazy/Island
Ben Dossett/Windmill Lane Productions
Meiert Avis, Daniel Pearl

FOSTER AND LLOYD

DEBBIE GIBSON

We Could Be Together
Electric Youth/Atlantic Paul Flattery FYI Jim Yukich, Debbie Gibson

FLTON JOHN

Healing Hands

MICK JONES I Just Wanna Hold You

Ben Dossett/Windmill Lane Productions Meiert Avis, Decklin Quinn

PATTI LABELLE

If You Asked Me To Licence To Kill Original Motion Picture Soundtrack/MCA Pam Tarr/Squeak Pictures David Kellogg

MILLI VANILLI Girl I'm Gonna Miss You

10,000 MANIACS

WHITE LION

Radar Love

oig Game/Atlantic Maurice Depas, David Naylor/DNA Productions Jean Pellerin

BEBE & CECE WINANS Celebrate New Life

Heaven/Capitol Craig Fanning/Mark Freedman Productions Jeff Zimmerman, Marty Mondino

Billboard, THE CLIP LIST,

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.

Lists do not include videos in recurrent or oldies rotation.



Continuous programming 1775 Broadway, New York, NY 10019

ADDS

10,000 Maniacs, Eat For Two Aerosmith, Love In An Elevator Danger Danger, Naughty Naughty Kix, Don't Close Your Eyes Madonna, Cherish Madonna, Cherish
Mary's Danish, Don't Crash The Car Tonight
Ordinaires, Kashmir
Raging Slab, Don't Dog Me
Rolling Stones, Mixed Emotions
Steve Stevens, Atomic Playboy
Tears For Fears, Sowing The Seeds Of Love
Tina Turner, The Best
World Trade, Revolution Song

BUZZ BIN

B-52's, Channel Z Hoodoo Gurus, Come Anytime Ziggy Marley, Look Who's Dancing

SNEAK PREVIEW

The Cure, Love Song Fine Young Cannibals, Don't Look Back Elton John, Healing Hands Living Colour, Glamour Boys Milli Vanillis, Girl I'm Gonna Miss You Motley Crue, Dr. Feelgood Tom Petty, Runnin' Down A Dream

HEAVY

Paula Abdul, Cold Hearted
Bobby Brown, On Our Own
Cher, If I Could Turn Back Time
Neneh Cherry, Kisses On The Wind
Great White, Once Bitten Twice Shy
Don Henley, The End Of The Innocence
Janet Jackson, Miss You Much
Richard Marx, Right Here Waiting
Skid Row, 18 And Life
Warrant, Heaven

ACTIVE

ACTIVE

Alice Cooper, Poison
The Cult, Edie (Ciao Baby)
Darling Cruel, Everything's Over
Enuff Z'nuff, New Thing
The Graces, Lay Down Your Arms
Jeff Healey Band, Angel Eyes
Mick Jones, Just Wanna Hold
Junkyard, Hollywood
Katrina And The Waves, That's The Way
Trevor Rabin, Something To Hold On To
Starship, It's Not Enough
Tangier, On The Line
Stevie Ray Vaughan/Double Trouble, Crossfire
Jody Watley W/Eric B., Friends

MEDIUM

Bang Tango, Someone Like You Dangerous Toys, Teas'n Pleas'n Doobie Brothers, Need A Little Taste Of Love Gorky Park, Bang King's X, Over My Head King's X, Over My Head Eddie Murphy, Put Your Mouth On Me Replacements, Achin' To Be Stage Dolls, Love Cries Texas, I Don't Want A Lover Tora Tora, Walkin' Shoes

BREAKOUTS

Blue Murder, Jelly Roll Jodi Bongiovi, Somebody To Love Indio, Hard Sun Kevin Paige, Don't Shut Me Out Tesla, Love Song Young M.C., Bust A Move



13 Hours Weekly 2806 Opryland Dr., Nashville, TN 37214

CURRENT

CURRENT

Tanya Tucker, Daddy And Home
Paul Overstreet, All The Fun
New Grass Revival, Callin' Baton Rouge
Clint Black, Killin' Time
Shelby Lynne, The Hurtın' Side
Tim Mensy, Stone By Stone
Alabama, High Cotton
Highway 101, Honky Tonk Heart
Chris Rea, On The Beach
Becky Hobbs, Do You Feel The Same Way Too
Travis Tritt, Country Club
Marty Stuart, Cry Cry Cry
Buck Owens/Ringo Starr, Act Naturally
Ricky Skaggs, Let It Be You
Scott McQuaig, Hony Tonk Amnesia
Randy Travis, It's Just A Matter Of Time
Butch Baker, Our Little Corner
Daniele Alexander, She's There
Southern Pacific, Any Way The Wind Blows
J.C. Crowley, Beneath The Texas Moon



ADDS

10,000 Maniacs, Eating For Two Fine Young Cannibals, Don't Look Back Was (Not Was), Anything Can Happen Cutting Crew, Everything But My Pride Jefferson Airplane, Planes Swing Out Sister, You On My Mind

FIVE STAR VIDEO

Harry Connick, Jr., It Had To Be You Nancy Griffith, It's A Hard Life k.d. lang, Trail Of Broken Hearts Ziggy Marley, Look Who's Dancing Pat Metheny, Slip Away Bonnie Raitt, Nick Of Time

HEAVY

Paula Abdul, Cold Hearted Beach Boys, Still Cruisin Beach Boys, Still Cruisin'
Bee Gees, One
Michael Bolton, Soul Provider
Gloria Estefan, Don't Wanna Lose You
Jeff Healey Band, Angel Eyes
Don Henley, The End Of The Innocence
Grayson Hugh, Talk It Over
Janet Jackson, Miss You Much
Richard Marx, Right Here Waiting
Soul II Soul, Keep On Movin'
Surface, Shower Me With Your Love

MEDIUM

Expose, When I Looked At Him Mick Jones, Just Wanna Hold
Paul McCartney, This One
Van Morrison, Haven't I Told You Lately Poco, Call It Love Chris Rea; On The Beach Tina Turner, The Best Andreas Vollenweider, Pearls And Tears



Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043

CURRENT

CURRENT

Mary's Danish, Don't Crash The Car Tonight
Hoodoo Gurus, Come Anytime
Pixies, Here Comes Your Man
Darling Buds, Let's Go Around There
The Call, Let The Day Begin
Mental As Anything, Rock N' Roll Music
The Rainmakers, Spend It On Love
John Cougar Mellencamp, Jackie Brown
Pete Townshend, A Friend Is A Friend
U2, All I Want Is You
Diesel Park West, When The Hoodoo Comes
Jason And The Scorchers, Find You
Warrant, Heaven Jason And The Scorcners, Find You Warrant, Heaven Edie Brickell & New Bohemians, Love Like We Do Kid-N-Play, 2 Hype Queen Latifah, Dance For Me EPMD, So What Ya Sayin' Doug E. Fresh & The Get Fresh Crew, Summertime De La Soul, Say No Go Run-DMC, Pause Eddie Money, Let Me In Ozzy Osbourne, Breaking All The Rules



14 hours weekly 6311 Romaine St., Los Angeles, CA 90038

ADDS

Indio, Hard Sun
Mick Jones, Just Wanna Hold
Donna Summer, Love's About To Change My Heart
Alice Cooper, Poison
Living Colour. Glamour Boys
Blue Murder, Jelly Roll
Poco, Call It Love

HEAVY

HEAVY

Jeff Healey Band, Angel Eyes
Skid Row, 18 And Life
New Kids On The Block, Hangın' Tough
Surface, Shower Me With Your Love
Warrant, Heaven
Richard Mary, Right Here Waiting
Gloria Estefan, Don't Wanna Lose You
Cher, If I Could Turn Back Time
Don Henley, The End Of The Innocence
Grayson Hugh, Talk It Over
Paula Abdul, Cold Hearted
Stop The Violence Movement, Self Destruction
Soul II Soul, Keep On Movin'
Bee Gees, One
Neneh Cherry, Kisses On The Wind
Katrina And The Waves, That's The Way
Young M.C., Bust A Move



14 hours daily 1899 9th St. NE, Washington, DC 20018

ADDS

ADDS

Janet Jackson, Miss You Much
Third World, It's The Same Old Song
Cheryl Lynn, Everytime I Try To Say God
Tina Turner, The Best
Cover Girls, My Heart Skips A Beat
Neneh Cherry, Kisses On The Wind
Kwame, You Got To Get Down
Kirk Whalum, The Promise
Troop, I'm Not Soupped
After 7, Heat Of The Moment
Kool Moe Dee, I Go To Work
The Jacksons. 2300 Jackson Street

HEAVY

HEAVY

Paula Abdul, Cold Hearted
Babyface, It's No Crime
Bobby Brown, On Our Own
Sharon Bryant, Let Go
George Clinton, Why Should I Dog U Out
Heavy D. And The Boys, We Got Our Own Thang
Carole Davis, Serious Money
Guy, My Fantasy
Joyce "Fenderella" Irby, She's Not My Lover
Kool Moe Dee, They Want Money
Eddie Murphy, Put Your Mouth On Me
Prince, Batdance

MEDIUM

Debbie Allen, Special Look
The D.O.C., It's Funky Enough
The Jets, You Better Dance
K.C. Flight, Planet E
Kich N-Play, 2 Hype
M.C. Hammer, They Put Me In The Mix M.C. Hammer, They Put Me In The Mix Ziggy Marley, Look Who's Dancing New Kids On The Block, Hangin' Tough New Kids On The Block, Hangin' Tough Robert Palmer, Teil Me I'm Not Dreaming Public Enemy, Fight The Power Run-DMC, Pause Silk Tymes Leather, Do Your Dance Slick Rick, Hey Young World Jimmy Buffett, Take Another Road Tone Loc, I Got It Goin' On Jody Watley W/Eric B., Friends Alyson Williams, My Love Is So Raw BeBe & CeCe Winans, Celebrate New Life Young M.C., Bust A Move



10 hours daily 1000 Louisiana Ave., Houston, TX 77002

ADDS

The Jacksons, 2300 Jackson Street Debbie Gibson, We Could Be Together The Boys, Happy Poco, Call It Love

POWER

Paula Abdul, Cold Hearted New Kids On The Block, Hangin' Tough Gloria Estefan, Don't Wanna Lose You Surface, Shower Me With Your Love Warrant, Heaven Jeff Healey Band, Angel Eyes Jeff Healey Band, Angel Eyes Skid Row, 18 And Life Richard Marx, Right Here Waiting Karyn White, Secret Rendezvous Janet Jackson, Miss You Much Starship, It's Not Enough Tina Turner, The Best Dino, I Like It



Continuous programming 704 18th Ave. South, Nashville, TN 37203

HEAVY

Randy Travis, Promises
New Grass Revival, Callin' Baton Rouge
The Wagoneers, Sit A Little Closer
Clint Black, Killin' Time
Buck Owens/Ringo Starr, Act Naturally
Alabama, High Cotton
Highway 101, Honky Tonk Heart
Shenandoah, Sunday in The South
Michael Martin Murphey, Never Givin' Up On Love
Ricky Skags, Let It Be You
Billy Joe Royal, Love Has No Right
Chris Rea, On The Beach
Reba McEntire, Cathy's Clown
Keith Whitley, I'm No Stranger To The Rain
Shane Barmby, Ridin' And Ropin'
Dolly Parton, Why'd You Come In Here.
Bellamy Brothers, You'll Never Be Sorry
Vern Gosdin, That Just About Does It
Billy "Crash" Craddock, Just Another Miserable Day
Becky Hobbs, Do You Feel The Same Way Too



VIDEO TRACK

LOS ANGELES

HERB ALPERT'S STRIKING instrumental video, "Three O'Clock Jump," features a cast of curiously costumed characters bouncing on trampolines. Squeak Pictures David Kellogg directed the clip, shot at the Chaplin Stage on A&M's lot, and Nancy Bennett produced. Pam Tarr executive-produced. Alpert's latest A&M album is titled "My Abstract Heart."

Albert Magnoli of Propaganda Films directed Prince and 150 extras in "Partyman," the second video from the Purple One's "Batman" soundtrack. The tune, written for the Joker, features Prince's "Gemini" character, who appeared in "Batdance," and revolves around a bash in which the guests party to their death. Tim Clawson and Scott Flor produced Partyman"; Helen Horatio and Sarah Daubney designed the costumes; and Jim Bienke designed masks and makeup worn by "Gemini'' et al.

The newly regrouped Mother's Finest recently lensed "I'm 'N Danger" with Flashframe director Steven Goldmann, Maurice DePas produced the debut clip for the Capitol act, and Cynthia Biederman executive-produced. Jamie Thompson directed photography in an abandoned warehouse.

The Georgia Satellites filmed "Another Chance" with N. Lee Lacy director Victor Ginzburg. The Elektra Records clip was produced by Ronald A. Mohrhoff and executive-produced by Luke Thornton and Liz Silver.

Vivid's Drew Carolan directed a pair of videos for EMI'S Red Hot Chili Peppers' album "Mother's Milk." "Knock Me Down" is a statement about drug abuse and 'Higher Ground" is a graphically energetic cover of the Stevie Wonder tune. Romeo Tirone directed photography; Steven Brandman and Lyn Healy produced.

NEW YORK

RACY CHAPMAN TEAMED with director Spike Lee to lens her

newest video, "Born To Fight." Lee reeled Chapman performing in a Brooklyn gymnasium. Monty Ross produced the sepia-toned clip for Lee's 40 Acres And A Mule production company.

Run-D.M.C. punch out a few criminals in their latest clip, "Pause," directed by Pam Thomas. The powerful anti-drug, anti-violence clip rocks around 100 dancers who performed at The Tunnel in Manhattan. The "Pause" is a new dance step introduced to get the audience to stop and think about drug abuse. Glenn Lazzaro edited the clip at National Video Center in New York.

Lionel C. Martin directed poolside partying for Antoinette's 'Shake, Rattle, And Roll" video for her album on Next Plateau. Sabrina Gray and Ralph McDaniels produced the Long Island shoot for Classic Concept Productions. The same team took to the train vards in Red Hook, Brooklyn, to lens the funky "Steppin' To The A.M." for Def Jam's 3rd Base.

OTHER CITIES

NASHVILLE-BASED SCENE Three recently wrapped a series of clips, including a trio produced by Marc W. Ball and directed by John Lloyd Miller: Ronnie Milsap's "Woman In Love" for RCA; Butch Baker's "Our Little Corner" for Mercury; and the Kentucky Head-hunters' "Walk Softly On This Heart Of Mine" for PolyGram. Meanwhile, Scene Three directors Chet & Dave also lensed Steve Wayne Horton's "Roll Over" for Capitol Records.

Heartthrob rocker Michael Damian traveled to Mexico for "Was It Nothing At All," his latest video directed by Squeak Pictures' Dick Buckley. Jim Glander produced with executive producer Pam Tarr.

Production companies and postproduction facilities are welcome to submit information on current projects. Please send material to Deborah Russell, Video Track, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

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VSDA Survey Looks At Canadian Operating Costs

BY DAVE DIMARTINO

LAS VEGAS The Video Software Dealers Assn.'s second Canadian cost-of-operations survey was the focus of a special north-of-the-bor-



der presentation Aug. 5 as part of the VSDA convention here Aug. 6-9

The presentation was the centerpiece of Cana-

da Day, a special preconvention

slate of activities designed to address concerns of the trade group's sprawling Canadian membership.

Central to the discussion—led by Stan Brown, of Laventhol & Horwath Management Consultants of Toronto, an affiliate of the Philadelphia-based accounting firm-were the actual survey results, derived from data supplied by 39 Canadian video retailers who in 1988 operated a total of 121 stores.

Despite the seemingly small number of survey respondents, Brown noted an actual increase of 22% in

number of operators, and 25% in number of stores, compared to the 1987 Canadian survey.

While the discussion largely centered on the current Canadian video retail business, Brown often utilized data from the U.S. video retail industry for purposes of contrast.

Key findings of the 1988 survey were a small increase in rental income, a slight rise in new cassette sales, and a decline in the overall importance of membership fees in the Canadian video retail market.

According to the survey, total rental revenues of respondents grew from 86.9% in 1987 to 88.2% in 1988. Yet that "growth" is somewhat deceiving: The 1987 figure represents videocassette rental income only, while the 1988 figure also includes income derived from rental not only of videocassettes but VCRs and cameras. In fact, videocassette rental income alone dropped to 84.9% in 1988.

Sales income derived from new videocassettes, on the other hand. grew from 3.8%-4.1%-as did income from blank tapes and accessothe decrease was income from usedcassette sales, which slid from 3.7% in 1987 to 1.9% in 1988.

Brown noted that while rental revenues represent 88% of total revenues in Canada, in the U.S. the figure now stands at 84%-a difference that he attributed to the more significant role used cassettes have played in the U.S. market in 1988.

Additionally, differences in rental revenues were noted between multiunit dealers and those operating only one outlet: Rental revenues accounted for 91% of total revenues of multi-unit dealers, as opposed to 86% for single-unit dealers. Yet single-unit dealers reported a higher rate of sales for tapes and accessories, at 6%, than did multi-unit dealers, at 2%. Brown noted that the latter trend contrasts markedly with the U.S. market, where multistore operators report a higher percentage of revenues from accessory sales.

Also noted in the survey were differences in expenses, with salaries and benefits increasing from 25.6%-

28.7% of total expenses. Brown attributed that rise to two possible factors: competitive pressure on retailers to maintain qualified employees, and expanded hours of operation. Other increased expenses include depreciation and amortization (21.2%-22.2%), insurance (1.2%-1.6%), leasing of videocassettes (0.4%-1.0%), rent (9.4%-11.6%), telephone (0.9%-1.6%), and utilities (1.3%-2.4%).

Notably decreased in overall expenses was advertising, which dropped from 4.1% in 1987 to 3.7 in 1988. Brown noted that he felt any cutting of advertising to be a "dangerous" trend.

Overall, Brown cited an "increased" response rate to the 1988 survey, and stressed that next year Laventhol & Horwath will aim for a larger sample of Canadian view re-

Other Canada Day presentations Aug. 5 included a speech by Robert Blattner, president of MCA Home Video, as well as a session on "guerrilla marketing" by Allan Caplan, chairman of Applause Video.

TITLE (MPAA RATING) STARS STUDIO/LIST PRICE	PREBOOK CUTOFF (STREET DATE)	BOX OFFICE IN MILLIONS (# OF SCREENS)	P-O-P AVAIL- ABILITY
BIG TIME (PG) Tom Waits Nelson/\$79.95	10/10/89 (11/1/89)	\$0.1434 (15)	Poster
LEVIATHAN (R) Peter Weller, Richard Crenna Virgin/\$89.95	10/5/89 (10/24/89)	\$15.6 (1393)	Poster
LOST ANGELS (R) Donald Sutherland, Adam Horowitz Warner/\$89.95	10/10/89 (10/26/89)	\$1.2 (295)	Poster
TANGO BAR (NR) Raul Julia, Valerie Lynch Warner/\$89.95	10/5/89 (10/25/89)	NA (NA)	Poster
TOXIC AVENGER, PART 2 (R) Ron Fazio, Rick Collins Warner/\$89.95	10/5/89 (10/25/89)	\$0.7683 (33)	Poster
WINTER PEOPLE (PG-13) Kelly McGillis, Kurt Russell Orion/\$89.95	10/10/89 (10/26/89)	\$1.8 (298)	Poster

* INFORMATION FURNISHED BY VIDEO FORECASTER

OTHER TITLES

BEST FRIENDS Burt Reynolds, Goldie Hawn Warner/\$19.98 Prebook cutoff: 9/21/89; Street: 10/11/89

THE CHANGELING

George C. Scott, Trish Van Devere Vestron/\$14.98 Prebook cutoff: none; Street: 9/27/89

EARTH GIRLS ARE EASY Geena Davis, Jeff Goldblum Vestron/\$89.98 Prebook cutoff: 9/20/89; Street: 10/11/89

DEAL OF THE CENTURY Chevy Chase Warner/\$19.98 Prebook cutoff: 9/21/89; Street: 10/11/89

GOING IN STYLE George Burns, Art Carney Warner/\$19.98 Prebook cutoff: 9/21/89; Street: 10/11/89

HERSCHEL WALKER'S FITNESS CHALLENGE FOR KIDS Herschel Walker ebook cutoff: none; Street: 10/15/89

THE IN-LAWS Peter Falk, Alan Arkin Warner/\$19.98

Prebook cutoff: 9/21/89; Street: 10/11/89 LOCAL HERO

Burt Lancaster, Peter Riegart Prebook cutoff: 9/21/89; Street: 10/11/89 THE MAN WITH TWO BRAINS Steve Martin, Kathleen Turner Warner/\$19.98 Prebook cutoff: 9/21/89; Street: 10/11/89

A MIDSUMMER NIGHT'S SEX COMEDY Woody Allen, Jose Ferrer Warner/\$19.98

Prebook cutoff: 9/21/89; Street: 10/11/89

NIGHT SHIFT Henry Winkler, Michael Keaton Warner/\$19.98 Prebook cutoff: 9/21/89; Street: 10/11/89

Prebook cutoff: 9/27/89; Street: 10/11/89

THE OCCULTIST

THE PRINCE AND THE SHOWGIRL Marilyn Monroe, Laurence Olivier Warner/\$19.98 Prebook cutoff: 9/21/89; Street: 10/11/89

RAWHEAD REX David Dukes, Kelly Piper Vestron/\$14.98 Prebook cutoff: none; Street: 9/27/89

Ryan O'Neal, Jack Warden Prebook cutoff: 9/21/89; Street: 10/11/89

ZELIG Woody Allen, Mia Farrow Prebook cutoff: 9/21/89; Street: 10/11/89

To get your company's new video releases listed, send the following information—title, performers, disoget your company a new fuel feetages isseed, send the following months of the confiction from the confiction of the con

Panelists Tell Of Successful Merchandising Game Plans **Nonhit Titles Can Still Score Retail Points**

BY IRV LICHTMAN

LAS VEGAS There is new gold to be mined from golden oldies and even recent theatricals that were greeted with limited success at the box office.



That is the message that was delivered loud and clear at an Aug. 7 seminar, "Merchandising Beyond The Hits: Promoting What

The Mass Merchants Can't.

Suggestions, along with a goodly number of specific examples, were made to video specialty dealers by a panel moderated by Troy Cooper, VP video club operations of Springfield, Va.-based Erol's.

Cooper said his 198-unit retail operation "made it a way of life" to aggressively promote classic movies or various genres of oldies.

Catalog is boosted via the Discovery Series, the much-chronicled Erol's campaign in which chain personnel pick one or two videos each month from movies that didn't quite make it at the box office. The selected titles—"Mystic Pizza" and "Jack's Back" are two examples are supported with extra-depth buys and in-store promotion.

According to Cooper, the selections, now totaling two dozen since the campaign's inception, are treated like "another category," and have shown dramatic growth among the chain's best-selling ti-

In June, two selections were among the chain's top 20 renters, while in July a list of 100 top titles showed 10 entries from the Discov-

A second phase of Erol's merchandising scheme is to create a vid-

eo sampler of 30-minute duration in which 25-30 titles are previewed. The samplers, now in their 11th volume, are loaned to customers. 'Rentals are up 72% on those titles," said Cooper, adding that a control store with no sampler available showed a 26% increase in rentals.

And, finally, Erol's also has a Second Take approach in which store space is devoted to once-active titles that the customer may have missed or might want to view again.

Tom Burnett, executive VP of sales at supplier Virgin Vision, singled out an RCA/Columbia commercial for special praise. It is the one themed on "Can you remember every movie ever made" that goes on to plug in rapid fashion more than 250 titles. Mindful of other competing video technologies, Burnett warned specialty dealers not to "hand over the business to other delivery systems." With successful merchandising of nonhit titles, Burnett said, "you don't have to bring in as many copies as you do a blockbuster, but you can make as much money.

Steve Harkins, national director of audio for Baker & Taylor Video/ (Continued on page 72)



Diamond Girl. During the Aug. 6-9 meet of the Video Software Dealers Assn., convention chairman Andy Lasky, left, caught up with Heidi Diamond, director of marketing services for Springfield, Va.-based chain Erol's



TV Time. Three TV celebrities share the podium during the Favorite Video awards banquet at the Aug. 6-9 Video Software Dealers Assn. convention. Movie critics Jeffrey Lyons, left, and Michael Medved, center, MCs at the Favorite Video event and co-hosts of "Sneak Previews," the public television series that will soon become "Sneak Previews Goes Video," gained an assist from TV horror gueen Flyira

GRASS ROUTE

(Continued from page 52)

bedrock business discussions. But the hot buttons should be pushed during such provocative sessions as "Pay For Play" and "Geraldo Goes Metal—All Access, No B.S.," the latter detailing the social, political, and economic issues surrounding the metal industry

Violence, the glut of metal product on the market, and the rise of 'prefab cartoon metal bands," as Chiappardi terms them, also promise to be big convention issues

Janie Hoffman, managing director of the Forum, sees the growing absorption of independent metal labels by the majors as a key area for

"As long as the majors make it so the indies have a free rein on the creative process, it's fine and won-derful," Hoffman says. "But if they take over in areas where they haven't dealt with it and apply the same old formulas, then we've got problems." Along those lines, Hoffman sees the convention's key issues as "how to keep the acts that have started with this stuff going? How do we find the room? There's too many wanna-be's. We have to make sure [new releases] make sense, rather than throw shit out there and see if it makes sense.

Registration for Foundation Forum '89 is \$150, payable with MasterCard, Visa, or American Express by calling the Concrete office, 212-

SHOWDOWN AT THE Lonestar Cafe: Grass Route recently had the pleasure of drinking in some downhome Austin blues at the Lonestar Roadhouse in New York, courtesy of the Antones Records crew of Angela Strehli, Lou Ann Barton, and Doug "Sir Douglas" Sahm, backed by the house band from Clifford Antones' Austin watering hole and the West Side Horns.

Several observations: 1) Lou Ann Barton can peel the paint off a wall with her raw Southern style; 2) Bassist Sara Brown stole the show in several solo spots with her gutsy voice and solid fret skills. Labels seeking a star should know she's unsigned. 3) Tequila mixed with Lone Star beer makes for one massive hangover.

ADVANCE WORD: Crankin' speedmetal is on your plate with Testament's "Practice What You Preach," the third Megaforce release from the band. A strong show on the British charts and a tour with Noise International's Annihilator has built momentum for the album's U.S. release. Check out "The Ballad" for something different. More from Megaforce, 201-254-6533 ... The Fuzztones' "In Heat" on Beggars Banquet offers a raveup on pregnancy with "Nine Months Later" and gets even better from there. More at 212-889-9110 . . . Bear Family Records of West Germany has released new product from James Talley, "Love Songs And The Blues," as well as CD reissues of all four of his early Capitol albums in double-CD packages. Talley's biggest fan is ex-First Lady Rosalyn Carter, who enlisted him to perform twice at the White House, where he fared better than Jimmy's policies. More from Down Home Music, 10341 San Pablo Ave., El Cerrito, Calif. 94530. Science" on Rykodisc offers the synthesized sounds of Sergei Kuriokhin and Henry Kaiser, a Russian and American collaboration. Kaiser is a Bay Area guitar wizard, appearing on more than 75 albums with the likes of Richard Thompson, Herbie Hancock, and David Lindley; Kuriokhin is considered one of the most inventive keyboardists in that country. The album song titles are culled from actual science projects at an elementary school science fair the two musicians visited. More from Rykodisc at 508-744-7678 Sodom, German pioneers of death metal, deliver faith and Go-morrah on "Agent Orange," its Roadracer Records follow-up to the double live "Mortal Way Of Live." Check out "Ausgebombt" for

the key cut. More from Roadracer

at 212-219-0301

VSDA Joins MPAA; Also Sets First Regional Chapter Meetings For Fall **Video Trade Groups Launch Anti-Piracy Campaign**

NEW YORK A new anti-piracy effort and the launch of a Regional Chapter Week are two new programs recently implemented by the Video Software Dealers Assn.

Lou Berg, VSDA president, and Jack Valenti, president and CEO of the Motion Picture Assn. of America, have agreed to combine forces in a renewed effort to combat video piracy. The joint effort will operate through the auspices of the MPAA's Coalition Against Video Theft (CAVT).

The two organizations plan to share investigative and case information on video piracy, with MPAA being held primarily responsible for supervising investigations. VSDA will serve as the primary retail liaison and chief educator on video piracy.

VSDA and MPAA also plan to push for additional state legislation on video piracy

In other VSDA news, the first-ever Regional Chapter Week has been set for Sept. 26-Oct. 5, during which most of VSDA's 47 regional chapters in the U.S. and Canada will hold their annual elections and present guest speakers and programs that relate to the trade group's activities.

The week preceding Regional Chapter Week will feature a meeting of VSDA's regional chapter committee, chaired by newly elected board member Jan DeMasse. head of the Video Place in Exeter, N.H. The committee is expected to discuss the nature of the regional chapters' financial relationship with the national organization, and the structure of regional trade



by Earl Paige

IDEODISK VIBES: "We've been in and out of it," says Peter Busch, video buyer at Musicland Group, the giant 732-store skein, in explaining the chain's atti-tude toward videodisk. "We're always looking at it, watching it," adds Busch. Word of Musicland's renewed enthusiasm surfaced recently when Pioneer finally succeeded in opening the door with Blockbuster Entertainment. But Busch says he is concerned about the lack of a player base "and the lack of margins." Musicland would consider videodisks for its regular stores, not just the obvious role in Sam Goody Music & Video combo outlets, like those in Los Angeles, or in the several dozen video sell-through Suncoast Pic-

WHERE'S 8MM? This format, available almost exclusively through mail order, has taken a backseat to the development of the videodisk, but it's making some news, too. Sony Consumer Video Products is gearing up more advertising and promotion and some big name retail firms are adding prerecorded 8mm, among them Musicland. One retail firm that has always believed in 8mm is Audio/Video Plus, the twostore Houston firm headed by Lou Berg, president of Video Software Dealers Assn. Berg likes to think Audio/Video Plus ,has everything there is in sellthrough. Says assistant buyer Janet Chesser, "We've had it since it came out," describing 250 titles ranging from \$19.95-\$29.95. She says the firm has never rented 8mm, "We don't rent videodisks either; we try to emphasize purchase." The store, however, has a huge 18,000-title VHS and Beta rental stock.

According to Chesser, the 8mm format's portability is one factor in its favor, plus the low price on feature films. Release date does lag behind VHS similar to the lag on videodisk, "but that's changing, too," she says. 'Viewing quality is excellent—I think better than VHS, but not better than [Super-VHS].

A shot in the arm for 8mm is the decision by Musicland to test the format, partly as a response to the Sony Video Walkman TV/VCR. The giant web has added the line initially to 19 outlets, including Musicland stores in Detroit and Philadelphia, Suncoast Video in Chicago, and Sam Goody in New York.

"If something looks promising, we want to try it. That's why we're getting into the 8mm," says Robert Henderson, senior VP of merchandising, Musicland Group. "We're enthusiastic about being one of the first retail operations to explore the software needs of the growing personal video market.'

Last spring, Tower Video stores in New York, Los Angeles, San Francisco, Washington, D.C., Boston, and San Diego began selling 8mm movies. Sony will boost the sales effort with point-of-purchase displays and newspaper advertising in the stores' local mar-

kets.
"Very soon we expect more retailers to follow Musicland in this move to sell movies and instructional tapes on 8mm," says Yuki Nozoe, VP of personal video marketing, Sony Consumer Video Products Co.

SUPER SELL-THROUGH: The enormous anticipation for "Rain Man" extends beyond rental, say a number of store decision makers, some of whom are starting to see sales of rental-priced product as less of "We are including it in our purchase," says Susan Judge, buyer analyst in the sales section at Erol's and assistant to Beth Beard. The 200-unit chain, which typically discounts rental-priced product at \$15, experienced sales of 60-80 units on such recent rental-priced releases as "Cocktail," "Big," "Crocodile Dundee II," "Die Hard," and "Coming To America." Erol's puts such rental monsters in the sell-through sections of our "20 top volume stores," adds Judge. 'We will advertise it as being for sale in our magazine. There will be special signage." As to why people purchase movies at such high prices, Judge cites various reasons. For one thing, some of it might be impatience. "Some people are probably not aware that it will go down to a sell-through price later on. They want the movie now, so they buy it.'

The point of consumer perception in sell-through merchandising has been explored in depth lately because of Paramount Home Video's reduction in price point to \$14.95. Some retailers worry that there is too much emphasis on price, an opinion stressed by Steve Berns, president of 31-store RKO Warner Video. Berns says that the chain has traditionally enjoyed seil-through success, with its customers buying "at all different prices" (Billboard, Aug. 26). At Target, the 392-store upscale discount chain, Doug Harvey, director of the internal rack wing Jetco, says, "People lack a benchmark in determining like value comparisons [in prerecorded video]. 'Star Trek' and 'Star Wars' sounds like the same kind of movie," with most consumers unaware of the rental-priced concept. Even so, Target has experimented with rental-priced product. "It's difficult in a discount store environment," says Olga Economou, assistant buyer, adding that Target passed on "Rain Man."

OS ANGELES' NEWEST STORE: For months it was under what many video industryites thought was a tent as they drove past on Ventura Boulevard in suburban Encino. Word did surface that it was the new concept being unveiled by Super Market Video (Billboard, Feb. 25). The mysterious tent turns out to be the flagship of L.A. Entertainment, a combined entity following the recent merger of Super Market and Comet Enterprises. Outside the store, pastel colors on the walls and iron gridwork lend the building a dramatic look, especially at night, when the neon glows. The grid motif continues inside, criss-crossing along the ceiling. Four columns of glass bricks support the roof, producing an ambiance that is glitzy yet uncluttered, say various officials of the new company. The store, just west of the 405 Freeway and bustling Sherman Oaks Galeria, seems larger than 8,000 square feet, as was originally announced, and will be a combo

(Continued on page 72)



(Continued from page 53)

Billboard's Guide To Chains

D iiibbara s	Ouia	e_{I}		ams	
CHAIN LOCATION (STORE NAMES)	TOTAL LOC.	MALL LOC.	LEASED DEPTS	VIDEO SALES	VIDEO RENTALS
APPLETREE RECORDS 315 Main St. Batavia, III. 60510 (Appletree Records, BJ Records)	7	0	0	7†	0
J.R.'s MUSIC SHOP OF HAWAII 1425 N. Payne Road Schaumburg, III. 60173 (J.R.'s Music Shop)	7	6	0	7	0
VIDEO PLAYBACK 137 Highway 516 Old Bridge, N.J. 08857 (Video Playback)	7	0	0	7	7
RECORD TOWN INC. Wyoming Valley Mall Wilkes-Barre, Pa. 18702 (Gallery Of Sound)	6	2	0	1	1
COMPACT DISC WORLD P.O. Box 865 Woodbridge, N.J. 07095 (Compact Disc World)	5	0	0	0	0
GARY'S Azalea Mall Shopping Center Richmond, Va. 23227 (Gary's)	5	3	0	0	0
THE EXCLUSIVE COMPANY 416 N. Main Osh Kosh, Wis. 54901 (The Exclusive Company)	5	1	0	5†	0
**CD-only stores.					

LOOK WHAT THE CRITICS ARE SAYING ABOUT

†Prerecorded video stock confined to music titles.



- "... This program is no flash in the pan but a genuine superstar of a tape that will be watched and enjoyed as long as baseball is played."

 —Billboard
- "...if you have time for only one 'baseball video' this season, make it Grand Slam! from VidAmerica...a real collector's item."

--- Andy Wickstrom, Knight-Ridder newspapers

"If a visitor from Mars knocks on your door and asks for an explanation of what baseball is all about, let *Grand Slam!* do the talking." —Dave Anderson, Video Review

"When a game is rained out, GRAND SLAM! can offer the baseball fan a stretch of sunshine... with living legends like Tom Seaver, Dave Winfield, Ted Williams, Hank Aaron, Johnny Bench, Reggie Jackson, Stan Musial, Mickey Mantle and 27 others equally celebrated... A gem of a collectible."—Martin Levin, Associated Press

VidAmerica : 1-800-843-1994

Billboard.

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TOP VIDEOCASSETTES, RENTALS

		IART	Compiled from a nation	nal sample of retail store rental reports.	TM		
THIS WEEK	LAST WEEK	ON CHART	TITLE	Conveight Owner	Dring's at	of 3se	90
THIS	LASI	WKS.		Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	3	4	★ MISSISSIPPI BURNING	★ NO. 1 ★ ★ Orion Pictures Orion Home Video 8730	Gene Hackman Willem DaFoe	1988	R
2	6	3	TEQUILA SUNRISE	Warner Bros. Inc. Warner Home Video 11821	Mel Gibson Michelle Pfeiffer	1988	R
3	1	10	TWINS	Universal City Studios MCA Home Video 80873	A. Schwarzenegger Danny DeVito	1988	PG
4	4	6	DANGEROUS LIAISONS	Warner Bros. Inc. Warner Home Video 11872	Glenn Close John Malkovich	1988	R
5	2	9	DIRTY ROTTEN SCOUNDRELS	Orion Pictures Orion Home Video 8725	, Steve Martin Michael Caine	1988	PG
6	5	8	THE ACCIDENTAL TOURIST	Warner Bros. Inc. Warner Home Video 11825	William Hurt Kathleen Turner	1988	PG
7	7	7	COCOON: THE RETURN	CBS-Fox Video 1710	Don Ameche Wilford Brimley	1988	PG
8	11	3	. THE FLY II	CBS-Fox Video 1725	Eric Stoltz Daphne Zuniga	1989	R
9	8	14	COMING TO AMERICA	Paramount Pictures Paramount Home Video 32157	Eddie Murphy Arsenio Hall	1988	R
10	9	5	TRUE BELIEVER	RCA/Columbia Pictures Home Video 6- 25012	James Woods Robert Downey, Jr.	1989	R
11	NE	w	THE NAKED GUN	Paramount Pictures Paramount Home Video 32100	Leslie Nielsen	1988	PG-13
12	10	11	MY STEPMOTHER IS AN ALIEN	Weintraub Ent. Group RCA/Columbia Home Video 6-21028	Dan Aykroyd Kim Basinger	1988	PG-13
13	13	5	WHO'S HARRY CRUMB?	Tri-Star Pictures RCA/Columbia Home Video 6-27013	John Candy	1989	PG-13
14	12	10	ALIEN NATION	CBS-Fox Video 1585	James Caan Mandy Patinkin	1988	R
15	24	2	THE 'BURBS	Universal City Studios MCA Home Video 80878	Tom Hanks	1989	PG
16	15	4	HEATHERS	New World Entertainment New World Video A88041	Winona Ryder Christian Slater	1988	R
17	16	16	THE ACCUSED	Paramount Pictures Paramount Home Video 32149	Kelly McGillis Jodie Foster	1988	R
18	14	8	THE LAST TEMPTATION OF CHRIST	Universal City Studios MCA Home Video 80885	Willem DaFoe Barbara Hershey	1988	PG
19	25	3	1969	Atlantic Releasing Corp. Media Home Entertainment M01 248 2	Robert Downey, Jr. Kiefer Sutherland	1988	R
20	18	22	BIG	CBS-Fox Video 4754	Tom Hanks	1988	PG
21	17	6	THE BOOST	Hemdale Film Corp. HBO Video 0230	James Woods Sean Young	1989	R
22	20	3	TALK RADIO	Cineplex Odeon Films MCA Home Video 80894	Eric Bosogian	1988	R
23	21	6	PHYSICAL EVIDENCE	Columbia Pictures Vestron Video 5284	Burt Reynolds Theresa Russell	1988	R
24	23	4	POLICE ACADEMY 6: CITY UNDER SIEGE	Warner Bros. Inc. Warner Home Video 11873	Bubba Smith Michael Winslow	1989	PG
25	19	19	COCKTAIL	Touchstone Pictures Touchstone Home Video 606	Tom Cruise Bryan Brown	1988	R
26	26	8	I'M GONNA GIT YOU SUCKA	MGM/UA Home Video M901641	Isaac Hayes Bernie Casey	1988	R
27	22	11	DEEPSTAR SIX	IVE 61700	Greg Evigan Taurean Blacque	1989	R
28	30	2	GLEAMING THE CUBE	Grand Slam Hits Vestron Video 5275	Christian Slater Steven Bauer	1988	PG-13
29	27	11	A CRY IN THE DARK	Cannon Films Inc. Warner Home Video 11868	Meryl Streep Sam Neill	1988	PG-13
30	40	18	CHILD'S PLAY	MGM/UA Home Video M800951	Catherine Hicks Chris Sarandon	1988	R
31	33	19	GORILLAS IN THE MIST	Universal City Studios MCA Home Video 80851	Sigourney Weaver Bryan Brown	1988	PG
32	29	7	TORCH SONG TRILOGY	New Line Cinema RCA/Columbia Home Video 6-22829	Harvey Fierstein Anne Bancroft	1988	R
33	32	10	KINJITE: FORBIDDEN SUBJECTS	Cannon Films Inc. Cannon Video 31036	Charles Bronson	1988	R
34	28	8	HEARTBREAK HOTEL	Touchstone Pictures Touchstone Home Video 609	Charlie Schlatter David Keith	1988	PG-13
35	31	13	EVERYBODY'S ALL-AMERICAN	Warner Bros. Inc. Warner Home Video 11827	Jessica Lange Dennis Quaid	1988	R
36	36	2	SPLIT DECISIONS	New Century Films Warner Home Video 764	Gene Hackman Craig Sheffer	1988	R
37	34	26	A FISH CALLED WANDA	CBS-Fox Video 4752	John Cleese Jamie Lee Curtis	1988	R
38	37	30	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R
39	39	10	PARENTS	Vestron Pictures Inc. Vestron Video 5278	Randy Quaid Mary Beth Hurt	1989	R
40	35	23	CROCODILE DUNDEE II	Paramount Pictures Paramount Home Video 32147	Paul Hogan Linda Kozlowski	1988	PG

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

RETAIL TRACK

(Continued from page 54)

Taking a leave is a risk, Grady admits. He knows he's rolling the dice, hoping to find another job that will satisfy him in half a year, but thinks the benefits outweigh those risks.

Those of us on the storeland circuit will miss Grady during the convention season, but I am pleased to inform you that he has been replaced at Arista by another likable Midwesterner, Mike Dungan, who has been the local Minneapolis sales rep for BMG Distribution. Retail Track wishes good luck to both Grady and Dungan.

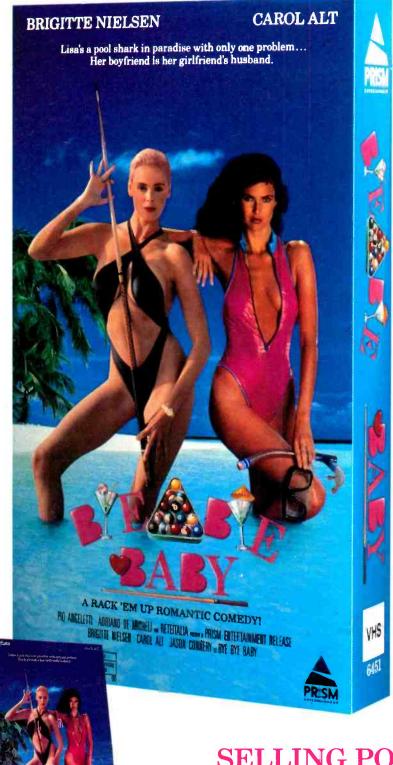
TIMES TWO: Jay Sonin, the owner of Record Hunter, which for several years has been of Manhattan's most venerable music shops is on the verge of opening a second, larger New York store. The new site will be on Broadway between 19th and 20th streets. At 5,800 square feet, the shop will be almost twice the size of Sonin's original store. Like the first store, the second will carry a full spectrum of genres with emphasis on classical and jazz fare. Ironically, though, there won't be any records at the new Record Hunter. Instead, CDs and cassettes will be the order of the day. Sonin says the location will also stock prerecorded video, including music video titles, as well as laserdisks.

The store will be open seven days a week, with late-night hours in place. Record Hunter has been known for aggressive pricing, and the same low tags will found at the second store, which is due to open in October or November.

MAINTAINING AN EDGE: Robert Kraft and his Sonic Edge label teamed up with Universal Studios for a pair of contests designed to heat up sales for "Quake City," Kraft's fourth album. The first was held in Seattle and was tied in with that market's four Tower Records stores. Top prize in the register-towin sweepstakes was a trip for two to Los Angeles, including flight and hotel accommodations, rental car, and passes for the Universal Studios tour. In the second campaign, held in Los Angeles on jazz station KKGO, Sonic Edge gave away 15 pairs of Universal Studios passes during an on-air promotion.

To reach Retail Track, phone Geoff Mayfield at 212-536-5240, or fax him at 212-536-5358.







A RACK 'EM UP ROMANTIC COMEDY!

Sandra (CAROL ALT) and Lisa (BRIGITTE NIELSEN) have plenty in common. Both sultry ladies spend their nights on tables—an operating table for Sandra the doctor, and a billiard table for Lisa the pool shark. Both lust for one hot Italian-Paolo. Marcello (JASON CONNERY) takes Sandra away, but not for long. Paolo is insatiable, and he'll do anything to maintain his romantic options.

PRE-ORDER DATE: SEPTEMBER 19, 1989 WAREHOUSE SHIP DATE: OCTOBER 5, 1989



SELLING POINTS:

- 1 year pay-per-view holdback.
- 1 year pay cable holdback.
- 1 year price guarantee.
- 1989 theatrical rel∋ase will leave excited fans eagerly awaiting BYE BYE BABY's arrival to home video
- Starring sultry BFIGITTE NIELSEN (COBRA, RED SONJA, ROCKY IV, BEVERLY HILLS COP II).
- A.so starring CAROL ALT, a modeling superstar who has graced almost six hundred magazine covers and is acclaimed as one of the most beautiful women in
- Powerful P.O.P.: sizzling hot standee and poster available
- National media coverage on The Pat Sajak Show, The Arsenio Hall Show, and local talk shows nationwide.
- Meet BRIGITTE this summer at the VSDA Convention.





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Contact your distributor for

details on how you may qualify for the BYE BYE BABY standee.

VSDA Awards College Scholarships At Special Confab Ceremony

BY GEOFF MAYFIELD

LAS VEGAS The Scholarship Foundation of the Video Software Dealers Assn. awarded 13 grants to college students this year, announcing 12 of



those recipients at a reception here Aug. 9, the final day of the trade group's annual convention.

Announcing the winners Mickey Granberg, executive VP of the VSDA and National Assn. of ReFoundations, and William Owen, the foundations' academic adviser.

The scholarship ceremony was a new wrinkle at this year's convention. At past VSDA meets, the winners were announced during one of the memberwide dinners.

The innovation of this party—held prior to the CBS/Fox Video cocktail party—was an effort to streamline the dinner presentations. Further, the small gathering afforded the opportunity to have, for the first time, some of the recipients on hand to receive their grants from representatives of the associate-member companies that donated those scholarships.

Granberg says the less-formal reception will likely be repeated at future VSDA meets and says it is also possible the format might be copied at NARM conventions, too.

Although the children and spouses of employees of VSDA member companies are eligible for the scholarships, all 13 recipients are students who themselves work at VSDA stores. Each of the scholarships is worth \$6,000 over a four-year period.

The 13 winners were selected from more than 150 candidates, based on such criteria as academic achievement, financial need, and future potential. The sponsors and winners of the various scholarships follow:

 The CBS/Fox Video Presidential Scholarship, donated in honor of VSDA president Lou Berg, to Sean Patrick Maloney, employee at Video Stop, Indio, Calif. (CBS/Fox is the first associate member to donate a \$20,000 endowment to the VSDA Scholarship Foundation.)

• The Magnum Entertainment Scholarship, also donated in honor of Berg, to Trishia Shelly, who works at her parents' store, Shoestring Video in Libby, Mont.

• The MCA Neil C. Hartley Memorial Scholarship, to Kristen Buche, sales manager for MVM Video in Carmel, Calif.

• The RCA/Columbia Pictures Home Video Scholarship, to John Dombrow, employee at a National Video store in Denver.

• The Art Ross Memorial Scholarship, donated by VSDA in honor of

the late board member, to Meredith Windsor, a sales associate for Erol's Video Club in Springfield, Va.

Seven other winners received grants donated by VSDA:

- Michael Archer, employee at Video Depot, Amarillo, Texas.
- Massimo Audi, employee at Movietyme, Hamden, Conn.
- Ronald Lee, employee at Tower Records, Campbell, Calif.
- · Candice Perodeau, cashier at West Coast Video, Fitchburg, Mass. • Philo and Preston Waters, two
- brothers who work at Wilshire Village Videos, Burleson, Texas.
- Yvette Young, who works at her father's store, Sounds Easy Video, South Paris, Maine.

Of the above-mentioned winners, Maloney, Shelly, Buche, Dombrow, and Lee were on hand to receive their

grants, and some of them were accompanied by their parents.

It was also announced at the recention that, for the third year in a row, Orion Home Video was donating a scholarship in honor of Granberg, recognizing her recent retirement as NARM/VSDA executive VP. That grant's winner, John McNeil, of Video Flix in Ontario, Canada, was determined immediately after the convention. McNeil becomes the first Canadian to win a VSDA scholarship.

Assisting Granberg with scholarship activities is VSDA/NARM vet Pat Daly, administrative director of the trade groups' foundations. The VSDA Scholarship Foundation is composed of representatives from nine member firms, and is chaired by Brad Burnside, president of Evanston, Ill., chain Video Adventure.

FOR WEEK ENDING SEPTEMBER 9, 1989

cording Merchandisers Scholarship

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OP KID VIDEO, SALES

			+ART	Compiled from a national sample of retail store sales reports.		
	VEEK	WEEK	ON CHART	Total store sales reports.	- <u>9</u>	sted
	THIS WEEK	LAST WEEK	WKS. (TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
Ī				** No.1 **		
Į	1	1	47	CINDERELLA Walt Disney Home Video 410	1950	26.99
	2	2	15	TEEN MUTANT NINJA TURTLES: THE SHREDDER Family Home Entertainment 23981	1987	14.95
	3	3	15	NUTS ABOUT CHIP 'N' DALE Walt Disney Home Video 447	1989	14.95
	4	5	99	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
	5	4	30	TEEN MUTANT NINJA TURTLES: HOT RODDING Family Home Entertainment 23980	1989	14.95
	6	6	5	DAFFY DUCK'S QUACKBUSTERS Warner Bros. Inc./Warner Home Video 11807	1988	19.95
	7	9	14	BEN AND ME Walt Disney Home Video 460	1989	14.95
	8	7	15	BONGO Walt Disney Home Video 546	1989	14.95
	9	10	169	WINNIE THE POOH AND TIGGER TOO ◆ Walt Disney Home Video 64	1974	14.95
	10	11	15	DISNEY'S SING ALONG SONGS: FUN WITH MUSIC Walt Disney Home Video 451	1989	14.95
	11	12	15	MICKEY AND THE GANG Walt Disney Home Video 445	1989	14.95
	12	8	45	TEEN MUTANT NINJA TURTLES: HEROES Family Home Entertainment 23978	1988	14.95
	13	17	34	THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Home Video 1119	1987	29.95
	14	16	206	DUMBO ▲ ♦ Walt Disney Home Video 24	1941	29.95
	15	19	44	RAFFI IN CONCERT WITH THE RISE & SHINE BAND ♦ Troubadour Records Ltd./A&M Video VC61719	1988	19.98
	16	18	155	WINNIE THE POOH AND THE HONEY TREE ◆ Walt Disney Home Video 49	1965	14.95
	17	23	165	WINNIE THE POOH AND THE BLUSTERY DAY ◆ Walt Disney Home Video 63	1968	14.95
	18	15	15	DUCKTALES: LOST WORLD WANDERERS Walt Disney Home Video 450	1989	14.95
	19	21	2	SCOOBY-DOO WITH GUESTS BATMAN AND ROBIN Hanna-Barbera Prod. Inc./Kids Klassics K5029	1988	29.95
	20	24	96	DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH ♦ Walt Disney Home Video 480	1986	14.95
	21	13	150	SLEEPING BEAUTY ◆ Walt Disney Home Video 476	1959	29.95
	22	14	169	ALICE IN WONDERLAND ▲ ◆ Walt Disney Home Video 36	1951	29.95
	23	22	51	DISNEY'S SING ALONG SONGS: YOU CAN FLY! Walt Disney Home Video 662	1988	14.95
	24	20	15	DUCKTALES: DUCK TO THE FUTURE Walt Disney Home Video 449	1989	14.95
	25	25	64	MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 690	1988	14.95

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

STORE MONITOR

(Continued from page 69)

in the classic sense, carrying everything from videotapes to computer

Randy Einhorn, manager, describes an inventory of approximately 10,500 units of prerecorded audio cassettes, 5,800 CDs, and 7.000 pieces in video rental. The audio and computer software is racked by Lieberman Enterprises, says Einhorn, who spent five years at Wherehouse Entertainment during that chain's surge as a combo from 1972 to 1987.

"We're going to be more fun to shop in than a Wherehouse, Music Plus, or Tower," Einhorn boasts, naming the prime combo leaders in

the market.

"We have some people from Music Plus, too," says Becky Reno, president of Comet, who has been appearing on VSDA panels lately relating how a chain she founded emphasizes service. Practicing this ethic of service through hard work, Reno was schlepping boxes around like all the other staff in the frantic hours before opening the unit for 10 days of what Comet chairman/CEO Bill Coffin calls "debugging."

Among various features are the store's own brand of T-shirts and shorts, an ice-cream counter, a large selection of candy and soda, "and 120 different magazines," says Einhorn. Especially emphasizing service and copy depth is Larry Kieves, former head of Congress Video Group, who came West to take over Supermarket Video and now heads L.A. Entertainment.

VSDA SEMINAR FOCUSES ON MERCHANDISING NONHITS

(Continued from page 68)

Audio, called for greater awareness of music by store personnel so that they could relate well to video products in which music names are featured. He related an incident in which a customer was led to the John Wayne section when a query was made about Guns N' Roses. "Check MTV, radio, the charts," Harkins said. "Use monitors and play rock after school." Harkins said a major tool was the production of tailor-made videos in which artists can "talk" to the store custom-

Jed Horovitz, president of instore preview service Video Pipeline, whose company makes preview and celebrity-interview videotapes for in-store play, said "the best way

to sell video is with video.

Also on Cooper's panel were Stuart Skormann, president of Movin' Movies, a five-store chain based in Keene, N.H., and Bob Williams, president of 20-store Video Towne, based in Dayton, Ohio.

NEW KIDS IN TOWN: Some of the players in L.A. Entertainment have been so low-keyed that few industryites know much about them. The one with the highest profile is Kieves, who was with Congress three years, two as president after being elevated by Rick Burke, chairman/CEO. Kieves came west to set up in Century City as head of Super Market, racker of grocery store rental sections and an operator of one freestanding Seattle specialty store. Least known, perhaps, is Coffin himself, 43, who also heads Pacific Basin Capital Corp. and

founded Northstar Minerals, an oil

and gas explorations firm. For 12 years Coffin headed Coffin-Besser & Summers, an investor relations firm. SEC filings show Comet dates to a 1984 stock exchange, when then existing Jackpot Enterprises merged with Comet, which sold off its video amusement game operation in Las Vegas and trade name Star Amusement Co. In late 1987. Comet acquired Video Library/ Video Excitement, founded by Reno. Comet has eight Video Library and 11 Video Excitement out-







by Bob Darden

This is the first half of an interview with writer/arranger/producer/musician Patrick Henderson, who is heading up Sparrow Records' two black gospel praise and worship releases, "Saints In Praise, Volume I" and "Children In Praise, Volume I, Simple Words."

Sparrow Records' continued success in contemporary black gospel music is the talk of the industry. Artists like BeBe and CeCe Winans, Deniece Williams, Tramaine Hawkins, and others have shown unprecedented strength in both the white and black marketplaces. But the projects that may prove to have the longest "legs" are "Saints In Praise" and "Children In Praise, Volume I, Simple Words."

"Saints In Praise" is a praise and worship album featuring mass choir and congregational singing in a black gospel music context. "Simple Words" is in a similar vein, but designed for children. It features all of Sparrow's gospel artists, the West Los Angeles Church Of God In Christ (COGIC) Angelic Choir, and actors Clifton Davis and Fred "Re-Run" Berry.

The common denominator between the two releases is producer/arranger/writer/musician Patrick Henderson. Henderson is best known as a songwriter (175 of his tunes have been recorded, including "Real Love" with Michael McDonald), but he has had a notable career in both gospel and mainstream music.

"I was exposed to gospel music while still in the womb—my father was a COGIC pastor in Dallas," Henderson says. "As a young man, I toured with **Leon Russell**... Through that, I learned both about the power of the music and the power of the Word.

"Even as I worked in the mainstream music world, I tried to work an inspirational level into all of my songs, including 'Real Love.'"

Henderson went on to join Warner's A&R staff, became a staff writer for SBK, joined the West Angeles COGIC as music minister, and even found time to do two gospel albums.

"The first was for CBS' short-lived gospel label, Priority," he says. "Then I did the first contemporary gospel choir album for Benson, 'Look To Jesus.' It featured people like Victor Feldman and David Sanborn."

Before he joined the staff at West Angeles, Henderson says he often found resistance from some churches for his work in both music fields

Patrick Henderson heads up Sparrow's 'Praise' series

"Sometimes the Church is blinded by things in their little periphery and can't see the possible ministries of a BeBe and CeCe, who work in both gospel and mainstream music," he says. "Well, I saw them in concert and they said, 'We came to proclaim the name of Jesus Christ tonight!" They'll reach people who never go to church and those people will be moved."

Henderson's Sparrow albums are ground-breaking projects in introducing praise and worship music to the black evangelical church.

"I have to give credit to my minister, Bishop Charles Blake," he says. "He saw change coming in the black church toward more worship and praise. This church has been at the forefront of the movement, ushering it into the black church as a whole. Sure there was some friction in the beginning, but the Lord has blessed what has happened." Sparrow says that the next children's album is due in March, while the second "Saints In Praise" should be released in April of next year.

"Sparrow has contracted four albums in each series and I'll be producing them and finding material—tapping into existing titles or writing new songs where needed," Henderson says.





by Jeff Levenson

A FEW ITEMS TO KICK OFF the school year:

BEGINNING WITH A TOWN HALL CONCERT in New York on Sept. 23, the Philip Morris Superband launches a global tour that will reach jazz lovers on five continents in 25 countries and 55 cities. The group is an 18-piece aggregate led by pianist Gene Harris and fashioned in the swinging, hard-driving mold of Count Basie's classic orchestras. Using many of Frank Wess' arrangements, the superband features among its many stars bassist Ray Brown, guitarist Herb Ellis, trumpeter Johnny Coles, trombonist Eddie Bert, and tenorists James Moody and Ralph Moore. The proceeds from the New York performance will benefit National Public Radio's WBGO-FM, the all-jazz station that broadcasts from Newark, N.J.

AL WILLNER, the brains behind those innovative various-artist recordings honoring the music of Nino Rota, Thelonious Monk, and Walt Disney's celluloid adventures, is the new music coordinator for "Michelob Presents Night Music." It begins taping its new season Sept. 13. During last year's inaugural run (when it was known as "Sunday Night"), the show proved itself an entertaining and respectful forum for musicians of all persuasions. Expect Willner, whose tastes encompass a wide stylistic range, to maintain the same high ideals.

MJI BROADCASTING and New Orleans Artists Against Hunger and Homelessness will present a benefit concert for NOAAHH Sept. 13 at the Municipal Auditorium in New Orleans. The performance coincides with the opening day of the National Assn. of Broadcasters convention. Artists scheduled to appear include the Neville Brothers, Allen Toussaint, Irma Thomas, Dr. John, the Radiators, and the Dirty Dozen Brass Band. MJI intends to broadcast the event live and offer it to all radio stations.

RUMPETER DIZZY GILLESPIE, who has been a leading figure in most every kind of group configuration known to modern (jazz) man, is about to join forces with a symphony orchestra. The project finds him fronting the Rochester Philharmonic with noted

A Philip Morris band tour will reach jazz lovers worldwide

conductor/musician John Dankworth. "The Symphony Sessions" (as the works are titled) will be recorded by Projazz and rush-released sometime in September. The package artwork will be provided by Dizzy's pal, Tony Bennett, who enjoys brandishing a paint brush as much as he does a microphone.

EVER SINCE THE ADVENT of Wynton Marsalis, and his insistence that we formally review and recognize the glories of black music's history (more on that in a subsequent column), a trend of awareness, manifested in various ways (yet another column), has taken hold, acknowledging jazz's rich past. Down Beat, one of the music's original fanzines (the other was Metronome), is celebrating its own contribution to the art of jazz journalism with a special 55th anniversary edition. It is September's issue and it offers a kaleidoscopic, decade-by-decade review of jazz's development and maturation, as proffered by numerous writers (and some musicians) long associated with the magazine. Staunch professionalism dictates the admission (or warning) that yours truly made a few modest contributions to the issue.

FOR WEEK ENDING SEPTEMBER 9, 1989

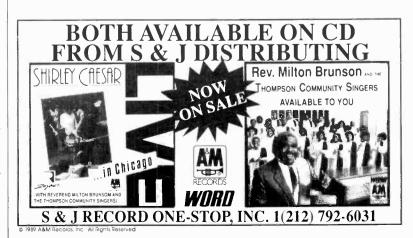
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TOP SPIRITUAL ALBUMS...

WEEK	S. AGO	ON CHART	Compiled from a national sample of retail store and one-stop sales reports.
THIS	4 WKS.	WKS.	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
	Ť		** No. 1 **
1	1	9	MISSISSIPPI MASS CHOIR MALACO 6003 5 weeks at No. 1 MISSISSIPPI MASS CHOIR
2	7	13	THE NEW JERSEY MASS GOSPEL CHOIR HEROS
3	8	9	TIMOTHY WRIGHT SAVOY 14795/MALACO WHO'S ON THE LORD'S SIDE
4	2	33	BEBE & CECE WINANS SPARROW SPR 1169 HEAVEN
5	10	17	BEAU WILLIAMS LIGHT 7-115-72021-5/LEXICON WONDERFUL
6	16	5	THOMAS WHITFIELD & CO SOUND OF GOSPEL SOG-179 AND THEY SANG A HYMN
7	3	33	MYRNA SUMMERS/REV. TIMOTHY WRIGHT WE'RE GONNA MAKE IT
8	5	41	REV. MILTON BRUNSON REJOICE WC 8418/A&M AVAILABLE TO YOU
9	6	29	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR SO SATISFIED ATLANTA INT'L AIR 10135
10	4	33	KEITH PRINGLE & PENTECOSTAL COMM. CHOIR NO GREATER LOVE SAVOY 14788
11	9	13	THE GOSPEL MUSIC WORKSHOP SAVOY 7096 LIVE IN ST. LOUIS MO
12	38	5	THE WEST ANGELES C.O.G.I.C SAINTS IN PRAISE VOL
13	12	29	JAMES MOORE MALACO 4429 LIVE
14	NEV	NÞ	VICKIE WINANS LIGHT 7-115-72020/LEXICON TOTAL VICTORY
15	14	45	FLORIDA MASS CHOIR MALACO 6002 LET THE HOLY SPIRIT LEAD YOU
16	11	77	SHIRLEY CAESAR REJOICE WR8385/A&M LIVE IN CHICAGO
17	34	5	KEITH HUNTER & WITNESS FOR CHRIST CHOIR GOD IS A GOOD GOD SOUND OF GOSPEL SOG-177
18	19	33	COMMISSIONED LIGHT 7-115-72019-3/LEXICON WILL YOU BE READY:
19	20	41	REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS KING JAMES KJ-208510/SOUND OF GOSPEL
20	26	41	TRAMAINE HAWKINS SPARROW SPR 1173 THE JOY THAT FLOODS MY SOUL
21	17	29	NICHOLAS COMMAND 1013 LIVE IN MEMPHIS
22	27	21	C.NICKS/EAST ST.LOUIS GMWA SOUND OF GOSPEL SOG-176 C.NICKS/EAST ST.LOUIS GMWA
23	22	33	SLIM & THE SUPREME ANGELS MELENDO 2259 DEATH & THE BEAUTIFUL LADY
24	13	13	AL GREEN A&M 5228 I GET JOY
25	18	17	MIGHTY CLOUDS OF JOY REJOICE 8427/A&M NIGHTSONG
26	15	65	TAKE 6 REPRISE 25670/WARNER BROS. TAKE 6
27	23	45	REV. CHARLES NICKS JR. SOUND OF GOSPEL SOG-173 FREE SPIRIT VOL 2
28	35	65	KINGDOM LIGHT 7-115-72006-1/LEXICON AMAZING
29	30	53	L.A. MASS CHOIR LIGHT 7-115-72017-7/LEXICON GIVE HIM THE GLORY
30	RE-EI	NTRY	THE GOSPEL KEYNOTES MALACO 4430 FROM THE HEART
31	NE	WÞ	SOUTHERN FAITH SINGERS J&B 0092 THE BIBLE IS RIGHT
32	NE		THE PROGRESSIVE RADIO CHOIR NEW SOUND NS-1003 RAIN ON US
33	29	25	H.HARRIS/VOICE OF FAITH, HOPE & LOVE H.HARRIS/VOICE OF
34	31	41	THE MICHAEL FLETCHER CHORALE IESLIS HE'S THE ONE
35	32	13	ARVIS STRICKLING-JONES "LIVE" IN CONCEPT
36	24	33	REV. F.C. BARNES & REV. JANICE BROWN ATLANTA INT'L AIR 10130 LIVI
37		NTRY	THE JACKSON SOUTHERNAIRES MALACO 4426 POWER PACT
38	36	45	THE CLARK SISTERS REJOICE WR8400/A&M CONQUEROR
39	21	29	THE WINANS SELKA 7501/SPARROW LIVE AT CARNEGIE HALL
		43	The state of the s

(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.





Power-ful Duo. Shown in the control room at New York's Power Station are Virgin Records label mates Ryuichi Sakamoto and Youssou N'Dour. The pair were working on Sakamoto's new, as-yet-untitled album release.

Tape Shell Maker Back In 'Shape'

New Product, Less Staff Spell Recovery

BY STEVEN DUPLER

NEW YORK Shape Inc., the Maine-based manufacturer of audio/videocassette shells and computer media, says it is healthy and on the way to full economic recovery after filing about a year ago to reorganize under the protection of the Chapter 11 bankruptcy act.

According to Michael Thomas, chief operating officer of Shape, the firm has benefited during the past year by significantly scaling down its staff, selling off an unprofitable CD manufacturing operation, and, most recently, introducing a new Shape standard videocassette shell to replace the model that has been widely acknowledged as the industry leader for years.

Thomas says that the new shell will be "priced competitively" with imports from the Far East, but "will

not sacrifice quality to do so."

"If the mass of the buying public is more interested in price than quality, you have to address that," notes Thomas. "That is a reality that Shape had not dealt with in the past, and it hurt us. We had been experiencing tremendous pricing pressure from products coming in from the Far East and mainland China, and we had no way of competing with low-capital, low-labor-rate companies bringing product to the U.S."

What Shape has done with the new videocassette shell, Thomas continues, is "redesign the product for both cost-efficiency and quality," reducing the number of parts required for assembly, and "returning the price savings to the enduser"

The new shell is just starting full production. While it will still be slightly higher in price than its Asian counterparts, Shape is counting on its reputation for quality manufacturing—along with the price reduction over its earlier products—to grab back a significant piece of the duplication market.

According to Thomas, Shape should be completely reorganized and out of Chapter 11 protection by January 1990. "Compared to a year ago, we are producing from 10%-38% more product across the board, with far less personnel," he says.

The sale of Shape Optimedia, the firm's compact disk manufacturing division, for \$7.5 million to Hollandbased U.S. Optical Disc, was finalized about two weeks ago, says Thomas. "It would be nice if we were still in the CD business, but it simply was not profitable," he says. "We really should have aligned ourselves with a major player from the very beginning."

AUDIO TRACK

NEW YORK

MCA GROUP VOIVOD was in at Power Play working on album tracks with producer/engineer Glen Robinson. Rob Sutton assisted.

Mark Kamins remixed KC Flight's "Summer Madness" for RCA at Prime Cuts. Tom Vercillo was at the board, with Eric Kupper on keys. Kamins also mixed Cheb Kouider's "Zina" for Sire. Lenny White, Marcus Miller, and Bruce Miller were in editing the new Jamaica Boys album for Warner Bros.

Producer/songwriter Hollywood was in at Centerfield Studios producing tracks on rapper LA Starr for Profile; producing "On A Warpath" for rapper T La Rock's Sleeping Bag album; and remixing Twin Hype's new Profile single and his own house record, "Mi Casa," for British release on Beggar's Banquet Records.

Rob duPrey was in at Calliope

and Chung King producing Edwige's house version of "Stormy Weather" for Bodino Corp.

First Warning Records had CDs by Hex and "Pop N' Mento" by the Jolly Boys mastered at Barry Diament Audio. Other projects included "The Ultimate Tommy Bolin" for Geffen.

Guitarist Stanley Jordan was in at Greene Street working on his new Blue Note project with engineer Brian Lee. Epic's Jack Bruce and producer/engineer Joe Blaney were in remixing tracks on Studio B's AMEK APC/GML console. Hank and Keith Shocklee were in with Eric Sadler remixing a new Vanessa Williams 12-inch for Wing/PolyGram. Rod Hui and Chris Shaw manned the controls.

Full Force completed Doctor Ice's solo album, "The Mic Stalker," for Jive/RCA at Bayside Sound. Lisa Lisa and Cheryl "Pepsii" Riley contributed to this album. John Fig ran the board and mixed. Herby "Luv Bug" Azor worked on Kwame's new single, "The Rhythm," on Atlantic. Fig was at the controls. Cold Chillin'/Warner Bros. artist MC Shan put down tracks for his new album, co-produced and engineered by Fig.

LOS ANGELES

Santiono scotti and gip Noble were in at W.E.C. Recording working with singer Kelly Long on an upcoming C&W album. Darryl Coit engineered. Credence Records' rap group I.B. Fynne put finishing touches on its new single, "Girls, Just Say No." Coit produced and engineered. Hot Property completed an album, with J. Jarrett and Noble producing. Coit was at the controls, with second Ronnie Cea.

At Artisan Sound Recorders, engineer Greg Fulginiti recently mastered albums for Starship with Micky Thomas and Paul Atkinson; Bridge 2 Far for engineer Chris Lord-Alge; Kosetsu Minami with producer Joe Chiccarelli; Walking Wounded with producer Jeff Eyrich; Little Caesar for producer Joe

Hardy; XTC for producer Ivan Ivan; and 7-inch cuts for Bonnie Raitt, Joe Cocker, Cher, Jerry Lee Lewis, and Field Of Dreams.

Belinda Carlisle was in at Sunset Sound Recorders overdubbing tracks for A&M. Rick Nowels produced, with Robert Feist at the board. Neal Avron assisted. Mr. Mister was in tracking with producer Paul DeVilliers for RCA/BMG. DeVilliers ran the board. Movie scoring at Sunset included "Fabulous Baker Boys" and "Sister Kate" for 20th Century Fox, "Black Rain" for Paramount, "Sea Of Love" for Universal, and "Great Balls Of Fire" for Orion.

Earth, Wind And Fire was in at Lion Share with engineer Paul Klingberg working on album overdubs for CBS. Maurice White produced. Jesse Kammer assisted.

NASHVILLE

Music Mill working on self-produced transfers for "Live" concert with engineer Paul Goldberg. George Jones tracked vocals for a duet album (Vern Gosdin, Ricky Skaggs) with producer Billy Sherrill. The CBS project was engineered by Jim Cotton, Joe Scaife, and Goldberg. Butch Baker was in with producer Harold Shedd working on vocals and mixes for PolyGram. Scaife and Cotton were at the board.

At the Sound Emporium, Mason Dixon worked on vocal overdubs with producer Terry Choate and engineer Dennis Richie for Capitol. Highway 101 mixed tracks for Warner Bros., with Paul Worley and Ed Seay producing. Seay was at the board. And, the McCarters mixed an album project for Warner Bros., with Worley producing. Seay manned the controls.

OTHER CITIES

SOUND STUDIO in Royersford, Pa., had Beat Clinic in working with producer David Ivory to complete eight cuts scheduled for an October release on CD, titled "No Time To Walk." Dave Cullen completed work on his self-produced album for TBA Records. Titled "Blue Counterpoint," the album, which includes 11 new age guitar pieces, was engineered by Ivory.

Columbia group New Kids On The Block were in at Musiplex, Atlanta, putting down vocals on "Angel In Love" with producer Maurice Starr. Sidney Burton Jr. and George Pappas engineered. Doc Box and B. Fresh were in with producer Joyce Irby working on tracks for Diva One Productions. Pappas was at the console, assisted by Dale Abbott.

At Richmond, Va.'s Flood Zone Studios, Valhalla began work on tracks for World Talent Ltd. Bruce Olsen was at the board co-producing and engineering.

Tamika Patton put down vocals for her debut album on Orpheus at Studio A, Dearborn Heights, Mich. Eric Morgeson produced with John Jaszcz at the board. Producer Earl Wright worked on tracks and vocals with gospel group Deliverance for Tyscot Records. Randy Poole and Jaszcz were at the board. Mike Fresh mixed tracks for his forthcoming, self-produced single and 12-inch. Poole was at the board.

Producer Tom Dowd was in at Criteria Recording, Miami, to oversee tracking for Epic act the Groove Thangs. Dowd and the band produced. Patrice Levinsohn lent her expertise, assisted by Roger Hughes. Producer Roberto Livi completed tracks by Raphael. Carlos Nieto was at the board, assisted by Keith Rose. And, Rudy Perez, Eddy Martinez, and Wes Farrell produced the debut English album from Lissette. Mike Couzzi and Perez engineered, assisted by Mike Spring.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

Accent On Video At U.K. Digital Technology Confab

NEW YORK Topics to be explored at the fifth annual Digital Information Exchange, Nov. 7-9 at the London Zoo's Private Members Suite, include digital technologies in the broadcast and video postproduction markets; DAT applications in broadcasting and music recording; and what may be in store digitally for both the consumer and professional.

DIE is sponsored by British pro audio rental and sales company HHB Communications, and Sony Broadcast & Communications Co. in England.

The conference's opening day will focus exclusively on video, says an HHB representative, with input from such pro users as Mitch Mitchell of the Moving Picture Co., as well as such technical experts as David Creed and David Huckfield of Sony and Alan Ho-

garth of Abekas.

Equipment covered will include
D1 and D2 composite digital video
format, as well as a discussion of
new computer and video graphics
techniques, including real-time
digital effects devices. The day is
set to conclude with a discussion

of the latest innovations in high-

definition video technology and an examination of the satellite broadcasting market.

Digital audio applications in broadcasting and video postproduction are the topic for the second day of the meet, with a discussion slated on the development of four-head DAT technology; a look at DAT for radio, chaired by Dan Braverman of Radio Systems; digital audio as it applies to the Betacam and digital video tape recorder systems; and digital console designs as they apply to video-based recording facilities.

The third and final day of DIE will center around digital technology as it pertains to music recording, with speakers including producer Gary Langan and studio acoustician and architect Neil Grant, as well as Yamaha's Allan Martin and WaveFrame's Gus Skinas. Also featured will be a discussion of Dolby SR's effect on the digital audio marketplace

Registration fees for the conference are 95 pounds per day, or 295 pounds for a three-day pass. Contact HHB in London for more information, 01-491-9484

STEVEN DUPLER.

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New RCA U.K. Director Stresses Intelligent Marketing

BY PIPPA COLLINS

LONDON Pan-Europeanism may be the current buzzword, given the much-heralded approach of the single European market, but, according to Lisa Anderson, managing director of RCA U.K., the term is "just jargon."

Anderson, who became the first woman to be appointed chief executive of a U.K. major record company. insists that the markets in Europe move at different speeds, and that it makes no sense to evolve a Pan-European marketing plan for new prod-

Says Anderson: "Each country has to be considered as having a separate identity, different responses to repertoire, and its own speed of activity.

"It may be possible to have an overall plan for a really major actbut for most repertoire, European markets are not homogeneous and won't be for the foreseeable future.

"In the U.K.," continues Anderson,

"things tend to move fast, but the market in France, for example, is relatively slow. Furthermore, most local artists have much more importance in their own territory than in other markets-and this will still be the case after 1992."

Anderson says that her experience in the music business has continuously strengthened her conviction that intelligent marketing is an indispensable prerequisite of successful oper-

She believes profoundly in the value of long-term planning and in targeting marketing campaigns to fit the profile of each national market.

"A record company can spend an enormous amount of time and money creating a piece of product and working on it until it is as perfect as it can be. But if the marketing of that product is not pursued with the same concern and concentration, then the original investment may be wasted.'

Starting in the industry as secre-

tary to Chrysalis chief Chris Wright in London, Anderson subsequently worked as personal assistant to the managing director of A&M's Paris operation, and then, in 1977, returned to the U.K. to work on international promotion for Virgin.

She later became head of the international department and in 1983 was made a director of the company. From 1985 to March of this year, she headed the international department of PolyGram U.K.

"The international aspect of my work has been much more useful in my job here at RCA than I had anticipated," Anderson says. "An appreciation of the characteristics of different markets around the world helps me a great deal

Every territory is different. The same record can be a big hit in Germany and a total flop in Spain. The breadth of knowledge can really be a great asset when it comes to managing a company, particularly one

which originates much product with international potential. It keeps you on your toes.

Working with various record companies over the years has also provided Anderson with a valuable contact

"If you know someone and have worked with them, then they tend to trust your judgment. You can talk to them on a different level. A good relationship means that you can communicate fast through a kind of verbal shorthand without getting bogged down in detail and formali-

Another concern for Anderson in her managing director role is to stem the tide of one-hit wonders, which she regards as an undesirable element in today's music scene.

"I think this can be done by pursuing a strong A&R policy and going for long-term artist development rather than short-term commercial success," she says. "It may take three years for a really talented artist to develop. Of course, instant, oneoff hits can generate cash until the long-term investment pays off, but it is vital to preserve a healthy bal-

Anderson says she is frequently asked how it feels to be the U.K.'s first female managing director of a major record company, and was surprised at the interest her appointment provoked when it was first announced.

"I think that being the best person for the job is what counts. I never thought that I would be a first at something, though, the first woman managing director of a major. That aspect of it didn't occur to me until

12th Jamaican Reggae Fest Showcases Revitalized Industry **Sunsplash Shines More Brightly Than Ever**

BY MAUREEN SHERIDAN

MONTEGO BAY, Jamaica The 12th annual Reggae Sunsplash, which drew outstanding performances here from Third World, Shinehead, Dennis Brown, and Half Pint, along with a multiracial audience of an estimated 70,000 fans, was a fitting celebration of reggae's renewed vitality in the world's music marketplace.

The five-day festival, covered for the first time by MTV and BET, was better produced, better organized, and more enthusiastically received than ever before and though the event was generally solid rather than exciting and professional rather than powerful, it put to rest fears within the Jamaican industry that perhaps it had passed its prime.

In recent years, Sunsplash has seemed as stagnant as the Jamaican music industry itself, but with the revival of the latter, the festival has reclaimed its old role of presenting the best in both national and internation-

And this was achieved despite uncertain financing and an unconfirmed venue up to just two months before the scheduled start. Says Don Green, a director of promoter company Synergy Ltd.: "Up to three weeks before, it was doubtful that we could put it together."

The traditional venue for Reggae Sunsplash has been the so-called Bob Marley Memorial Center, a piece of oceanfront, government-owned land originally used for the Feyline-presented 1982 World Music Festival. Plans to develop the land into a real memorial to Marley's memory have never materialized.

An announcement came earlier this year that the government had instead decided to build high-price condominiums on the site. Lobbying by Synergy, however, saved the day and perhaps the site as well. Now it is rumored that a Marley memorial park is back on the drawing boards.

In the 1989 Sunsplash were Steel Pulse, Ziggy Marley & the Melody Makers, Gregory Isaacs, Frankie Paul, Marcia Griffiths, Barrington Levy, Donovan, the Abyssinians, and some 25 of the current DJ crop (out of which Lt. Stitchie, Admiral Bailey, and Tiger did well with dramatic sets).

Each of the four nights, after the opening evening's beach party, featured a different type of reggae: oldies, DJs, singers, and international.

Interestingly, "dance hall" (rap) night was down in attendance from its phenomenal popularity of the past three years, while the attendance on other nights was up: further proof that the singers and cultural music are coming back.

There was a strong North American feel to the production. In fact, if it were not for the rollicking drum and bass lines that punctuated the tropical night air, and the profusion of dreadlocks backstage, the event could have been U.S.-based. The improvement possibly derives from the extensive North American and European touring by the Reggae Sunsplash package over the past couple of years.

A video of this year's event, produced by Phase III, will soon be available and a live, best-of recording will be distributed by A&M.

Representatives from several major and independent labels were at Sunsplash, including Island Records boss Chris Blackwell.

Now that the organization and production problems that have haunted Reggae Sunsplash seem to be under control, the festival is clearly free to grow artistically.

Budget permitting, the inclusion on next year's bill of major interna-

But even if this doesn't happen, the event has clearly earned its place in music. "Back in the U.S., they've been celebrating the 20th anniversary of Woodstock," says a N.Y. writer in town to cover the event. "But here,

'88 BUMA Payments Up

BY MIKE HENNESSEY

AMSTERDAM, the Netherlands In 1988, its 75th anniversary year, BUMA the Dutch authors' society. distributed \$27.13 million to rights owners, an increase of 9.2% over the 1987 figure of \$24.26 million.

Revenues from performances were up nearly 21% at \$1.63 million compared with 1987's \$1.35 million, but because of a 1.8% reduction in tariffs and of competition from suppliers of so-called "copyright free' music (repertoire no longer protected by STEMRA, BUMA's mechanical rights division), mechanical rights income rose by less than -from \$14.7 million in 1987 to \$14.9 million in 1988.

The introduction of the Netherlands 3 channel helped increase revenue from TV music use from \$2.89 million in 1987 to \$3.76 million-a gain of nearly 30%—and income from cable and satellite was up 13.8% at \$5.27 million from \$4.5 mil-

Receipts from cinema and pay-

TV were 11% up from \$871.000 to \$972,000, and income from radio was marginally up at \$3.38 million from \$3.31 million.

In his annual report, BUMA-STEMRA chairman Ton Oosterhuis says the overwhelming impact of Anglo-American repertoire via satellite and cable posed a threat to the survival of Dutch repertoire. He hoped that the development of local broadcasting would be accompanied by more opportunities for the exposure of local repertoire.

Oosterhuis also notes that certain "social and technological developments" could be seen as posing a threat to authors, citing record rental, sampling, and home taping. He called upon the Dutch government to speed up the work of upgrading its copyright legislation.

On the positive side, he says that the fast-growing CD market would give new impulses to creativity "because the almost everlasting public hunger for music has to be satisfied continuously with new inventions and tone colors."

Thai Publisher, French Label Fight **Over Rights To Clayderman Album**

BANGKOK, Thailand A reverse twist on the usual saga of Far Eastern disregard for copyright is alleged here affecting an album

by pianist Richard Clayderman. International Talent Consultants and its affiliated publishing company, Kuma Music International, says that an album by Clayderman, titled "Thailand Mon Amour," was licensed to a Thai company solely for the purpose of releasing a cassette for a charity benefit within Thailand.

John G. Schultz, the American who heads the Bangkok-based ITC, alleges that Delphine Records, the French company that releases Clayderman's repertoire, has now released a CD version of the album for profit and is claiming international copyright for it.

A spokeswoman for Delphine in Paris comments that the company is "very upset and disagrees with the ITC allegations." She adds that Delphine was requested to produce a Clayderman album for Thailand including some locally written compositions. It complied with the request, having cleared the Thai compositions for record-

ing with the writers concerned.
"There are no plans to release the album elsewhere at present,' she states. "The Thai tunes have very little potential outside their own country.'

tional reggae or reggae-influenced acts like Sting, UB40, Tina Turner, or Tracy Chapman could propel Sunsplash into world-class status.

at Sunsplash, Woodstock lives on.

At Sopot '89, They Rocked Around The Bloc Polish Fest Features Music From East, West

BY PETER BELOHLAVEK

PRAGUE, Czechoslovakia In its 26th year, the Sopot Music Festival in Poland is the oldest and arguably the most important event of its kind in the Eastern Bloc countries.

Sopot '89 took place in the Baltic coastal resort Aug. 16-19 and marked a milestone in the festival's history. For the first time, it was organized by the Sopot Cultural Foundation in conjunction with two private companies: UP International, a West Berlin musical instrument firm with a Polish branch office, and ULA from London.

Previously the event has been staged by official Polish cultural in-stitutions, such as the Ministry of Culture and various artist agencies.

The effect of the private company involvement was immediately apparent. Instead of being subsidized by the Polish government, the festival was self-financed this year and made a profit, which will benefit the city of Sopot as well as the two companies participating.

Its policy this year was to attract as many sponsors as possible from both East and West. Polish company support came from Unitra, Baltona, Konsbud, Elcomp, LOT Airlines, Metronex, Top Mix, FSO Cars, Digital, Pexim, and Vesta.

Soviet sponsorship included Electron TV, the main supporter, Melodia Records, Foton, and Dzintars; also present were Epson Data Systems of Austria and Ivograma of West Germany.

The Sopot Expo, the major commercial event associated with the festival, was located in the Sopot

(Continued on page 80)

CANADA

Japan's Pioneer Raises Half-Year Net Profit, Sales Projections

TOKYO Pioneer Electronic Corp. has upped its forecast of net profit for the half year to September 1989 from \$68.6 million to \$74 million. This follows the sale of its minority 48% share of Warner-Pioneer, a joint venture making records and video software, to Warner Communications earlier this year for a reported \$39 million. Pioneer has also revised upward its sales projection for that half year to \$1.25 billion from \$1.1 billion, mainly because of strong sales of audio and in-care equipment in North America and Europe, and CD and laserdisk lines in Japan.

Quatro Stumbles Into Soviet Union

MOSCOW Suzi Quatro, London-based, U.S.-born rock star of the '70s, is on a successful extended concert tour of the Soviet Union, her dates including Moscow, Yerevan, Tbilisi, and Leningrad. State booking agency Gosconcert is also bringing in Smokie with Chris Norman, Kool & the Gang, Deep Purple, and Italian acts Robertino Loretti and Sabrina during the fall. But after barren years in terms of visiting name acts, music business insiders here are wondering whether Russian fans will be able to support so many star tourists. VADIM YURCHENKOV

Satellite Radio Launched In W. Germany

BERLIN In a symbolic push-button ceremony, Christian Schwarz-Schilling, the Bundespost minister, formally launched the digital Satellite Radio of the German Federal Republic here. "By providing a broadcast quality equal to that of a compact disk, we're meeting the financiers' demand for improved qualities of transmission and reception via radio." He says the airing of 16 digital radio programs via the national DFS Kopernikus telecommunication satellite was the best possible solution, as it was the only way to provide a 24-hour service.

Finnished At Old Site, Record Co. Moves

HELSINKI, Finland Finnlevy is the latest record company to move out of Pitajanmaki, the Helsinki suburb known as the "Finnish Hitsville." From Oct. 1, Finnlevy will be at Lansituulentie 1, 02100 Espoo. Companies remaining at Pitajanmaki include EMI Finland, CBS, Polarvox, and Audiovox.

KARI HELOPALTIO

Irish Publisher To Issue U2 Book Sequel

DUBLIN, Ireland Publisher Hot Press will issue a sequel to the best-selling "U2 File" book in October. Titled "U2, Three Chords And The Truth," the work is edited by Niall Stokes and includes a business perspective of the band by manager Paul McGuinness, as well as revelations about the supergroup's non-U2 activities. The book will be handled in the U.S. by Harmony, with an initial 50,000 print run. Deals for the U.K. and the rest of the world are yet to be finalized. KEN STEWART

Jazz Competition Finalists Named

LONDON The International Jazz Federation's 8th European Jazz Competition, to be staged as part of the Leverkusener Jazz Days event in West Germany, Oct. 12-15, attracted 54 entries from 14 countries. The judges have named six bands for the finals: the Nikolaj Bentzon Trio (Denmark), Atmosphere Quartet (Italy), Henrik Sorensen Trio (Denmark), Lines (Norway), the Pointy Birds (U.K.), and Scapes (Netherlands). Besides the main prize—which includes festival, concert, tour, and recording backing from the IJF—there's a \$500 prize for the outstanding soloist.

Japanese Piano Makers Stop Ivory Use

TOKYO Yamaha, the world's largest manufacturer of musical instruments, and Kawai, the second largest, say they will stop buying ivory for piano keyboards in a bid to help protect endangered elephants. A Yamaha spokesman says, "We've developed a plastic replacement that is not inferior in function." Last year, Yamaha used 1,500 pounds of ivory to make 350 top-quality pianos, while Kawai used 650 pounds to make 800 "luxury" keyboards. The firms had previously used plastic for most of their pianos.

Case Could Prompt High Court Obscenity Ruling

Porn Vid Dealer Cleared Of 242 Charges

BY KIRK LaPOINTE

OTTAWA In a major ruling that could set the stage for a Supreme Court case on obscenity, a video retailer has been acquitted of 242 obscenity charges because the judge said the country's Charter of Rights and Freedoms gives him the right to stock videotapes depicting incest, group sex, and other sexual acts.

Don Butler, who owns a chain of adult video stores in British Columbia, Alberta, Manitoba, and Saskatchewan, was convicted of eight other obscenity offenses for stocking tapes that contained homosexual bondage scenes.

But Justice Scott Wright of the Court of Queen's Bench of Manitoba said that the freedom of expression provision in the charter legalizes pornographic material that used to be considered obscene under the country's criminal code.

"Every limit on the circulation of obscene expression involves the arbitrary removal of an individual's opportunity to make his or her choice," Wright said in a written 50-page decision. "Free choice is part of the bedrock of a democratic society. Temptation is necessary to allow people to choose—to choose to be right-minded, or moral, or not... Without temptation, can free choice fully exist?"

Butler said he believes now that every store will be allowed to stock such tapes. He says he will appeal the eight convictions. It is expected that the Crown will appeal the acquittal, paving the way for a High Court decision in Manitoba, and possibly one in the Supreme Court of Canada, the highest court in the

land.

The case is yet another to challenge the extent of human rights in Canada under the charter, which was passed in 1983 as part of the patriation of Canada's Constitution from Britain.

The federal government has tried unsuccessfully in recent years to amend long-criticized pornography and obscenity laws, but a bill introduced in the last term of the Conservative government was roundly denounced and did not pass. It does not appear to be a high priority with the government in its second term.

Butler's lawyer, Terry McManus, predicts that the ruling will have far-reaching consequences for the video industry. It will be up to other courts to decide, however, just how long-lasting such consequences are.

Archer Plans Fall Roll-Out For 3D QSound Firm Unruffled By Stock Drops, Technical Delays

OTTAWA Lawrence Ryckman is quickly learning never to underestimate the power of the press, particularly the finnicky business media that have put Archer Communications under the microscope in the last few months as it unfurls its 3D sound technology.

A positive piece in the Wall Street Journal last spring, in which assorted music industry executives professed support for Archer's QSound technology, resulted in measurable stock price increases.

But a recent Barron's item, in which delays involving the technical shielding of QSound from surrounding technology were detailed, saw the stock price dip rather quickly. Add to that the British Columbia Securities Commission decision not to allow Archer to issue special war-

rants to the Creative Artists Agency, and it appears an edge was taken off the high-flying ways of the Calgary, Alberta-based company.

Ryckman, however, is nothing but optimistic. "We are most certainly confident that we can find a way to shield QSound so that it doesn't affect software and other technology near it in recording studios and mixing facilities," he says. "We had asked one company to do it for us, but it came back to us 30 days later and said it couldn't do it by itself. Now we are asking five different ones to collectively do the job."

The shielding process would ensure that QSound neither affected nor was affected by other computer-related products now abundant in most modern studios.

Plans continue to roll out later this year the QSound technology, a postrecording system that conveys three-dimensional sound through conventional playback systems.

Industry veterans Shelly Yakus and Jimmy Iovine are overseeing the studio roll-out for QSound. It is expected that next year the first record will be mixed using QSound.

Archer also expects to announce in the near future a licensing agreement for the computer-game application of QSound.

The firm had sought special Securities Commission approval of the warrant issue in order to save some \$2 million-\$3 million in fees, but Ryckman says there is no doubt that the CAA deal is solid and will be honored.

KIRK LaPOINTE

CANADA REVIEWS BBM'S

(Continued from page 12)

en sample selection and assist in telephone enumeration, within the next year or two.

"All these things boil down to a bigger sample," Parish says.

Other complaints by Canadian broadcasters will be familiar to their American counterparts. Among them are that diary sampling doesn't capture 18-24 and 18-34 males nearly as well as some would like, and that too many ballots can end up in one household.

Many broadcasters would also prefer telephone sampling. "We may very well find the diary method discarded in five, six, or seven years," Parish says. "But right now, we still feel it's the best system. People are overrun with telephone surveys these days. And people meters just aren't sophisticated enough yet to track office and car listening."

Birch/Scarborough Research is presently Canadian broadcasters' and advertisers' only other choice, although it has scaled back its operations considerably since 1985, now surveying only the Toronto market. Chairman Tom Birch does, however, say that during his company's major efforts there, "Canada was a much easier country to interview via phone; in fact, it was much better for any survey research technique than the U.S.

"The population is, on balance, better educated. And with the possible exception of Toronto, it's more homogenous. As a result of both of those factors, cooperation rates were very high. The only challenge was Quebec, which meant having to have bilingual people at our Florida head-quarters."

Interestingly, while Arbitron diary design became a major rallying point for American broadcasters earlier this year, one item Slaight calls "not an issue at all" is BBM's diary design. "There's less room for problems in the ballots here than in an Arbitron diary. You have to fill in calls for virtually every quarter you listen to; in Arbitron you can draw a line through an entire daypart."

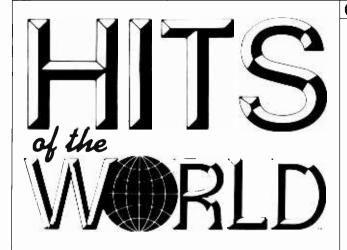
The tone of the Canadian ratings discussion is, by and large, more gen-

teel than that affected by many U.S. broadcasters during the winter. Because broadcasters are partners in BBM, they say, there is a sense of responsiveness.

"The unhappiness has been identified by BBM as much as anybody else," says Viner. "There's a much greater move by BBM to address our concerns," says CKIK Calgary, Alberta OM/PD Wes Erickson. "BBM seems willing to listen, and we're optimistic," echoes Slaight.

While Slaight still thinks "it would be great to have two choices up here," he has recently canceled his contract with Birch, whose research, he says, was "up and down like a yoyo every month. We weren't getting any value out of it."

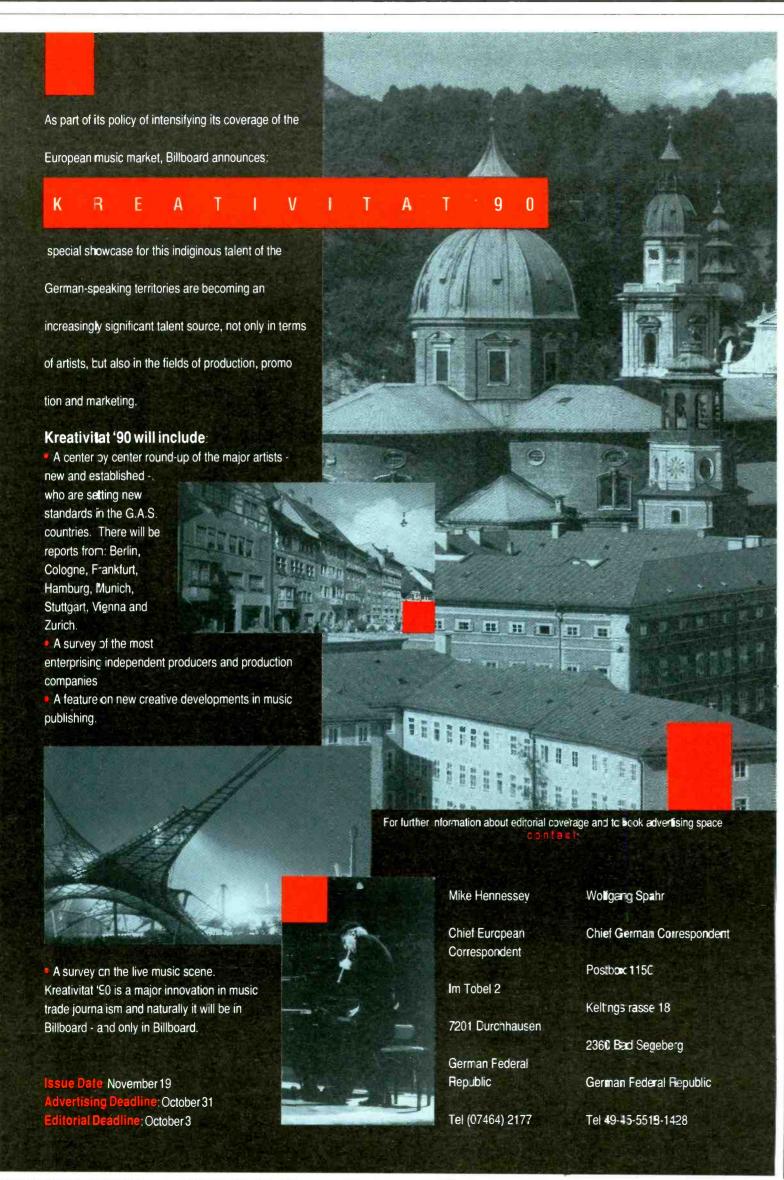
Birch mounted a sizable Canadian effort until 1985, but no longer maintains a Canadian office. Birch says he backed off because BBM began selling qualitative data similar to that offered by his company, but at much lower prices. Since that time, Birch says, he has not had any real interest in going back.



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CANA	ADA	(Courtesy The Record) As of 8/14/89 SINGLES	MU		MEDIA PAN-EUROPEAN CHARTS 9/2/89
1	2	ON OUR OWN BOBBY BROWN MCA/MCA			HOT 100 SINGLES
2 3	1 3	BATDANCE PRINCE WARNER BROS / WEA IF YOU DON'T KNOW ME BY NOW SIMPLY RED ELEKTRA/WEA	1	1 1	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
4	7	TOY SOLDIERS MARTIKA COLUMBIA/CBS	2 3	9	LICENCE TO KILL GLADYS KNIGHT MCA LAMBADA KAOMA CBS
5 6	12 5	RIGHT HERE WAITING RICHARD MARX EMI/CAPITOL SO ALIVE LOVE & ROCKETS VERTIGO/POLYGRAM	4	8	FRENCH KISS LIL' LOUIS LONDON
7	11	COLD HEARTED PAULA ABDUL VIRGIN/WEA	5 6	5 2	DAS OMEN (TEIL 1) MYSTERIOUS ART CBS BATDANCE PRINCE PAISLEY PARK
8 9	4 9	DRESSED FOR SUCCESS ROXETTE CAPITOL/CAPITOL BABY DON'T FORGET MY NUMBER MILLI VANILLI ARISTA/BMG	7	6	ETERNAL FLAME THE BANGLES CBS
10	6	EXPRESS YOURSELF MADONNA SIRE/WEA	8 9	4 16	BACK TO LIFE SOUL II SOUL/CARON WHEELER 10 RECORDS POISON ALICE COOPER EPIC
11	8	WHAT YOU DON'T KNOW EXPOSÉ ARISTA/BMG BUFFALO STANCE NENEH CHERRY VIRGIN/WEA	10	17	TOY SOLDIERS MARTIKA CBS
12 13	10 19	THE END OF THE INNOCENCE DON HENLEY GEFFEN/WEA	11 12	7 14	BLAME IT ON THE RAIN MILLI VANILLI BMG ARIOLA JE TE SUIVIVRAI JEAN PIERRE FRANCOIS PATHE/EMI
14	14	LOVE IS ALANNAH MYLES ATLANTIC/WEA	13	NEW	RIDE ON TIME BLACK BOX deconstruction
15 16	NEW NEW	ONCE BITTEN TWICE SHY GREAT WHITE CAPITOL/CAPITOL DON'T WANNA LOSE YOU GLORIA ESTEFAN EPIC/CBS	14 15	11	EXPRESS YOURSELF MADONNA SIRE
17	NEW	KEEP ON MOVIN' SOUL II SOUL VIRGIN/WEA	16	12 10	WOULDN'T CHANGE A THING KYLIE MINOGUE PWL TELL IT LIKE IT IS DON JOHNSON EPIC
18 19	18	WIND BENEATH MY WINGS BETTE MIDLER ATLANTIC/WEA THIS TIME I KNOW IT'S FOR REAL DONNA SUMMER ATLANTIC/WEA	17	19	THE LOOK ROXETTE PARLOPHONE
20	20	JOY & PAIN ROB BASE/DJ EZ MERCURY/POLYGRAM	18 19	NEW	MIRADOR JOHNNY HALLYDAY PHILLIPS/PHONOGRAM JOUE PAS FRANCOIS FELDMAN & JONI JAMESON POLYDOR
1	2	ALBUMS FINE YOUNG CANNIBALS THE RAW AND THE COOKED I.R.S./MCA	20	20	LULLABY THE CURE FICTION/POLYDOR
2	1	PRINCE BATMAN (SOUNDTRACK) WARNER BROS./WEA	1	1	PRINCE BATMAN (SOUNDTRACK) WARNER BROS.
3 4	3 4	TOM PETTY FULL MOON FEVER MCA/MCA MILLI VANILLI GIRL YOU KNOW IT'S TRUE ARISTA/BMG	2	2	QUEEN THE MIRACLE PARLOPHONE
5	6	RICHARD MARX REPEAT OFFENDER EMI/CAPITOL	3 4	3 4	SIMPLY RED A NEW FLAME WEA MADONNA LIKE A PRAYER SIRE
6 7	7 5	ALANNAH MYLES ALANNAH MYLES ATLANTIC/WEA MADONNA LIKE A PRAYER SIRE/WEA	5 6	6 5	JASON DONOVAN TEN GOOD REASONS PWL
8	12	NEW KIDS ON THE BLOCK HANGIN' TOUGH COLUMBIA/CBS	7	7	SIMPLE MINDS STREET FIGHTING YEARS VIRGIN GLORIA ESTEFAN CUTS BOTH WAYS EPIC
9	11	DON HENLEY THE END OF THE INNOCENCE GEFFEN/WEA	8	8	PAUL McCARTNEY FLOWERS IN THE DIRT PARLOPHONE
10 11	10 8	LOVE & ROCKETS LOVE & ROCKETS VERTIGO/POLYGRAM PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M	9	9 NEW	MIKE OLDFIELD EARTH MOVING VIRGIN ALICE COOPER TRASH EPIC
12	13	KIM MITCHELL ROCKLAND ALERT/CAPITOL	11	12	JOE COCKER ONE NIGHT OF SIN CAPITOL
13 14	9 18	BOBBY BROWN DON'T BE CRUEL MCA/MCA VARIOUS ARTISTS GHOSTBUSTERS II MCA/MCA	12 13	10 11	THE CURE DISINTEGRATION FICTION/POLYDOR NENEH CHERRY RAW LIKE SUSHI CIRCA
15	15	JOHN COUGAR MELLENCAMP BIG DADDY MERCURY/POLYGRAM	14	13	SOUL II SOUL CLUB CLASSICS VOL. 1 10 RECORDS
16 17	14 17	ROXETTE LOOK SHARP! EMI/CAPITOL JEFF HEALEY BAND SEE THE LIGHT ARISTA/BMG	15 16	15 14	JOHNNY HALLYDAY CADILLAC PHILIPS/PHONOGRAM GUNS N' ROSES APPETITE FOR DESTRUCTION GEFFEN
18	19	GRAPES OF WRATH NOW AND AGAIN CAPITOL/CAPITOL	17	18	PATRICIA KAAS MADEMOISELLE CHANTE POLYDOR
19 20	NEW	ROB BASE/DJ E-Z ROCK IT TAKES TWO MERCURY/POLYGRAM SOUL II SOUL KEEP ON MOVIN' VIRGIN/WEA	18 19	17 NEW	DON JOHNSON LET IT ROLL EPIC FRANCIS CABREL SARBACANE CBS
20		SOUR SOUR REEL OF HOTHER VINGING WEA	20	16	TRANSVISION VAMP VELVETEEN MCA
WEST	r GFI	RMANY (Courtesy Der Musikmarkt) As of 8/28/89	AUS1	TRAL	(Courtesy Australian Record Industry Assn.) As of 8/27/89
****		SINGLES			SINGLES
1	1	DAS OMEN (TEIL 1) MYSTERIOUS ART CBS	1 2	1 4	YOU GOT IT (THE RIGHT STUFF) NEW KIDS ON THE BLOCK CBS BATDANCE PRINCE WEA
2 3	13	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS BCM LICENCE TO KILL GLADYS KNIGHT MCA	3	5	BABY I DON'T CARE TRANSVISION VAMP WEA
4	2	TELL IT LIKE IT IS DON JOHNSON EPIC	4	2	IF YOU DON'T KNOW ME BY NOW SIMPLY RED WEA
5 6	NEW	BLAME IT ON THE RAIN MILLI VANILLI HANSA FRENCH KISS LIL LOUIS FFRR-METRONOME	5 6	3	THE LOOK ROXETTE EMI DRESSED FOR SUCCESS ROXETTE EMI
7	4	BACK TO LIFE SOUL II SOUL VIRGIN	7	19	I'LL BE LOVING YOU (FOREVER) NEW KIDS ON THE BLOCK CBS
8	5	IT'S ALRIGHT PET SHOP BOYS PARLOPHONE	8 9	10	FUNKY COLD MEDINA TONE LOC FESTIVAL I DON'T WANT A LOVER TEXAS POLYGRAM
9 10	6 9	WHAT A WONDERFUL WORLD LOUIS ARMSTRONG A&P POLYDOR LOVE IS A SHIELD CAMOUFLAGE METRONOME	10	13	RIGHT BACK WHERE WE STARTED FROM SINITTA LIB CBS
11	12	INNOCENT MIKE OLDFIELD VIRGIN	11	14	TELEPHONE BOOTH IAN MOSS MUSHROOM/FESTIVAL SAY GOODBYE INDECENT OBSESSION LIB/CBS
12 13	8 11	SEALED WITH A KISS JASON DONOVAN PWL BATDANCE PRINCE WARNER BROS.	13	8	BEDROOM EYES KATE CEBERANO FESTIVAL
14	10	MANCHILD NENEH CHERRY VIRGIN	14 15	16 18	EXPRESS YOURSELF MADONNA WEA SECOND CHANCE THIRTY EIGHT SPECIAL FESTIVAL
15	NEW	AIN'T NOBODY RUFUS & CHAKA KHAN WARNER BROS	16	11	TOO MUCH BROS CBS
16 17	17 14	LADY IN BLACK BAD BOYS BLUE COCONUT LULLABY THE CURE METRONOME	17 18	NEW 17	ALL I WANT IS YOU U2 FESTIVAL CAN I GET A WITNESS SAM BROWN FESTIVAL
18	NEW	THE BEST TINA TURNER CAPITOL	19	20	LOVE DIMENSION KATE CEBERANO REG/FESTIVAL
19 20	18 NEW	ENIZIAN HEINO TELDEC YOU'LL NEVER STOP ME LOVING YOU SONIA CHRYSALIS	20	15	WIND BENEATH MY WINGS BETTE MIDLER WEA ALBUMS
		ALBUMS	1	1	MATCHBOOK IAN MOSS MUSHROOM/FESTIVAL
1 2	2	MIKE OLDFIELD EARTH MOVING VIRGIN	2	4	SIMPLY RED A NEW FLAME WEA
3	1 4	QUEEN THE MIRACLE PARLOPHONE JASON DONOVAN TEN GOOD REASONS PWL	3 4	2	ANDREW LLOYD WEBBER PREMIERE COLLECTION POLYDOR TRANSVISION VAMP VELVETEEN WEA
4	3	DON JOHNSON LET IT ROLL EPIC	5	5	DEF LEPPARD HYSTERIA POLYDOR
5 6	5 7	PRINCE BATMAN (SOUNDTRACK) WARNER BROS JOE COCKER ONE NIGHT OF SIN CAPITOL	6 7	7	GIPSY KINGS GIPSY KINGS CBS BETTE MIDLER BEACHES (SOUNDTRACK) WEA
7	6	SIMPLE MINDS STREET FIGHTING YEARS VIRGIN	8	8	THE BANGLES EVERYTHING LIB/CBS
8 9	9	MILLI VANILLI ALL OR NOTHING HANSA SIMPLY RED A NEW FLAME WEA	9	9	PRINCE BATMAN (SOUNDTRACK) WEA PAUL KELLY & THE MESSENGERS SO MUCH WATER SO CLOSE TO
10	11	NENEH CHERRY RAW LIKE SUSHI VIRGIN	11	13	HOME MUSHROOM/FESTIVAL JOHNNY DIESEL & THE INJECTORS JOHNNY DIESEL & THE
11	10 14	MADONNA LIKE A PRAYER SIRE GUNS N' ROSES APPETITE FOR DESTRUCTION GEFFEN			INJECTORS FESTIVAL
12 13	15	SOUL II SOUL CLUB CLASSICS VOL. 1 VIRGIN	12	12 NEW	DEBBIE GIBSON ELECTRIC YOUTH WEA TONE LOC LOC-ED AFTER DARK FESTIVAL
14	13	CAMOUFLAGE METHODS OF SILENCE METRONOME	14	10	FINE YOUNG CANNIBALS THE RAW AND THE COOKED POLYGRAM
15 16	12 16	THE CURE DISINTEGRATION METRONOME PAUL McCARTNEY FLOWERS IN THE DIRT PARLOPHONE	15 16	11 NEW	BLACK SORROWS HOLD ON TO ME CBS RICHARD MARX REPEAT OFFENDER EMI
17	17	THE POGUES PEACE AND LOVE TELDEC	17	16	TRANSVISION VAMP POPART WEA
18 19	20 NEW	ALICE COOPER TRASH EPIC DEN HARROW THE BEST OF DEN HARROW BABY	18	20 19	STEVIE NICKS THE OTHER SIDE OF THE MIRROR EMI NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
20	NEW	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA	20	15	DARYL BRAITHWAITE EDGE CBS
NET	ERL	ANDS (Courtesy Stichting Nederlandse Top 40) As of 8/25/89	JAPA	N (Courtesy Music Labo) As of 8/21/89
1	1	SINGLES WE ARE GROWING MARGARET SINGANA CLOUD	1	2	SINGLES TAIYOU GA IPPAI HIKARUGENJI PONY CANYON/JOHNNYS/FUJIPACIFIC
2	6	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS INDISC	2	4	SEKAIDEICHIBAN ATSUINATSU PRINCESS PRINCESS CBS/SONY/SHINKO MUSIC/CBS
3 4	3 2	REFLECTIONS DIANA ROSS & THE SUPREMES MOTOWN BLAME IT ON THE RAIN MILLI VANILLI HANSA	3	1	SONY GROUP ROCKIN' MY SOUL OTOKOGUMI BMG/VICTOR/JOHNNYS SHUPPAN
5	9	DANCE CLASSICS THE MIX VARIOUS ARCADE	4	3	SUMMER GAME KYOSUKE HIMURO TOSHIBA/EMI
6 7	4 NEW	JUST KEEP ROCKIN' DOUBLE TROUBLE DESIRE FRENCH KISS LIL LOUIS FFRR	5 6	6 7	DIVE INTO YOUR BODY TM NETWORK EPIC/SONY GLORIA ZIGGY TOKUMA JAPAN
8	8	HOT HOT HOT BUSTER POINDEXTER RCA	7 8	NEW NEW	YAKUSOKU CHA-CHA VAP/PRODUCER HOUSE NATSUNIKOISURU AWATENBO SHINOBU NAKAYAMA
9 10	5 NEW	BACK TO LIFE SOUL II SOUL 10 RECORDS DO THE RIGHT THING REDHEAD KINGPIN & FBI 10 RECORDS	9		CBS/SONY/FUJIPACIFIC SAMISHII NETTAIGO WINK POLYSTAR/FUJIPACIFIC
10	INCAA	ALBUMS	10	5 8	ANNIVERSARY YUMI MATSUTOYA TOSHIBA/EMI/KIRARA ONGAKU
1	1	GLORIA ESTEFAN CUTS BOTH WAYS EPIC	1	1	ALBUMS AKINA NAKAMORI CRUISE WARNER/PIONEER
2 3	3	QUEEN THE MIRACLE PARLOPHONE VARIOUS AMOR DE MIS AMORES ARCADE	2	2	CHECKERS SEVEN HEAVEN PONY CANYON
4	4	VAN MORRISON AVALON SUNSET POLYDOR	3 4	3	TAKAKO OKAMURA EAU DU CIEL FUN HOUSE MISATO WATANABE FLOWER BED EPIC/SONY
5 6	NEW 6	VARIOUS ARTISTS SYNTHESIZER GREATEST 2 ARCADE GERARD JOLING NO MORE BOLEROS MERCURY	5	5	MASAYOSHI TAKANAKA GAPS TOSHIBA/EMI RED WARRIORS SWINGIN'DAZE COLUMBIA
7	5	LOIS LANE POLYDOR	7	8	OTOKOGUMI OTOKOGUMI NIMAIME BMG VICTOR
8 9	7 8	VARIOUS ARTISTS SYNTHESIZER GREATEST ARCADE SOUL II SOUL CLUB CLASSICS VOL. 1 VIRGIN	8 9	10 7	COMIC IMAGE KOKOWA GREEN WOOD VICTOR EIKICHI YAZAWA JOJI TOSHIBA/EMI
10			10	NEW	
					79



SOPOT ROCKED THE BLOC

(Continued from page 77)

Sports Hall. Among those who booked booths were Melodia Records from the U.S.S.R., Discomagic from Italy, and such Polish record companies as Polskie Nagrania, Arston, and Tonpress.

There were several companies specializing in studio equipment and musical instruments. The latter included co-organizer UP, which franchises many well-known brand names in Eastern Europe.

Present from the U.S. was Sequence Music of Hartford, Conn., which has representation in Sopot and Legnica dealing with the whole of Eastern Europe. Sequence handles a wide range of products from various companies, including Oberheim, Akai, Casio, Roland Gibson, Cannon, Sansui, Sony, and Fostex. Swiss-Satellite from Switzerland

Swiss-Satellite from Switzerland and West Germany's ETS Electronics exhibited satellite reception equipment. The Polish car company Polonez and Soviet color TV vendors were also participants.

Most of the products on display were for sale for U.S. dollars or West German deutschemarks.

Other related events included fashion shows, a competition for best Polish record album jacket of the year, the Diamond Music Photo Awards, and a photo exhibition. Musically, Sopot '89 offered con-

Musically, Sopot '89 offered concerts and song contests. As always, the concerts took place in the 80-year-old Forest Opera open-air venue.

The first night, Aug. 16, featured 12 performers from the U.S.S.R. covering a variety of genres, the most impressive of whom was Tamara Cverdciteli from the republic of Georgia.

That evening ended with appearances by Then Jerico from the U.K., a singer named Savage from Italy, and the blond-haired half of the once-famous duo Modern Talking—Dieter Bohlen—with his new band, Blue System.

The Polish national song contest took place Aug. 17. The international jury awarded the first and only prize, the Amber Nightingale, to Mieczyslaw Szczesniak, a music student from Katowice. He also won the right to represent Poland in the international contest.

This took place Aug. 18. A recording contract with Melodia guaranteeing the distribution of 1 million records throughout the Soviet Union and a tour of the major Soviet cities later this year were part of the prize.

There were contestants from 17 countries, and the Grand Prix was awarded to Dance With A Stranger, an R&B band from Norway, which also won the Amber Screen Trophy from another jury comprising Eastern European TV representatives.

Second prize went to Linn Ross representing West Germany, although she sang for Spain when she won the Bratislava Lyre Festival contest in Czechoslovakia in June. Third place was taken by 10, an East German band featuring singer Ralf Schmidt.

The journalist jury chose the Polish representative Szczesniak for its award, the audience prize went to Bai Bang from Sweden, and the Miss Photo prize was won by Reggie from the U.S.

NEW COMPANIES

Accord Productions, formed by David Schweitzer. A music video production company that will create, design, and shoot videos for bands, while working within their budgets. Director/cameraman Schweitzer has shot videos for Elton John, Huey Lewis, Earth, Wind & Fire, Yoko Ono, Sister Sledge, Pat Benatar, Dan Hartman, Gloria Estefan, and Buster Poindexter. Company has a demo reel available for review. 2000 S. Dixie Highway, Miami, Fla. 33133; 305-856-1245.

Wish Management Inc., formed by Murad Heerjee. A personal management company, currently seeking new artists. Suite 405, 1619 Broadway, New York, N.Y. 10019; 212-489-0290.

Soundshine Productions, formed by Tom Graeffe. A professional 24track recording studio and independent record company. First release is "Tender Lover," written and performed by Frank Cornelius, formerly of the group Cornelius Brothers and Sister Rose. 723 West Sunrise Blvd., Fort Lauderdale, Fla. 33311; 305-463-9882



All The PolyGram Dudes. Ian Hunter and Mick Ronson celebrate their signing to Mercury/PolyGram with label executives. The duo's new album, "American Music," will be released Oct. 5. Pictured, from left, are Bob Kranes, manager of A&R; Drew Murray, director of album rock promotion; Jim Urie, VP of marketing; Bob Ringe, manager; Dick Asher, president of PolyGram; Ronson; Hunter; David Leach, senior VP of promotion; Holly Browde, VP of business affairs; Rick Hunt, product manager; Michael Kushner, senior attorney of legal affairs; Bob Jamieson, executive VP of marketing; and Dick Wingate, senior VP of A&R.

BMG Ariola, Roularta To Start CD Venture

ANTWERP, Belgium BMG Ariola Belgium and Roularta Books will start a joint venture, CD-Idee, for direct marketing of compact disks Sept. 15. The new outfit is headed by BMG Ariola Benelux music director Jan Theys and Roularta CEO Paul van den Heuvel.

LIFELINES

BIRTHS

Boy, Chad Alan, to Bryan and Joanne Hickox, July 15 in Toronto. He is VP/ production supervisor for Fries Entertainment Inc. She is a production accountant.

Boy, Michael Cahl, to Cactus and Ellen Moser, July 20 in Los Angeles. He is drummer and vocalist for Highway 101. She is president of Business Management Inc., a music management company.

Boy, Matthew Scott, to Scott and Elizabeth Cameron, July 22 in Granada Hills, Calif. He is president of the Cameron Organisation Inc., a personal management company.

Girl, Cynthia Nascimento, to Ken and Marcia Jingles, July 25 in Los Angeles. He is the Western division manager of Fries Domestic Theatrical.

Boy, Joseph Allen, to Sonny and Susan Scaturro, Aug. 12 in New York. He is an accountant for CBS Records

Boy, Adam Wayne, to Jon and Janis Gabrielson, Aug. 14 in San Diego. He is the music and entertainment director for the Red Onion restaurant/nightclub chain in Southern California.

Girl, Natalie Ann, to J. David and Pam Holmes, Aug. 15 in Phoenix. He is assistant program director/music director at KUPD.

Girl, Megan Elizabeth, to John and Heidi Monroe, Aug. 27 in Hackensack, N.J. He is retail promotion manager at Tommy Boy Records.

Motown Records has teamed with New York's Apollo Theatre to launch a new record label ... see page 30

MARRIAGES

Clifford Carter to Denise Rubin, June 3 in New York. He is a keyboardist, songwriter, and producer. She is an entertainment lawyer with Summit Rovins & Feldesman.

Ryan Yee to Maria Catapusan, June 17 in Oakland, Calif. He is a special projects coordinator for BMI's general licensing division and a singer/songwriter.

DEATHS

Johnny Reznor, 69, of a heart attack, July 27 in Franklin, Ohio. Reznor was a singer in the '40s who performed under the name Johnny Kennedy. In recent years he was the host of big band programs on WMUB at Miami Univ. in Oxford, Ohio, and WPFB Middletaum. Ohio.

Elliot Horne, 67, after a brief illness, Aug. 29 at Beth Israel Hospital in New York. Horne was a leading jazz publicist and authority on music. At RCA Records, where he worked for 25 years until his retirement in 1986, he publicized such jazz, pop, and blues figures as Sonny Rollins, Diana Ross, and Sam Cooke. Horne authored "The Hiptionary," a collection of tales in hipster dialect, and was co-author of a book about baseball to be published next spring. A jazz rap recording written by Horne was recently marketed. Horne is survived by his wife, Joan, a daughter, Susan, a son, David, and a grandson, Sam.

Max Silverman, 79, of heart failure, Aug. 29 in Washington, D.C. Silverman was the founder and chairman of Waxie Maxie, the Washington-area music retail chain. He is considered a pioneer in the record retailing field. He is survived by his wife, Bertha, a daughter, a son, three grandchildren, and a sister. (See story, page 9).

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

SEPTEMBER

Sept. 7-9, Entertainment Business Expo '89, Cuyahoga Community College, Cleveland. 216-464-5055.

Sept. 8-9, Select-O-Hits Trade Show, Peabody Hotel, Memphis. 901-523-1190.

Sept. 13-16, NAB Radio '89, Convention Center, New Orleans. 202-429-5444.

Sept. 15-24, Eleventh Annual Georgia Music Festival, Atlanta. Glenn Christian, 404-656-3551.

Sept. 17, Boston Music Seminar & Exposition, presented by the Boston Area Live Entertainment Assn. (BALE), Hynes Convention Center, Boston. Jay Essegian, 617-391-1939 or 617-391-1417

Sept. 19, "Tracking Airplay With Computers: Boon Or Threat?" seminar and dinner, presented by the Los Angeles chapter of the National Academy of Recording Arts and Sciences, the Hyatt on Sunset, Los Angeles. Billy James, 818-843-8253

Sept. 21, National Academy Of Songwriters' Spotlight Performance, Carlos N' Charlie's, Los Angeles. Bruce U.R. Walker, 213-463-7178.

Sept. 21-23, Concrete Foundations Forum '89, Sheraton Universal Hotel, Los Angeles. Kim Kaiman, 212-645-1360.

Sept. 21-24, Rap Conference, International Hotel, Atlantic City, N.J. Dee Rollins, 609-345-0885.

Sept. 23-26, Focus On Video '89: Canada's National Video Trade Show, Regal Constellation Hotel, Toronto. Angela Abromaitis, 416-763-2121

Sept. 23, Georgia Music Hall Of Fame Awards Banquet/Concert, Georgia World Congress Center, Atlanta. Glenn Christian, 404-656-3551.

Sept. 24, "Yo-Cat" Roast and Luncheon, presented by the Los Angeles chapter of the National Association of Recording Arts and Sciences, Sportsmen's Lodge, North Hollywood, Calif. Billy James, 818-843-8253.

Sept. 24, National Academy Of Recording Arts And Sciences' Tom Scott Roast, Sportsmen's Lodge, North Hollywood, Calif. Billy James, 818-843-8253.

Sept. 24-26, Amusement Business and Billboard's Seventh Annual Sponsorship Seminar: Winning At Sponsorship, Hotel Inter-Continental, New Orleans, 615-321-4254.

Sept. 25-27, NARM Retailers Conference, Biltmore Hotel, Coral Gables, Fla. 609-596-2221.

Sept. 27, International Radio & Television Society Inc. Newsmaker Luncheon, Waldorf-Astoria Hotel, New York. 212-867-6650.

OCTOBER

Oct. 5-8, NewSouth Music Showcase, Westin Peachtree Plaza, Atlanta. 404-892-2287.

Oct. 9, CMA Country Awards, Grand Ole Opry House, Nashville, 615-244-2840.

Oct. 10, BMI Country Awards, BMI office, Nashville 615-259-3625

Oct. 11, ASCAP Country Awards, Opryland Hotel, Nashville, Eve Vaupel, 615-244-3936.

Oct. 26-28, CMJ Music Marathon, "The Artist Development" Convention, Vista Hotel, New York. 516-248-9600.

Oct. 26, The 1989 New Music Awards, Presented by AIWA, at the Beacon Theatre, New York. Call CMJ, 516-248-9600.

FOR THE RECORD

Atco Records act Tangier is managed by Larry Mazer of Entertainment Services Unlimited. Mazer's name was misspelled in last week's Billboard.

MARKET ACTION BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS COURTESY OF

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000
Sale/ Open

New York, N.Y. 100				
Company	Sale/ 1000's	Open 8/21	Close 8/28	Change
	OCK EXCHANG			
Blockbuster Entertainment		13%	151/4	+1%
CBS Inc		2073/4	2131/2	+53/4
Capital Cities Communications		4991/2	509 1/2	+10
Carolco Pictures		93/4	9	-3/4
Coca-Cola		64 %	671/2	+21/
Columbia Pictures		201/4	201/2	- ³ / ₈
Walt Disney		1143/4	1163/4	+2
Eastman Kodak	. 7866.1	483/4	491/4	+3/,
Handleman	. 750.4	183/	18	- ³ / ₈
MCA Inc	. 1201.9	671/4	65%	$-1\frac{3}{8}$
MGM/UA :		191/4	183/	-1/4
Orion Pictures Corp	. 109.5	213/	21 1/4	-1/4
Paramount Communications Inc	. 3351.7	581/2	601/4	+13/4
Pathe Communications	. 78.1	31/4	3	-1/4
Sony Corp		613/	603/4	-3/4
TDK		423/4	41 1/2	-11/4
Vestron Inc.	. 93.9	2 %	21/2	-1/2
Warner Communications Inc		66 1/2	65	-13/
Westinghouse		661/2	68%	+13/4
		•	0076	- /4
	OCK EXCHANG		0.17	
Commtron		7 1/2	81/4	+ 3/8
Electrosound Group Inc.		11/4	1 1/4	
Nelson Holdings Int'l		3/4	3/4	-1/ _a
New World Pictures				
Price Communications		61/4	63/4	-1/ _a
Prism Entertainment		3	21/4	- 1/
Unitel Video	. 5.5	143/	14	-3/2
		August 31		
Сотрапу		Open Open	Close	Change
OVER TH	E COUNTER	0 pen		•
OVER TH Acclaim Entertainment		0pen . 7 ½	71/4	Change −³⁄₄
OVER TH Acclaim Entertainment		Open . 7 ½ . 1 ¾	7 ½ 1 ¾	•
OVER TH Acclaim Entertainment Certron Corp. Dick Clark Productions		Open 7 1/2 1 3/4 5 3/4	7 ½ 1 ¾ 5 ½	-³/ ₈
OVER TH Acclaim Entertainment		0pen . 7 ½ . 1 ¾ . 5 % . 106 ½	7 ½ 1 ¾ 5 ½ 105 ¼	- ³ / ₈
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OVER TH Acclaim Entertainment Certron Corp. Dick Clark Productions LIN Broadcasting LIVE Entertainment		0pen . 7 ½ . 1 ¾ . 5 % . 106 ½ . 21 ½ . 5 ½	7 ½ 1 ½ 5 ½ 105 ½	-3/ ₈ -1 ½, -2 5/ ₈
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OVER TH Acclaim Entertainment Certron Corp. Dick Clark Productions LIN Broadcasting LIVE Entertainment Recoton Corp. Reeves Communications Rentrak Satellite Music Network, Inc.		0pen . 7 ½ . 1 ¾ . 5 ¾ . 106 ½ . 21 ½ . 5 ½ . 6 ½ . 2 ½ . 6 ½	7 \(\frac{1}{4} \) 1 \(\frac{3}{4} \) 5 \(\frac{5}{4} \) 105 \(\frac{1}{4} \) 18 \(\frac{1}{2} \) 5 \(\frac{1}{4} \) 6 \(\frac{1}{4} \)	- ³ / ₄ 1 ¹ / ₄ -2 ³ / ₆ 1 ¹ / ₆
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OVER TH Acclaim Entertainment Certron Corp. Dick Clark Productions LIN Broadcasting LIVE Entertainment Recoton Corp. Reeves Communications Rentrak Satellite Music Network, Inc. Scripps Howard Broadcasting Shorewood Packaging		0pen 7 1/2 13/4 55% 106 1/2 21 1/8 6 1/4 2 2 1/8 7 9 2 8	7 ½ 1 ¾ 5 % 105 ½ 18 ½ 5 ½ 6 ½ 6 ½ 2 %	- ³ / ₄ -1 ¹ / ₄ -2 ³ / ₆ -1/ ₆ -1/ ₆
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OVER THA Acclaim Entertainment Certron Corp. Dick Clark Productions LIN Broadcasting LIVE Entertainment Recoton Corp. Reeves Communications Rentrak Satellite Music Network, Inc. Scripps Howard Broadcasting Shorewood Packaging Sound Warehouse Specs Music Starstream Communications Group, Inc. Trans World Music Video Jukebox Network Wall To Wall Sound And Video Westwood One Company LONDON STOCK E	XCHANGE (In F	Open . 7 ½ . 1 ¾ . 5 ¾ . 106 ½ . 21 ½ . 5 ½ . 22 ½ . 2 ½ . 2 ½ . 2 ½ . 2 ½ 2 ¾	7 ½ 1 ½ 5 % 105 ½ 18 ½ 5 ½ 6 ½ 2 % 2 % 2 % 7 9 24 ¼ 9 1 19 ½ 4 ¾ 3 ¾ 11 ½ Close 8/28	-½, -½, -1½, -2½, -½, -½, -½, -½, -½, -½, -½, -½,
OVER THA Acclaim Entertainment Certron Corp. Dick Clark Productions LIN Broadcasting LIVE Entertainment Recoton Corp. Reeves Communications Rentrak Satellite Music Network, Inc. Scripps Howard Broadcasting Shorewood Packaging Sound Warehouse Specs Music Starstream Communications Group. Inc. Trans World Music Video Jukebox Network Wall To Wall Sound And Video Westwood One Company LONDON STOCK E Chrysalis	XCHANGE (In F	Open . 7 ½ . 1 ¾ . 5 ½ . 106 ½ . 21 ½ . 5 ½ . 6 ¼ . 2 ½ . 2 ½ . 2 ½ 79 . 28 1 19 ¼ 4 ½ 3 ¾ 3 ¼ 11 ¼ . Open . 8 ½ . Open . 8 ½ . Open . 8 ½ . 1 ½ . Open	7 ½ 1 ½ 5 % 105 ½ 6 ½ 6 ½ 2 % 79 24 ½ 4 ½ 3 % 11 ½ Close 8/28	-½½1½2½½½½½½½
OVER THA Acclaim Entertainment Certron Corp. Dick Clark Productions LIN Broadcasting LIVE Entertainment Recoton Corp. Reeves Communications Rentrak Satellite Music Network, Inc. Scripps Howard Broadcasting Shorewood Packaging Sound Warehouse Specs Music Starstream Communications Group, Inc. Trans World Music Video Jukebox Network Wall To Wall Sound And Video Westwood One Company LONDON STOCK E Chrysalis Pickwick	XCHANGE (In F	Open . 7 ½ . 1 ¾ . 5 % . 5 % . 5 ½ . 21 ½ . 6 ½ . 2 ½ . 6 ½ . 2 ½ . 79 . 28	7 1/4 11/4 55/4 105/4 1181/2 51/2 6 1/4 2 2/4 79 24 1/4 9 1 1 19 1/4 4 4/4 3 3/6 11 1/2 Close 8/28	-3/ ₄ -1 1/ ₄ -2 2/ ₆ -1 1/ ₄ -2 3/ ₄ -3 1/ ₄ -3 1/ ₄ -1/ ₄ Change
OVER THA Acclaim Entertainment Certron Corp. Dick Clark Productions LIN Broadcasting LIVE Entertainment Recoton Corp. Reeves Communications Rentrak Satellite Music Network, Inc. Scripps Howard Broadcasting Shorewood Packaging Sound Warehouse Specs Music Starstream Communications Group, Inc. Trans World Music Video Jukebox Network Wall To Wall Sound And Video Westwood One Company LONDON STOCK E Chrysalis Pickwick Really Useful Group	XCHANGE (In F	Open . 7 ½ . 1 ¾ . 1 % . 106½ . 21 ½ . 5 ½ . 6 ½ . 2 ½ . 2 ½ . 2 ½ . 109 . 28 . 8 ¾ . 19 ½ . 4 ¼ . 11 ¾ . Open . 8 ½ . 11 ½ . Open . 8 ½ . 11 ½ . Open . 23 ½ . 11 ½ . Open . 23 ½ . 11 ½ . Open . 24 ½ . 11 ½ . Open . 25 ½ . 17 0 . 23 2 . 64 9	7 ½ 1 ½ 5 % 105 ½ 6 ½ 6 ½ 6 ½ 2 % 79 24 ½ 9 1 19 ½ 4 ¾ 3 % 11 ½ Close 8/28	-½ -½ -1½ -2½ -2½½½½½½
OVER THA Acclaim Entertainment Certron Corp. Dick Clark Productions LIN Broadcasting LIVE Entertainment Recoton Corp. Reeves Communications Rentrak Satellite Music Network, Inc. Scripps Howard Broadcasting Shorewood Packaging Sound Warehouse Specs Music Starstream Communications Group, Inc. Trans World Music Video Jukebox Network Wall To Wall Sound And Video Westwood One Company LONDON STOCK E Chrysalis Pickwick	XCHANGE (In F	Open . 7 ½ . 1 ¾ . 1 % . 106½ . 21 ½ . 5 ½ . 6 ½ . 2 ½ . 2 ½ . 2 ½ . 109 . 28 . 8 ¾ . 19 ½ . 4 ¼ . 11 ¾ . Open . 8 ½ . 11 ½ . Open . 8 ½ . 11 ½ . Open . 23 ½ . 11 ½ . Open . 23 ½ . 11 ½ . Open . 24 ½ . 11 ½ . Open . 25 ½ . 17 0 . 23 2 . 64 9	7 1/4 11/4 55/4 105/4 1181/2 51/2 6 1/4 2 2/4 79 24 1/4 9 1 1 19 1/4 4 4/4 3 3/6 11 1/2 Close 8/28	-7/ ₆ -7/ ₆ -1/ ₄ -2 % -1/ ₆ -2 % -1/ ₆

BILLBOARD SEPTEMBER 9, 1989

Billboard_®

HOT 100 SINGLES TM "When you play it, Say it!"

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ν Υ	E型	, KS	WKS. ON CHART	Compiled from a national samp and one-stop sales reports and	t radio playlists
THIS	LAST WEEK	2 WKS AGO	Š₹	PRODUCER (SONGWRITER)	LABEL & NUMBER/DISTRIBUTING LABEL
1	3	3	9	★ ★ NO. 1 ★ HANGIN' TOUGH ● 1 week at No. 1 M.STARR (M.STARR)	◆ NEW KIDS ON THE BLOCK (C) COLUMBIA 38-68960
2	1	2	12	COLD HEARTED E.WOLFF, K.COHEN (E.WOLFF)	◆ PAULA ABDUL (T) (C) VIRGIN 7-99196
3	4	4	10	DON'T WANNA LOSE YOU E.ESTEFAN.JR.J.CASAS.C.OSTWALD (G.ESTEFAN)	◆ GLORIA ESTEFAN (C) EPIC 34-68959/E.P.A.
4	6	15	8	HEAVEN B.HILL (J.LANE)	◆ WARRANT (C) COLUMBIA 38-68985
5	2	1	10	RIGHT HERE WAITING ● R.MARX,D.COLE (R.MARX)	◆ RICHARD MARX (C) EMI 50219
6	8	12	11	SHOWER ME WITH YOUR LOVE D.CONLEY.D.TOWNSEND.B.JACKSON (B.JACKSON)	◆ SURFACE
$\overline{0}$	12	19	6	GIRL I'M GONNA MISS YOU	(T) (C) COLUMBIA 38-68746 ◆ MILLI VANILLI
8	5	10	13	F.FARIAN (FARIAN, KAWOHL, BISCHOF-FALLENSTEIN) ANGEL EYES G.LADANYI (J.HIATT, F.KOLLER)	(C) ARISTA 1-9870 ◆ THE JEFF HEALEY BAND (C) ARISTA 1-9808
9	11	17	10	IF I COULD TURN BACK TIME D.WARREN,G.ROCHE (D.WARREN)	◆ CHER
(10)	13	16	10	18 AND LIFE	(C) GEFFEN 7-22886 ◆ SKID ROW
11	14	14	12	M.WAGENER (SNAKE, R.BOLAN) KEEP ON MOVIN'	(C) ATLANTIC 7-88883 ◆ SOUL II SOUL
12	7	6	16	JAZZIE B.N.HOOPER (ROMEO) SECRET RENDEZVOUS	(T) (C) (CD) VIRGIN 7-99205 ◆ KARYN WHITE
13	9	8	12	L.A.REID.BABYFACE (L.A.REID. BABYFACE, D.SIMMONS) THE END OF THE INNOCENCE	(T) (C) WARNER BROS. 7-27863 ◆ DON HENLEY
(14)	20	28	4	D.HENLEY.B.HORNSBY (D.HENLEY, B.HORNSBY) CHERISH	(C) GEFFEN 7-22925 ◆ MADONNA
		-	<u> </u>	MADONNA.P.LEONARD (MADONNA. P.LEONARD) FRIENDS ◆ JC	(C) SIRE 7-22883/WARNER BROS. DDY WATLEY WITH ERIC B. & RAKIM
15	10	9	13	A.CYMONE (A.CYMONE, J.WATLEY, E.BARRIER, W.GRIFFIN) ONE	(T) (C) MCA 53660 ◆ BEE GEES
(16)	19	23	7	B.GIBB.M.GIBB.R.GIBB.B.TENCH (B.GIBB. R.GIBB. M.GIBB) KISSES ON THE WIND	(C) WARNER BROS. 7-22899 ◆ NENEH CHERRY
(17)	22	26	-8	DYNAMIR DUO.N.P. YTAS (N.CHERRY, MCVEY) ON OUR OWN (FROM "GHOSTBUSTERS II") ▲	(T) (C) VIRGIN 7-99183 ◆ BOBBY BROWN
18	15	5	14	LA.REID.BABYFACE (L.A.REID. BABYFACE, D.SIMMONS) TALK IT OVER	(T) (C) MCA 53662 ◆ GRAYSON HUGH
19	21	22	12	M.BAKER,A.KROELL (S.LINZER, I.LEVINE)	(C) RCA 8802
20	23	25	11	SOUL PROVIDER P.BUNETTA,R.CHUDACOFF (M.BOLTON, A.GOLDMARK)	♦ MICHAEL BOLTON (C) COLUMBIA 38-68909
(21)	24	27	8	THAT'S THE WAY A.COOPER.V.DE LA CRUZ.K.LESKANICH.K.REW (K.LESKANICH, K.REW)	◆ KATRINA AND THE WAVES (C) SBK 07303
22	17	7	18	ONCE BITTEN TWICE SHY ● ANIVEN.M.LARDIE (LHUNTER)	◆ GREAT WHITE (C) CAPITOL 44366
23	18	11	18	I LIKE IT DINO (DINO)	◆ DINO (T) (C) 4TH & B'WAY 7483/ISLAND
24)	29	35	6	IT'S NOT ENOUGH M.SHIPLEY,L.KLEIN (M.PAGE, T.FUNDERBURK)	◆ STARSHIP (C) RCA 9032
25)	30	38	5	DON'T LOOK BACK STEELE,GIFT.COX (D.STEELE, R.GIFT)	◆ FINE YOUNG CANNIBALS (T) (C) I.R.S. 53695/MCA
(26)	35	40	7	★★ POWER PICK/SA BUST A MOVE M.ROSS.M.DIKE (M.YOUNG, M.DIKE, M.ROSS)	ALES ★ ★ ★ ◆ YOUNG M.C. (T) (C) DELICIOUS VINYL 105/ISLAND
(27)	31	36	5	LOVE SONG R.SMITH, DALLEN (SMITH, GALLUP, WILLIAMS, THOMPSON, O'DONNELI	◆ THE CURE
28	16	13	13	SACRED EMOTION CSTURKEN.E.ROGERS (C.STURKEN, E.ROGERS)	◆ DONNY OSMOND (C) CAPITOL 44379
				* * * POWER PICK/AIR	RPLAY * * *
(29)	42	_	2	MISS YOU MUCH JJAM.TLEWIS (TLEWIS, J.HARRIS III)	◆ JANET JACKSON (T) (C) (CD) A&M 1445
30)	34	39	7	RUNNIN' DOWN A DREAM J.LYNNE (T.PETTY, JLYNNE, M.CAMPBELL)	◆ TOM PETTY (C) MCA 53682
(31)	41	50	5	IT'S NO CRIME L.A.REID.BABYFACE (L.A.REID. BABYFACE, D.SIMMONS)	◆ BABYFACE (T) (C) SOLAR 4-68966/E,P.A.
(32)	37	44	10	R.CLIVILLES, D.COLE (R.CLIVILLES, D.COLE, F.WILLIAMS)	◆ SEDUCTION (T) (C) VENDETTA 1433*/A&M
33	39	47	4	WHEN I LOOKED AT HIM LA.MARTINEE (LA.MARTINEE)	◆ EXPOSE (C) ARISTA 1-9868
34)	40	46	3	PARTYMAN PRINCE (PRINCE)	◆ PRINCE (C) WARNER BROS. 7-22814
35	27	34	7	PUT YOUR MOUTH ON ME N.M.WALDEN (E.MURPHY, N.M.WALDEN, J.COHEN)	◆ EDDIE MURPHY (T) (C) COLUMBIA 38-68897
36	47		2	MIXED EMOTIONS C.KIMSEY.GLIMMER TWINS (M.JAGGER, K.RICHARDS)	◆ ROLLING STONES (C) COLUMBIA 38-69008
37	25	18	13	BATDANCE (FROM "BATMAN") ▲ PRINCE (PRINCE)	◆ PRINCE (T) (C) WARNER BROS. 7-22924
38	48	64	3	LISTEN TO YOUR HEART C.OFWERMAN (GESSLE, PERSSON)	◆ ROXETTE (C) EMI 50223*
39	43	49	5	WHAT I LIKE ABOUT YOU RT.BAKER (J.MARINOS, W.PALMAR, M.SKILL)	◆ MICHAEL MORALES (C) WING 889 678-7/POLYGRAM
40	53	_	2	SOWING THE SEEDS OF LOVE TEARS FOR FEARS (TEARS FOR FEARS, D.BASCOMBE)	◆ TEARS FOR FEARS (T) (C) (CD) FONTANA 874 710-7/POLYGRAM
41	36	37	6	HEY LADIES BEASTIE BOYS, DUST BROTHERS (BEASTIE BOYS, DUST BROTHERS)	◆ BEASTIE BOYS (T) (C) CAPITOL 44402
42	28	20	15	HEADED FOR A HEARTBREAK B.HILL (K.WINGER)	♦ WINGER (C) ATLANTIC 7-88922
43	26	21	17	SO ALIVE LOVE AND ROCKETS, J.FRYER (D.ASH, LOVE AND ROCKETS)	◆ LOVE AND ROCKETS (T) (C) BIG TIME 8956/RCA
44	33	30	- 11	THE PRISONER CHUGHES.R.CULLUM.I.STANLEY (H.JONES)	♦ HOWARD JONES (T) (C) (CD) ELEKTRA 7-69288
45	32	24	17	TOY SOLDIERS M.JAY (MARTIKA, M.JAY)	◆ MARTIKA (C) COLUMBIA 38-68747
46	56	_	2	LOVE IN AN ELEVATOR B.FAIRBAIRN (S.TYLER, J.PERRY)	◆ AEROSMITH (C) GEFFEN 7-22845
47	44	42	10	TURNED AWAY C.BOOKER (C.BOOKER, D.SPENCER,JR.)	◆ CHUCKII BOOKER (T) (C) ATLANTIC 7-88917
48	50	54	5	NEED A LITTLE TASTE OF LOVE R.MILLS (M.ISLEY, E.ISLEY, R.ISLEY, R.ISLEY, O.ISLEY, C.JASPER)	◆ THE DOOBIE BROTHERS (C) CAPITOL 44441*
49)	57	92	3	RDCK WIT'CHA L.A.REID.BABYFACE (BABYFACE, D.SIMMONS)	BOBBY BROWN (C) MCA 53652
	-			E.A.S.EIO.DADTFACE (DADTFACE, U.SIMMONS)	(C) MCA 53652

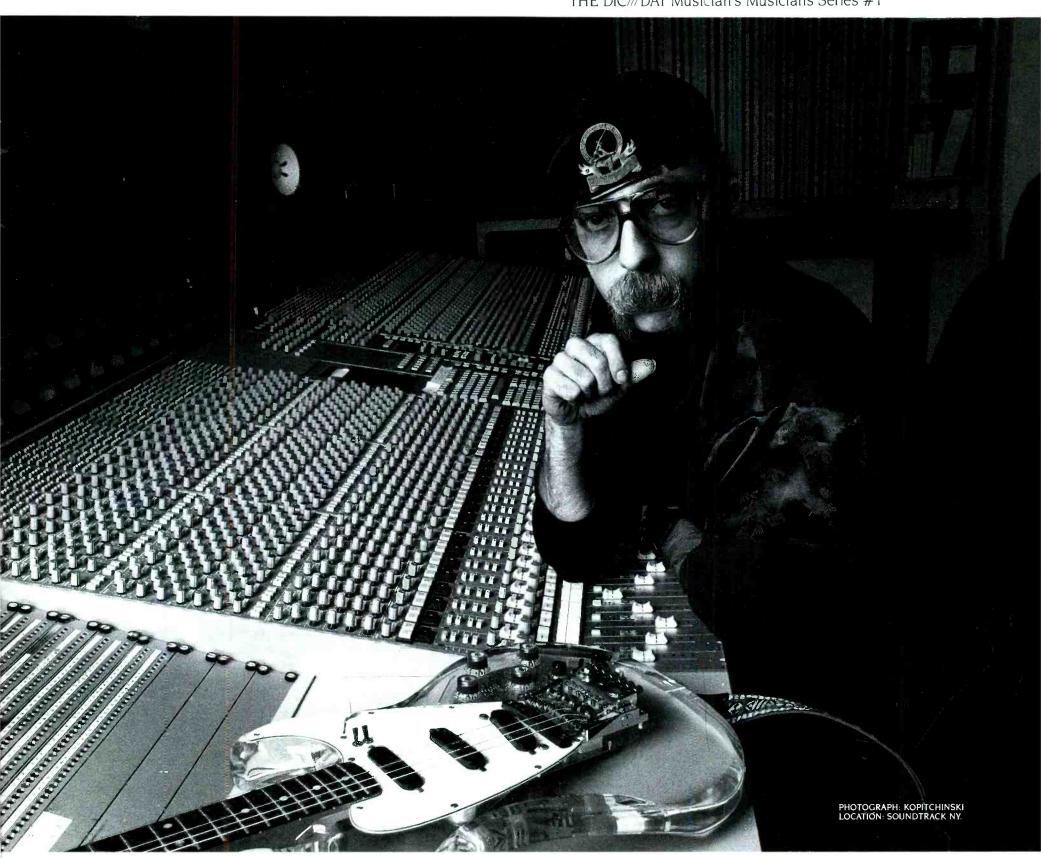
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ω¥	⊢	KS	WKS. ON CHART		· ·	
THIS	LAST	2 WKS AGO	CHA	TITLE PRODUCER (SONGWRITER)	ARTIST ABEL & NUMBER/DISTRIBUTING LABEL	
50	38	31	19	IF YOU DON'T KNOW ME BY NOW ● S.LEVINE (K.GAMBLE, L.HUFF)	◆ SIMPLY RED (T) (C) (CD) ELEKTRA 7-69297	
<u>(51)</u>	59	78	3	HEALING HANDS C.THOMAS (E.JOHN. TAUPIN)	◆ ELTON JOHN (C) MCA 53692	
<u>52</u>	65	_	2	DR. FEELGOOD B.ROCK (MARS, SIXX)	◆ MOTLEY CRUE (C) ELEKTRA 7-69271	
53	54	60	7	LOVE CRIES B.NESSJOE (T.FLAKNE, B.ICON)	◆ STAGE DOLLS (C) CHRYSALIS 23366	
54	46	45	8	FORGET ME NOT R.ZITO (J.WAITE, J.CAIN, M.SPIRO)	◆ BAD ENGLISH (C) EPIC 34-68946/E.P.A.	
(55)	76	82	4	LET GO D.DUNCAN.S.BRYANT (D.DUNCAN)	◆ SHARON BRYANT (T) (C) WING 871 722-7/POLYGRAM	
<u>56</u>	68	94	3	CALL IT LOVE D.COLE (R.GUILBEAU, B.CRAIN, R.LONOW, J.MESSINA)	◆ POCO (C) RCA 9038	
57	62	76	5	LAY DOWN YOUR ARMS E.SHIPLEY (C.CAFFEY, E.SHIPLEY, R.SCHUCKETT)	◆ THE GRACES (C) A&M 1440*	
58	60	69	31	WHAT ABOUT ME C.FISHER (G.FROST, F.FROST)	MOVING PICTURES (C) GEFFEN 7-22859	
59	77	_	2	THE BEST D.HARTMAN,T.TURNER (M.CHAPMAN, H.KNIGHT)	◆ TINA TURNER (C) CAPITOL 44442	
60	96	_	2	I FEEL THE EARTH MOVE MJAY (C.KING)	◆ MARTIKA (T) (C) COLUMBIA 38-68996	
61	58	63	6	OH DADDY ABELEW (ABELEW)	◆ ADRIAN BELEW (C) ATLANTIC 7-88904	
62	78	83	4	DON'T SHUT ME OUT F.MAHER,K.PAIGE (K.PAIGE)	◆ KEVIN PAIGE (T) (C) CHRYSALIS 23389	
63	52	32	27	HOOKED ON YOU T.CURRIER.D.SANCHEZ (J.MALLOY, D.SANCHEZ)	◆ SWEET SENSATION (T) (C) ATCO 7-99210	
64	51	57	6	GYPSY ROAD AJOHNSTJKEIFER.E.BRITTINGHAM (T.KEIFER)	◆ CINDERELLA (C) MERCURY 874 578-7/POLYGRAM	
65)	84		2	LOVE SHACK D.WAS (B-52'S)	THE B-52'S	
66	85	98	3	GLAMOUR BOYS M.JAGGER (V.REID)	(C) REPRISE 7-22817 ◆ LIVING COLOUR	
67	72	81	5	ON THE LINE	(C) EPIC 34-68548/E.P.A. ◆ TANGIER	
68	45	33	14	A JOHNS (D.GORDON) I'M THAT TYPE OF GUY ●	(C) ATCO 7-99208 ◆ L.L. COOL J	
69	49	29	15	LAY YOUR HANDS ON ME	(T) (C) DEF JAM 38-68902/COLUMBIA ◆ BON JOVI	
70	63	61	12	LITTLE FIGHTER) (C) MERCURY 874 452-7/POLYGRAM ◆ WHITE LION	
71	69	56	16	M.WAGENER (V.BRATTA, M.TRAMP) IN MY EYES	(C) ATLANTIC 7-88874 ◆ STEVIE B	
72		48	20	STEVIE B. (STEVIE B) BABY DON'T FORGET MY NUMBER ●	(T) (C) LMR 74004 ◆ MILLI VANILLI	
73	61	40		FFARIAN (FARIAN, DALTON, NAIL, REUTER) PUSS N' BOOTS/THESE BOOTS (ARE MADE FOR WALKIN'	(T) (C) ARISTA 1-9832	
(13)	93		2	B.HARRIS,M.GOLDENBERG (L.HAZLEWOOD, B.HARRIS, K.WYNNE)	(T) (C) ATLANTIC 7-88828	
	NEW 1 CONGRATULATIONS TO ARR (TCLARK G DRIM VESTA)					
(74)	NE	7 -	1	T.CLARK (T.CLARK, G.PRIM, VESTA)	(C) A&M 1407	
(74) (75)	NE	<u> </u>	1	T.CLARK (T.CLARK, G.PRIM, VESTA) MY HEART SKIPS A BEAT D.COLE,R.CLIVILLES (D.COLE)	(C) A&M 1407 ◆ THE COVER GIRLS (T) (C) CAPITOL 44436*	
		<u> </u>		MY HEART SKIPS A BEAT	(C) A&M 1407 ◆ THE COVER GIRLS	
75	NE	52	1	MY HEART SKIPS A BEAT OCOLE.R.CLIVILLES (O.COLE) CLOSER TO FINE	(C) A&M 1407 ◆ THE COVER GIRLS (T) (C) CAPITOL 44436* ◆ INDIGO GIRLS	
75 76	NE \ 55	52	1 8	MY HEART SKIPS A BEAT D.COLE.R.CLIVILLES (D.COLE) CLOSER TO FINE SLITT (E.SALIERS) TALK TO MYSELF	(C) ASM 1407 ◆ THE COVER GIRLS (T) (C) CAPITOL 44436* ◆ INDIGO GIRLS (C) EPIC 34-689127E.PA. ◆ CHRISTOPHER WILLIAMS	
75 76 77	SS NEV	52	8	MY HEART SKIPS A BEAT D.COLE.R.CLIVILLES (D.COLE) CLOSER TO FINE SLITT (E.SALIERS) TALK TO MYSELF T.GATLING.A.STEWART (T.GATLING, A.STEWART) STAND UP	(C) ASM 1407 ◆ THE COVER GIRLS (T) (C) CAPITOL 44436* ◆ INDIGO GIRLS (C) EPIC 34-68912/E.P.A. ◆ CHRISTOPHER WILLIAMS (T) (C) GEPER 7-22936 ◆ UNDERWORLD	
75) 76 77) 78	55 NEV 87	52 95	1 8 1	MY HEART SKIPS A BEAT D.COLE.R.CLIVILES (D.COLE) CLOSER TO FINE SLITT (E.SALIERS) TALK TO MYSELF T.GATLING.A.STEWART (T.GATLING, A.STEWART) STAND UP R.SMITH (HYDE, SMITH, THOMAS) NO MORE RHYME	(C) ASM 1407 ◆ THE COVER GIRLS (T) (C) CAPTOL 44436* ◆ INDIGO GIRLS (C) EPIC 34-68912/E.P.A. ◆ CHRISTOPHER WILLIAMS (T) (C) GEFFEN 7-22936 ◆ UNDERWORLD (T) (C) SIRE 7-22852/WARNER BROS. ◆ DEBBIE GIBSON	
75 76 77 78 79	55 NEV 87 66	52 N 95 41	1 8 1 3	MY HEART SKIPS A BEAT D.COLE.R.CLIVILLES (D.COLE) CLOSER TO FINE SLITT (E.SALIERS) TALK TO MYSELF T.GATLING.A.STEWART (T.GATLING. A.STEWART) STAND UP R.SMITH (HYDE. SMITH. THOMAS) NO MORE RHYME EZARR (D.GIBSON) DON'T SAY YOU LOVE ME	(C) A&M 1407 ◆ THE COVER GIRLS (T) (C) CAPITOL 44436* ◆ INDIGO GIRLS (C) EPIC 34-68912/E.P.A. ◆ CHRISTOPHER WILLIAMS (T) (C) GEFEN 7-22936 ◆ UNDERWORLD (T) (C) SIRE 7-22852/WARNER BROS. ◆ DEBBIE GIBSON (C) ATLANTIC 7-88885 ◆ BILLY SOUIER	
75 76 77 78 79 80	55 NE\ 87 66 74	52 95 41 74	1 8 1 3 13	MY HEART SKIPS A BEAT D.COLE.R.CLIVILES (D.COLE) CLOSER TO FINE SLITT (E.SALIERS) TALK TO MYSELF T.GATLING.A.STEWART (T.GATLING. A.STEWART) STAND UP R.SMITH (HYDE. SMITH. THOMAS) NO MORE RHYME E.ZARR (D.GIBSON) DON'T SAY YOU LOVE ME B.SQUIER.G.DIAMOND.J.CORSARO (B.SQUIER) WHEN THE RADIO IS ON	(C) ASM 1407 ◆ THE COVER GIRLS (T) (C) CAPIOL 44436* ◆ INDIGO GIRLS (C) EPIC 34-68912/E.P.A. ◆ CHRISTOPHER WILLIAMS (T) (C) GEFFEN 7-22936 ◆ UNDERWORLD (T) (C) SIRE 7-22852/WARNER BROS. ◆ DEBBIE GIBSON (C) ATLANTIC 7-88885 ◆ BILLY SQUIER (C) CAPITOL 44420* ◆ PAUL SHAFFER	
75 76 77 78 79 80 81	55 NEV 87 66 74 82	52 95 41 74 86	1 8 1 3 13 12 5	MY HEART SKIPS A BEAT D.COLE.R.CLIVILLES (D.COLE) CLOSER TO FINE SLITT (E.SALIERS) TALK TO MYSELF T.GATLING.A.STEWART (T.GATLING. A.STEWART) STAND UP R.SMITH (HYDE. SMITH. THOMAS) NO MORE RHYME F.ZARR (D.GIBSON) DON'T SAY YOU LOVE ME B.SQUIER.G.DIAMONDJ.CORSARO (B.SQUIER) WHEN THE RADIO IS ON P.SHAFFER.L. SMITH.R.SIMMONS (M.NOBLE. K.CALHOUN) LET THE DAY BEGIN M.BEEN.J.GOODWIN (M.BEEN) LAY ALL YOUR LOVE ON ME	(C) A&M 1407 ◆ THE COVER GIRLS (T) (C) CAPITOL 44436* ◆ INDIGO GIRLS (C) EPIC 34-68912/E.P.A. ◆ CHRISTOPHER WILLIAMS (T) (C) GEFEN 7-22936 ◆ UNDERWORLD (T) (C) SIRE 7-229352 "WARNER BROS. ◆ DEBBIE GIBSON (C) ATLANTIC 7-88885 ◆ BILLY SQUIER (C) CAPITOL 44420* ◆ PAUL SHAFFER (T) (C) CAPITOL 44413* ◆ THE CALL	
75 76 77 78 79 80 81 82	87 66 74 82	52 95 41 74 86 51 85	1 8 1 3 13 12 5 8	MY HEART SKIPS A BEAT D.COLE.R.CLIVILLES (D.COLE) CLOSER TO FINE SLITT (E.SALIERS) TALK TO MYSELF T.GATLING.A.STEWART (T.GATLING. A.STEWART) STAND UP R.SMITH (HYDE. SMITH. THOMAS) NO MORE RHYME F.ZARR (D.GIBSON) DON'T SAY YOU LOVE ME B.SQUIER.G.DIAMONDJ.CORSARO (B.SQUIER) WHEN THE RADIO IS ON P.SHAFFER.L. SMITH.R.SIMMONS (M.NOBLE. K.CALHOUN) LET THE DAY BEGIN M.BEEN.J.GOODWIN (M.BEEN) LAY ALL YOUR LOVE ON ME	(C) ASM 1407 THE COVER GIRLS (T) (C) CAPITOL 44436* INDIGO GIRLS (C) EPIC 34-68912/E.P.A. CHRISTOPHER WILLIAMS (T) (C) GEFFEN 7-22936 UNDERWORLD (T) (C) SIRE 7-22852/WARNER BROS. DEBBIE GIBSON (C) ATLANTIC 7-88855 BILLY SQUIER (C) CAPITOL 44420* PAUL SHAFFER (T) (C) CAPITOL 44413* THE CALL (C) MCA 53658 INFORMATION SOCIETY	
75 76 77 78 79 80 81 82 83	55 NEV 87 66 74 82 73	52 95 41 74 86 51 85	1 8 1 3 13 12 5 8 5	MY HEART SKIPS A BEAT D.COLE.R.CLIVILLES (D.COLE) CLOSER TO FINE SLITT (E.SALIERS) TALK TO MYSELF T.GATLING.A.STEWART (T.GATLING, A.STEWART) STAND UP R.SMITH (HYDE, SMITH. THOMAS) NO MORE RHYME F.ZARR (D.GIBSON) DON'T SAY YOU LOVE ME B.SQUIER.G.DIAMOND.J.CORSARO (B.SQUIER) WHEN THE RADIO IS ON P.SHAFFERL SMITHAR.SIMMONS (M.NOBLE, K.CALHOUN) LET THE DAY BEGIN M.BEEN.J.GOODWIN (M.BEEN) LAY ALL YOUR LOVE ON ME E.MAHER (B.ANDERSSON, B.ULVAEUS) SUNSHINE	(C) A&M 1407 ◆ THE COVER GIRLS (T) (C) CAPITOL 44436* ◆ INDIGO GIRLS (C) EPIC 34-68912/E.P.A. ◆ CHRISTOPHER WILLIAMS (T) (C) GEFEN 7-22936 ◆ UNDERWORLD (T) (C) SIRE 7-229352 "WARNER BROS. ◆ DEBBIE GIBSON (C) ATLANTIC 7-88885 ◆ BILLY SQUIER (C) CAPITOL 44420* ◆ PAUL SHAFFER (T) (C) CAPITOL 44413* ◆ THE CALL (C) MCA 53658 INFORMATION SOCIETY (T) (C) TOMMY BOY 7-27534/REPRISE DINO	
75 76 77 78 79 80 81 82 83	87 66 74 82 73 89	52 95 41 74 86 51 85	1 8 1 3 13 12 5 8 5 1	MY HEART SKIPS A BEAT D.COLE.R.CLIVILLES (D.COLE) CLOSER TO FINE SLITT (E.SALIERS) TALK TO MYSELF T.GATLING.A.STEWART (T.GATLING. A.STEWART) STAND UP R.SMITH (HYDE. SMITH. THOMAS) NO MORE RHYME E.ZARR (D.GIBSON) DON'T SAY YOU LOVE ME B.SQUIER.G.DIAMONDJ.CORSARO (B.SQUIER) WHEN THE RADIO IS ON P.SHAFFER.L. SMITH.R. SIMMONS (M.NOBLE. K.CALHOUN) LET THE DAY BEGIN M.BEEN.J.GOODWIN (M.BEEN) LAY ALL YOUR LOVE ON ME E.MAHER (B.ANDERSSON, B.ULVAEUS) SUNSHINE DINO (DINO) EXPRESS YOURSELF	(C) A&M 1407 ◆ THE COVER GIRLS (T) (C) CAPITOL 44436 ◆ INDIGO GIRLS (C) EPIC 34-68912/E.P.A. ◆ CHRISTOPHER WILLIAMS (T) (C) GEFFEN 7-22936 ◆ UNDERWORLD (T) (C) SIRE 7-22852/WARNER BROS. ◆ DEBBIE GIBSON (C) ATLANTIC 7-88885 ◆ BILLY SQUIER (C) CAPITOL 44420* ◆ PAUL SHAFFER (T) (C) CAPITOL 44413* ◆ THE CALL (C) MCA 5-3658 INFORMATION SOCIETY (T) (C) TOMMY BOY 7-27534/REPRISE DINO (T) (C) 4TH & B'WAY 7489/ISLAND ◆ MADONNA	
75 76 77 78 79 80 81 82 83 84	55 NEV 87 66 74 82 73 89 NEV 70	52 95 41 74 86 51 85 N >	1 8 1 3 13 12 5 8 5 1 15	MY HEART SKIPS A BEAT D.COLE.R.CLIVILLES (D.COLE) CLOSER TO FINE SLITT (E.SALIERS) TALK TO MYSELF T.GATLING.A.STEWART (T.GATLING, A.STEWART) STAND UP R.SMITH (HYDE. SMITH. THOMAS) NO MORE RHYME F.ZARR (D.GIBSON) DON'T SAY YOU LOVE ME B.SQUIER.G.DIAMOND.J.CORSARO (B.SQUIER) WHEN THE RADIO IS ON P.SHAFFER.L. SMITH.R.SIMMONS (M.NOBLE. K.CALHOUN) LET THE DAY BEGIN M. BEEN.J.GOODWIN (M.BEEN) LAY ALL YOUR LOVE ON ME E.MAHER (B.ANDERSSON, B.ULVAEUS) SUNSHINE DINO (DINO) EXPRESS YOURSELF MADONINA.S.BRAY (MADONINA, S.BRAY) WIND BENEATH MY WINGS (FROM "BEACHES")	(C) A&M 1407 ◆ THE COVER GIRLS (T) (C) CAPITOL 44436* ◆ INDIGO GIRLS (C) EPIC 34-68912/E.P.A. ◆ CHRISTOPHER WILLIAMS (T) (C) GEFEN 7-22936 ◆ UNDERWORLD (T) (C) SIRE 7-229352 "WARNER BROS. ◆ DEBBIE GIBSON (C) ATLANTIC 7-88885 ◆ BILLY SQUIER (C) CAPITOL 444120* ◆ PAUL SHAFFER (T) (C) CAPITOL 44413* ◆ THE CALL (C) MCA 53658 INFORMATION SOCIETY (T) (C) TOMMY BOY 7-27534 "REPRISE (T) (C) SIRE 7-22948 "WARNER BROS.	
75 76 77 78 79 80 81 82 83 84 85 86	55 NEV 87 66 74 82 73 89 NEV 70 80	52 95 41 74 86 51 85 W >	1 8 1 3 13 12 5 8 5 1 15 28	MY HEART SKIPS A BEAT D.COLE.R.CLIVILES (D.COLE) CLOSER TO FINE SLITT (E.SALIERS) TALK TO MYSELF T.GATLING.A.STEWART (T.GATLING, A.STEWART) STAND UP R.SMITH (HYDE. SMITH. THOMAS) NO MORE RHYME F.ZARR (D.GIBSON) DON'T SAY YOU LOVE ME B.SQUIER.G.DIAMOND.J.CORSARO (B.SQUIER) WHEN THE RADIO IS ON P.SHAFFERL SMITH.R.SIMMONS (M.NOBLE. K.CALHOUN) LET THE DAY BEGIN M.BEEN.J.GOODWIN (M.BEEN) LAY ALL YOUR LOVE ON ME E.MAHER (B.ANDERSSON, B.ULVAEUS) SUNSHINE DINO (DINO) EXPRESS YOURSELF MADONINA.S.BRAY (MADONINA, S.BRAY) WIND BENEATH MY WINGS (FROM "BEACHES") A.MARDIN (L.HENLEY, J.SILBAR) HEY BABY H.LSUMMER (H.L.SUMMER) MY FIRST NIGHT WITHOUT YOU	(C) A&M 1407 ◆ THE COVER GIRLS (T) (C) CAPITOL 44436* ◆ INDIGO GIRLS (C) EPIC 34-68912/E.P.A. ◆ CHRISTOPHER WILLIAMS (T) (C) GEFEN 7-22936 ◆ UNDERWORLD (T) (C) SIRE 7-229352 "WARNER BROS. ◆ DEBBIE GIBSON (C) ATLANTIC 7-88885 ◆ BILLY SQUIER (C) CAPITOL 44420* ◆ PAUL SHAFFER (T) (C) CAPITOL 44413* ◆ THE CALL (C) MCA 53658 INFORMATION SOCIETY (T) (C) TOMMY BOY 7-27534 "REPRISE (T) (C) TOMMY BOY 7-899/ISLAND (T) (C) SIRE 7-22948 "WARNER BROS. ◆ BETTE MIDLER (C) ATLANTIC 7-88972 ◆ HENRY LEE SUMMER (C) CBS ASSOCIATED 4-68891 "E PA	
75 76 77 78 79 80 81 82 83 84 85 86	55 87 66 74 82 73 89 NEV 70 80 67	52 95 41 74 86 51 85 85 68 43	1 8 1 3 13 12 5 8 5 1 15 28	MY HEART SKIPS A BEAT D.COLE.R.CLIVILLES (D.COLE) CLOSER TO FINE SLITT (E.SALIERS) TALK TO MYSELF T.GATLING.A.STEWART (T.GATLING. A.STEWART) STAND UP R.SMITH (HYDE. SMITH. THOMAS) NO MORE RHYME F.ZARR (D.GIBSON) DON'T SAY YOU LOVE ME B.SQUIER.G.DIAMOND.J.CORSARO (B.SQUIER) WHEN THE RADIO IS ON P.SHAFFER.L. SMITH.R.SIMMONS (M.NOBLE. K.CALHOUN) LET THE DAY BEGIN M.BEEN.J.GOODWIN (M.BEEN) LAY ALL YOUR LOVE ON ME F.MAHER (B.ANDERSSON, B.ULVAEUS) SUNSHINE DINO (DINO) EXPRESS YOURSELF MADONNA.S.BRAY (MADONNA, S.BRAY) WIND BENEATH MY WINGS (FROM "BEACHES") A.MARDIN (L.HENLEY, J.SILBAR) HEY BABY H.L.SUMMER (H.L.SUMMER) MY FIRST NIGHT WITHOUT YOU CLAUPER.L.PETZE (CLAUPER. B.STEINBERG, T.KELLY) SMOOTH UP	(C) ASM 1407 ◆ THE COVER GIRLS (T) (C) CAPITOL 44436 ◆ INDIGO GIRLS (C) EPIC 34-68912/E.P.A. ◆ CHRISTOPHER WILLIAMS (T) (C) GEPIC 7-22936 ◆ UNDERWORLD (T) (C) SIRE 7-22852/WARNER BROS. ◆ DEBBIE GIBSON (C) ATLANTIC 7-88885 ◆ PAUL SHAFFER (T) (C) CAPITOL 44413* ◆ PAUL SHAFFER (T) (C) CAPITOL 344420* ◆ PAUL SHAFFER (T) (C) CAPITOL 34413* (C) MCA 53658 INFORMATION SOCIETY (T) (C) TOMMY BOY 7-27534/REPRISE (T) (C) TOMMY BOY 7-27534/REPRISE (T) (C) SIRE 7-22948/WARNER BROS. ◆ BETTE MIDLER (C) ATLANTIC 7-88972 ◆ HENRY LEE SUMMER (C) CBS ASSOCIATED 4-68891/E.P.A. ◆ CYNDI LAUPER (C) EPIC 34-68945/E.P.A. ◆ BULLETBOYS	
75 76 77 78 79 80 81 82 83 84 85 86 87 88	55 87 66 74 82 73 89 NEV 70 80 67 64	95 41 74 86 51 85 68 43 62	1 8 1 3 13 12 5 8 5 1 15 28 17 6	MY HEART SKIPS A BEAT D.COLE.R.CLIVILLES (D.COLE) CLOSER TO FINE SLITT (E.SALIERS) TALK TO MYSELF T.GATLING.A.STEWART (T.GATLING, A.STEWART) STAND UP R.SMITH (HYDE. SMITH. THOMAS) NO MORE RHYME F.ZARR (D.GIBSON) DON'T SAY YOU LOVE ME B.SQUIER.G.DIAMOND.J.CORSARO (B.SQUIER) WHEN THE RADIO IS ON P.SHAFFERL SMITH.R.SIMMONS (M.NOBLE. K.CALHOUN) LET THE DAY BEGIN M.BEEN.J.GOODWIN (M.BEEN) LAY ALL YOUR LOVE ON ME E.MAHER (B.ANDERSSON, B.ULVAEUS) SUNSHINE DINO (DINO) EXPRESS YOURSELF MADONNAS.BRAY (MADONNA, S.BRAY) WIND BENEATH MY WINGS (FROM "BEACHES") A.MARDIN (L.HENLEY. J.SILBAR) HEY BABY H.LSUMMER (H.L.SUMMER) MY FIRST NIGHT WITHOUT YOU C.LAUPERL.PETZE (C.LAUPER. B.STEINBERG, T.KELLY) SMOOTH UP T.TEMPLEMAN (BULLETBOYS) WALKIN' SHOES	(C) A&M 1407 ◆ THE COVER GIRLS (T) (C) CAPITOL 44436* ◆ INDIGO GIRLS (C) EPIC 34-68912/E,PA. ◆ CHRISTOPHER WILLIAMS (T) (C) GEFEN 7-22936 ◆ UNDERWORLD (T) (C) SIRE 7-22952 "WARNER BROS. ◆ DEBBIE GIBSON (C) ATLANTIC 7-88885 ◆ BILLY SQUIER (C) CAPITOL 44420* ◆ PAUL SHAFFER (T) (C) CAPITOL 44413* ◆ THE CALL (C) MCA 53658 INFORMATION SOCIETY (T) (C) TOMMY BOY 7-27534 "REPRISE (T) (C) THE & B'WAY 7499 "ISLAND (T) (C) SIRE 7-22948 "WARNER BROS (C) ATLANTIC 7-88972 ◆ HENRY LEE SUMMER (C) CBS ASSOCIATED 4-68891 "E. PA. ◆ CYNDI LAUPER (C) EPIC 34-68991 "E. PA. ◆ CYNDI LAUPER (C) EPIC 34-68995 "E. PA. ◆ CYNDI LAUPER (C) EPIC 34-68995 "E. PA. ◆ BULLET BOYS (C) WARNER BROS. 7-22876 ◆ TORA TORA	
75 76 77 78 79 80 81 82 83 84 85 86 87 88 89	55 87 66 74 82 73 89 NEV 70 80 67 64 81	52 95 41 74 86 51 85 55 68 43 62 71 91	1 8 1 3 13 12 5 8 5 1 15 28 17 6	MY HEART SKIPS A BEAT D.COLE.R.CLIVILLES (D.COLE) CLOSER TO FINE SLITT (E.SALIERS) TALK TO MYSELF T.GATLING.A.STEWART (T.GATLING. A.STEWART) STAND UP R.SMITH (HYDE. SMITH. THOMAS) NO MORE RHYME F.ZARR (D.GIBSON) DON'T SAY YOU LOVE ME B.SQUIER.G.DIAMOND.J.CORSARO (B.SQUIER) WHEN THE RADIO IS ON P.SHAFFER.L. SMITH.R.SIMMONS (M.NOBLE. K.CALHOUN) LET THE DAY BEGIN M.BEEN.J.GOODWIN (M.BEEN) LAY ALL YOUR LOVE ON ME F.MAHER (B.ANDERSSON, B.ULVAEUS) SUNSHINE DINO (DINO) EXPRESS YOURSELF MADONNAS.BRAY (MADONNA, S.BRAY) WIND BENEATH MY WINGS (FROM "BEACHES") A.MARDIN (L.HENLEY, J.SILBAR) HEY BABY H.L.SUMMER (H.L.SUMMER) MY FIRST NIGHT WITHOUT YOU C.LAUPER.L.PETZE (C.LAUPER. B.STEINBERG, T.KELLY) SMOOTH UP T.TEMPLEMAN (BULLETBOYS) WALKIN' SHOES J.HARDY, P.EBERSOLD (K.DOUGLAS, A.CORDER, P.FRANCIS, J.PATTERSON) ME SO HORNY	(C) ASM 1407 ◆ THE COVER GIRLS (T) (C) CAPITOL 44436 ◆ INDIGO GIRLS (C) EPIC 34-68912/E.P.A. ◆ CHRISTOPHER WILLIAMS (T) (C) GEPIC 7-22936 ◆ UNDERWORLD (T) (C) SIRE 7-222852/WARNER BROS. ◆ DEBBIE GIBSON (C) ATLANTIC 7-88885 ◆ BILLY SQUIER (C) CAPITOL 444120 ◆ PAUL SHAFFER (T) (C) CAPITOL 44413 ◆ THE CALL (C) MCA 53658 INFORMATION SOCIETY (T) (C) TOMMY BOY 7-27534/REPRISE DINO (T) (C) SIRE 7-22948/WARNER BROS. ◆ BETTE MIDLER (C) ATLANTIC 7-8891/E.P.A. ◆ CYNDI LAUPER (C) EPIC 34-68945/E.P.A. ◆ CYNDI LAUPER (C) EPIC 34-68945/E.P.A. ◆ BULLETBOYS (C) WARNER BROS. 7-22876 ◆ TORA TORA (C) A THE 2 LIVE CREW	
75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90	55 87 66 74 82 73 89 NEV 70 67 64 81 86	52 95 41 74 86 51 85 55 68 43 62 71 91	1 8 1 3 13 12 5 8 5 1 15 28 17 6 8 5	MY HEART SKIPS A BEAT D.COLER.CLIVILES (D.COLE) CLOSER TO FINE SLITT (E.SALIERS) TALK TO MYSELF TGATLING.A.STEWART (TGATLING, A.STEWART) STAND UP R.SMITH (HYDE, SMITH, THOMAS) NO MORE RHYME FZARR (D.GIBSON) DON'T SAY YOU LOVE ME B.SQUIER.G.DIAMOND.J.CORSARO (B.SQUIER) WHEN THE RADIO IS ON P.SHAFFERL SMITH.R.SIMMONS (M.NOBLE, K.CALHOUN) LET THE DAY BEGIN M.BEEN.J.GOODWIN (M.BEEN) LAY ALL YOUR LOVE ON ME F.MAHER (B.ANDERSSON, B.ULVAEUS) SUNSHINE DINO (DINO) EXPRESS YOURSELF ● MADONNA.S.BRAY (MADONNA, S.BRAY) WIND BENEATH MY WINGS (FROM "BEACHES") ● A.MARDIN (L.HENLEY, J.SILBAR) HEY BABY H.L.SUMMER (H.L.SUMMER) MY FIRST NIGHT WITHOUT YOU C.LAUPERL.PETZE (D.LAUPER, B.STEINBERG, T.KELLY) SMOOTH UP T.TEMPLEMAN (BULLETBOYS) WALKIN' SHOES J.HARDY, P.EBERSOLD (K.DOUGLAS, A.CORDER, P.FRANCIS, J.PATTERSON) ME SO HORNY LSKYYWALKER.THE 2 LIVE CREW (L.SKYYWALKER, THE 2 LIVE CREW) DRESSED FOR SUCCESS	(C) A&M 1407	
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Products with the greatest airplay and sales gains this week. Videoclip availability. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units. Catalog no. is for 7-inch vinyl single, except as noted by asterisk. Asterisk indicates catalog no. is for cassette single; 7-inch vinyl unavailable. (C) Cassette single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl single availability. (CD) Compact disk single availability.

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by Michael Ellis

AN IMPORTANT CHANGE has occurred in top 40 radio in the past few years, and Billboard is reflecting this change by adding a new chart this week, renaming another, and changing our definition of top 40 radio. Top 40 stations were formerly defined by Billboard as those stations that play all the hits in their local market, regardless of sound. This is no longer a useful or accurate definition.

BEGINNING ABOUT FOUR years ago, a small group of stations emerged that played most, but not all, of the local hits. Early stations in this format, including WHQT (Hot 105) Miami and KPWR (Power 106) Los Angeles, avoided hard rock and emphasized dance material. The success of these early top 40/dance hybrid stations led to a rapid spread of the format. By early 1987, Billboard was faced with the problem of how these stations would fit into our charts.

AFTER CAREFUL CONSIDERATION, it was decided to group about 25 of these stations into a new chart called the Hot Crossover 30. A wide variation of music was evident in the early reporters to this chart, with some stations close to a traditional top 40 format but leaning toward dance music, and other stations closer to a traditional black format but leaning dance. In the middle were "pure" dance crossover stations. Despite those variances, the chart was found to be a useful tool for programmers working with or interested in the format.

OP 40 CONTINUED TO fragment over the last year with the re-emergence of the top 40/album hybrid that was popular in the late '70s and early '80s. Such stations as KXXR Kansas City and WDFX Detroit quickly found a niche and were widely imitated. These "rock 40" stations did not immediately lose their Hot 100 reporting status, because there was no other chart to which they could report. Many of the dance/top 40 hybrids, however, were reporting only to the Hot Crossover 30—and not the Hot 100. To be consistent, Billboard formulated a new policy—and a new chart—which begins in this issue.

BILLBOARD NOW CLASSIFIES all stations that play current hit singles for the younger audience as top 40 stations, even if they do not play all the hits in their markets. Although the majority of Hot 100 reporters still play a broad spectrum of current hits, it is no longer consistent to restrict Hot 100 status to those stations that play the complete spectrum of music. We have identified 19 top 40/rock hybrids, and 24 top 40/dance hybrid stations (see panel listings, page 14). The former will report to the new Top 40/Rock Crossover chart (which will have bullets beginning next week); the latter will report to the renamed Top 40/Dance Crossover chart (the former Hot Crossover 30). All 43 will be among the 253 reporters to the new, expanded Hot 100 radio panel. These changes reflect the reality of top 40 radio today and prepare us to deal with additional changes in the future.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 28 REPORTERS	SILVER ADDS 51 REPORTERS	BRONZE/ SECONDARY ADDS 177 REPORTERS	TOTAL ADDS 256 REP	TOTAL ON ORTERS
I FEEL THE EARTH MOVE					
MARTIKA COLUMBIA	3	9	42	54	95
SOWING THE SEEDS OF LOVE					
TEARS FOR FEARS FONTANA	5	8	40	53	177
DR. FEELGOOD					
MOTLEY CRUE ELEKTRA	4	4	35	43	130
ROCK WIT'CHA					
BOBBY BROWN MCA	3	6	32	41	122
SUNSHINE					
DINO 4TH & B'WAY	4	6	30	40	42
LISTEN TO YOUR HEART					
ROXETTE EMI	3	9	26	38	189
LOVE IN AN ELEVATOR					
AEROSMITH GEFFEN	3	8	27	38	142
MIXED EMOTIONS					
ROLLING STONES COLUMBIA	1	6	29	36	195
THE BEST					
TINA TURNER CAPITOL	3	2	31	36	109
HEALING HANDS					
ELTON JOHN MCA	3	8	23	34	126

Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Biilboard. 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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tain that the current climate may make it increasingly difficult for controversial acts like the Beastie Boys to schedule national tours in areas sensitive to obscenity issues.

In the most recent example of this. Ruthless/Priority's N.W.A. was banned from a rap show that took place Sept. 3 at the Capital Centre in Landover, Md., because the group refused to sign a contract prohibiting the performance of its controversial song, "Fuck Tha Police." N.W.A. has been the target of protests by police groups across the country.

Other recent incidents involving live performances include:

• Sebastian Bach of Atlantic's Skid Row, RCA's Too Short, and Ruthless/Priority's Eazy-E and N.W.A. are among the artists that have been arrested and fined this summer for using rough language in their shows.

• Shimmy-Disk's GWAR recently had its live performance restricted by a Toledo, Ohio, venue operator because of concerns over the group's profane language.

· Club owners across the country are reported to be financially penalizing bands for swearing, in some cases threatening to withhold an entire night's pay because of fears of inciting local officials.

• In a related incident in January, MCA's Bobby Brown was arrested in Columbus, Ga., and fined for lewd behavior (Billboard, Feb. 11).

Carol Kirkendall, a partner in G-Street Express of Washington, D.C., a leading black music agency, characterized the attitude of venue managers and municipal governments by noting, "I think it's been harder to tour this summer than any other summer. The climate is very repressive and to some degree, it is not unjustified. However, what is unjustified is that the target seems to be one genre, primarily rap.

"In Ohio, particularly Cincinnati, they've tried to restrict the content of performances in their area for a long time," Kirkendall says. "Eazy-E and N.W.A. were cited and fined in Cincinnati for using obscenities, specifically the 'F' word."

"My only objection to much of this is that many city ordinances are aimed at will or at random," Kirkendall adds. "For example, you would never see a complaint against Eddie Murphy, yet there's no performer that uses the F-word more.

Ben Liss, executive director of the North American Concert Promoters Assn. and an attorney, agrees that the climate is growing more hostile to controversial performers. "I have heard that there have been threats to [legally] go after people," Liss says. 'I think there are serious constitutional problems about regulating free speech or performance. Most obscenity ordinances use broad-based language with elastic terminology that I think is so vague and overbroad in its characterization of what is obscene that if it hasn't been, it will be assaulted through the courts.

Liss adds that, within the last three or four years, some towns have adopted obscenity ordinances that "don't necessarily appear to be aimed at movies or adult book shops. They may have an effect on live performances in that community if you have a zealous police chief or prosecutor who might read it in a way that leads him to take action against a per-

A source familiar with venue regulations says many public facilities have contractual clauses requiring that artists, promoters, and others connected with a show guarantee that nothing be done inimical to public safety and that the artists comport themselves to the highest standards to do the show.

The source says the anti-obscenity clauses are backed by local governments, which stand ready to enforce the rules under local obscenity statutes. Municipalities in Georgia, the Carolinas, and Ohio have become particularly zealous about enforcement, the source contends.

Skid Row experienced a number of problems on the road this year because of the strong language voiced during its show, according to a band spokesman. These problems culminated in Bach's arrest and fining in Johnstown, Pa., a few months ago. Several hall managers allegedly warned the band that foul language could be prosecuted by local authorities under anti-obscenity ordinances, according to a source familiar with the act.

A Skid Row employee confirmed the Pennsylvania incident, adding, "There were also some problems in the South, which I'm sure many bands run into." Bach was arrested by police just after his performance at the Johnstown venue.

In Toledo, Ohio, the promoter at the city-owned Tam-O-Shanter facility required GWAR to sign a nonprofanity clause before appearing, according to band manager Bill Levin. "We had to do some serious editing on our show," Levin says. "We couldn't say 'fuck' or 'shit,' but it was OK if we cut the heads off people," a reference to the band's bizarre stage show, in which dolls are decapitated.

Mary Langenderfer, a Tam-O-Shanter spokeswoman, says that the facility had a deal with the promoter that asks the performers "not to do things that will be judged by a court of applicable jurisdiction as pornographic." Langenderfer says the hall has never had any problems with enforcement of the clause.

Jack Flanagan, road manager of Profile recording act Murphy's Law, says his band's recent 40-date club tour produced no problems.

However, he admits that arena-level acts attract more attention by virtue of the audience's size, and noted that, during the Murphy's Law tour with the Beastie Boys in 1987, "we were warned countless times about profanity and about inciting riots.

"[Local officials] threatened not to pay us, threatened to arrest us, threatened to take legal action,' Flanagan recalls. Such actions were not restricted to Bible Belt cities, either, Flanagan says, citing Syracuse, N.Y., Erie, Pa., and Poughkeepsie, N.Y., as three areas that were particularly inhospitable.

The difference between the arenas and the clubs is there's more outrage about arena shows," he concludes. "If there will be a lot of young kids, then people get more upset."

Despite the increasingly repressive climate, restraints on live shows are not necessarily wrong, one affected party claims.

"In fairness to the venue, I concur that if an act or anyone in front of the public deliberately tries to incite an audience or encourages an audience to do harm, then I stand firmly on the sides of the buildings as it pertains to the responsibility we all have to provide safety to concert attendees," G-Street's Kirkendall says.

FOR WEEK ENDING SEPTEMBER 9, 1989

Billboard. Hot 100. SALES & AIRPLAYTM

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart

WEEK	LAST	TITLE	ARTIST	HOT 100 POSITION	
1	2	HANGIN' TOUGH	NEW KIDS ON THE BLOCK	1	
2	1	COLD HEARTED	PAULA ABDUL	2	
3	3	DON'T WANNA LOSE YOU	GLORIA ESTEFAN	3	
4	7	ANGEL EYES	THE JEFF HEALEY BAND	8	
5	11	SHOWER ME WITH YOUR LOVE		6	
6	13	HEAVEN	WARRANT	4	
7	14	GIRL I'M GONNA MISS YOU	MILLI VANILLI	7	
8	8	KEEP ON MOVIN'	SOUL II SOUL	11	
9	10	18 AND LIFE	SKID ROW	10	
10	12	IF I COULD TURN BACK TIME	CHER	9	
11	4	RIGHT HERE WAITING	RICHARD MARX	5	
12	5	FRIENDS JODY WAT	LEY WITH ERIC B. & RAKIM	15	
13	6	SECRET RENDEZVOUS	KARYN WHITE	12	
14	9	THE END OF THE INNOCENCE	DON HENLEY	13	
15	19	TALK IT OVER	GRAYSON HUGH	19	
16	21	ONE	BEE GEES	16	
17	27	CHERISH MADONNA			
18	24	KISSES ON THE WIND	NENEH CHERRY	17	
19	22	THAT'S THE WAY KATRINA AND THE WAVES			
20	29	BUST A MOVE	YOUNG M.C.	26	
21	26	SOUL PROVIDER	MICHAEL BOLTON	20	
22	18	I LIKE IT	DINO	23	
23	16	ON OUR OWN	BOBBY BROWN	18	
24	17	ONCE BITTEN TWICE SHY	GREAT WHITE	22	
25	23	PUT YOUR MOUTH ON ME	EDDIE MURPHY	35	
26	32	RUNNIN' DOWN A DREAM	TOM PETTY	30	
27	15	SACRED EMOTION	DONNY OSMOND	28	
28	20	BATDANCE (FROM "BATMAN")		37	
29	37		FINE YOUNG CANNIBALS	25	
30	25	HEY LADIES	BEASTIE BOYS	41	
31	36	IT'S NOT ENOUGH	STARSHIP	24	
32	38	(YOU'RE MY ONE AND ONLY) T		32	
33	40	LOVE SONG	THE CURE	27	
34	30	TOY SOLDIERS	MARTIKA	45	
35	28	SO ALIVE	LOVE AND ROCKETS	43	
36	_	IT'S NO CRIME	BABYFACE	+	
37	34	THE PRISONER	HOWARD JONES	44	
38	33	IF YOU DON'T KNOW ME BY NO		50	
39	31	I'M THAT TYPE OF GUY	L.L. COOL J	_	
40	<u> — </u>	WHEN I LOOKED AT HIM	EXPOSE	33	

THIS	4ST FEK	AIRPL	.AY ARTIST	HOT 100 POSITION
	\vdash			$\vdash \vdash$
1	2	COLD HEARTED	PAULA ABDUL	2
2	4	DON'T WANNA LOSE YOU	GLORIA ESTEFAN	3
3_	3_	HANGIN' TOUGH	NEW KIDS ON THE BLOCK	1
4	1_	RIGHT HERE WAITING	RICHARD MARX	5
5	5	HEAVEN	WARRANT	4
6	9	GIRL I'M GONNA MISS YOU	MILLI VANILLI	7
7	6	SHOWER ME WITH YOUR LOVE	SURFACE	6
8	10	IF I COULD TURN BACK TIME	CHER	9
9	7	ANGEL EYES	THE JEFF HEALEY BAND	8
10	13	18 AND LIFE	SKID ROW	10
11	16	CHERISH	MADONNA	14
12	17	KEEP ON MOVIN'	SOUL II SOUL	11
13	8	THE ENO OF THE INNOCENCE	DON HENLEY	13
14	12	SECRET RENDEZVOUS	KARYN WHITE	12
15	19	ONE	BEE GEES	16
16	11	ON OUR OWN	BOBBY BROWN	18
17	21	KISSES ON THE WIND	NENEH CHERRY	17
18	14	FRIENDS JODY WAT	TLEY WITH ERIC B. & RAKIM	15
19	32	MISS YOU MUCH	JANET JACKSON	29
20	23	LOVE SONG	THE CURE	27
21	22	SOUL PROVIDER	MICHAEL BOLTON	20
22	25	IT'S NOT ENOUGH STARSHIP		24
23	29	PARTYMAN	PRINCE	34
24	33	IT'S NO CRIME	BABYFACE	31
25	15	ONCE BITTEN TWICE SHY	GREAT WHITE	22
26	28	DON'T LOOK BACK	FINE YOUNG CANNIBALS	25
27	31	WHEN I LOOKED AT HIM	EXPOSE	33
28	24	TALK IT OVER	GRAYSON HUGH	19
29	26	THAT'S THE WAY	KATRINA AND THE WAVES	21
30	39	MIXED EMOTIONS	ROLLING STONES	36
31	20	I LIKE IT	DINO	23
32	40	(YOU'RE MY ONE AND ONLY) T		32
33	38	LISTEN TO YOUR HEART	ROXETTE	38
34	18	SACRED EMOTION	DONNY OSMOND	28
35	_	SOWING THE SEEDS OF LOVE	TEARS FOR FEARS	40
36	36	WHAT I LIKE ABOUT YOU	MICHAEL MORALES	39
37		RUNNIN' DOWN A DREAM	TOM PETTY	30
38	Ē	LOVE IN AN ELEVATOR	AEROSMITH	46
39	=	BUST A MOVE	YOUNG M.C.	26
40	=	ROCK WIT'CHA	BOBBY BROWN	49
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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

- 18 AND LIFE (New Jersey Underground, ASCAP) ANGEL EYES (Lillybilly, BMI/Bug, BMI/Lucrative,
- BABY DON'T FORGET MY NUMBER (MCA, ASCAP) HL BATDANCE (FROM "BATMAN") (Controversy, ASCAP)
- THE BEST (Mike Chapman, ASCAP/Knighty-Knight, ASCAP/All National ASCAP) ASCAP/AII Nations, ASCAP) HL/WBM
 BUFFALO STANCE (Virgin Music/EMI Songs/Warner
- Chappell Music/Warner-Tamerlane, BMI/Copyright Control) HL/CPP/WBM
- BUST A MOVE (Varry White, ASCAP/Young Man
- Moving, ASCAP)
 CALL IT LOVE (Atlantic-Gibron, BMI/Storky,
 BMI/Jasperilla, ASCAP)
 CHERISH (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl. ASCAP/Johnny Yuma, BMI) WBM
- CLOSER TO FINE (Godhap, BMI/Virgin Songs, BMI)
- COLD HEARTED (Elliot Wolff, ASCAP/Virgin, ASCAP)
- CONGRATULATIONS (Little Tanya, ASCAP/Vesta Seven, ASCAP/Almo, ASCAP/Catdaddy, ASCAP/MCA, ASCAP)
- DON'T CLOSE YOUR EYES (Cookies
- BMI/Oppernockity Tunes, BMI/Ellymax, BMI)
 DON'T LOOK BACK (Virgin, ASCAP) CPP
 DON'T SAY YOU LOVE ME (Songs Of The Knight,
- DON'T SHUT ME OUT (Paige By Paige, BMI/Red
- Admiral, BMI) CLM
 DON'T WANNA LOSE YOU (Foreign Imported, BMI)
- DR. FEELGOOD (Motley Crue, BMI/Sikki Nixx, BMI/Mick Mars, BMI) WBM DRESSED FOR SUCCESS (Jimmy Fun, BMI) CLM
- THE END OF THE INNOCENCE (Cass County, ASCAP/Zappo, ASCAP) CLM/WBM
- ASCAP/Zappo, ASCAP/ CLIM/WBM EXPRESS YOURSELF (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM FORGET ME NOT (Wild Crusade, ASCAP/Meibach & Epstein, ASCAP/Frisco Kid, ASCAP/Chappell & Co., ASCAP/Mark Spiro, BMI/Screen Gems-EMI, BMI)
- FRIENDS (EMI ADril. ASCAP/Ultrawave, ASCAP/A
- Diva, ASCAP/Rightsong, BMI/EMI Blackwood,
 BMI/Eric B & Rakim, ASCAP) HL
 GIRL I'M GONNA MISS YOU (MCA, ASCAP) HL
 GLAMOUR BOYS (Dare To Dream, ASCAP/Famous,
 ASCAP).
- GYPSY ROAD (Eve. ASCAP/Chappell, ASCAP) HL HANGIN' TOUGH (Maurice Starr, ASCAP/EMI April,
- ASCAPT III.
 HEADED FOR A HEARTBREAK (Verseau, BMI/Small Hope, BMI/Virgin Songs, BMI) CPP HEALING HANDS (Big Pig, ASCAP/Intersong USA,
- HEAVEN (Virgin Songs, BMI/Dick Dragon, BMI/Crab Salad, BMI/Likite Split, BMI/Rich Mcbitch, BMI/Great

- Lips, BMI) CPP
- HEY BABY (Leesum, BMI/Virgin Songs, BMI) CLM HEY LADIES (Brooklyn Dust, ASCAP) HOOKED ON YOU (Lifo, BMI)
- I DON'T WANT A LOVER (Virgin, ASCAP) 60 I FEEL THE EARTH MOVE (Colgems-EMI, ASCAP)
- LLIKE IT (Island RMI/Onid RMI) WRM
- F I COULD TURN BACK TIME (Realsongs, ASCAP)
- IF YOU DON'T KNOW ME BY NOW (Assorted,
- BMI/Mighty Three, BMI)
 68 I'M THAT TYPE OF GUY (Def Jam, ASCAP/L.L. Cool J,

- I'M IHAI TYPE OF GUY (DEI Jam, ASCAP/LL. CO ASCAP/D. AND D., ASCAP/Vigin, ASCAP/LL. CO I'M MY EYES (Saja, BMI/Mya-T, BMI) HL IT'S NO CRIME (Epic/Solar, BMI/Kear, BMI/Greenskitt, BMI) CPP IT'S NOT ENOUGH (Martin Page, ASCAP/Zomba,
- ASCAP/Emotional Rex. BMI/Dio. BMI) HL

- ASCAP/Emotional Rex, BMI/Ujo, BMI) HL
 KEEP ON MOVIN' (Virgin, ASCAP) CPP
 KISSES ON THE WIND (Virgin, ASCAP) CPP
 LAY ALL YOUR LOVE ON ME (Eleven East, BMI)
 LAY DOWN YOUR ARMS (She Devil, ASCAP/BMG,
 ASCAP/Virgin, ASCAP/Shipwreck, BMI/Munch-OMatha ASCAP, CRD/LII. Matic, ASCAP) CPP/HL
- LAY YOUR HANDS ON ME (Bon Joy) ASCAP/New Jersey Underground, ASCAP/Pri, ASCAP) WBM
 LET GO (Almo, ASCAP) CPP
 LET THE DAY BEGIN (Neeb, ASCAP/WB, ASCAP)

- LISTEN TO YOUR HEART (Jimmy Fun, BMI) CLM
- LITTLE FIGHTER (Vavoom, ASCAP) WBM

- LITTLE FIGHTER (Vavoom, ASCAP) WBM LOVE CRIES (Chrysalis, ASCAP) CLM LOVE IN AN ELEVATOR (Swag, ASCAP) LOVE SHACK (Man Woman Together Now!, BMI/Irving, BMI) CPP LOVE SONG (Fiction, BMI)
- ME MYSELF AND I (Tee Girl, BMI/Bridgeport, BMI)

- ME MYSELF AND I (Tee Girl, BMI)/Bridgeport, BMI)
 ME SO HORNY (Pac-Jam, BMI)
 MISS YOU MUCH (Flyte Tyme, ASCAP) WBM
 MIXED EMOTIONS (Promopub B.V., PRS) CPP
 MY FIRST NIGHT WITHOUT YOU (Rellia, BMI/Billy
 Steinberg, ASCAP/Denise Barry, ASCAP) WBM
 MY HEART SKIPS A BEAT (Red Instructional,
 ASCAP/Discrepare, ASCAP (Finer, ASCAP).
- ASCAP/Disco Fever, ASCAP/Tipper, ASCAP) 48 NEED A LITTLE TASTE OF LOVE (EMI April,

- NEED A LITTLE TASTE OF LOVE (EMI APRII,
 ASCAP/Bovina, ASCAP) HL
 NO MORE RHYME (Deborah Ann's, ASCAP/Walden
 Music, ASCAP) HL
 OH DADDY (Sarko, ASCAP)
 ON OUR OWN (FROM "GHOSTBUSTERS II") (Kear,
 BM/Epic/Solar, BM/Green Skirt, BMI) CPP
- ON THE LINE (Music Impossible RMI/Cota RMI) ONCE BITTEN TWICE SHY (EMI April, ASCAP/Ian
- Hunter, ASCAP) HL
 ONE (Gibb Brothers, BMI/Careers, BMI/BMG, PRS)
- PARTYMAN (Controversy, ASCAP/WB, ASCAP) WBM PRIDE & PASSION (Eddie And The Cruisers, BMI/John
- Cafferty, BMI)

 44 THE PRISONER (Hojo, BMI)

- 73 PUSS N' BOOTS/THESE BOOTS (ARE MADE FOR WALKIN') (Criterion, ASCAP/Beun, ASCAP/Berstur CAPAC) PUT YOUR MOUTH ON ME (Eddie Murphy,
- ASCAP/Gratitude Sky, ASCAP/Penzafire, ASCAP/Virgin, ASCAP) CPP
- ASCAP/ VIEW
 RIGHT HERE WAITING (Chi-Boy, ASCAP) CLM
 ROCK WIT'CHA (Kear, BMI/Epic/Solar, BMI/Green
 Skirt, BMI) CPP
 RUNNIN' DOWN A DREAM (Gone Gator, ASCAP/EMI
- April, ASCAP/Wild Gator, ASCAP/WB, ASCAP CPP/WBM/HL SACRED EMOTION (Music Corp. Of America,
- SACKED EMUTION (MUSIC CORP. OF America, BMI/Bayyun Beat, BMI) HL SECRET RENDEZVOUS (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP SHOWER ME WITH YOUR LOVE (Colgems-EMI,
- ASCAP) WBM
- SMOOTH UP (Buffoonery Grooves, ASCAP/Virgin, ASCAP) CLM
- SO ALIVE (Warner-Tamerlane, BMI) WBM
 SOUL PROVIDER (Mr.Bolton, BMI/Non Pareil, ASCAP)
- SOWING THE SEEDS OF LOVE (Virgin Songs, BMI)
- STAND UP (Point, BMI/Screen Gems-EMI, BMI) WBM
- STILL CRUISIN' (Daywin, BMI/Claraudient, BMI) HL SUNSHINE (Island, BMI/Onid, BMI) TALK IT OVER (April, ASCAP/Rhu-Afon, ASCAP) HL
- TALK TO MYSELF (Vertim, ASCAP/Wokie
- ASCAP/Whole Nine Yards, ASCAP) 21
- THAT'S THE WAY (Megasongs, BMI/Screen Gems-EMI, BMI) WBM
 THIS ONE (MPL, ASCAP)
- TOY SOLDIERS (Famous, ASCAP/Tika Tunes, ASCAP/Ensign, BMI) CPP 47 TURNED AWAY (Selessongs, ASCAP/Honeylook,
- WALKIN' SHOES (Photon, BMI/Sneak Attack,

- WHAT I LIKE ABOUT YOU (Forever Endeavor, ASCAP)
 WHAT I LOKED AT HIM (EMI, BMI/Panchin, BMI)
- WHEN THE RADIO IS ON (No-Cal, ASCAP/Red 81
- Admiral, BMI) CLM
 WIND BENEATH MY WINGS (FROM "BEACHES") (WB Gold, ASCAP/Warner House of Music, BMI) WBM YOU BETTER DANCE (Colgems-EMI, ASCAP/Boston
- ational, ASCAP) WBM
- (YOU'RE MY ONE AND ONLY) TRUE LOVE (Robi-Rob /Red Instructional, ASCAP/Free-Dome, ASCAP)
 SHEET MUSIC AGENTS

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CPP Columbia Pictures HL Hal Leonard

- MSC Music Sales Corp

BY BRAD WOODWARD

WASHINGTON The FCC's sudden strike against three radio stations on indecency grounds (see story, page 1), has not been its only area of renewed regulatory vigor. So far this year, the FCC has slapped six stations with a total of \$57,000 in fines for inadequate Equal Employment Opportunity (EEO) efforts, and given half of those stations short-term renewals of less than the standard

Under tougher rules adopted last year, even stations with numerous minority and female employees can face disciplinary action if their "overall efforts" to recuit minorities are found lacking. Previously, stations were safe if the minority and female presence on their staffs was at least 50% of the percentage those groups represent in the local work force. The guidelines applied both to the over-all staff and to the "upper four" categories of officials and managers, professionals (including air

staffs), technicians, and sales workers.

Rod Porter, deputy chief of the FCC's Mass Media Bureau, says that guideline, though it remains in place, smacked too much of a "quota" that could lead a station to stop hiring minorities once the fixed level was met. Now, he says, 'We're going to look at overall efforts. The numbers are part of that, but there's also what recruitment sources do you go to, what results do you get from them, to what extent are minorities in the applicant pool when vacancies come up?'

Jeff Baumann, executive VP/ general counsel for the National Assn. of Broadcasters, complains that the move away from a numerical standard leaves stations in a "never-never land"—not knowing precisely what the FCC expects of them. Baumann also charges that the requirement for stringent record-keeping on each vacancy was unfairly imposed retroactively, and vows to press new FCC chair (Continued on page 96)

NEW FCC ACTS AGAINST RADIO 'SHOCK JOCKS'

(Continued from page 1)

lice yourself pretty effectively."
Shannon adds, "When you are staring down a \$25,000 fine, you'll be careful what you say.'

Cited by the FCC were WLUP-AM Chicago, owned by Dallasbased Evergreen Media, for Steve Dahl & Gary Meier's p.m. drive show; Narragansett's KSJO San Jose, Calif., for former morning driver Perry Stone; and Great American's WFBQ Indianapolis for material aired by morning team Bob & Tom. WFBQ also faces license renewal hearings this month; WLUP, in December.

If the commission, after assessing the stations' responses, determines that any have violated the indecency statute, it could impose up to \$10,000 in fines and two years in prison, or both, plus such "regulatory action" as license revocation. The FCC could also refer the case to the Justice Department for criminal action, a step unlikely to take place, according to insiders.

The FCC action appears to have been prompted by local listeners and anti-porn groups, as well as political pressure from some in Congress to put an end to indecent programming, particularly "shock jocks" and their blue-humor stock in

Of the three stations cited, only KSJO is suggesting publicly that the station can head off an FCC action. GM David Baronfeld says his station has been working with the complaining local group, the Coalition for Integrity in Media, for nearly six months, and had signed an agreement with the complainant in June. The station also fired Stone in March-he recently resurfaced at KITS San Francisco-two months after the complainant had written to

"It is almost like KSJO has solved the problem with its own communisays Baronfeld. "The FCC is responding to charges made in January. A lot of things have transpired since then.'

WLUP's Dahl was cited for indecent language on Aug. 19, 1987, and March 30 of this year. Among incidents cited were comments about dethroned Miss America Vanessa Williams having her "tongue in that other woman's vagina." In discussing WLUP's response, GM Lawrence Wert would only say that the station is evaluating the complaint with counsel. He did, however, call the 40 complaints filed about the station "awfully insignificant" in light of its "over 300,000 listeners cume per week."

WFBQ GM Chris Wheat says only that the transcript material of Bob & Tom's show was tamer than the WLUP and KSJO material cited. Bob & Tom were cited for a parody song using candy-bar names as double-entendres—e.g., "she ... eyed my Tootsie Roll ... [I grabbed] her delicious Mounds."

The commission action comes only 17 days after the confirmation of new FCC chairman Sikes, although the FCC has been working on the complaints for many months under former chairman Dennis Patrick. The new chairman has made it clear that he wishes to clear the backlogged cases, especially after recent Senate criticism of blue-humor radio at his FCC confirmation hearings.

FCC rules had permitted a latenight window for adult programming, until President Reagan in 1988 signed into law a measure ramrodded through Congress by Sen. Jesse Helms, R-N.C., that prohibits any indecent broadcast at any hour. That measure is expected to be tested in federal appeals court this fall.

But the Sikes FCC has asked the appeals court to withhold action on the case until the commission can provide a justification for the constitutionality of the around-the-clock ban. At press time, the FCC was awaiting a reply from the court.

Meanwhile, the FCC is expected to continue contacting stations about daytime indecency violations.

FOR WEEK ENDING SEPTEMBER 9, 1989

Billboard CROSSOVER RADIO AIRPLAY

THIS	LAST WEEK	TITLE TOP 40/E Based on airplay report combining top 40, dance	ts from stations ARTIST
1	1	COLD HEARTED VIRGIN 7-99196	PAULA ABDUL
(2)	5	GIRL I'M GONNA MISS YOU ARISTA 1-9870	MILLI VANILLI
3	2	SHOWER ME WITH YOUR LOVE COLUMBIA 38-68746	SURFACE
4	3	HANGIN' TOUGH COLUMBIA 38-68960	NEW KIDS ON THE BLOCK
5	6	DON'T WANNA LOSE YOU EPIC 34-68959/E.P.A	GLORIA ESTEFAN
6	7	KEEP ON MOVIN' VIRGIN 7-99205	SOUL 11 SOUL
$\overline{\mathcal{D}}$	10	YOU'RE MY ONE AND ONLY (TRUE	LOVE) SEDUCTION
8	9	VENDETTA VV-1433/A&M IT'S NO CRIME	BABYFACE
9	13	SOLAR 68966/E.P.A. BUST A MOVE	YOUNG M.C.
10	4	ON OUR OWN (FROM "GHOSTBUST MCA 53662	TERS II") BOBBY BROWN
11	14	KISSES ON THE WIND VIRGIN 7-99183	NENEH CHERRY
12	18	CHERISH SIRE 7-22883/WARNER BROS.	MADONNA
13	11	RIGHT HERE WAITING EMI 50219	RICHARD MARX
14	19	WHEN I LOOKED AT HIM ARISTA 1-9868	EXPOSE
15	17	LET GO WING 871 722-7/POLYGRAM	SHARON BRYANT
16	8		ATLEY WITH ERIC B. & RAKIM
17)	21	MISS YOU MUCH	JANET JACKSON
18	12	SECRET RENDEZVOUS WARNER BROS. 7-27863	KARYN WHITE
19	22	PARTYMAN WARNER BROS. 7-22814	PRINCE
20	15	I LIKE IT 4TH & B'WAY 7483/ISLAND	DINO
21	16	TURNED AWAY ATLANTIC 7-88917	CHUCKII BOOKER
22	24	HOOKED ON YOU ATCO 7-99210	SWEET SENSATION
23		MY HEART SKIPS A BEAT CAPITOL 44436	THE COVER GIRLS
24	28	TALK TO MYSELF GEFFEN 7-22936	CHRISTOPHER WILLIAMS
25)		ME SO HORNY SKYYWALKER GR-127	THE 2 LIVE CREW
26		ROCK WIT CHA MCA 53652	BOBBY BROWN
27	25	TOY SOLDIERS COLUMBIA 38-68747	MARTIKA
28	29	DON'T MAKE ME OVER NEXT PLATEAU 50107	SYBIL
29		ONE WARNER BROS. 7-22899	BEE GEES
	-	PUSS N' BOOTS/THESE BOOTS ATLANTIC 7-88828	KON KAN

		T	OP 40/R	OCK
THIS	LAST		ed on airplay reports mbining top 40 and	
1		HEAVEN COLUMBIA 38-68985		WARRANT
2	_	18 AND LIFE ATLANTIC 7-88883		SKID ROW
3	_	RIGHT HERE WAIT	ING	RICHARD MARX
4	_	RUNNIN' DOWN A	DREAM	TOM PETTY
5	_	ANGEL EYES ARISTA 1-9808		THE JEFF HEALEY BAND
6	_	LOVE SONG ELEKTRA 7-69280		THE CURE
7	_	DON'T LOOK BAC I.R.S. 53695/MCA	K	FINE YOUNG CANNIBALS
8	_	FORGET ME NOT EPIC 34-68946/E.P.A		BAD ENGLISH
9	_	IT'S NOT ENOUGH		STARSHIP
10	_	DR. FEELGOOD ELEKTRA 7-69271		MOTLEY CRUE
11	_	THE END OF THE GEFFEN 7-22925	INNOCENCE	DON HENLEY
12	_	LOVE IN AN ELEV GEFFEN 7-22845	ATOR	AEROSMITH
13	_	MIXED EMOTIONS COLUMBIA 38-69008		ROLLING STONES
14	-	IF I COULD TURN GEFFEN 7-22886		CHER
15		LOVE CRIES CHRYSALIS 23366		STAGE DOLLS
16	_	SMOOTH UP WARNER BROS. 7-22	376	BULLETBOYS
17		ONCE BITTEN TW CAPITOL 44366		GREAT WHITE
18	_	HEADED FOR A H ATLANTIC 7-88922	EARTBREAK	WINGER
19	_	SOWING THE SEE FONTANA 874 710-7	DS OF LOVE	TEARS FOR FEARS
20	_	MERCURY 874 452-7	ON ME /POLYGRAM	BON JOVI
21		GYPSY ROAD MERCURY 874 578-7	/POLYGRAM	CINDERELLA
22	_	LISTEN TO YOUR EMI 50223	HEART	ROXETTE
23		DON'T CLOSE YOU ATLANTIC 7-88902	JR EYES	KIX
24	_	LITTLE FIGHTER ATLANTIC 7-88874		WHITE LION
25	_	LET THE DAY BEC MCA 53658		THE CALL
26	_	THAT'S THE WAY SBK 07303		KATRINA AND THE WAVES
27	_	LAY DOWN YOUR A&M 1440	ARMS	THE GRACES
28	_	CALL IT LOVE RCA 9038		POCO
29	_	ON THE LINE ATCO 7-99208		TANGIER
30	_	WALKIN' SHOES A&M 1425		TORA TORA

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TOP 40/DANCE PLAYLISTS

rk P.D.: Steve Ellis
Surface, Shower Me With Your Love
Bobby Brown, On Our Own, Or Grom
Paula Abdul, Cold Hearted
New Kids On The Block, Hangm'
Milk Vanilk, Girl I'm Gonna Miss Yo
Jody Watley M. Eric B. & Rakm, Fri
Gloria Estefan, Don't Wanna Lose
Nenen Cherry, Kisses On The Wind
Karry White, Secret Rendezvous
Coro, Where Are You Tonight?
Soul II Soul, Keep On Movin'
Martika, Toy Soldiers
Dead or Alive, Come Home With Me
Dino, I Like I's Bo
Crime
Seduction, You're My One And Only
Madonna, Cherish
Stevie B, In My Eyes
Sybil, Don't Make Me Over
The Cover Girs, My Heart Skips A
Expose, When I Looked At Him
Janet Jackson, Miss You Much
Information Society, Lay All Your Lov
Sweet Sensation, Hooked On You
Shana, I Want You
Bee Ciees, One
The Z Live Crew, Me So Horny
Prince, Partyman
Two Without Hasts, Try Yazz
Stevie B, Girl I Am Searching
Dino, Sunshine P.D.: Steve Ellis

Stevie B, uir I Am Searching Dino, Sunshine Lil Louis, French Kiss Technotronic, Pump Up The Jam Donna Summer, Love's Aboul To Boxcar, Freemason Debbie Gibson, We Could Be Chuckli Booker, Turned Away Paul Shaffer, When The Radio Is On EX

WEEL TO

geles P.D., Jeff Wyatt

Paula Abdul, Cold Hearted
Surface, Shower Me With Your Love
Bobby Brown, On Our Own (From
Milli Varilki, Girl I'm Gonna Miss Yo
Soul II Soul, Keep On Mown'
Gloria Estefan, Don't Wanna Lose
New Kids On The Block, Hangin'
Jody Watley W. Eric B. & Rakim, Fri
Simply Red, If You Don't Know Me
Seduction, You're My One And Only
Stevie B, In My Eyes
Young M.C., Bust A Move
Babyrace, It's No Crime
Martika, Toy Soldiers
Karyn White. Secret Rendezvous
Stacey Q, Give You All My Love
Information Society, Lay All Your Lov
Debbie Gibson, No More Rhyme
Sharon Bryan, Let Go
Expose, When I Looked On You
Johnyn O. Harbayse Col. Jon.
Sweet Sensation, Hooked On You
Johnyn O. Harbayses Col. Jon. P.D.: Jeff Wyatt

Sharon Bryant, Let Go Expose, When I Looked At Him Madonna, Cherish Sweet Sensation, Hooked On You Johnny O, Highways Of Love Dimo, I Like II Jason Donovan, Too Many Broken Beastie Borys, Hey Ladies Chuckii Booker Turned Away Boy George, Found Another Guy The Cover Girls, My Hearl Skips A TKA, You Arc The One Janet Jackson, Miss You Much Prince, Party Milams, Talk To Myself Sandra, Everlasting Love Kevin Paige, Don'l Shut Me Out Neneh Cherry, Kisses On The Wind

Iphia P.D.: Elvis Duran
New Kids On The Block, Hangin'
Surface, Shower Me With Your Love
Soul II Soul, Keep On Movin
Madonna, Cherish
Milli Vanilik, Girl I'm Gonna Miss Yo
Richard Marx, Right Here Wating
Gloria Estefan, Don't Wanna Lose
Babyface, I'l's No Crime
New Kids On The Block, Didn't I
Paula Abdul, Cold Hearted
Chuckik Booker, Turned Away
Seduction, You're My One And Only
Sharon Bryant, Let Go
Janet Jackson, Miss You Much
Lt. Cool J, I'm That Type Of Guy
Neneh Cherry, Kisses On The Wind
Jason Donovan, Too Many Broken
Soul II Soul, Back To Life
Vesta, Congraluations
Young M.C., Bust A Move
Keevin Page, Don't Shut Me Out
Prince, Partyman
Deby Brown, On Our Own
Bed Gester, Conscient Rendezhous
Bed Gester, Conscient Rendezhous
Bed Gester, Conscient Rendezhous
Bartika, Toy Soldiers
Christopher Williams, Talk To Myself
Prince, Batdance (From 'Batman')
Information Society, Lay All Your Lov
The 2 Live Crew, Me So Horny
Guy, My Fantasy
Expose, When I Looked At Him
Sweet Sensation, Hooked On You
Martika, I'eel The Earth Move
Dino, Sunshine
Ethon John, Healing Hands
Patte Labelle, II Ask Me To
Bardeaux, I Love To Bass
Soul Sister, Way To Your Heat
Kon Kan, Puss N' Boots/These Boots Philadelphia P.D.: Elvis Duran EX 8 9 13 16 19 11 122 17 14 222 23 24 25 26 15 18 21 27 25 EX 34 32

San Francisco P.D.: Keith Naftaly

Incisco P.D.: Keith Naftaly
Young M.C., Bust A Move
Milli Vanilit, Girl I'm Gonna Miss Yo
Seduction, You're My One And Only
Paula Abdul, Cold Hearted
Babydace, II's No Crime
Nench Cherry, Kisses On The Wind
Sharon Bryant, Lel Go
Expose, When I Looked At Him
Janet Jackson, Miss You Much
Soul II Soul, Keep On Movini
Heavy D & The Boyz, We Got Our
Apollonia. The Same Dream
Surface, Shorter Me With Your Love
Christopher Williams, Jank to Myson
Life Control of the Control
Heavy D & Hose Soul Berry
The Cover Girls, My Heart Skips A
Stephanie Mills, Something In The
Pam Russo, Hold Tight
New Kids On The Block, Hangini
Soul II Soul, Back To Life
Gloria Estellan, Don't Wanna Lose
Vesta, Congratulations
Sybil, Don't Make Me Over
Prince, Partyman
Chuckie Booker, Turned Away
New Kids On The Block, Cover Girl
Madonna, Cherish
De La Soul, Say No Go
Dino, Sunstine
Joy, Wattey, Everything
Jaya, II You Leave Me
Perri Feels So Good
Martika, I Feel The Earth Move 21 12 10 18 16 22 19 21 11

TOP 40/ROCK PLAYLISTS

PIRATE RADIO 100.3 FM

Los Angeles P.D.: Scott Shannon geles P.D.: Scott Shannon
Warrant, Heaven
Skid Row, 18 And Life
White Lion, Little Fighter
Richard Marx, Right Here Waiting
The Jeff Healey Band, Angel Eyes
Bon Jovi, 14 your Hands On Me
Tom Petty, Runnin' Down A Dream
The Cure, Love Song
Great White, Once Bitten Twice Me
Winger, Headed For A Heattbreak
Fine Young Cannibals, Don't Look
Cinderella, Gypsy Road
Mottey Crue, Dr Feelgood
Starship, 18: Not Enough
Roacette, Listen To Your Heart
Aerosmith, Love In An Elevator Roxetté Listen To You'r Heart Aerosmith, Love In An Elevator Tears For Fears, Sowing The Seeds Rolling Stones, Mixed Emotions Alice Cooper, Poison Katrina And The Waves, That's The Living Colour, Glamour Boys Bang Tango, Someone Like You



P.D. Rich Piombino Town Intuit Frominion

Tom Pests, Runnin Down A Dream

Warrant, Jeaven
Bad English, Forget Me Not
The Jeff Headey Band, Angel Eyes
Frine Young Cannibals, Don't Look
Don Henley, The End Of The
Skid Row, 18 And Life
Howard Jones, The Prisoner
Trevor Rabin, Something To Hold On
The Cure, Love Song Howard Jones, The Prisoner Trevor Rabin, Something To Hold On The Cure, Love Song Katrina And The Waves, That's The The Doobie Brothers. Need A Little

Rolling Stones, Mixed Emotions
The Caft, Let The Day Begin
Tears for Fears, Sowing The Seeds
Stage Dolls, Love Cires
Starship, It's Not Enough
Mothey Crue, Dr Feelgood
Indio, Hard Sun
Roxette, Listen To Your Heart
Cinderella, Gypsy Road
Poco, Call It Love
Etton John, Healing Hands
Paul McCartney, This One
Underworld, Stand Up
Tanglier, On The Line
The Graces, Lay Down Your Arms
Living Colour, Glamour Boys
Enuff Z Nurf, New Ting
Texas, I Don't Want A Lover 19 6 18 16 20 21 22 24 10 EX EX EX EX



Detroit P.D.: Chuck Beck

P.D.: Chuck Beck Warrant, Heaven Great White, Mista Bone The Jeff Healey Band, Angel Eyes Bon Jowi, Lay Your Hands On Me Skid Row, 18 And Life Moving Pictures, What About Me The Cure, Love Song Michard Mara, Right Here Waiting Kin, John't Close Your Eyes Billy Squier, Don't Say You Love Me BulletBoys, Smooth Up Creat White, Done Bitten Twice Shy Mingrey, Lee, Markey Chee, Britten Life, Bremember You White Lion, Little Fighter Cher, If! Could Turn Back Time Aerosmith, Love In An Elevator Ba-52's, Love Shack Tom Petty, Runnin' Down A Dream Rowette, Listen To Your Heart Winger, Hungry, Fine Young Cannibats, Don't Look Winger, Hungry Fine Young Cannibals, Don't Look Rolling Stones, Mixed Emotions

27 EX EX 20



MÖTLEY CRÜE Dr. Feelgood PRODUCER: Bob Rock Elektra 60829

Motley this certainly is not. Successor to "Girls, Girls, Girls" should send L.A.'s fearsome foursome to the top of the charts in no time, and expec them to hang there for a while. Title track is a lock for heavy album rock exposure, while other sure things—
"Rattlesnake Shake," "Kickstart My
Heart," anthemic "Time For
Change"—will keep programmers
coming back for more. Metallurgists have never sounded so self-confident or tough. A platinum mine for

POP

ELTON JOHN Sleeping With The Past PRODUCER: Chris Thomas MCA 6321

Although EJ calls this his tip of the hat to the classic soul masters, results aren't quite as funky as one might expect. But album is still rich in classily produced pop matter, with "Durban Deep," "Stones Throw From Hurtin'," and "Sacrifice" among the most winning John-Taupin collaborations here. A fairly subdued yet solid effort from the veteran pop-rocker, which should garner top 40 and AC interest.

REFINENCE:

CLARENCE CLEMONS

A Night With Mr. C PRODUCERS: Narada Michael Walden; Jesse Johnson; Jan Hammer; Emilio Estefan Columbia 40917

The Big Man has definitely forsaken rock and taken an R&B turn on his latest solo spin. Johnson puts the perfect funk touch on "Shotgun" and Walden works his usual magic on his six tracks, especially the instrumental ballad "Forgiveness." Although the material doesn't always match Clemons' or his producers' talent, it's a fun listen and several tracks could do well at both pop and black radio.

KATRINA & THE WAVES Break Of Hearts
PRODUCERS: Katrina & the Waves
SBK 92649

Band best known for 1985's peppy "Walking On Sunshine" makes debut on SBK Records with a harder-edged, rock-filled slab. Album has already spawned hit "That's The Way," and Katrina's gritty, flexible vocals add an extra dimension to such radio-ready rockers as "I Can Dream About It" and "Keep Running To Me."

STEVE JONES Fire And Gasoline PRODUCERS: Mark Dearnley, Ian Astbury MCA 6298

Guitar man growls louder on second effort for the label, thanks in no small part to presence of Cultists Astbury and Billy Curry and Guns N' Roses' Axl Rose, who stop by for guest stints. Title cut is raw meat for album rock radio, which should also go for Jones-Astbury-Rose vocal triumvirate on "I Did U No Wrong."

TESTAMENT Practice What You Preach PRODUCER: Alex Perialas Megaforce/Atlantic 82009

Longtime thrashers make some major headway on latest effort. Lyrical content tends toward usual ominous fare, but Alex Skolnick's inspired guitar playing definitely puts band in front of the pack. Best bets are the Pink Floyd-ish "Envy Life" and the pounding yet melodic "Sins Of

PRODUCER: Rick Rubin Def American 24215

Agreeably cruddy U.K. metal quartet makes suitably gnarly noises on debut set, which revels in its noisy tastelessness (that's a compliment!). Vocalist Blaze Bayley bellows handsomely, while guitarist Jase Edwards' work will please high-speed fret fanciers. While Rubin's production work may not be as thick as one would like, bashdowns like
"Man Hunt" and "Killing Machine" will kick booty with left-field metalheads

THE BLACK VELVET BAND When Justice Came PRODUCER: Pete Anderson Elektra 60885

Irish foursome with a decided folk/ acoustic bent should please fans of such other rising stars as Eire and Hothouse Flowers. Producer Anderson (Dwight Yoakam, Michelle Shocked) is an asset as usual, and lends a forceful hand on guitar on a couple of tunes. Beauties like the title track, "Walking Down River Road," and "Domino" will catch fire fast in alternative circles.

THE VOICES PRODUCERS: Andrew Slater & Niko Bolas MCA 6318

Cover sticker tastelessly touts bidding war over this San Diego. Calif.. quintet, but auditors might wonder what the fuss was about after a spin of the album. Guitar-based instrumental work is strong enough for the majors, and Peter Kenvin is a potent front man, but ordinary writing will have to improve for the album rock acceptance this band is clearly aiming for.

OYSTER BAND

Ride
PRODUCER: Dave Young
Cooking Vinyl/Polydor 838400

U.K. folksters return with another charming blend of trad stylings and original material. While this will ultimately play in the specialty market, tracks like "New York Girls" may receive a welcome at public radio outlets and eclectic formats looking for some acoustic spice

BLACK

REGINA BELLE

REGINA DELEA.
Stay With Me
PRODUCERS: Narada Michael Walden, Nick
Martinelli, Barry Eastmond
Columbia 44367

Belle is certainly primed to ring loud and clear on her second outing, which brews with pop crossover promise. A stellar vocal performance (the Nancy Wilson and Whitney-isms are certainly in evidence) is complemented with choice material and tasteful productions. Album as a whole is a winner, but be sure not to miss the

NEW AND NOTEWORTHY

PRODUCERS: L.A. & Babytace; De'Rock & Kayo Virgin 91061

Two of the guys in the band are Babyface's brothers, the other is L.A.'s cousin. Is there any reason with this musical family tree to be surprised at the trio's success? Group combines all the latest sounds with the musical solidarity of greats like the Whispers. "Heat Of The Moment" looks like the first in a long line of

THE SUBDUDES PRODUCERS: Don Gehman Atlantic 82015

Originally from the land of the Big Easy (now based in Colorado), this quartet relies more on N'Awlins' graceful ways than its Cajun roots. Though there's accordion aplenty here, the Subdudes' swaying, largely acoustic rock sounds more like a happy Van Morrison down on the bayou than the usual zyde-cajun jambalaya. Spin "Any Cure" and 'She's Alone'' and watch the phones light up.

MARY MARGARET O'HARA

Miss America
PRODUCERS: Mary Margaret O'Hara & Michael
Brook
Virgin 91274

Singer from left field makes Rickie Lee Jones seem like Debbie Gibson at times. There's something marvelously refreshing and endearing about her eccentric, stripped-down delivery of original, poignant, love-gone-awry songs that wrenchingly shoots at the heart. Not for casual players, but those who make the true effort to listen to "To Cry About," "You Will Be Loved Again," and others will definitely be rewarded.

current hit "Baby Come To Me," the beautiful ballad "Make It Like It Was," the partying "Good Lovin" and the stirring rendition of Marvin Gaye's "Save The Children."

FULL FORCE

Smoove PRODUCERS: Full Force Columbia 45216

Full Force is back on the attack, and while the forceful rhythms of "Ain't My Type Of Hype" are grinding up the charts, it's the softer sounds of "Friends B-4 Lovers" (featuring Ex-Girlfriend on high-flying vocals) and a "mellow medley" of oldies that bring to mind a kinder and gentler Force. "Don't Waste My Time" and "All I Wanna Do" with Samantha Fox will keep the streak alive.

THE TEMPTATIONS

Special
PRODUCERS: Various
Motown 6275

Album lives up to its title by neatly updating the veteran vocal group's sound without denaturing its soul or style. Hopping "Friends" and sweetly inflected title cut call up the classic Temps of old, which should draw in their longtime listeners. But productions and tracks have enough snap to lure younger buyers as well.

JAZZ

DAVID FRIESEN Other Times, Other Places
PRODUCERS: David Friesen. Jeff Johnson
Global Pacific 45245

Bass vet's album-with guest shots

by Flora Purim, Airto, and Danny Zeitlin—is a treat that has already scooped up some eager radio support. Might be a bit too ambitious for the new age crowd, but jazz and Latin lovers should respond favorably.

LHIZ RONFÁ Non Stop To Brazil PRODUCER: David Chesky Chesky Records 29

Noted composer and guitarist makes a welcome return to the spotlight, reviving such Bonfá classics as "Gentle Rain" and tunes from the much-heralded "Black Orpheus" soundtrack. Recording seems a little noisier than other Chesky albums but performance demands attention.

COUNTRY

MARIE OSMOND Steppin' Stone
PRODUCER: Jerry Crutchfield
Capitol 91781

Under Crutchfield's guidance, Osmond sings with more than usual force and conviction, aided by such worthy songs as "What Would You Do About You (If You Were Me)" and "A Too Blue Moon."

ERNEST TUBB Ernest Tubb Live, 1965 PRODUCER: Jan Kurtis Rhino 70902

This is a radiant treasure for those who love honky-tonk music in its most buoyant, least menacing form. It is Tubb's only 100% live album, and it captures the small talk and spontaneity of an intimate stage show. The CD has 20 cuts and plenty of cozy conversation mixed among

CLASSICAL

FICES

DVORAK: VIOLIN CONCERTO; ROMANCE; **CARNIVAL OVERTURE** Midori, New York Philharmonic, Mehta CBS 44923

A magnificent performance of the concerto—passionate, lyrical, and distinguished by enormous dash and aplomb. A tour-de-force by the young violinist that can only generate reams of favorable notices. All this, together with generous planned promotion, combines for an unusually strong retail package. The tuneful "Romance" is a welcome plus, and the raucous recording of the orchestral overture comes too late to do any damage.

PHILIP GLASS: SONGS FROM THE TRILOGY Various Artists CBS 45580

An even dozen excerpts from the three operas—"Einstein On The Beach," "Satyagraha," and "Akhnaten"—that have stirred so much attention over the past decade. Among the most accessible selections. they listen well in sequence even as they shift back and forth from work to work. Highly salable.

RENDEZVOUS WITH TASHI Sherry, Arm, Kavafian, Stoltzman, Tenenborn, Foss RCA Victor 7901

A somewhat quirky collection of diverse pieces that nevertheless work well in sequence. A Hindemith quintet, Lukas Foss' tribute to the group, "Tashi," the jazzy title piece by cellist Alan Shulman, and five

OLD AND NOTEWORTHY*

#4

24 ...

*A special category for this season of vintage wine in new bottles.

JEFFERSON AIRPLANE

PRODUCERS: Ron Nevison. Greg Edward & Jefferson Airplane Epic 45271

Oh wow. The psychedelic San Franciscans regroup with their original hit-making lineup (with Kenny Aronoff filling Spencer Dryden's drum chair) for a highly nostalgic vet up-to-date effort. Biggest pleasure here is a revitalized Grace Slick; less happily, Jorma Kaukonen and Jack Casady are buried somewhat in the mix and share space with sidemen. Still, "Freedom" and "Solidarity" will prove to album rockers that these aren't just heritage types here.

TEN YEARS AFTER

About Time PRODUCER: Terry Manning Chrysalis 21722

Twenty years after Woodstock and scant weeks after its anniversary, Alvin Lee & Co. are in more people's minds than ever-and this return to glory should help matters considerably. Aside from band's name recognition, ace production work by ZZ Top producer Manning should help zip this one out of stores: It couldn't sound more contemporary. Tasteful blues, with no trace of TYA's past excesses, should make this a favorite among the Stevie Ray Vaughan/Fab T-Birds set. Expect heavy album rock

Legacy PRODUCER: David Cole RCA 9694

This welcome reunion by the group that largely spawned the West Coast 70s rock sound should enjoy well-deserved success. With full participation of the group's five original members, set offers a varied yet comfortable array of tuneful '80s rock-and a welcome dose of nostalgia to those who felt the band was unjustly ignored during most of its career.

transcriptions of Gershwin tunes make up the program. Playing and sound are top-drawer.

BEETHOVEN: SYMPHONIES NOS. 1 & 3 Smithsonian Chamber Symphony, Schröder Deutsche Harmonia Mundi/BMG

This disk, issued about a year ago as part of a mail-order package and now available for the first time at retail, proves that not all period-instrument expertise is European based. These are strong, idiomatic readings, expertly balanced and recorded. With exposure, they can catch on.

SPOTLIGHT: Predicted to hit top 10 on Bill-board'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

bums of superior quality.

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P₀P

TINA TURNER The Best (4:08) PRODUCERS: Dan Hartman, Tina Turner WRITERS: M. Chapman, H. Knight PUBLISHERS: Mike Chapman/Knighty-Knight/All Nations, ASCAP
Capitol B-44442 (cassette version also available, Capitol 4JM-44442)

Previewing "Foreign Affairs" is a comely easy-paced pop offering which finds Turner's voice taking front and center stage.

MELISSA ETHERIDGE No Souvenirs (4:33) PRODUCERS: Kevin McCormick, Niko Bolas, Melissa PRODUCERS: Kevin McCormick, Niko Bolas, Melissa Etheridge WRITER: Melissa Entheridge PUBLISHERS: Alom/MLE, ASCAP Island 7-99176 (c/o Allantic) (cassette version also available, Island 4-99176; CD version also available, Island 2-99176)

One of last year's best new artists returns via a simple vet effective emotion-laden rocker sure to embraced by album rock programmers with pop acceptance just around the corner.

L.L. COOL J Big Ole Butt (4:46)
PRODUCER: L.L. Cool J
WRITERS: J.T. Smith, D. Simon, B. Latture
PUBLISHER: 0&D/LL Cool J/Def Jam, ASCAP
Def Jam 38-69056 (c/o CBS) (cassette version also
available, Def Jam 38-69056; 1 2-inch version also
available, Def Jam 44-68864)

Cool J gives more bounce to the ounce on this narrative rap that's tailormade for the video generation.

DINO Sunshine (4:04)
PRODUCER: Dino
WRITER: Dino
PUBLISHERS: Island/Onid, BMI MIXER: Dino
4th & B'Way BWAY-7489 (12-inch version also available, 4th & B'Way BWAY-489)

Follow-up to "I Like It" is not as infectious as its predecessor but follows very similarly in the R&B/pop vein. Contact: 212-995-7800.

ALICE COOPER Poison (4:28) PRODUCER: Desmond Child
WRITERS: A. Cooper. D. Child, J. McCurry
PUBLISHERS: Ezra/Kat & Mouse, BMI/SBK
April/Desmobile. ASCAP
Epic 34-68958 (c/o CBS)

If anyone can bring Cooper back, hit producer/songwriter Child can. Power chord rocker sports all the hooks in the right place and serves as a welcome return for the veteran artist.

JOHN EDDIE Tough Luck (4:16) PRODUCERS: Tom T-Bone Wolk, Mike Frondelli WRITER: J. Eddie WRITER: J. Eddie PUBLISHER: John Eddie, ASCAP Columbia 38-69068

Downtempo pop/rock narrative that could spark programmers' interest.

BANKSTATEMENT Throwback (4:17) PRODUCERS: Steve Hillage, Tony Banks WRITER: Tony Banks PUBLISHERS: Anthony Banks/Hit & Run, Atlantic 7-88858

Genesis member Banks may finally achieve solo pop success on this big Rundgren-esque production, but song really is quite unimaginative.

BLACK

S.O.S. BAND I'm Still Missing Your Love (4:30) S.U.S. BARID I'M Still Missing Your Love (4:30 PRODUCER: Curtis Williams WRITERS: C. Williams, K.L. Patterson PUBLISHERS: Karranova/Avant Garde/Spider Fingers/Interior, BMI MIXER: Curtis Williams Tabu Z\$4-69054 (c/o CBS) (12-inch version also available, Tabu 4Z9-68863)

100 ST 163

Back minus Jam & Lewis, the newest S.O.S. regime is set to stand on its own if this likeable R&B/dance track is any indication of what the new album holds in store.

KASHIF Personality (4:06) PRODUCERS: Kashif, Nick Mundy
WRITERS: Mundy. Gomez
PUBLISHERS: Music Corporation Of America/GG
Loves. BMI Loves, BMI Arista AS1-9890

Artist has been listening to what radio's been playing and has come up with a swing-beat tune sporting a chorus hook very similar to "My Prerogative.

PERRÍ Feel So Good (5:45) PERKIT FEEL SO GOOD (5.45)
PRODUCER: Paul Laurence
WRITERS: Sami McKinney, Lori Perry. Michael WRITERS: Samı McKinney, Lori Perry. Michael O'Hara PUBLISHERS: Avid One/Perry Lane/Texascity/O'Hara. ASCAP/BMI Motown MOT-1996 (c/o MCA) (12-inch version also available. Motown MOT-4671)

Love theme from the hit film "Do The Right Thing" is yet another fine showcase for the sisters' incredible

EL DEBARGE Broken Dreams (3:59) PRODUCER: EI DeBarge
WRITERS: EI DeBarge, Darell DeBarge, Tony A. Redic
PUBLISHER: Jobete. ASCAP
Motown MOT-1995 (cassette version also available,
Motown MOT-679). 12-inch version also available,
Motown MOT-670)

DeBarge's fab album "Gemini" hasn't gotten its just desserts. Perhaps this endearing ballad (with great pop potential) will turn the tables.

BETTY WRIGHT We Down (6:48) DELITY WRIGHT WE DOWN (6:48)
PRODUCER: Betty Wright
WRITER: Betty Wright
PUBLISHER: Miami Spice, ASCAP
MIXER: Frank Cesarano. Betty Wright
Ms. B MSB-1230 (12-inch single)

Midtempo R&B with a swingbeat flavor done the Wright way. Contact: 305-893-9191.

GEOFFREY WILLIAMS Prisoner Of Love (3:49) PRODUCERS: David Frank, Michael Murphy WRITERS: Geoffrey Williams. David Frank, Michael Murphy
PUBLISHERS: Hit & Run/SBK April/Science Lab. ASCAP Atlantic 7-88845 (12-inch version also available Atlantic 0-86318)

U.K. singer ushers in his second stateside following with a textured midtempo pop/R&B track.

QUEST 4 EXCELLENCE Get It (Good Lovin')

(6:28)
PRODUCERS: Keith L. Edwards, Roger H. Pinnack
WRITERS: Roger H. Pinnack, Donna D. Smith, Keith
L. Edwards, Dawn M. Edwards
PUBLISHER: not listed
Midtown MID-101 (12-inch single)

Funky R&B/dance from the New York-based foursome, Contact: 212-

TEEN DREAM Ring My Bell (3:35)
PRODUCERS: Chris Powell, Alonzo Jackson
WRITER: Frederick Knight
PUBLISHER: Two-Knight. BMI
Muscle Shoals Sound MSS-111 (12-inch version
also available. Muscle Shoals Sound MSS-3007)

Young female outfit deliver a contemporary beat-heavy remake of Anita Ward's disco/pop smash from many a year ago. Contact: 601-982-

HOWARD HUNTSBERRY Higher & Higher (4:08) PRODUCERS: A.Z. Groove, Cornelius Mims
WRITERS: Gary Jackson, Carl Smith, Raynard Miner
PUBLISHERS: WarnerTamerlane/Unichappell/Chevis, BMI
MCA 53701

Poppy cover of Jackie Wilson's classic lifted from the "Ghostbusters II" collection.

WILL CLAYTON Tell Me (3:49) WILL CLATION Tell me (3.49)
PRODUCER: Claytoven
WRITERS: Claytoven, J. Bendich
PUBLISHERS: Harrindur/Pure Delite/Tortoise
Feather/Ensign, BMI
Polydor 889 658-7 (c/o PolyGram)

Not-so-new jack swing offering that's at best tolerable.

THIRD WORLD It's The Same Old Song (4:08) PRODUCER: Lionel Job
WRITERS: Holland, Dozier, Holland
PUBLISHER: Stone Agate, BMI
MIXER: Andy "Roque" Cinque
Mercury 874 786-7 (c/o PolyGram) (12-inch
version also available, Mercury 874 787-1)

More like the same old story. Better to have no Third World, than one put

NEW AND NOTEWORTHY

MARSHA THORNTON Deep Water (3:10) PRODUCER: Owen Bradley WRITER: Fred Rose PUBLISHER: Milene, ASCAP MCA 53711

Out of the traditional Patsy Cline mold, Thornton displays the same wistful intenations and vocal clarity (and producer-Bradley) as the late Cline. The 24-year-old Killen, Ala., native has been a singer at Opryland U.S.A. and delivers a solid, talentladen performance on her debut. The song was déjá vu for Bradley, who wrote the original "Deep Water" leadsheet for Fred Rose when he composed the song in 1948.

through ve old copy machine to come up with this bland pop-steered Motown cover.

COUNTRY

LYLE LOVETT If I Were The Man You Wanted

PRODUCER: Tony Brown, Lyle Lovett WRITER: Lyle Lovett PUBLISHERS: Michael H. Goldsen/Lyle Lovett.

Intricate lyrical imagery reveals a plot as thick as a Faulkner novel. Presence of calm instrumentation is necessary.

ZACA CREEK Sometimes Love's Not A Pretty

Thing (3:06)
PRODUCER: Eddie Kilroy
WRITERS: R.M. Bourke, C. Black, S. Bogard
PUBLISHERS: PolyGram Int1/Songs De
Burgo/Chappell & Co/Serenity Manor/WB/Rancho
Bogardo, ASCAP
Columbia 38-69062

Hearty harmonies contrast with laidback guitar and keyboard stylings as the newest country music group offers its debut release.

DESIREE You'll Be The First To Know (3:13) PRODUCER: Mick Lloyd
WRITER: Pamela A. Brown
PUBLISHER: Sweet Tater Tunes, ASCAP
Maxima 6109

This midtempo ballad is delicately but colorfully produced. Vocals are kept innocent and mood-setting.

JASON D. WILLIAMS Waitin' On Ice (2:44) PRODUCER: Mark Wright WRITERS: Gary Nicholson. Walt Wilson PUBLISHERS: Cross Keys/Tree Group/Wally Wilson. ASCAP RCA 9026-7-R

The stop-and-go pacing of this song is a bit unsettling, but the images and intentions are clear. A mining of the Jerry Lee Lewis stylistic vein.

WILD ROSE Breaking New Ground (2:54) PRODUCER: James Stroud
WRITERS: Carl Jackson. Jerry Salley
PUBLISHERS: Kayteekay Music For Itself/Dixie
Caroline/Cholampy/Lorenze Creative Services.
ASCAP/SESAC Universal UVL-66018

This self-contained female band makes a spirited debut on the theme of surviving love's reverses. Bubbling, bluegrass-tinged instrumentation.

DANCE

DE LA SOUL Say No Go (6:15) DE LA SUUL Say no un consequence PRODUCER: Paul Huston K. Mercer, D. Jolicoeur, V. Mason, S. Scipio, D. Hall, J. Oates, A. Tilman PUBLISHERS: Tee Girl/Hotcha/Unichappell/Fustbuzza/Bridgeport, BMI MIXERS: David Dorrell, C.J. Mackintosh, P.A. Pasemaster Mase
Tommy Boy TB-934 (12-inch single)

Hall & Oates are now in De La hands as "I Can't Go For That" serves as

the rhythmic base for the act's antidrug statement. Remixes enhance. Contact: 212-722-2211.

MALCOLM McLAREN & THE BOOTZILLA

ORCHESTRA FEATURING LISA MARIE Something's Jumpin' In Your Shirt (7:37) Something's Jumpin' in Your Shirt (137)
PRODUCERS: Phil Ramone, Malcolm McLaren,
Robbie Kilgore, Mary Kessler, "Bootsy" Collins
WRITERS: M. McLaren, R. Kilgore, M. Kessler
PUBLISHERS: Malcolm McLaren, BMI/Ligore/SBK
April/Maz Appeal, ASCAP
MIXERS: Mark Moore, William Orbit
Epic 49-68868 (c/o CBS) (12-inch single)

Not as intriguing as "Deep In Vogue," this acid-laced, house-inspired track is given a coquettish delivery by Marie. The flip, "Waltz Darling," is also of interest.

CINDY VALENTINE Pick Up The Pieces (To My

PRODUCER: Tony Green
WRITERS: Cindy Valentine, Tony Green
PUBLISHERS: Cicada, PRO/Another Level, BMI
MIXERS: Lewis Martinee, Rique "Billy Bob" Alonso
Arista AD1-9857 (12-inch single)

Artist makes her label debut and previews a forthcoming album with an engaging and perky dance/pop release of merit. Some may remember producer Greene from his work with disco starlet France Joli.

ZIGGY MARLEY & THE MELODY MAKERS Look

Who's Dancing (5:38)
PRODUCERS: Ziggy Marley, Glenn Rosenstein
WRITERS: Ziggy Marley, Stephen Marley
PUBLISHERS: Ziggy Marley/ColgemsEMI/ZNS/Virgin, ASCAP
MIXERS: Jazzie B, Nellee Hooper, Femi Jiya
Virgin 0-96538 (c/o Atlantic) (12-inch single; 7-inch
reviewed Aug.t 5)

BROTHER BEYOND Be My Twin (6:35) PRODUCER: Brother Beyond
WRITERS: C. Fysh, D. White
PUBLISHER: Songs Outside
MIXERS: Stephen Hague, Justin Strauss, Daniel Abraham Capitol V-15501 (12-inch single)

Lively dance/pop from the U.K. act's "Get Even '

HI FI FEATURING G-SKI FRESH Callin' Batman PRODUCERS: Sergio Munzibai, Cliff Massie, Suren

Terzian WRITER: not listed PUBLISHER: not listed NFS 1220 (12-inch single)

Chapter 6: Producer trio have some studio fun incorporating the present Batman rage with creative samples and a pop/dance rhythm with houseflavorings. Contact: 212-644-2290.

ERNEST KOHL To Save The Love (8:24)
PRODUCERS: Steve Skinner, Ernest Kohl
WRITERS: Carpenter, Kohl, Skinner
PUBLISHER: Little Dexter, BMI
MIXER: Robbie Leslie Wide Angle NS-116 (12-inch single)

Inspired performance on this pretty. well-produced hi-NRG number with a European flavor. Contact: 612-870-

DONNY OSMOND Hold On (7:16) PRODUCERS: Carl Sturken. Evan Rogers
WRITERS: Osmond. Rogers, Sturken
PUBLISHERS: Music Corp. Of America/Bayjun
Beat/Virgin/My Idumea, BMI
MIXER: Keith Cohen
Capitol V-15505 (12-inch single)

Candy-coated technopop with a peppy

MARCIA GRIFFITHS Everywhere (timing not

listed)
PRODUCER: Germain
WRITER: not listed
PUBLISHER: not listed
RAS 7033 (12-inch single) Luscious reggae interpretation of the

Fleetwood Mac hit that has great potential given proper attention from both club and multiformat radio programmers. Contact: 301-588-9641.

MAVIS STAPLES Jaguar (7:10) PRODUCER: Prince
WRITER: Prince
PUBLISHER: Controversy. ASCAP MIXER: Frankie Knuckles
Paisley Park 0-21287 (c/o Warner Bros.) (12-inch single; 7-inch reviewed Sept. 2)

JAZ Let's Play House (5:50) PRODUCERS: Bryan "Chuck" New, Pete Q. Harris, Jaz WRITER: Jaz PUBLISHERS: Colgems-EMI/Forty Plus

MIXERS: Aldo Marin EMI V-56144 (c/o CEMA) (12-inch single)

Hip-house track was a top Club Play breakout last week and was originally intended as the flip to the rapper's "Buss The Speaker."

SYSTEM | I Wanna Be Your Lover (7:09) STSTEM I Walling be Tour Lover (7:09)
PRODUCERS: David Frank, Michael Murphy
WRITERS: David Frank, Michael Murphy
PUBLISHERS: SBK April/Science Lab, ASCAP
MIXER: Shep Pettibone
Atlantic 0-086301 (12-inch single)

Bubbly dance/pop incorporates plenty of the act's customary trademarks.

JOHN MINNIS Swept Away (4:38) PRODUCER: Rick Moncada WRITERS: R. Moncado, M. Moncada PUBLISHER: Damarick, BMI MIXER: Phil Jones Angel Eyes AER-107 (12-inch single)

Sparse, percolating dance/pop from the former lead singer for Nice & Wild ("Diamond Girl"). Contact: 305-

SOULED OUT Go House Yourself! (7:02) PRODUCER: Souled Out
WRITER: not listed
PUBLISHERS: Patitude/Circumstantial Zoo, ASCAP
MIXER: Souled Out
Back Door BD2-20011 (12-inch single)

Title says it best. Languid house track that instrumentally recalls the hooks of Depeche Mode's "Behind The Wheel" remix. Contact: 212-734-5500.

RAP

FAT ROYS | Lie-7 (5:13) PRODUCER: Franklyn Grant WRITERS: F. Grant, D. Wimbley, D. Robinson PUBLISHERS: FTGra/Fat Brothers/Tin Pan Apple. Tin Pan Apple 889 747-1 (c/o PolyGram) (12-inch

Rap heavyweights preview their forthcoming "On And On" with an offering that relies less on the novelty and more on the street. A welcome

SPECIAL ED Think About It (4:23)
PRODUCER: Howie Tee
WRITERS: Special Ed. Howie Tee
PUBLISHERS: Promuse/Howie Tee/Special Ed. BMI
MIXER: Howie Tee
Profile PRO-7266 (12-inch single)

Hot newcomer comes back pumping it with an Eric B. & Rakim-inspired rhythm and a lyrical flair. Contact: 212-529-2600.

MS. MELODIE Wake Up, Wake Up! (5:19) MS. MELOUIL WARE UP, WARE UP: (5:15
PRODUCER: Teddy Ted
WRITER: R, Parker (Ms. Melodie)
PUBLISHER: Zomba Enterprises. ASCAP
MIXER: KRS-One
Jive 1265-1-JD (c/o RCA) (12-inch single)

Boogie Down Productions member (and wife of KRS-One) carries her own with ease on this beat-laden party release.

HOT ICE Get Off My Tip (4:15)
PRODUCERS: D.J.M. Walk, D.J. Jammin' James
WRITERS: Eric Smith, Travis Lane, Ivan Norwood
PUBLISHER: Young Raw, BMI
MIXERS: D.J.M. Walk, D.J. Jammin' James
Capitol V-15502 (12-inch single)

M. Walk & Quiet Storm are also featured on this five-track 12-inch, but it's the females jammin' "Get Off" which deserves to be played loud and often. A funky J.J. Fad.

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Rentrak Posts Loss

videocassette distributor that is staking its financial future on pay-per-transaction tape-leasing operations, has reported a \$755,703 loss for the first quar-

Revenue for the three-month period ended June 30 dipped to \$2.76 million, from \$3.03 million in the same period last year. Sources say sales fell because fewer big-selling movie titles were available this year on videocassette.

The Portland, Ore.-based company says higher selling and administrative costs caused the net loss. SG&A (selling, general, and administrative) expenses totaled \$2.1 million; last year they were \$979,873.

The expanding costs were incurred in adding new accounts. Rentrak says it signed up 266 stores during the first quarter. On June 30, there were 527 stores participating in Rentrak's PPT

"Adding stores is a little like drilling oil wells," says Jack McLeod, first VP of Bateman, Eichler, a Reno, Nev.-based brokerage firm that follows Rentrak's stock. "You've got a lot of costs over the first six months.'

Rentrak president Ron Berger says, "Continued delays in fully implementing our new computer system continue to slow the process of bringing customers to active status.

But he adds that the "negative effect on our customer training diminished" during July and that the delay "would continue to diminish in the months ahead."

Under its PPT system, Rentrak arranges a lease between movie studios-the suppliers of videocassettes-and retailers. The retailer pays a small upfront fee for a cassette and then a portion of rental revenuesusually 35%-55%—to the studio through Rentrak.

Advocates of the system say it increases the amount of product available to consumers and reduces the capital investment of retailers.

McLeod adds that PPT allows movie studios to "continue to control the tapes and continue to receive rental income" from them. But some critics say major studios are balking at cooperating with Rentrak. Sources say that is because the current method of distributing videocassettes is profitable and moviemakers do not want to change a system that works well.

In June, Rentrak obtained a \$3million credit line from one of its directors. At the time, a Rentrak executive estimated total capital needs at \$5 million.

DON JEFFREY

Los Angeles Raids Target Video Pirates

One-Day Sweep Nets 10,000 Tapes, Six Suspects

BY EARL PAIGE

LOS ANGELES Raids by local authorities on six video stores here Aug. 24, involving the seizure of nearly 10,000 tapes valued at approximately \$500,000, are being described by the Motion Picture Assn. of America as the largest anti-piracy action of its kind in the

Also seized by police were 679 blank tapes, a color laser printer, and numerous sleeves and boxes from a local South Gate firm, Ideas Enterprise.

In describing the magnitude of the action, which followed a sixmonth joint investigation by the MPAA and the police, Jack Valenti, president of the MPAA, says that two previous raids have involved more than 10,000 tapes but "the MPAA has never participated in a crackdown that involved this many stores at one time.'

Only two days before the raid, attendees at a special meeting organized by Video Products Distributors' Long Beach, Calif., branch complained about a general lack of anti-piracy action in the area.

'I know the impression [at the meeting] was that various investigations were going too slowly," says Dusty Beals, VPD branch manager.

Beals says the seminar was organized "because piracy is rampant out here in L.A. It's ridiculous. We're seeing people come in our place and purchasing one copy of a blockbuster hit and obviously going back to duplicate it.

The aim of the meeting, say Beals and others, was to explain the seriousness of piracy to the large number of immigrants operating video stores here.

South Gate police sergeant Scott Attebery identifies the six people arrested as Bobby Yang and Antonio Mendez, both released on their own recognizance, and four individuals released on \$5,000 bail: Hunhwai Huang, Augustin Mediavilla, Juan Ibarra, and Isreal Gon-

The stores involved are Tony's Video Center; T&M Video; De Ritz Video; Best Video; and Park Video-all in the Los Angeles suburb of South Gate-and Isidro Video of Huntington Park.

Agencies Eye Nielsen Ratings

NEW YORK Research giant A.C. Nielsen, continuing its efforts to bring to market its proposed videocassette ratings service, presented its case to key home video studios and advertising agencies recently at a meeting of the Advertising Research Foundation here.

According to a source, at least five home video studios are now committed to being part of the eventual launch of the home video research service. These companies—CBS/Fox, Nelson, Touchstone, MGM/UA, and Warner Home Video—participated in the first test of the new Nielsen research methodology last year (Billboard, April 22).

Nielsen's new videocassette ratings concept received a fairly positive response from the audience, according to at least one attendee.

Betsy Frank, senior VP and associate director of media research for Saatchi & Saatchi of New York, says the meeting produced "productive feedback" from advertisers and

agencies as to their informational needs from future A.C. Nielsen videocassette research and audience measurement reports. The A.C. Nielsen pilot study on that topic, she notes, concentrated mainly on the needs of the studios, rather than the advertising community.

"I think, all in all, Nielsen's on the right track," Frank says. "Because we've never seen any people-meterbased numbers in home video, we need to start seeing [information] before we decide what else we want to see. It's difficult to say, 'I'd like to see this and this.' Once you start seeing it, you can say, 'In addition, I think it would be more actionable if I could see this. That's what we're encouraging them to do.

Frank says A.C. Nielsen said it will issue a fourth-quarter update on its plans for the new service's launch.

This story was prepared by Steven Dupler and Bruce Haring in New

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VSDA Helps Stall Missouri Violent-Vid Law

NASHVILLE The Video Software Dealers Assn. and five associated plaintiffs persuaded a Missouri judge Aug. 24 to keep a state law from taking effect that would require retailers to isolate "violent" videos and keep them out of the hands of anyone under 17.

Judge D. Brook Bartlett of the U.S. District Court in Kansas City entered a restraining order to prohibit the enforcement of Missouri House Bill 225, which was set to go into effect Aug. 28. The order will hold until a suit contesting the constitutionality of the law can be de-

Under the proposed law, retailers would be required to identify videos that are excessively violent according to "contemporary community standards," display them separately from other videos, and refuse to sell or rent them to anyone under the age of 17 (Billboard,

Joining the VSDA in the action were the Motion Picture Assn. Of America, the Missouri Grocers' Assn., the Missouri Retailers Assn., Video Express (doing business as Applause Video), and Bailey's C.C. Enterprises.

HENSON ADDS CHARACTER

(Continued from page 5)

tention to take a consistent, longterm approach to marketing and distributing the Muppets on video, and to achieve the same type of success that we've had with the Disney characters. For the first time, the Muppets will be backed by the unique full promotional and marketing campaigns that have made Disney such a dominant force in the children's video sales arena.

'We're particularly enthusiastic about Jim Henson's plans for videospecific programming. We think this type of production is a key element in the long-term growth of the video business.

The Jim Henson film library includes five feature films and a total of 300 episodes from three TV series: "The Muppets," "Fraggle

Rock," and "The Muppet Babies."

Some of Henson's creations have already been released to the home video market through licensing arrangements with CBS/Fox Video and other companies.

CBS/Fox Video, for example, has issued the films "The Muppet Movie," "The Muppets Take Manhattan," and "The Great Muppet Ca-

CBS/Fox Video also has a number of Muppet-oriented titles on its Playhouse Video children's label. Except for "The Muppets Take Manhattan," the CBS/Fox Video licenses are due to expire at the end of this year.

Disney says home video product release plans will be more specific

Franchisee Sues Major Video, Blockbuster

Says Companies Guilty Of Racketeering Violations

BY EARL PAIGE

LOS ANGELES A San Francisco franchisee, in a sweeping complaint, is charging Blockbuster Entertainment and Major Video with federal racketeering violations. Named are officials of both firms, as well as United Cable Television, a Blockbuster franchisee and large shareholder.

The suit differs from several actions brought against Blockbuster and Major Video last year—which sought to block the merger of the two companies. Those suits were all settled or dropped prior to trial.

The new 25-page, 10-count suit was filed Aug. 22 in the U.S. District Court, Northern California District, San Francisco division, by Stephen W. Littig, president of United Management and operator of four Major Video stores in the Bay Area and one Reno, Nev., outlet. Littig is also VP of the Major Video Advertising Council, an or-

ganized group of franchisees representing 157 Major Video stores.

U.S. District Judge D. Lowell Jensen issued an order setting status of the suit Aug. 23, calling for a conference by both parties Nov. 29 in his San Francisco courtroom.

In Fort Lauderdale, Fla., a spokesman for Blockbuster says the company has no response at this time. In Denver, a corporate attorney for United Cable, a subsidiary of United Artists Entertainment, says the firm has not had time to respond to the suit.

Littig, who states he signed as a Major Video franchisee in January 1986 for a territory comprising six counties, is essentially claiming that in franchise territory he held exclusive rights to as a Major Video franchisee, "Blockbuster has opened several company stores and United Cable has opened several franchised Blockbuster atterer"

Although the three franchisor

firms and five individuals are listed as defendants, all are included only in one count—that alleging racketeering activity under the Racketeer Influenced and Corrupt Organizations Act. The individuals are Wayne Huizenga, Blockbuster chairman/CEO; Luigi Salvaneschi, Blockbuster president; Robert Guerin, VP of national development for Blockbuster; Douglas Kinney, Blockbuster VP of franchise development; and Gary Moore, president of Major Video.

Alleging mail and wire fraud at one point, the suit claims false representations were made "with specific intent of defrauding Littig out of his franchises."

The action comes months after the formal merger of Blockbuster and Major Video on Jan. 17. The merger was held back by suits brought by Major Video franchisees starting in July 1988 (Billboard, Aug. 8, 1988).

MUSIC ON PAY-PER-VIEW

(Continued from page 6)

relatively tepid numbers racked up by PPV specials earlier this year featuring Wayne Newton; Ozzy Osbourne; and Frank Sinatra, Liza Minnelli, and Sammy Davis Jr.

"The big difference [between Moscow and the Who] is that the MTV VJs beat [Moscow] to a pulp. says Jim English, VP/programming of Viewer's Choice, host channel for the "Tommy" show. "The Who couldn't get that kind of on-air presence on MTV. The problem is we all thought the Who would do [3%], since "Tommy" will probably never be performed again and Bon Jovi was just doing a concert. We all had high expectations, which is why people are depressed. The industry is saying, 'What's going on here, and what does this mean in light of the Rolling Stones PPV special?

The Stones and Concert Productions International of Toronto are currently shopping a December PPV event for a rumored \$6.5 million licensing fee, a figure that may be reassessed in light of the "Tommy" showing.

The Who received an estimated \$3 million for the performance of "Tommy," with an additional \$1 million spent by the broadcast source on production and marketing.

Other PPV events scheduled in the coming months include concerts by Elton John; Latoya Jackson; Hank Williams Jr.; Anderson, Bruford, Wakeman, Howe; and a Jessica Hahn-hosted special featuring new heavy metal bands with a sideshow of female mud and oil wrestling. None of those events is expected to approach the licensing deal demanded by the Stones.

"We should certainly drop back and think [about the Stones number]," English says. "Even half of that number is still a lot of money for a promoter to risk, plus production and marketing costs."

Scott Kurnit, president of Showtime Events Television, the Moscow show sponsor, says the "appropriate excitement for 'Tommy' was not built nationwide," and says future events must concentrate on coordinating promotion if music is to succeed on PPV.

"It's a big job working with local cable outlets," Kurnit says. "There are 800 cable systems that are the ultimate retailers of the event. In each market, they have to connect with a local radio station and crosspromote in the marketplace. We did it for Moscow, but they were not as effective. I say that not as a criticism of them, but it's important that the industry realize that "Tommy' is not indicative of future numbers. With the right job, you can do better numbers"

Kurnit is still bullish on the Rolling Stones' PPV chances, but warns, "The numbers rumored on the Stones are at levels where it's not possible to make money on PPV.

"When you ask someone to pay \$20 for a television show, they have to feel it will be very special," Kurnit says. "MTV was helpful on the Moscow show, but so is what you can do in a local market. There's a push and a pull on these events; the

national media is the push, and unless you can work with the local cable operator, he's got a lot of other things to do."

Despite the gloom over the "Tommy" numbers, at least one industry analyst remains upbeat at prospects for music's success at PPV.

"When there are 60 million homes wired for PPV, a 1% buy rate is great, if they're able to hold on to that rate as the universe expands," says Tom Adams, analyst with Paul Kagan & Associates of California. Adams notes that cable operators are required to do little to obtain their fees of 40%-50% of the PPV gross for their systems. However, those fees are still relatively small for music events, leaving little incentive for extensive promotion.

"It's found money to them," Adams says of the music PPV revenues. "If it ever kicks in to the point where they think it's worth their while to promote it, then we'll see growth. The problem is it's a self-fulfilling prophecy."

JVC ISSUES HARD LINE

(Continued from page 5)

avoids obliterating any prerecorded material by its usage of additional

"I think [JVC's statement] is a good indication that the studios have run out of ways to come after us," says Allen Frasier, Video Air Time president. "They're now having to import their attack."

Frasier maintains that his company violates no existing laws in its practice. "I think [the studios] have figured out that the first sale doctrine has come into play, and JVC will have to figure that out also. We've been fired upon by Hollywood, now we're being besieged by the Japanese; it's another Pearl Harbor, and we don't have any water out here. They're going to have to send somebody to ride camels to

Referring to his recent trek to

Las Vegas for the Video Software Dealers Assn. convention, Frasier notes that most of the taxicabs he rode there were manufactured by Ford. "The car is patented by Ford," he says, "but there's advertising placed all over that car. The car has been altered to do that; the same theory comes into play."

Though some have said that Video Air Time's policy of splicing additional tape onto cassettes creates the potential of damage to either the cassette itself or VCR heads, Frasier says that after extensive testing, the company has yet to receive a single report of any instance of such damage.

JVC's statement has not altered Video Air Time's policy in any way, adds Frasier, who says that the manufacturers have no legal grounds for their objections.

WARNER CLOAKS PLANS FOR 'BATMAN' VID

(Continued from page 1)

there might be some hesitation on that score. In addition, they are waiting to see what the Labor Day box office take will be. But I think Warner Home Video is fighting tooth and nail to get it out in November," he says.

"We've told Warner that, in our opinion, the difference in sales between bringing it out this Christmas and early next year would be 30%-40% and that pretty well jibes with what they have been hearing from distribution and retail in general," says Mitch Perliss, director of purchasing for the sizable Southern California Music Plus chain.

Perliss says the chain is already making preparations, such as creating artwork, in anticipation of a November release. He adds: "That title would not only be icing on the cake but several extra layers as well. We're up 100% in video sell-through. If 'Batman' comes out, it will make last year, even with 'E.T.,' look weak. It would be one hell of a year in video. The week after Labor Dav is the studio's drop-dead date in terms of arranging duplication, packaging, and putting a trade campaign in motion. We should know in one week what's happening.'

Distributors and retailers estimate that if Warner releases the film this fall at \$24.95, it could easily chalk up sales in the range of 10 million-11 million units. Delaying it until January, say observers, would bring those numbers down to the 6 million-7 million neighborhood.

"It makes more sense to strike while the iron is hot," says an executive from another major video specialty chain. "The soundtrack album and all the merchandising are still hot right now. Maybe the most important element, however, is how strongly video gift-giving has become in the fourth quarter. After Christmas, you lose that."

There had been earlier speculation that WHV would make an announcement at the recent Video Software Dealers Assn. convention in Las Vegas (Billboard, Aug. 12) but none materialized.

"The movie was still doing \$12 million to \$14 million a week at the box office then," says another observer. "An announcement at that time might have hurt it theatrically. The numbers have dropped now to the \$2-million-to-\$3-million range and will continue to taper off after Labor Day."

The latest "Batman" rumor is fueled by a recent quarterly financial report and industry update released by Prudential Bache on rackjobber Handleman, which indicate that the cassette may be available by Christmas.

In addition, WHV reportedly asked Handleman to set up a "Batman" ad campaign beginning Nov. 15, promising to reimburse it for costs if the title was held.

Meanwhile, RCA/Columbia Pictures Home Video has set Nov. 22 as the release date for summer megahit "Ghostbusters II," which will be rental priced at \$89.95.

Late News: It was learned at press time that Coca-Cola is likely to have a tie-in with the expected release of the "Batman" cassette.

Firm Fills Voids Left By Chief's Death Life Goes On At LIVE Inc.

BY JIM McCULLAUGH and GEOFF MAYFIELD

LOS ANGELES A LIVE Entertainment Inc. spokesperson says it is "business as usual" two weeks after the murder of company chairman Jose E. Menendez and his wife, Kitty, who were gunned down Aug. 20 in their Beverly Hills home (Billboard, Sept. 2).

At press time, Beverly Hills police had issued no statements concerning the ongoing investigation into the crime. A Los Angeles Times story Aug. 30, however, quoted unnamed local law enforcement officials as saying the murder was apparently an organized mob hit. The article also sketched grisly details of the slaying, indicating the couple was shot multiple times by shotguns and that there may have been more than one gunman.

LIVE's board of directors confirmed the previously announced interim appointments of Peter M. Hoffman, president and CEO of Carolco Pictures, as acting chairman of the board and CEO of LIVE, and Roger R. Smith, formerly senior VP and chief financial officer of LIVE, as acting president and chief operating officer

In addition, the board confirmed the appointment of three members of senior management to the LIVE board of directors: Devendra Mishra, newly appointed executive VP, operations, for LIVE; David Mount, newly appointed president and chief operating officer of LIVE's home video company, IVE; and Gil Wachsman, president and CEO of LIVE's music, video, and personal computer software rackjobbing company, Lieberman Enterprises. Mishra will also join Hoffman and Smith on the executive committee of LIVE's board.

The board also promoted Ivan Lipton, formerly VP of operations at LIVE subsidiary Strawberries Records, Tapes & Compact Discs, to executive VP and COO at that chain. Furthermore, it named a search committee—consisting of Hoffman, Smith, and Lieberman co-chairman David Lieberman—to find a replacement for Menendez to serve as LIVE's chairman of the board and COO.

More than 100 persons attended a special midday memorial service for Menendez and his wife Aug. 25 at the Directors Guild Of America auditorium in Hollywood.

"LIVE Entertainment is the legacy of Jose Menendez," said Hoffman and Smith in a prepared statement. "Under his exceptional guidance, LIVE today is an extremely profitable and soundly diversified entertainment software production, distribution, and retailing company."

BILLBOARD SEPTEMBER 9, 1989

www.americanradiohistory.com

TOP POP ALBUMS...

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THIS WEEK LAST WEEK	VEEK . AGO	ÆEK	AGO	AGO	ON CHART	Compiled from a national samp one-stop, and rack sale	
THIS WEEK	LAST W	2 WKS.	WKS. 0	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG LIST PRICE)*	TITLE		
_				* * No. 1 *	*		
1) :	2	3	55	NEW KIDS ON THE BLOCK ▲3 COLUMBIA FC 40985 (CD)	1 week at No. 1 HANGIN' TOUGH		
2	1	2	17	RICHARD MARX ▲ ² EMI 90380 (9.98) (CD)	REPEAT OFFENDER		
3 '	4	4	60	PAULA ABDUL ▲² VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL		
4	5	6	25	MILLI VANILLI ▲ ² ARISTA AL 8592 (9 98) (CD)	GIRL YOU KNOW IT'S TRUE		
5	3	1	10	PRINCE WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN		
6	6	5	18	TOM PETTY ▲ MCA 6253 (9 98) (CD)	FULL MOON FEVER		
7	7	8	31	SKID ROW ▲ ATLANTIC 81936 (9 98) (CD)	SKID ROW		
8	9	11	7	GLORIA ESTEFAN EPIC OE 45217/E.PA (CD)	CUTS BOTH WAYS		
9 1	10	10	9	DON HENLEY GEFFEN GHS 24217 (9 98) (CD)	THE END OF THE INNOCENCE		
10	8	7	27	FINE YOUNG CANNIBALS ▲2 I.R.S 6273/MCA (9 98) (CD)	THE RAW & THE COOKED		
11 1	13	14	28	WARRANT ▲ COLUMBIA FC 44383 (CD)	RTY ROTTEN FILTHY STINKING RICH		
12 1	11	9	60	BOBBY BROWN ▲4 MCA 42185 (9.98) (CD)	DON'T BE CRUEL		
13 l	12	12	19	GREAT WHITE ▲ CAPITOL C1-90640 (9 98) (CD)	TWICE SHY		
14 1	14	15	5	BEASTIE BOYS CAPITOL 91743 (9 98) (CD)	PAUL'S BOUTIQUE		
15 1	16	19	10	SOUL SOUL ● VIRGIN 91 267 (9.98) (CD)	KEEP ON MOVIN		
16 1	15	13	11	L.L. COOL J ▲ DEF JAM OC 45172/COLUMBIA (CD)	WALKING WITH A PANTHER		
17 1	17	17	23	MADONNA ▲ ² SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER		
18 1	18	18	15	10,000 MANIACS ● ELEKTRA 60815 (9.98) (CD)	BLIND MAN'S ZOO		
(19) z	21	24	11	HEAVY D. & THE BOYZ ● MCA 42302 (8.98) (CD)	BIG TYME		
20) 2	25	34	8	CHER GEFFEN GHS 24239 (9.98) (CD)	HEART OF STONE		
	19	16	27	MARTIKA ● COLUMBIA SC 44290 (CD)	MARTIKA		
(22) 2	22	26	22	INDIGO GIRLS EPIC FE 45044/E.P.A. (CD)	INDIGO GIRLS		
\equiv	28	27	17	THE CURE ● ELEKTRA 60855 (9.98) (CD)	DISINTEGRATION		
_	20	20	17	LOVE AND ROCKETS ● BIG TIME 9715-1-R/RCA (9.98) (CD)			
25 2	23	23	49	BON JOVI ▲5 MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY		
26 2	24	21	11	WHITE LION ● ATLANTIC 81969 (9.98) (CD)	BIG GAME		
(27) 3	31	48	4	THE D.O.C. RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER		
$\Rightarrow \vdash$	29	36	5	ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 9129	66 (9.98) (CD) ONE BRIGHT DAY		
-	30	28	52	WINGER ▲ ATLANTIC 81867 (9.98) (CD)	WINGER		
30 2	27	25	27	SIMPLY RED ● ELEKTRA 60828 (9.98) (CD)	A NEW FLAME		
(31) 3	39	51	49	THE JEFF HEALEY BAND ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT		
\Rightarrow \vdash	33	76	3	ORIGINAL MOTION PICTURE SCORE/DANNY ELFI			
\rightarrow	32	32	41	WARNER BROS. 25977 (9.98) (CD) M.C. HAMMER ▲ CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED		
<u> </u>	34	38	25	DINO 4TH & B'WAY BWAY 4011/ISLAND (8.98) (CD)	24/7		
\rightarrow \vdash	26	22	11	SOUNDTRACK ● MCA 6306 (9.98) (CD)	GHOSTBUSTERS II		
	38	44	7	THE 2 LIVE CREW SKYYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE		
\longrightarrow $+$	35	33	11	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC OF			
	37	29	20	THE CULT ● SIRE 25871/REPRISE (9.98) (CD)	SONIC TEMPLE		
	36	30	16	JOHN COUGAR MELLENCAMP ▲ MERCURY 838-220-1/1			
	19	56	8	THE B-52'S REPRISE 25854 (9 98) (CD)	COSMIC THING		
9	41	43	12	NENEH CHERRY VIRGIN 91 252 (9.98) (CD)	RAW LIKE SUSHI		
	41 42	37	14	<u> </u>			
	42 43	40		THE DOOBIE BROTHERS © CAPITOL C1-90371 (9.98) (CD			
	-+	-	11	EXPOSE ARISTA AL 8532 (9.98) (CD)	WHAT YOU DON'T KNOW		
	45	42	31	DEBBIE GIBSON ▲² ATLANTIC 81932 (9.98) (CD) BOOGIE DOWN PRODUCTIONS CHETTO	ELECTRIC YOUTH		
-	40	41	8	JIVE 1187-1-J/RCA (8.98) (CD) GINE 1101	MUSIC: THE BLUEPRINT OF HIP HOP		
	50	45	22	BONNIE RAITT ● CAPITOL C1-91268 (8 98) (CD)	NICK OF TIME		
	14	31	34	SOUNDTRACK ▲ ATLANTIC 81933 (9.98) (CD)	BEACHES		
-	46	46	8	MR. BIG ATLANTIC 81990 (9 98) (CD)	MR. BIG		
_	18	39	11	ANDERSON, BRUFORD, WAKEMAN, HOWE ANDER	RSON, BRUFORD, WAKEMAN, HOWE		
50 6	50	65	5	ALICE COOPER EPIC OE 45137/E.P.A (CD)	TR A SH		
_	47	35	14	STEVIE NICKS ● MODERN 91245/ATLANTIC (9 98) (CD)	THE OTHER SIDE OF THE MIRROR		
52 5	55	62	9	BAD ENGLISH EPIC OF 45083/E.P.A. (CD)	B A D ENGLISH		
(53) 5	54	69	4	EPMD FRESH 92012/SLEEPING BAG (9.98) (CD)	UNFINISHED BUSINESS		
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	_		RT		
×	¥	AGO	CHART		
THIS WEEK	LAST WEEK		N N		
THIS	LAST	2 WKS.	WKS.	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG LIST PRICE)*	TITLE
55	53	50	107	GUNS N' ROSES ▲8 GEFFEN GHS 24148 (8 98) (CD)	APPETITE FOR DESTRUCTION
(56)	57	64	27	SURFACE ● COLUMBIA FC 44284 (CD)	2ND WAVE
(57)	65	73	9		
\vdash		-		TORA TORA A&M SP 5261 (8.98) (CD)	SURPRISE ATTACK
58	51	52	28	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
59	64	74	8	MICHAEL BOLTON COLUMBIA OC 45012 (CD)	SOUL PROVIDER
60	56	53	29	TOO SHORT ● JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS TOO SHORT
(61)	81	87	4	SOUNDTRACK COLUMBIA 45319 (CD)	WHEN HARRY MET SALLY
6 2	52	49	13	KOOL MOE DEE ● JIVE 1182/RCA (8.98) (CD)	KNOWLEDGE IS KING
63	58	54	48	KARYN WHITE ▲ WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
64	63	60	54	LIVING COLOUR ▲ EPIC BFE 44099/E.P.A (CD)	VIVID
65	62	59	49	ROB BASE & D.J. E-Z ROCK ▲ PROFILE 1267 (8 98) (CD)	IT TAKES TWO
(66)	67	67	13	DANGEROUS TOYS COLUMBIA FC 45031 (CD)	DANGEROUS TOYS
67)	75	81	11	THE CALL MCA 6303 (9.98) (CD)	LET THE DAY BEGIN
68)	73	77	8	SOUNDTRACK MOTOWN MOT 6272 (9 98) (CD)	DO THE RIGHT THING
69	71	58	12	PAUL MCCARTNEY ● CAPITOL C1 91653 (9.98) (CD)	FLOWERS IN THE DIRT
70	59	47	22		
		-		JODY WATLEY ● MCA 6276 (8 98) (CD)	LARGER THAN LIFE
71	61	61	59	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
72	74	88	4	STARSHIP RCA 9693-1-R (9.98) (CD)	LOVE AMONG THE CANNIBALS
73	69	55	39	GUNS N' ROSES ▲2 GEFFEN GHS 24198 (8.98) (CD)	G N' R LIES
74	78	122	3	EDDIE MURPHY COLUMBIA OC 40970 (CD)	SO HAPPY
75	79	90	12	GRAYSON HUGH RCA 7661 1-R (8 98) (CD)	BLIND TO REASON
76	70	57	14	BADLANDS ATLANTIC 81966 (9.98) (CD)	BADLANDS
$\overline{\mathcal{D}}$	85	92	11	BANG TANGO MCA/MECHANIC 6300/MCA (9.98) (CD)	PSYCHO CAFE
78	80	71	21	ROXETTE ● EMI 91098 (9.98) (CD)	LOOK SHARP!
79	77	70	40	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8 98) (CD)	EAZY-DUZ-IT
80	86	97	4	BEE GEES WARNER BROS. 25887 (9.98) (CD)	ONE
81	76	75	34		REAT ADVENTURES OF SLICK RICK
82	82	82	8	STEPHANIE MILLS MCA 6312 (9.98) (CD)	HOME
83	66	66	8	PAT METHENY GROUP GEFFEN GHS 24245 (9.98) (CD)	LETTER FROM HOME
(84)	99	00	2		
\vdash		-		TESTAMENT MEGAFORCE 82009/ATLANTIC (9.98) (CD)	PRACTICE WHAT YOU PREACH
85	83	86	51	METALLICA ▲2 ELEKTRA 60812 (9 98) (CD)	AND JUSTICE FOR ALL
86)	96	84	9	BILLY SQUIER CAPITOL C1-48748 (9.98) (CD)	HEAR & NOW
87)	101	104	14	CLINT BLACK RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
88	84	83	30	TONE LOC ▲2 DELICIOUS VINYL DV 3000/ISLAND (8.98) (CD)	LOC-ED AFTER DARK
89	72	63	67	ROD STEWART ▲ WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
90	107	121	6	NEW KIDS ON THE BLOCK COLUMBIA FC 40475 (CD)	NEW KIDS ON THE BLOCK
91	89	95	60	CINDERELLA ▲2 MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
92	102	105	7	TANGIER ATCO 91251 (9.98) (CD)	FOUR WINDS
93	91	72	9	JIMMY BUFFETT MCA 6314 (9.98) (CD)	OFF TO SEE THE LIZARD
94	93	91	24	DE LA SOUL ● TOMMY BOY 1019 (9.98) (CD)	3 FEET HIGH AND RISING
95	95	96	108	DEF LEPPARD ▲9 MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
96)	100	103	13	K.D. LANG & THE RECLINES	ABSOLUTE TORCH AND TWANG
97	87	79	9	SIRE 25877/WARNER BROS. (9.98) (CD) PETE TOWNSHEND ATLANTIC 81996 (9.98) (CD)	THE IRON MAN
98	90	93	15	SPECIAL ED PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE
99)	105	101	18		
		-	-	DONNY OSMOND CAPITOL C1-92354 (8.98) (CD)	DONNY OSMOND
100	97	98	8	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
101	94	94	8	BODEANS SLASH 25876/REPRISE (9.98) (CD)	HOME
102	88	68	9		REENPEACE: RAINBOW WARRIORS
103	92	85	12	JACKSON BROWNE ELEKTRA 60830 (9 98) (CD)	WORLD IN MOTION
104)	109	_	2	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 25940 (9.98) (CD)	SPEND THE NIGHT
105	110	113	5	JUNKYARD GEFFEN GHS 24227 (9 98) (CD)	JUNKYARD
106	106	186	3	BRYAN FERRY/ROXY MUSIC REPRISE 25857 (12 98) (CD)	STREET LIFE 20 GREAT HITS
107	98	99	19	PIXIES 4 AD/ELEKTRA 60856/ELEKTRA (9 98) (CD)	DOOLITTLE
108	NE	wÞ	1	ROLLING STONES ABKCO 1218-1/POLYGRAM (CD) SINGLES CO	DLLECTION - THE LONDON YEARS
	103	89	16	CYNDI LAUPER EPIC OE 44318/E P.A. (CD)	A NIGHT TO REMEMBER
109	100			, ,	

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.





TOP POP ALBUMS THE CONTINUED Billboard.

THIS	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	111	107	9	THIRD WORLD MERCURY 836 952 1 (CD)	SERIOUS BUSINESS
111	108	111	27	STEVIE B ● LMR 5531 (8.98) (CD)	IN MY EYES
112	130	_	2	THE JETS MCA 6313 (9.98) (CD)	BELIEVE
113	113	116	4	TREVOR RABIN ELEKTRA 60781 (9.98) (CD)	CAN'T LOOK AWAY
114	104	80	8	SOUNDTRACK POLYDOR 839-516-1/POLYGRAM (CD)	GREAT BALLS OF FIRE
(115)	131	_	2	KEITH WHITLEY RCA 9809 1-R (8.98) (CD)	I WONDER DO YOU THINK OF ME
116	112	110	16	NATALIE COLE EMI 48902 (9.98) (CD)	GOOD TO BE BACK
117)	136	136	5	HOODOO GURUS RCA 9781-1-R (9.98) (CD)	MAGNUM CUM LOUDER
118	119	114	8	ADRIAN BELEW ATLANTIC 81959 (9.98) (CD)	MR. MUSIC HEAD
119	117	100	13	MICHAEL DAMIAN CYPRESS YL 90130/A&M (9.98) (CD)	WHERE DO WE GO FROM HERE
120	114	115	6	DAVID PEASTON GEFFEN 24228 (9.98) (CD)	INTRODUCING DAVID PEASTON
(121)	149	195	3	SOUNDTRACK SCOTTI BROS, SZ 45164/E,PA (CD)	EDDIE & THE CRUISERS II
122	125	137	4	STAGE DOLLS CHRYSALIS 21716 (9 98) (CD)	STAGE DOLLS
123	135	152	4	TEXAS MERCURY 838-171-1/POLYGRAM (CD)	SOUTHSIDE
124	120	129	20	ANDREW DICE CLAY DEF AMERICAN DEF 24214/GEFFEN (9	.98) (CD) DICE
125	115	109	11	VAN MORRISON MERCURY 839 262 1/POLYGRAM (CD)	AVALON SUNSET
126	126	138	48	QUEENSRYCHE ● EMI 48640 (9.98) (CD)	OPERATION: MINDCRIME
(127)	132	142	4	DIRTY LOOKS ATLANTIC 8) 992 (9.98) (CD)	TURN OF THE SCREW
128	129	131	4	DANGER DANGER IMAGINE FZ 44342/E.P.A. (CD)	DANGER DANGER
129	121	108	12	QUEEN CAPITOL C1-92357 (9.98) (CD)	THE MIRACLE
130	123	126	39	KID 'N PLAY ● SELECT 21628 (8.98) (CD)	2 HYPE
(131)	139	_	2	STEVE STEVENS ATOMIC PLAYBOYS WARNER BROS. 25920 (9.98) (CD)	STEVE STEVENS ATOMIC PLAYBOYS
132	122	102	14	TIN MACHINE EMI 91990 (9.98) (CD)	TIN MACHINE
(133)	NE	WÞ	1	GORKY PARK MERCURY 838 628 1/POLYGRAM (CD)	GORKY PARK
134	118	119	5	THE POGUES ISLAND 91225/ATLANTIC (9.98) (CD)	PEACE & LOVE
135	127	112	20	SARAYA POLYDOR 837-764-1/POLYGRAM (CD)	SARAYA
(136)	155	193	3	LIZZY BORDEN ENIGMA/METAL BLADE 73412 (9.98) (CD)	MASTER OF DISGUISE
137	138	148	6	KING'S X MEGAFORCE 81997/ATLANTIC (9.98) (CD)	GRETCHEN GOES TO NEBRASKA
138	116	117	8	CHUCKII BOOKER ATLANTIC 81947 (8.98) (CD)	CHUCKII
(139)	187	_	2	KATRINA AND THE WAVES SBK 92649 (9.98) (CD)	BREAK OF HEARTS
(140)	141	141	-5	NITRO RHINO 70894/RAMPAGE (8.98) (CD)	O.F.R.
141	134	130	17	DION ARISTA AL 8549 (9.98) (CD)	YO FRANKIE
142	142	153	41	JOURNEY ▲ ² COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
(143)	159	127	51	EDIE BRICKELL & NEW BOHEMIANS A SHOO	OTING RUBBERBANDS AT THE STARS
144	147	161	47	GEFFEN GHS 24192 (8.98) (CD) KENNY G ▲ ² ARISTA AL 8457 (9.98) (CD)	SILHOUETTE
145	137	118	11	PETER GABRIEL GEFFEN GHS 24206 (15.98) (CD)	PASSION
146	143	128	16	SWING OUT SISTER FONTANA 838-293-1/POLYGRAM (CD)	
147	148	149	44	TRAVELING WILBURYS ▲2 WILBURY 25796/WARNER BRO	
148	128	124	11	MARIA MCKEE GEFFEN GHS 24229 (9.98) (CD)	MARIA MCKEE
(149)	158	179	3	TWIN HYPE PROFILE 1281 (8.98) (CD)	TWIN HYPE
150	133	120	13	24-7 SPYZ IN-EFFECT 3006/RELATIVITY (8.98) (CD)	HARDER THAN YOU
151	156	135	18	BLUE MURDER GEFFEN 24212 (9.98) (CD)	BLUE MURDER
(152)	178	174	46	BULLETBOYS ● WARNER BROS. 25782 (8.98) (CD)	BULLETBOYS
(153)	166	159	19	JOE JACKSON A&M SP 5249 (8.98) (CD)	BLAZE OF GLORY
154	150	145	23	EXTREME A&M SP 5238 (8.98) (CD)	EXTREME
155	163	166	13	MICHAEL MORALES WING 835 810 1/POLYGRAM (CD)	MICHAEL MORALES
.55	-00	100			MIST FILE MOTORES

THIS	LAST	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*
156	152	160	47	SIR MIX-A-LOT ● NASTYMIX 70123 (8.98) (CD) SWASS
157	145	123	31	SWEET SENSATION ATCO 90917 (8.98) (CO) TAKE IT WHILE IT'S HOT
158	160	143	89	PETER GABRIEL ▲2 GEFFEN GHS 24088 (8.98) (CD) SO
159	124	106	61	LITA FORD ▲ RCA 6397·1·R (8.98) (CD)
160	144	155	32	ENYA ● GEFFEN 24233 (9.98) (CD) WATERMARK
161	161	_	2	VESTA A&M SP5223 (8.98) (CD) VESTA 4 U
162	151	132	15	PUBLIC IMAGE LTD. VIRGIN 91062 (9.98) (CD) 9
163	153	133	9	ALLMAN BROTHERS BAND POLYDOR 839 417 1/POLYGRAM (CD) DREAMS
164	164	_	2	SOUNDTRACK WARNER BROS. 25985 (9.98) (CD) LETHAL WEAPON 2
165	171	164	8	THE THE EPIC FE 45241/E.P.A. (CD) MIND BOMB
166	184	190	16	KWAME ATLANTIC 81914 (8.98) (CD) BOY GENIUS FEATURING KWAME
167	174	175	82	ORIGINAL LONDON CAST ▲ POLYDOR 831 273-1/POLYGRAM (CD) PHANTOM OF THE OPERA
168	168	168	18	THREE TIMES DOPE ARISTA AL 8571 (8.98) (CD) ORIGINAL STYLIN'
169	173	173	5	BAUHAUS BEGGAR'S BANQUET 9804-1-H/RCA (9 98) (CD) SWING THE HEARTACHE
170	183	188	3	VAIN ISLAND 91272/ATLANTIC (9.98) (CD) NO RESPECT
(171)	190	191	3	POP WILL EAT ITSELF RCA 9742-1-R (8.98) (CD) THIS IS THE DAY THIS IS THE HOUR THIS IS THIS
172	179	154	15	REBA MCENTIRE
173	175	183	51	K.T. OSLIN ● RCA 8369-1-R (8.98) (CD) THIS WOMAN
174	140	147	18	MICA PARIS ISLAND 90970/ATLANTIC (8.98) (CD) SO GOOD
175	157	150	57	SOUNDTRACK ♣4 ELEKTRA 60806 (9.98) (CD) COCKTAIL
176	176	158	65	MELISSA ETHERIDGE ● ISLAND 90875/ATLANTIC (8.98) (CD) MELISSA ETHERIDGE
177	182	162	22	THE OUTFIELD COLUMBIA OC 44449 (CD) VOICES OF BABYLON
178	177	180	29	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (9.98) (CD) GREATEST HITS III
179	167	169	39	GIPSY KINGS MUSICIAN 60845/ELEKTRA (9.98) (CD) GIPSY KINGS
180	146	134	16	HENRY LEE SUMMER CBS ASSOCIATED 0Z 45124/E.P.A. (CD) I'VE GOT EVERYTHING
181	165	125	17	DONNA SUMMER ATLANTIC 81987 (9.98) (CD) ANOTHER PLACE AND TIME
182	172	165	14	VARIOUS ARTISTS TVT 1400 (8.98) (CD) TV TOONS - THE COMMERCIALS
183	186	167	22	HOWARD JONES ELEKTRA 60794 (9.98) (CD) CROSS THAT LINE
184	162	144	23	THE NEVILLE BROTHERS A&M SP 5240 (8.98) (CD) YELLOW MOON
185	181	197	16	THE O'JAYS EMI 90921 (9.98) (CD) SERIOUS
186	154	146	4	SOUNDTRACK/"WEIRD" AL YANKOVIC ROCK'N'ROLL SZ 45625/SCOTTI BROS./E.P.A. (CD) UHF
187	180	140	6	GEORGE BENSON WARNER BROS. 25907 (9.98) (CD) TENDERLY
188	170	139	8	DEAD OR ALIVE EPIC OE 45224/E.P.A. (CD) NUDE
189	195	187	69	POISON ▲ ⁴ ENIGMA C1-48493/CAPITOL (9.98) (CD) OPEN UP AND SAY AHH!
190	189	171	14	KEITH WHITLEY RCA 6494-1-R (8.98) (CD) DON'T CLOSE YOUR EYES
(191)	NE	WÞ	1	THE GRACES A&M SP 5265 (8.98) (CO) PERFECT VIEW
192	197	172	9	CHRIS ISAAK REPRISE 25837 (9.98) (CD) HEART SHAPED WORLD
19 3	185	163	17	ARETHA FRANKLIN ARISTA AL 8572 (9.98) (CD) THROUGH THE STORM
194	194		2	GEORGE CLINTON PAISLEY PARK 25994/WARNER BROS. (9.98) (CD) THE CINDERELLA THEORY
195	NE	W >	1	SHARON BRYANT WING 837 313 1/POLYGRAM (CD) HERE I AM
196	192	170	18	CONCRETE BLONDE I.R.S. 82001/MCA (9.98) (CD) FREE
197)	NE	WÞ	1	DARLING CRUEL MIKA 837 920 1/POLYGRAM (CD) PASSION CRIMES
198	193	157	10	SOUNDTRACK CAPITOL C1-91583 (9.98) (CO) BEAUTY & THE BEAST
199	169	151	10	WIRE MUTE 73516/ENIGMA (8.98) (CD) IT'S BEGINNING TO AND BACK AGAIN
200	191	156	5	MARTIN L. GORE SIRE 25980/WARNER BROS. (7 98) (CD) COUNTERFEIT E.P.

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

10, 000 Maniacs 18 The 2 Live Crew 36 24-7 SPYZ 150 Paula Abdul 3 Allman Brothers Band 163 Anderson, Bruford, Wakeman, Howe 49 Anderson, Grutora, Wakeman, Howe 49

The B-52's 40
Babylace 54
Bad English 52
Badlands 76
Bang Tango 77
Rob Base & D.J.E-Z Rock 65
Bauhaus 169
Beastie Boys 14
Bee Gees 80
Adrian Belew 118
George Benson 187
Clint Black 87
Blue Murder 151
Bodeans 101
Michael Botton 59
Bon Joiv 25
Boogie Down Productions 45
Chuckii Booker 138
Edie Brickell/New Bohemians 143

The Call 67
Cher 20
Neneh Cherry 41
Cinderella 91
Andrew Dice Clay 124
George Clinton 194
Natalie Coie 116
Concrete Blonde 196
Alice Cooper 50
The Cult 38
The D.O.C. 27
Michael Damian 119
Darling Cruel 197
Dead or Alive 188
Dead or Alive 188
Dead or Alive 188
Dead or Alive 188
Det Leppard 95
Dino 34
Edie Brickell/New Bohemians 143
Dion 141

Bobby Brown 12
Jackson Browne 103
Sharon Bryant 195
Jimmy Buffett 93
BulletBoys 152

BulletBoys 152
The Call 67
Cher 20
Neneh Cherry 41
Cinderella 91
Andrew Dice Clay 124
George Cinton 194
Natalie Cole 116
Concrete Blonde 196
Alice Cooper 50
The Cult 38
The DOC 27

Dirty Looks 127 The Doobie Brothers 42 The Doobie Brothers 42
EPMD 53
Eazy-E 79
Enya 160
Gloria Estefan 8
Melissa Etheridge 176
Expose 43
Extreme 154

Bryan Ferry/Roxy Music 106 Fine Young Cannibals 10 Lita Ford 159 Aretha Franklin 193

Aretha Franklin 193
Kenny G 144
Peter Gabriel 145, 158
Debbie Gibson 44
Gipsy Kings 179
Martin L. Gore 200
Gorky Park 133
The Graces 191
Great White 13
Guns N' Roses 55, 73
Guy 71 M.C. Hammer 33 The Jeff Healey Band 31 Heavy D. & The Boyz 19 Don Henley 9 Hoodoo Gurus 117 Grayson Hugh 75 Indigo Girls 22 Chris Isaak 192 The Isley Brothers/Ronald Isley 104

Joe Jackson 153 The Jets 112 Howard Jones 183 Journey 142 Junkyard 105 Katrina And The Waves 139 Kid 'N Play 130 King's X 137 Kool Moe Dee 62 Kwame 166

Kwame 1bb
L.L. Cool J 16
Path LaBelle 100
K.D. Lang & The Reclines 96
Cyndi Lauper 109
Living Colour 64
Lizzy Borden 136
Love And Rockets 24

Madonna 17
Ziggy Marley/Melody Makers 28
Martika 21
Richard Marx 2
Paul McCartney 69
Reba McEntire 172
Maria McKee 148
John Cougar Mellencamp 39
Metallica 85
Pat Metheny Group 83
Milli Vanilli 4
Stephanie Mills 82
Michael Morales 155
Van Morrison 125
Mr. Big 48
Eddie Murphy 74
N.W.A. 58

N.W.A. 58
The Neville Brothers 184
New Kids On The Block 1, 90
Stevie Nicks 51
Nitro 140

The O'Jays 185
Original London Cast 167
K.T. Oslin 173
Donny Osmond 99
The Outfield 177

Mica Paris 174
David Peaston 120
Tom Petty 6
Pixies 107
The Pogues 134
Poison 189
Pop Will Eat Itself 171
Prince 5
Public Image Ltd. 162 Queen 129 Queensryche 126

Trevor Rabin 113 Bonnie Raitt 46 Rolling Stones 108 Roxette 78 Saraya 135 Simply Red 30 Sir Mix-A-Lot 156 Skid Row 7 Slick Rick 81 Soul II Soul 15

Batman/Danny Elfman 32
Beaches 47
Beauty & The Beast 198
Cocktail 175
Do The Right Thing 68
Eddie & The Cruisers II 121
Ghostbusters II 35
Great Balls Of Fire 114
Lethal Weapon 2 164
UHF 186
When Harry Met Sally 61
Special Ed 98
Billy Squier 86
Stage Dolls 122
Starship 72
Stevie B 111
Steve Stevens Atomic 131
Rod Stewart 89
Donna Summer 181
Henry Lee Summer 180
Surface 56
Sweet Sensation 157
Swing Out Sister 146
Tangier 92 Tangier 92

SOUNDTRACKS

Testament 84
Texas 123
The The 165
Third World 110
Three Times Dope 168
Tin Machine 132
Tone Loc 88
Too Short 60
Tora Tora 57
Pete Townshend 97
Traveling Wilburys 147
Twin Hype 149
Van 170
VARIOUS ARTISTS
Greenpeace: Rainbow Testament 84 Greenpeace: Rainbow 102
TV Toons/Commercials 182
Stevie Ray Vaughan & Double 37
Vesta 161

Warrant 11
Jody Watley 70
White Lion 26
Karyn White 63
Keith Whitley 190, 115
Hank Williams, Jr. 178 Winger 29 Wire 199

FCC FINES RADIO STATIONS

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man Alfred Sikes for relief.

Porter notes that 80% of all stations get unconditional renewals, and only a few of the 20% marked for closer EEO scrutiny are penalized. Another commission official says some stations "went to sleep" on EEO, perhaps because in 1981 Congress extended license terms from three to seven years, putting

'To what extent are minorities in the applicant pool when jobs arise?'

the issue on a back burner.

When about 500 North Carolina and South Carolina stations recently filed their renewals, 35 drew EEO-related petitions to deny from such minority groups as the National Black Media Coalition, and a similar number were flagged for extra attention by the commission's EEO branch.

Of approximately 500 Florida stations seeking renewal, 52 have been challenged by minority groups, and another 50 caught the eye of EEO staffers. NBMC chairman Pluria Marshall says his group will file against 32 Ohio and Michigan stations whose renewals are due in September. Marshall says of the FCC's renewed EEO efforts, "I think they've made a pleasant change in the right direction. I trace most of it to Rod Porter getting permission from [exchairman] Dennis Patrick to ride shotgun on it."

Besides Porter, various observers attribute the FCC's tough EEO stance to outgoing Mass Media bu-

reau chief Lex Felker, general counsel Diane Killory, and to Lisa Hook, a legal advisor to ex-chairman Patrick who just took up the same job with new commissioner Sherrie Marshall.

This year's most severe EEO sanctions were \$15,000 fines for WSBY/WQHQ Ocean City, Md., and WOOJ-AM-FM Fort Myers, Fla. The Maryland stations, which also received a short-term renewal, hired no minorities for 33 vacancies in more than two years even though 19% of the local workforce is black, and continued to rely on unproductive referral sources. WOOJ had no minority staffers for five years of its sevenyear license term. A general recruitment letter sent annually to 45 minority and female referral sources was found inadequate because the station failed to recruit for specific vacancies.

Other stations hit with EEO penalties this year are WGBR/WEQR Goldsboro, N.C. (short-term renewal and \$7,000 fine); WRGI Naples, Fla. (ordered to make periodic EEO reports); WROV Roanoke, Va. (fined \$5,000); WYRE/WBEY Annapolis, Md. (reporting conditions); WLIT/WYAV Myrtle Beach, S.C. (fined \$3,000); WFTC/WRNS Coastal, N.C. (reporting conditions); WBEU/WYKZ Beaufort, S.C. (reporting conditions); and WDAR/WMWG Darlington, S.C. (fined \$12,000, short-term renewal).

Most of those cases came before the commission early because the stations were being sold. But FCC officials predict many more EEO actions against stations as the current wave of regular radio renewals cycles its way through the commission in the next year and a half.

But Programmers Feel No Loyalty To Labels

Survey: PDs Owe Audience Song IDs

BY MELINDA NEWMAN

NEW YORK Most radio programmers say they have a strong responsibility to their listeners to identify new records; however, the majority feel no such loyalty to the record companies.

That was one of the results of the latest survey on back-announcing, conducted by Active Industry Research, a Columbia, Md.-based consultancy firm that elicits performance predictions from more than 250 programmers and music directors on five new songs weekly and then sells the opinions to record companies.

Of the 201 respondents representing about 170 stations, 97.5% agreed that radio "has a responsibility to help the audience in knowing what they are hearing." That figure dropped to 41.8% responding positively to the question "Does radio have a duty to the record industry to indentify artists being played?"

AIR conducted the survey for free after Columbia president Don Ienner and MCA exec VP/GM Richard Palmese approached the service. "We suggested to AIR that they do a survey independent of RIAA [Recording Industry Assn. Of America] or NARM [National Assn. of Record Merchan-

disers], and since AIR gets comments from programmers every week, we figured that to get an accurate read of how the PDs were reacting to 'When you play it, say it,' AIR would be able to get it,'' says Palmese.

AIR's survey basically came to the same conclusion as NARM's informal survey of 95 stations in 27 markets (Billboard, Aug. 26). NARM found that 88% of the stations back-announce either everything or just new music and new artists. That is in line with the 89.1% of AIR respondents who said they have a policy regarding back-announcing.

However, when asked if they back/front-announce as a matter of course, only 73.6% of AIR's respondents said yes. AIR president Alan Smith explained the discrepancy as a matter of interpretation: "The ones who answered no to the second question may do their backannouncing at specific times and didn't have leeway as a matter of course." To further quantify the results, AIR found that only one respondent answered no to both questions, indicating his station had no policy and did not back-announce.

AIR is distributing the results of the survey to the major record companies and the RIAA.

"Obviously, people who listen to the radio want more information on who they're listening to and this just confirms that 97.5% [of the programmers know that]," says Trish Heimers, RIAA VP of public relations.

Palmese says the survey affirms the effectiveness of the "Play It, Say It" campaign. "This survey tells me it's worked and now we just need to continually reinforce it. I'm very pleased with the results and I'm glad it hasn't turned out into an us and them situation."

Many programmers agree that their relationship with the labels is not an adversarial one, but they are ready to put the issue aside. "I think if anything, this whole campaign has alienated a lot of peosays one programmer. "The only purpose I see this campaign having served is that it has made radio aware of the record industry's desire to have its music identified. As yet, they haven't made a compelling argument as to how it will impact the ratings of our radio station. We're not here to sell records.

"When a record doesn't fly up my chart, the record industry fears that radio isn't announcing it. Could it be that the record just isn't a hit?" says Dave Van Stone, PD for KQKS Denver.



111 6

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SELECT-O-HITS FORMS DISTRIB NETWORK

(Continued from page 9)

he just didn't have the means to get it distributed like he should, I would offer to take the record over. What we do is let them keep their identity and their logo—their label. We put our label on it saying that it's distributed by the SOH Distributors Network."

Continues Phillips, "It's just like another label picking it up. We have the record and the artist for a set

TIME WARNER DEAL

(Continued from page 6)

fer," is for the remaining Warner shares. It consists of three kinds of stock to be paid to Warner shareholders. The first is an exchangeable convertible preferred stock with a cash dividend payment of 8.75% that Time values at \$35 a share. The second is a pay-in-kind exchangeable convertible preferred stock with an 11% dividend rate valued at \$26 a share. The third is common stock in BHC Holdings—a stake Time's financiers value at \$9 a

That adds up to \$70 a share, but some Wall Street sources assess the value of the package at \$67 a share.

When the details of the back-end offer were disclosed, Warner shares fell \$1.625, to close at \$65.375. Shares of Time (which has already renamed itself Time Warner) rose \$2.125 to \$141.75.

period of time. But what the owner and the artist get is to keep that label out there."

Conceivably, Phillips says, the other network members could work the same sort of deal.

He says the network will not be expanded beyond its present membership: "I don't want to. I think that's enough. I don't believe that there are any [others] I really need to have. I didn't want to make it where a whole bunch of people would have the record within the same area."

Phillips says he is open to any kind of record, regardless of format. Kool's previous two 12-inch records, Phillips says, sold 50,000 each, but that only two or so distributors actually paid on the sales. "He could not afford even to get his tapes out of the studio for this release," Phillips continues. "He came to us and wanted to know if we could help him."

The agreement SOH uses specifies that the network will have rights to the artists and their product for three years. But, Phillips adds, "if we do not do a certain amount of product, then we won't ask to renew the contract." If a major label wants to sign an artist working through SOH, he says, "we control the right to negotiate, because what we're doing basically is all the mastering, all the pressing, and everything [else]."

II, among others. Foreign representation extends a longstanding domestic relationship.

RADIO AWARDS UPDATE: Billboard will announce the winners of its 1989 Radio Awards during a cocktail party Sept. 14, 7-9 p.m., at the New Orleans Hilton. The event coincides with the National Assn. of Broadcasters annual convention. For info, contact Nadine Reis at 212-536-5007.

ROM SOUP TO NUTS: Billboard associate publisher/director of research and development Tom Noonan is the keynote speaker at the 3rd annual Music Fair in Atlanta Sept. 16 sponsored by the local chapter of NARAS. Noonan's topic is: "Elements Of The Music Recording Business: Start To Finish." For more information, call 404-87-NARAS.

NOW A WORD FOR A SPONSOR: Windham Hill Productions is looking for long-term corporate sponsorship arrangements, so it has hired James Harris Entertainment Marketing of Chicago to pursue the matter, says Anne Robinson, president/CEO.

MESHEL'S COUP: Billy Meshel, president of All Nations Music, has inked a worldwide administration agreement with Henry Mancini for Mancini's publishing companies, Northridge Music, Hollyweed Music, and Haymarket Music. Mancini's new album, "Mancini Rocks The Pops," is slated for release this month on Denon/A&M Records.

DIR BROADCASTING'S King Biscuit Television has set "An Evening Of Yes Music, Plus," featuring Jon Anderson, Bill Bruford, Rick Wakeman, and Steve Howe as its third pay-per-view event. The concert will air live from the Shoreline Amphitheater in Mountainview, Calif., on Sept. 9 at 10 p.m. (EST).

OVING EXPERIENCE: HBO Video has moved to larger quarters at 1100 Avenue of the Americas in New York, also the HQ of its parent company, Home Box Office. The move also consolidates all of the company's personnel and operations on one floor. New

phone number is 212-512-1000.

FOR A HEALTHIER WORLD: James Taylor is scheduled to perform five concerts Sept. 20-24 at New York's Beacon Theatre, with proceeds going to benefit the Natural Resources Defense Council. A nonprofit membership organization, the NRDC has been active on many issues ranging from environmental protection to cessation of nuclear weapons testing.

AVA NAMES DIRECTOR: Although American Video Assn. chairman Tom Daugherty will not disclose a name, the co-op group has picked a director and successor to AVA founder John Power, who resigned unexpectedly (Billboard, July 29).

A SONGWRITER SEMINAR hosted by ASCAP and Detroit's Metro Area Artists and Songwriters Assn. has been set for Sept. 13 from 7-9 p.m. at the Hotel St. Regis. For further info on the free event, call 212-870-7541 or 212-870-4712.

THE PRODUCERS: Music folk are part of the producing team putting on a new Broadway play, Gary Bonasorte's "The Aunts," that begins previews at the St. James Theatre Sept. 12 for an opening Oct. 4. Wholesaler Ervin Litkei's Galiko Productions is mounting the show, along with associate producers Ethel Gabriel, the longtime A&R producer, and Larry Lipp, an associate of Litkei at Olympia Record Industries. The four-character play features Bethel Leslie, Ann Wedgeworth, Mia Dillon, and Christopher Wynkoop. Besides his wholesaling-producer activities, Litkei is also a composer of marches and symphonic works.

BREAK A LEG: Lou Reed took the old showbiz maxim too literally during a tour stop at Nautica Stage in Cleveland Aug. 17, where he slipped backstage and fractured an ankle after his soundcheck. Reed was forced to cancel the seven remaining dates on his current tour. "The doctor has advised him to stay off it for six weeks," says Jeff Rowland, Reed's booking agent at International Creative Management.

BMG CREATES FIELD MARKETING PRESENCE

(Continued from page 1)

Distribution, "yet the process will be a collaborative one, bringing into account each label's interests and distribution needs.

'It's picking up a role that wasn't addressed," Jones adds. "It's evolving as the marketplace changes."

According to Rick Cohen, VP of sales for BMG Distribution, the company's new structure and enhanced field marketing attack address increased consolidation that has occurred in the retail ranks in the past few years. The climate in the account base, says Cohen, requires BMG to establish "better coordination because you have so many stores in markets other than where their chain's headquarters

and purchasing centers are located.

BMG Distribution is the pipeline for BMG Music, the U.S. entity of West Germany's Bertelsmann Music Group. In addition to the distribution company, BMG Music also owns the RCA, Arista, and BMG Classics labels, and the recently launched BMG Video (Billboard, July 22). In addition to the BMGowned labels, BMG Distribution also markets independents A&M and Private Music.

In order to implement its field marketing efforts, the distributor has appointed three executives to newly created positions: Richie Gallo, who had been BMG's senior

director/label liaison for Arista, assumes the title of national sales director; Barry Levine, who was director of creative marketing at Arista, has been named BMG's director of field marketing; and Bob Morelli, former New York-based regional singles sales manager, is now national singles director.

The field additions are part of an ongoing reorganization process in which the company has already eliminated its four regional director positions, while adding sales managers to each of its branches (Billboard, Aug. 26). BMG is also assigning new branch managers at several of its units.

In the new structure, BMG's

Until now, he says, when produc-

ers asked what a finished album

would sound like, he has had to give

them a digital audiotape copy and

tell them "that's as close as we can

get." But, he notes, many producers

don't have DAT machines on which

the manufacturing plants, Hill

notes, producers had to wait two to

Hill points out. "It also has a lot of

other possibilities, too, where peo-

ple have audio information in the digital domain [that] they want to be able to use." For example, he

says, radio stations that broadcast

their music from CDs and their lo-

cally produced material, such as

commercials, from tape carts, can

put their whole operation on CD

Hill argues that the cart-to-CD

switch makes sense for radio-not

only because of the improved sound,

but also because CDs are more du-

rable and their tracks can be ac-

Echoing those who proclaim vinyl

is all but dead, Purcell reports that

last year 26% of his sales was in lac-

quer masters and that in July it had

Georgetown is one of Nashville's

two busiest mastering houses.

"This produces one CD at a time,"

To get an actual CD copy from

to play the references back.

five weeks.

with this system.

cessed instantly.

dropped to 8%.

branch managers have enhanced clout. "We've basically decided to take that level of management and expand it." says Jones. Branch managers no longer channel through regional directors to reach BMG's home office, while the placement of sales managers and field marketing managers in each branch for delegation of responsibilities.

"It really divides the sales and marketing responsibilities and allows the branch manager to become a hands-on coordinator who is thoroughly involved with the local marketplace," says Cohen.

Executives at labels distributed by BMG praise the initiation of the field marketing positions.

"It will enable BMG do do things for us that they weren't able to do before," says Jim Cawley, senior VP of sales at Arista. "It will help us to have people in distribution who will keep an eye on the marketplace. Labels can react more quick-

The revised structure, adds Cawley, gives BMG "more marketingresponsive people.'

"We need that sales presence in the street," says Dave Wheeler, RCA VP of sales. "You can't do it with eight regional salespeople the way we did before.'

I think it makes sense," says David Steffen, senior VP of sales and distribution at A&M.

The changes at BMG have led to changes at at least two of the labels. Cawley reports Arista is doing away with its four local marketing managers and its four associate regional marketing directors, while Wheeler says that RCA will let go of its eight regional marketing coordinators. Most of the field marketers who are leaving the labels will appearently be picked up in new capacities by BMG Distribution

Furthermore, both RCA and Arista are adding regional marketing directors to their rosters. RCA will have its regional directors stationed in New York, Atlanta, Dallas, Los Angeles, and Chicago. Arista's map is similar, except that its Midwest director will be based in Minneapolis, rather than Chicago.

By contrast, A&M contemplates no changes and has retained its local marketing staffers. "We need a slightly different approach than the other labels," says Steffen. "haven't reduced by one person."

Cohen says each of the new field positions addresses specific needs. The field marketing reps replace the old structure's merchandisers; in addition to merchandising, these staffers will pick up inventory responsibilities. He says the product development coordinators will be charged with "in-house marketing." The black music field specialists will have "a broad-based job at the grassroots, community level," says Cohen, Similarly, alternative music field reps will be attuned to stores that specialize in such fare.

Gallo's reassignment led to speculation by some that BMG Distribution might dispense with its senior director/label liaison positions, but Jones states firmly that such is not the case. "We expect for that position to continue," he says. On an interim basis, A&M liaison Lou Tatulli will handle Arista until a replacement for Gallo is determined, while Jim Kelly continues as RCA liaison.

NEW SYSTEM PROVIDES ON-THE-SPOT CD REFERENCE

(Continued from page 1)

ca, according to Claude Hill, president of Redwood Marketing, the liaison between Georgetown Masters and the Japanese manufacturer.

Cost for the system is approximately \$60,000; installation is expected to be completed early this month. The Fuji-manufactured Write-Once-Read-Many (WORM) CD blanks required by the system are currently available only from Yamaha, at a cost of \$80 apiece, although that price may soon be lowered to \$50 per disk.

Although several hardware manufacturers have already introduced

expensive optical disk recorders for commercial and industrial use, the Yamaha system is the first to produce a standard 5-inch CD that can be played back on any conventional CD player. Sony is reportedly working on such a system, as is U.S.-based Tandy, with its THOR technology, announced earlier this year.

Denny Purcell, Georgetown's president, says the reference CD produced by the Yamaha system will have precisely the same sound as the finished CD and that it is recorded in real time. It holds just more than an hour of sound.

'Zorba' The Dutch Garners Int'l Interest

AMSTERDAM International interest is growing in "Zorba's Mix," recently released in Holland by the Qualitel record company.

It is a dance-mix version of "Zorba's Dance" by the Trio Hellenique from Greece, which scored an international success in the mid-'60s.

Qualitel A&R manager Jan Groenewoud is anticipating overseas release in Scandinavia, Australia, Israel, Greece, Spain, and West Germany on the strength of current

In the Netherlands, the single

was issued Aug. 1 in 7-inch and 12inch vinvl formats, followed a week later by a CD version. A promotional videoclip is in preparation at the Rob de Boer Studio in Bussum.

synthesizer dance act Dynamic Choice, fronted by Ronald Schilperoort, who also produced the disk.

'Zorba's Mix" features Dutch

Last year, Qualitel released the "Olympus" album, featuring rerecordings of the 16 most successful tunes of the Trio Hellenique's 30year career and including "Zorba's

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PISELLO SUES L.A. TIMES

(Continued from page 98)

According to the suit, the articles identified Pisello as a "mob figure," "member of the Gambino crime family," an "organized crime figure," and a "Mafioso." (The stories, which are amended to Pisello's filing, also use the words "reputed" or "alleged" in all citations.)

The suit states, "All of the abovementioned articles are false as they pertain to [Pisello] insofar as his being a member of organized crime, the Mafia, the Gambino Family, or ever having been engaged in or committed any other illegal or unlawful act other than the tax-related matters of which [Pisello] was involved in which he may have been convicted of in any state or federal court.'

Amended to the suit is a June 28, 1989, letter from Pisello's attorney, Robert J. Tobias, to Johnson, requesting a printed retraction of the paper's stories. The suit says that to date the Times has "failed and refused" to print a correction or retraction.

As long ago as 1985, Pisello's former attorney Harlan Braun had sought a retraction from the Times-a request that was likewise refused.

The suit charges that the Times' stories are "libelous on their face." and expose Pisello to "hatred, contempt, ridicule and obloquy." Pisello "has suffered loss of his reputation, shame, mortification, and hurt feelings" as a result of their publication, the suit alleges.

The suit also charges that a July 12, 1988, letter from Murphy and Soble fraudulently induced Pisello to grant an interview with the Times reporters and turn over relevant documents, including a transcript of MCA Music Entertainment Group president Irving Azoff's interview with members of the federal Organized Crime Strike Force.

The action charges that Murphy and Soble "had no intention of telling [Pisello's] story from his point of view," but rather wished to further a "fishing expedition" into MCA's relations with organized

The suit also holds as libelous a June 1988 Regardie's story, "MCA And The Mob: Did The Justice Department Cut Reagan's Hollywood Pals A Break?" The article was penned by Moldea, whose book Dark Victory: MCA, Reagan, And The Mob" also explored the Pisello

Moldea's article identifies Pisello as "an East Coast hood," a "prominent East Coast mobster," a "member of organized crime," and a 'member of the Mafia.'

The entire [Regardie's] article was false as it pertained to [Pisellol." the suit charges.

At an Aug. 29 press conference announcing the Times-Regardie's suit, Tobias said that Pisello is contemplating similar legal action against other publications that have resisted requests for retractions.

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INSIDE TRACK



Edited by Irv Lichtman

AND THAT'S VINYL: Those tracking the LP's slide into oblivion will note that Warner Bros.' September release schedule includes four albums shipping only on cassette and CD. Unavailable to LP fans will be three titles on Geffen—including new product by Fuzzbox and It Bites, as well as a John Hiatt compilation—and, on Opal/WB, another compilation by Harold Budd. Though a case might be made that the Hiatt, Budd, and even half of the It Bites set are "older" product, and thus not a bold policy move, count the nixing of the LP by Fuzzbox, which is already charting heavily in the group's U.K. homeland, as a sign of things to come.

S JOBETE MUSIC WORTH \$200 MILLION, a figure said to be owner Berry Gordy's price for the music publisher (Billboard, Sept. 2)? Well, in this age of seemingly anything goes music publishing prices, one is tempted to say, why not? But most of the publishing magnates around are not likely to bite at \$200 million, 20 times its net publisher share of \$10 million. There's even word that U.K.'s Filmtrax won't go beyond \$150 million. Best guesstimates put the real-world price for Jobete in the \$85 million to \$95 million range. To be sure, Jobete's is a great catalog of songs that seems to grow in stature as the years go by. As one publisher with knowledge of the catalog puts it, "The Jobete songs are being used in commercials like you wouldn't believe." But Jobete is still not in the league of Chappell Music, which Warner Bros. acquired last year for about \$200 million.

A FAMILY AFFAIR? Michael Jackson, who announced his retirement from the concert stage last year, will join his brothers for some dates on the Jacksons' upcoming world tour, according to brother Jackie Jackson. Jackie made the statement at a press conference in Chicago where the group announced an upcoming international tour to promote its Epic Records release "2300 Jackson Street." The tour is due to reach the U.S. late next year.

WARNER-CHAPPELL MUSIC WILL KEEP rights outside of the U.S. and Canada to the songs of Guns

N' Roses via a deal arranged by Charles Kiuper of W-C's Holland unit with the group's lawyer, Peter Paterino. The group handles its own publishing affairs stateside.

THE KID FROM BROOKLYN: After stints with E.B. Marks Music and United Artists Music, Barry Bergman formed Ellymax Music (ASCAP) in 1986, followed by Wood Monkey Music (BMI) the next year. Though he has four writers—Bob Halligan Jr., Rob Friedman, Marc Ribler, and Keith Nichols—Bergman is a one-man show in terms of song exploitation, foreign and synch licensing deals, and mechanical royalty collection. He has a 1988 top 10 record—Friedman's "Don't Shed A Tear" by Paul Carrack (Chrysalis)—and a stream of current or near-future cuts by the likes of Cher, Kiss, Jennifer Rush, and the Del Fuegos, among many others. Halligan alone has had some 40 cover recordings on new songs published by Bergman. And it all happens out of offices at 2555 East 12th St. in Brooklyn, N.Y.

SUPER WEDNESDAY & THURSDAY: The International Tape/Disc Assn.'s (ITA) second annual Super Seminar on Special Interest Video will be held Oct. 4 and 5 at the Westin Hotel at Chicago's O'Hare Airport. Various executives will address more than a dozen topics on the product. For more info on registration, contact ITA's Charles Van Horn at 505 8th Ave., New York, N.Y. 10018; phone 212-643-0620; or fax 212-643-0624.

TV GUIDES: "Prime Time" is a survey of 30 hit TV themes as performed by the Houston Symphony Orchestra conducted by Newton Wayland. And to carry the video idea further, the label itself is called Prime Time (distributed by Atlanta-based Intersound) and the selections are numbered as if they were listed in a TV programming guide.

AN ACQUISITION OF Julian Rice's Toronto-based classical/crossover label Fanfare by a U.S. major is a possibility. Rice doesn't deny the prospects, but notes that his licensing deal with Intersound has three years to run and he's happy with the relationship.

T'S A GRAND WORLD FOR SINGING: Hal Leonard Publications has picked up world rights to the Williamson Music/International catalog of works by the late Richard Rodgers and Oscar Hammerstein (Continued on page 96)

Pisello Hits L.A. Times With Libel Suit

BY CHRIS MORRIS

LOS ANGELES Denying any connection with organized crime, Sal Pisello, record industry middleman and convicted tax evader, has sued the Los Angeles Times, Washington, D.C.-based Regardie's magazine, and several reporters for libel, invasion of privacy, and fraud

invasion of privacy, and fraud.

The suit, filed in Los Angeles Superior Court on Aug. 29, seeks general damages totaling \$700 million, punitive awards of \$400 million, and lost earnings of \$70 million in seven causes of action.

Also named in the suit are the Times' parent company, the Times-Mirror Co.; Times publisher Tom Johnson and staff writers William K. Knoedelseder, Ronald L. Soble, and Kim Murphy; and investigative journalist Dan E. Moldea.

In April 1988, Pisello was convicted in federal court in Los Angeles of evading taxes on close to \$300,000 earned in various deals with MCA Records in 1984-85 (Billboard, April 23, 1988). He was sentenced to four years in prison, but remains free on bail pending appeals.

Last September, Pisello filed suit against MCA Inc. and its associated

companies in California Superior Court, charging fraud, breach of contract, and interference with contractual and economic relationships (Billboard, Sept. 24).

Beginning in 1985, the Times' business news staff published a series of articles investigating the ties between MCA and Pisello, who was identified in court documents as an associate of East Coast crime figures. Knoedelseder, who left the Times last month to join Fox Broadcasting's entertainment news division, is generally credited with

breaking the Pisello-MCA story; he is currently writing a book on the subject scheduled for publication in 1990

Because of Pisello's reputed mob ties, his 1988 tax trial received heavy coverage in national trade, business, and consumer publications, including Billboard.

Pisello's libel action concerns itself with four articles by Knoedelseder, Murphy, and Soble that ran in the Times between Sept. 10, 1988, and June 9, 1989.

(Continued on page 97)

Budweiser Taps Into Rolling Stones Tour

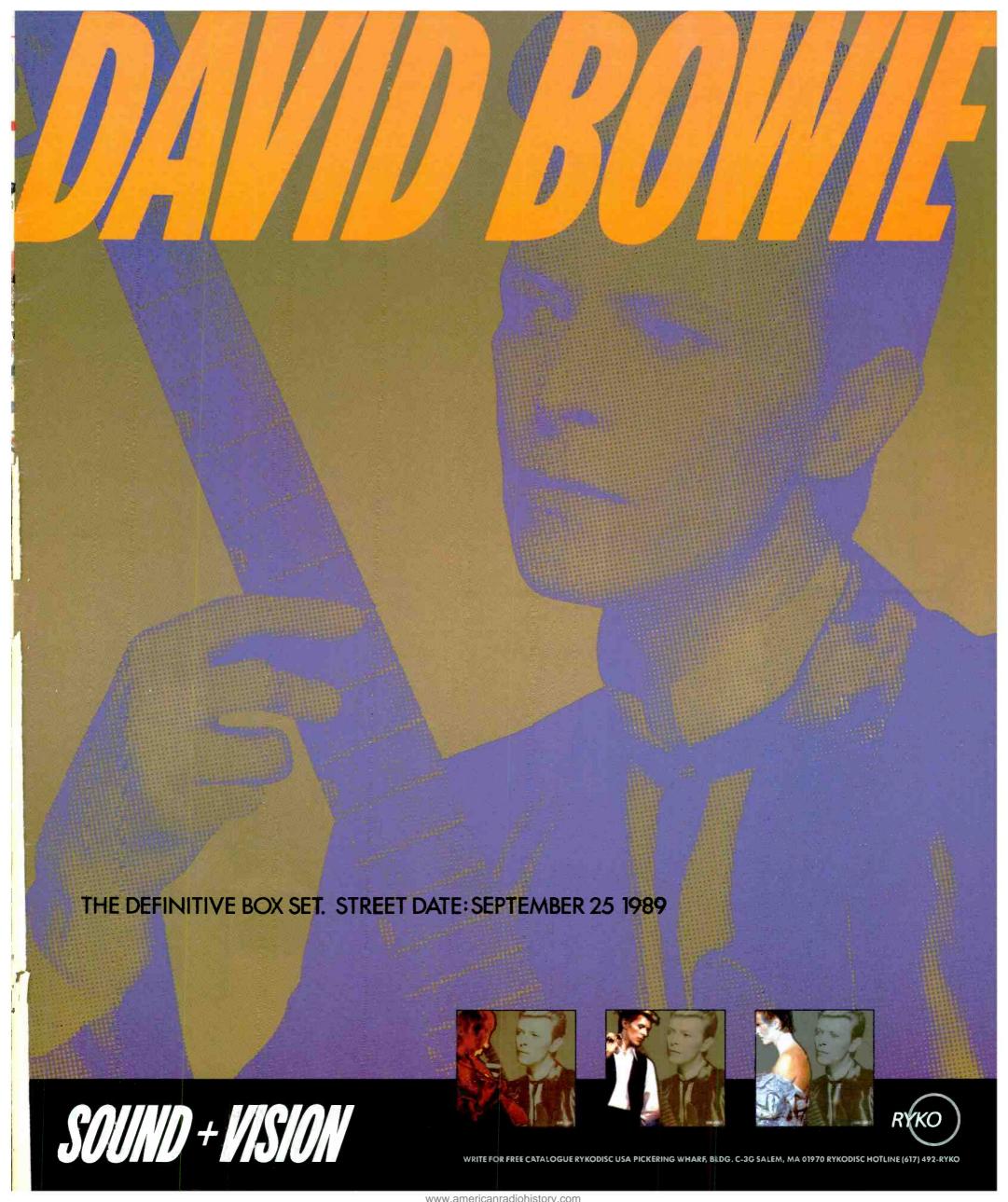
NEW YORK Budweiser has struck a deal with the Rolling Stones to co-sponsor the U.S. leg of the group's "Steel Wheels" tour, which opened Aug. 31 in Philadelphia.

The agreement will give Budweiser footage from the "Mixed Emotions" video to use in 30-second TV spots promoting the band and the beer. The tie-in also will be touted in national print ads in USA Today and Rolling Stone.

Says Budweiser senior brand manager Joe Corcoran: "Our involvement with this group not only provides high visibility for Budweiser among rock fans but is also a logical extension of our contemporary adult-marketing plan."

MTV will co-sponsor the Stones' U.S. dates; Labatt's is underwriting the group's Canadian shows.

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